

**Kaluzhna T., Samko A. Modernization of postgraduate education in Ukraine on the way to European integration**

The article highlights ways to modernize the postgraduate education system in Ukraine in the context of European integration. A theoretical analysis of domestic and European legal documents, which were prepared as part of international projects, was conducted. The prospects for the development of continuous education in the conditions of European integration, which will contribute to Ukraine's active entry into the EU, are analyzed. The strategic priority areas of cooperation between Ukraine and the EU in the field of science, technology and innovation have been determined, taking into account national and global challenges, the achievements and potential of domestic science, the new strategic agenda of the EU. It has been established that the main factor in ensuring the openness of education is its technology, which is based on the use of digital technologies, Internet resources, distance learning technologies, which ensure the intensification, continuity and individualization of education.

It is noted that the integration of Ukraine into the global educational space requires constant improvement of the national education system, the search for effective ways to improve the quality of educational services, the testing and implementation of innovative pedagogical systems, the modernization of the content of education and the formation of appropriate open content, which involves the valuable use of knowledge, the development of key competencies, cognitive abilities and critical thinking of modern specialists, ensuring the continuity of education and training throughout life.

A set of measures aimed at accelerating the pace of integration into the European Research Area is recommended: implement the principles of a competitive educational virtual environment; develop individual educational trajectories of professional development and self-development of specialists; to develop and implement differentiated, multivariate, profile-diversified programs, models, forms of adult education taking into account their professional requests, individual needs, socio-economic requests and actualization of the development of creative industries. Recommendations are offered to ensure more active European integration processes in Ukraine in the field of postgraduate education.

**Key words:** European integration, postgraduate education, adult education, competences, open education, creative industries.

UDC 373.2.091.33:7.038.532

DOI <https://doi.org/10.31392/NPU-nc.series5.2022.spec.1.22>

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**ETHNOCULTURAL TRENDS IN THE DEVELOPMENT OF DESIGN EDUCATION  
IN UKRAINE EUROPEAN INTEGRATION PROCESS**

The article reveals one of the problems of training future designers – understanding the globalization of the world and at the same time mastering the national culture, culture of ethnic design in research and project activities and its application, based on domestic and foreign ethnoculture and experience in this field. The global systemic crisis of spirituality has shown the need to change the world cultural order, revealed the shortcomings of the modern cultural system, and the need to develop alternatives to world spiritual development. That is why the discussion of the problems of realization of the goals of cultural development in the conditions of post-globalism is an extremely important and urgent task. For Ukraine, this problem and the time for national thinking are long overdue. Traditional Ukrainian art culture includes fine music, theater, poetry, dance and others widely and comprehensively reveals the spiritual aspects of life and ideals of the people. All these arts complement each other and develop based on the heritage of cultural traditions. The synergy of collective folk art of Ukrainians is revealed in the achievements of spiritual culture and traditions of the people, involving the sphere of pedagogical and scientific knowledge, ethical beliefs, aesthetic views, ritual aspects and others. Expedient and well-founded use of ethno-artistic traditions to identify countries, goods and services in the world, the preservation of national cultures remains a topical issue. Ethnodesign of modern graphics has inexhaustible potential and a source of inspiration for modern graphic artists and artists, cultivates ethno-aesthetic feelings in young people, and develops creative imagination, diligence, and love for nature of the native land of the younger generation, including students in higher education.

**Key words:** design, design-education, ethnodesign, ethnoculture, European integration, ethnic artistic traditions, national identification, Ukrainian artistic culture, ethno-aesthetic feelings.

*(статтю подано мовою оригіналу)*

Together with the problem of globalization of the world and education of the 21st century we must convey to students that the problem and time of national thinking is ripe for all of us. Because the tolerance of cultures can be said when they exist. It is clear that both of these opposing trends are based on the latest scientific and technological advances, advanced technologies and materials, focus on the latest art trends and the most demanding consumer demands.

Aesthetic attitude to life, knowledge of its history and culture – the basis of the development of a talented person, his creative potential. The teacher's educational activity is aimed at educating a rationally organized society: unchanging human nature, self-expression in art, harmonious existence in the natural environment, and the desire

to learn about the world and native Ukrainian traditions and culture. Ethnodesign as a component of contemporary art can fill the gaps of aesthetic devastation by addressing the depths of folk traditions. The use of the cultural experience of one's people is the guarantee and basis of educational activity in the simultaneous conditions and contradictions of state formation and globalization of society [1].

Ethnic practices in the system of design education, in our opinion, will expand the boundaries of artistic and aesthetic, research, design, and in the future – the professional activities of future designers, because they are not only a means of aesthetic development but also patriotic and civic education [3, p. 188–191]. Art unites material and spiritual culture, carries out mass cultural and aesthetic communication, transmitting through the external environment and consumer goods a certain type of artistic and aesthetic preferences, which reflect the spirit of his time [12, p. 75]. The process of forming a national image is a symbolic expression of the nation's ideas about its essence and role in history. The national image serves as a form of ethnocultural identification of the nation [9, p. 281]. It allows an individual as a member of national-state education to perceive the ideas and values of their culture, to realize their involvement in a single national-state whole and identify with a particular nation and culture. Let us take into account that there was not only artistic culture but also symbolic ideographic writing. Imitation of ancient examples of art reveals the imagination, fosters an understanding of worldview through artistic images and develops creative potential [2]. The use of examples of ethnic culture in the South of Ukraine in a rapidly evolving design that signals the urgent need to preserve Ukraine's identity is a pressing issue. Contemporaries should not destroy traditions, but help to reproduce them at a high-tech level. It meets the demands of the times, it is a way to preserve nations in a globalized world. By revealing the “ethnic” in design, we reveal ourselves and prolong the life of the country as an ethnic group.

Many scholars have paid attention, along with various aspects of art and design technologies, to art and aesthetic culture in educational theory and practice, which indicates its relevance for solving many pressing problems. The influence of folk art on the development of personality in the pedagogical process has been the subject of attention of many scholars (I. Zyazyun, G. Vasyanovich, O. Goncharenko, N. Nichkalo, V. Figol, et al.). In the context of art education, the problem of ethnic design is covered in the works of E. Markov, L. Masol, N. Myropolska, O. Ros-tovsky, O. Rudnytska, G. Tarasenko.

**Objective** – to explore the place of ethnic design in the educational space and in the content of the professional training of the designer.

The following theoretical methods were chosen: analysis and generalization of scientific and theoretical data from psychological and pedagogical scientific sources and scientific literature on design theory, as well as systematization and generalization of the modern experience of ethnocultural trends in modern design education in Ukraine.

Analyzing the problem or design phenomenon with a national or international face, let's look at the study of L. Sokolyuk who notes that there was still a largely meaningless cultural leap, and to clarify its regularity requires recourse to historical analysis of material and the very processes of formation of Ukrainian design. The problem of convergence of art and industry in the artistic culture of Ukraine, which appears in the second half of the nineteenth century. Due to the rapid development of capitalist relations and the machine industry. This problem intersects with the artistic movement aimed at restoring the equality of different types of artistic creativity, the return of applied forms, closely intertwined with everyday life and underestimated in the nineteenth century, places in line with easel species. Such changes in the structure of the arts called for the Art Nouveau style with its focus on the mass of art, and universal beauty. The tasks of the aestheticization of life, actualized over time, proved to be especially close to the masters of applied arts, who created individual objects or architectural decor, filling them with the environment of human life. For the training of specialists, first of all, of the applied profile, revival of crafts and their convergence with professional art from the second half of the 19th century art and industrial education in Ukraine is directed [10]. The private drawing school of M. Raevska-Ivanova in Kharkiv can be considered an example of a purposeful and consistent introduction of the industrial principle into the education system. With the radical change of the socio-political situation in Ukraine at the turn of the 1910s and 1920s, in the conditions of industry destroyed by wars and revolutionary upheavals, the problem of industrial art, as well as the problem of aestheticizing the living environment, has not lost its significance. On the contrary, they became relevant in the “production” movement in Russia, acquiring a new, class color, because the program task of the “producers” was to organize a new way of life for workers led by the proletariat. The subject-artistic sphere was given a leading place in solving this problem, in the formation of a new style of the proletarian era. Representatives of the M. Boychuk School and the Association of Revolutionary Art of Ukraine, in which the Boychukists formed the main core, declared themselves supporters of the ideas of “industrial” art. However, in the wake of the Ukrainian national revival, which was accompanied by the Ukrainization of the entire spiritual sphere, the problem of the national identity of Ukrainian culture became acute. The Boychukists, and in this way they differed primarily from the “producers”, did not resort to a radical break with the traditional, centuries-old means and methods of artistic expression inherent in folk decorative and applied arts. The style of things created by them, intended for household use, has its roots in the folk art of Ukraine, avoiding the geometric passions of Russian “producers”. Unlike M. Boychuk, his contemporary V. Yermilov, who in the history of world art is considered one of the leading founders of modern design, entered the world of art in another way, taking the baton from the avant-garde. For some time, M. Boychuk and V. Yermilov became close (1920). But unlike the founder of Boychukism and Boychukists, the formation of V. Yermilov as an artist intersected with the

latest trends in the avant-garde movement in art. In pre-revolutionary times, he went through a period of fascination with cubofuturism. Close to him was Malevich's Suprematism as a transition to fundamentally new forms of understanding the world, as a leap into nonsense. In the post-revolutionary years, V. Yermilov continued the experiments started by V. Tatlin on the combination of materials, creating his counter-reliefs, making, like the Russian avant-garde, just things, not household items. Continuing the experiments started by V. Tatlin, he combined creative work with analytical work. It was a preparatory stage on the way to the artistic construction of useful things for man, which combines art and technology, art and science. He embodied his innovative principles, which had much in common with the teaching system introduced at Moscow's Vkhutemas and Bauhaus, in the educational process at the Kharkiv Art College, directing students to a new understanding of the image, moving away from its traditionally realistic thinking and moving towards nonsense. During the period of rapid social transformations in Ukraine in the 1920s, the "production" movement, which aimed to combine art with craft, and material production based on modern technology, spread, attracted not only Boychukists with their focus on national tradition. Avant-garde artists, whose creative program was associated with fundamental anti-traditionalism, also became supporters of the "producers". Their fascination with nonsense became a prerequisite for the constructivism of the last stage of the avant-garde movement in the former USSR. Continuing the line of "producers" aimed at transforming a new society born after social upheavals, constructivists proclaimed as their basic principles new aesthetic ideals of democracy and utilitarian expediency of the material world, preferring functionality and rejecting decorativeness. Constructivism in Ukraine has left a rather rich legacy. Theatrical constructivism and forms of artistic activity related to printing proved to be a particularly striking phenomenon in Ukrainian art in the second half of the 1920s and early 1930s. V. Yermilov became the leader of the constructivist movement in Ukraine. Having gone from non-objectivity to the embodiment of its principles in the subject-artistic sphere, like the Moscow constructivists, the German Bauhaus, V. Yermilov combined experimental work, in particular the study of aesthetic values of materials such as metal, glass and wood, with practical design of the subject environment, laying the foundations of modern design. Despite the strong international component of its artistic and aesthetic concept, constructivism in Ukraine has retained its unique originality, which manifested itself in bright decoration as an established feature of national art culture, especially on the stage (representatives A. Petritsky, O. Khvostenko-Khvostov, B. Kosarev et al.). The development of constructivism in Ukraine, as well as in the former USSR as a whole, was artificially interrupted. However, his legacy, in which huge formative opportunities are concentrated, continues to be mastered.

On the one hand, with the growing globalization of the economy, design is becoming an increasingly global, international phenomenon. When studying the history of design, and the history of art, it is necessary to show students the similarity of processes throughout the world's cultural space. Analyze the following parallels: domestic culture lived for some time the idea of the unity of V. Solovyov; Europe read in the lines of M. Rilke: "One – and the inner world connects everything. And in me birds fly"; the American writer E. Hemingway took the epigraph to one of his novels: "There is no man who would be like an island in itself, every man is a part of the Continent, a part of the Land ..." [13, p. 16].

On the other hand, now the design acquires more and more differential, national features. Along with understanding the problem of globalization of the world and education of the 21st century we must convey to students that for us it is also a problem and a time of national thinking.

Design works are not only in tune with their time but are often half a step ahead of modernity. Thanks to the search for designers, it has become possible to look into the future, and it is not presented in fantasies, but in real-life perspective models of tomorrow. Thus, design is a complex intersectoral project-artistic activity that integrates natural sciences, technical, humanities, and creative imagination, which aims to form through art the material world in all areas of human life without exception. The designer must not only create an attractive artistic look of the product to meet the needs of the user but also be well versed in the design, construction, and production technology. Therefore, a combination of art, artistic, and engineering thought is necessary for the training of design specialists.

Today, perhaps in conditions of war, favorable opportunities for the cultural development of an independent state and its citizens are not created by themselves but are realized. In this regard, the artistic work of the growing generation acquires special and relevant significance. D. Dontsov wrote in the article "Madness of this age": "These forces consider Ukraine as the main obstacle on the way to the dream goal. False prophets and teachers of those forces, ministers of the "God of this age" condemned her in their plans to national death". He noted with pain and sorrow the spiritual death of the environment in which he was, warning us from abroad about the danger. That is why modern art critics proceed from the doctrine of the national idea, which is a guide for creating theoretical foundations of cultural and artistic development. These principles determine, first of all, love for one's family, land, and not a commitment to the so-called stylistic device, as a result of which we have a work of the mind, not soul [4, p. 137].

Determining the path and problems of domestic design education, it is necessary to realize that these problems can be solved together with the artistic and creative development of the individual, which in our research needs improvement, spiritual and moral and aesthetic, because this depth reflects and improves its inner world without which it is impossible to create an appropriate artistic image of modernity. English experts scrupulously list such traits as creativity, speed, flexibility (variety of ideas), originality (uniqueness of forms), scale (number of elements used in the configuration) and more. But if there is a gap in school education, of course, design education with students should begin with activating the basics of artistic creativity of the student's personality, and then apply those

direct methods aimed at developing productivity, creativity, heuristics and, finally, ergonomic and graphic literacy, i.e. knowledge, skills and abilities. O. Melik-Pashayev in the article “Aesthetic attitude to life as the basis of abilities in art” notes that aesthetic attitude, especially a special attitude to everything in life, is important not only in the professional activities of the artist [7].

In this regard, the beauty of domestic space and products at Ukrainian enterprises is determined primarily not by a scholastic commitment to the so-called style, but by deep feelings, knowledge, respect and love for their family, land, art culture and the image-archetype, which is just now waking up to life. And it is the aesthetic position of the individual, his developed artistic talent, and this is primarily his talent – the talent of the first level, which activates the creative imagination, the inner artistic image of the subconscious, which can revive the style of native design culture. And in fact, the style under the sun of Ukraine existed constantly, it never disappeared, even in times of totalitarian regimes. This is folk art in all its forms.

That is, here we have the right to glorify the artistic talent of the Ukrainian people in general, because the archetype of Ukrainian image exists, so far, however, more in the unconscious, among other archetypes. Geometric painting of Podolsk houses, astral signs of Easter eggs, magical codes of sheet patterns, world-building compositions of houses, utensils, chests, stoves – in general, O. Bogomazova [13, p. 15]. And if such manifestations as folk-song custom, iconography, embroidery, and wall painting, perished before our eyes, then only the Lord can give us the strength to restore them, because they were born in us. And he will give to the one who asks, and not only by prayer but also by work. That is, it does not mean that a Ukrainian artist or designer has to give up and wait for God’s grace. In the same way, a young person who has the right gift should increase his talent, work hard, get the right education, and not bury his talent in the ground. And it is the developed talent. Talent will allow her to take a worthy place in society and earn a living. Therefore, we, educators, to get rid of the vulgar understanding of design education, do not need to reduce it only to a certain amount of knowledge, skills and abilities, but need to form a holistic approach to design education.

In his fundamental work “Pedagogical Anthropology” [11] K. Ushinsky, which has no analogs in the world pedagogical literature, wrote: “But poor results, for which human life is too short; whether we are taught by others, we gain less this way than we usually think; or, finally, we learn by subconsciously obeying the influence of the strongest, already educated characters. Education passed on in this last way, hardly the fastest, leads to amazing results”. Design education in the country was revived in the period of formation and revival of private property, which led to the concealment of the achievements and miscalculations that already had designers-teachers; the shortage of acquaintances of designers, artists, art critics, and finally teachers of fine arts with them. In this regard, there was a problem of lack of not only art in school but also art education in general.

The condition for achieving beauty and goodness is overcoming difficulties: the greater the good, the more effort it requires. This opinion was held by the above-mentioned domestic philosopher G. Skovoroda, as a teacher in colleges. He believed that works of art, in particular those studied by students, should inspire the child, and arouse in him the desire for beauty and usefulness. He highly exalts the ideal of related work, seeing in it not only one of the sources of human happiness but also a sign of his spiritual beauty. In Skovoroda’s legacy, the problem of the beautiful is subordinated to the goal of educating a true, spiritually beautiful person who finds his happiness and vocation in related creative work. He defended the unity of moral and aesthetic education, putting forward as the main principle, the assertion that the degree of beauty and goodness in man determines his deeds and actions. The external world is beautiful, but the source of this beauty is “invisible nature”, external beauty (shadow) is only an image of the true beauty of the spirit. He told his students that external beauty is a property of the world around, and internal beauty is the property of the one who gives meaning to everything.

From childhood, we need to study the experience of design schools in Ukraine and “not only the facade but also the kitchen” of specialists, studios, and methods. The problem and perspective here are contained in the understanding of the traditions of art schools of individual design institutes against the background of world design, to provide access to a wide market for further study and work. Without being afraid to share our experience, we are raising the level of design education in the region and will change and transform ourselves, change the material and spiritual environment, the economy of the region and at the same time the whole of Ukraine for the better. The course of disciplines, which introduces the basics of anatomy, physiology, and bionics, is also the content of training in artistic design, and this approach is implemented in its sections through drawing, and painting. It should be remembered that virtual modeling is anti-substantial, as has long been proven by foreign countries, especially Japan [8].

Discussion. The integration of design education and production requires the implementation of the course and diploma projects at a high professional level so that they are really useful and can be implemented in the Ukrainian space, at exhibitions on Internet sites, and more. To implement these ideas, in solving urgent problems of design education it is necessary to pay attention to and solve the main problem of training future designers – understanding the era of post-globalization and at the same time mastering national culture, culture of ethnic design in research and project activities and its application, based on domestic and foreign ethnoculture and experience in this field.

The global systemic crisis of spirituality has shown the need to change the world cultural order, revealed the shortcomings of the modern cultural system, and the need to develop alternatives to world spiritual development. That is why the discussion of the problems of realization of the goals of cultural development in the conditions of post-globalism is an extremely important and urgent task. For Ukraine, this problem and the time for national

thinking are long overdue. Because the tolerance of cultures can be said when they exist. It is clear that both of these opposing trends are based on the latest scientific and technological advances, advanced technologies and materials, focus on the latest art trends, and the most demanding consumer demands. The interests of society and future generations are guaranteed by the interests of society and its meaningfulness: by transmitting to the latter the results of their material and spiritual activities and culture, the individual thus proves that he existed in vain and provides himself with the only possible way out of empirical time. We must be thoughtful about the values of our community, our own culture, and our own country, which unites us with our neighbors if we strive for their development and well-being. We have not only prayer but also actions to show respect for the depths of our own ethical and aesthetic culture [5, p. 3–4].

**Conclusions and prospects for further research.** The culture of ethnic design in the diploma project activities of future designers is a priority type of graphic art, as a result of which Ukrainian goods become objects of domestic and foreign economy and market. Therefore, it is expedient in modern works of art to take into account the Ukrainian specificity and color as a universal means of artistic expression [6, p. 31]. But so that the synthesis of ethnic culture in design and modern technology does not create stylistic dissonance, the future designer must instill a sense of harmony, and aesthetic taste, so the basis of training of future designers should be aesthetics, art history, arts and crafts, which ensure not only national preservation, traditions and culture, but also allow them to develop in today's conditions. The study of archetypes of art allows us to make relevant, original design projects during state-building with deep meaning, as well as to conduct no less important and effective research and experimental work in the field of philosophy of art education, which is focused on the individual. The author [5, p. 138–154] for this in the monograph and reveals the philosophy and archetypes of education, which explain the artistic and creative activity of the individual, help to understand this complex natural substance. For its development, a theoretical model is proposed, which is based on the organic features of onto- and phylogeny, ethnogenesis and determines the principles of personality formation and also reveals the further nature of explorations in this direction.

Traditional Ukrainian folk art is an art created by the genius of the whole nation over the long centuries of the nation's existence. The visual language of design changes according to economic, political, and socio-cultural processes. In particular, it is known that a society that does not cultivate and preserve the age-old cultural heritage of its people is doomed to degradation, it will never flourish because the symbolic Tree of Life of every nation cannot grow without the soil that nourishes it. Such a ground for the Spiritual Tree of Ukrainian culture is the priceless treasures of the past people, recorded in the towel, on clothes, in ceramic ornaments, and on household items. Archaic spiritual heritage is the basis of all cultural life and the continuation of national traditions.

Therefore, folk culture and art, in particular, in the Ukrainian countryside often survive only on the own initiative of some fanatics of patriots, teachers and graphic artists. Contempt for the folk art heritage has led to the fact that it is almost disappearing, and our Ukrainian young art, which has ceased to feed on folk, loses the most important essence and feature of true art. In particular, it is appropriate to emphasize the wide potential of the visual design language with the use of ethnic artistic and stylistic features. Ethnodesign of modern graphics has inexhaustible potential and a source of inspiration for modern graphic artists and artists, cultivates ethno-aesthetic feelings in young people, and develops creative imagination, diligence, and love for nature of the native land of the younger generation, including students in higher education. Currently, the design shows the popularization of ethnic design, which brings to the urbanized standardized life a sense of artistic expression.

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**Кардашов В. М., Чемерис Г. Ю., Кардашов М. В. Етнокультурні тенденції розвитку дизайн-освіти в процесі євроінтеграції України**

У статті розкривається одна з проблем навчання майбутніх дизайнерів – розуміння глобалізації світу і разом з тим освоєння національної культури, культури етнодизайну у науково-дослідницькій діяльності та проектній діяльності та її застосування, спираючись на вітчизняну і зарубіжну етнокультуру і досвід у цій сфері. Глобальна системна криза духовності продемонструвала необхідність зміни світового культурного порядку, виявила недоліки сучасної культурної системи, необхідність вироблення альтернатив світовому духовному розвитку. Тому обговорення проблем реалізації цілей культурного розвитку в умовах постглобалізму є надзвичайно важливим і актуальним завданням. Для України ця проблема і час національного осмислення давно назріли. Традиційна українська художня культура, котра включає у себе образотворче, музичне, театральне, поетичне, танцювальне мистецтво та ін. широко і всебічно розкриває духовні аспекти життя та ідеалів народу. Усі ці види мистецтва взаємодоповнюються й розвиваються на основі спадковості культурних традицій. Синергія колективної народної творчості українців розкривається в здобутках духовної культури та традицій народу, задіюючи при цьому і сферу педагогічних і наукових знань, етичних переконань, естетичних поглядів, смаків, звичаєво-обрядові аспекти та ін. Актуальним питанням залишається доцільне та обгрунтоване використання етномистецьких традицій для ідентифікації країн, товарів і послуг у світовому просторі, збереження національних культур. Етнодизайн має невичерпний потенціал і є джерелом натхнення для сучасних графіків і художників, виховує у молоді етно-естетичні почуття, розвиває творчу уяву, працьовитість, любов до природи рідного краю молодого покоління, в тому числі й учнівської молоді, у вищих навчальних закладах.

**Ключові слова:** дизайн, дизайн-освіта, етнодизайн, етнокультура, євроінтеграція, етномистецькі традиції, національна ідентифікація, українська художня культура, етно-естетичні почуття.