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Educational integration of Huizhou culture in arts and design: a model of connecting tradition and innovation

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This article explores pedagogical strategies for integrating Huizhou culture, its cultural identity, and innovation in student learning. It explores the unique base of traditional knowledge that can be used for innovation in art and design education. It identifies regional art forms that not only serve as sources of inspiration but also as essential tools for developing design methodology, emphasizing narrative, symbolism, and materiality. Drawing on Huizhou's rich architectural and visual traditions, it explores how these cultural elements can drive innovation while preserving cultural heritage in contemporary design practice.

Keywords: culture, Huizhou culture, educational integration, art, design, tradition, innovation, aesthetics, cultural heritage, regional identity.

В статье раскрываются педагогические стратегии интеграции культуры Хуэйчжоу, а также ее культурная идентичность и инновации в обучении студентов. Рассматривается уникальная база традиционных знаний, которые могут быть использованы для инноваций в образовательной области искусства и дизайна. Обосновываются региональные формы искусства, которые не только служат источниками вдохновения, но и важнейшими инструментами для разработки методологии дизайна и подчеркивают повествование, символизм и материальность. Опираясь на богатые архитектурные и визуальные традиции Хуэйчжоу, исследуется как эти культурные элементы могут стимулировать инновации, сохраняя при этом культурное наследие в современной практике дизайна.

Ключевые слова: культура, культура Хуэйчжоу, образовательная интеграция, искусство, дизайн, традиции, инновации, эстетика, культурное наследие, региональная идентичность.

Today it is becoming obvious that in the conditions of a multinational state, the most important stabilizing factor is national culture. It is the subject of interethnic communication, since each nation has an inalienable right to preserve and develop its national culture, on the one hand, as the main factor of its identity, on the other, as an organic part of universal culture, taking into account the preservation of balance between nations.

Objectively, this is the reality that should be considered as one of the most pressing problems of modern pedagogy, the system of upbringing and education. What should educational policy be at the federal and regional levels in these conditions? What areas of the education system are a priority today? The answer to these and many other questions implies a thorough revision of pedagogical orientation, the formulation, promotion and implementation of fundamentally new pedagogical principles.

This largely explains why educational policy at all levels is currently undergoing a significant renewal. In such a process, the principles on which the national-regional educational system is formed as a basic element of the federal educational space are of great importance. One of the effective means of solving this problem is the educational and upbringing potential of national cultures that carry values, traditions and orientations. Therefore, education as a social institution called upon to identify and realize this pedagogical potential has a special role in this complex and undoubtedly promising process.

The problem of forming the values of national culture as the most important component of the personality of students is inextricably linked with the formation of national self-awareness, which is the subject of research by psychologists (L.S. Vygotsky, I.S. Kon, A.N. Leontiev, R.A. Maksimov, V.S. Merlin, V.V. Stolin, I.N. Chesnokova and others), ethnographers (A.G. Agayev, Yu.V. Bromley, L.M. Drobizheva, V.I. Kozlov, G.V. Starovoytova, G.V. Shelepov and others), philosophers (A.I. Arnoldov, S.N. Artanovsky, E.A. Baller, N.A. Berdyaev, I.A. Ilyin, L.E. Kertman, N.O. Lossky,

E.S. Markaryan, E.V. Sokolov, V.S. Soloviev and others), in their works the values are hierarchized national culture and revealed the patterns of influence of national cultures on socio-cultural, political and economic processes in society.

But the process of forming the values of national culture as a cultural component of the personality of students requires a deep and comprehensive study of it not only from psychological and ethnocultural, but also from pedagogical positions; identifying the corresponding patterns and their subsequent use in the educational process.

At present, conceptual ideas of the theory of integration of general and professional, regional, national and religious education are substantiated from the position of a systems approach (V.S. Bezrukova, M.I. Makhmutov, R.Z. Bogoutdinova, E.P. Zhirkov, V.M. Filippov and others). A certain contribution to the theory of integration of culture and education was made by foreign researchers (V.A. Malinovsky, F. Merrill, V. Okon, A. Tanase and others).

Teacher K.D. Ushinsky highly valued the role of folk traditions and customs in the educational and upbringing activities of the school, and was one of the first Russian teachers to approach the problem of forming the values of national culture as a personal component of students. Such scholars as V.F. Afanasyev, G.N. Volkov, A.E. Izmailov, Z.G. Nigmatov, R.A. Nizamov, Ya.I. Khanbikov and others assign an important role in its formation to folk pedagogy. Research on folk pedagogy, conducted on a large source material, gives an idea of the multifaceted process of forming the values of national culture. Various aspects of humanistic, moral, and aesthetic education by means of culture are considered in the works of Yu.P. Azarov, Sh.A. Amonashvili, L.A. Volovich, R.A. Valeeva, B.T. Likhachev, G.V. Mukhametzyanova, T.V. Shurtakova and others. The intersection of global design trends with regional cultural heritage has attracted scholarly attention in recent years, particularly as institutions in non-Western contexts seek to preserve cultural identity while simultaneously meeting international market demands. In this light, Huizhou culture, as a representative of traditional Han Chinese aesthetics, offers a compelling argument for exploring the integration of local cultural resources into art and design education. We explored the potential of Huizhou cultural heritage to inform and enrich art and design educational practices, as well as the pathway to innovation rooted in tradition. In doing so, our study makes a significant contribution to regional cultures that affirm their relevance in the globalized landscape of design education. The theoretical framework of the study was based on the concept of critical regionalism, which argues that the integration of local cultural elements into design practice can resist the homogenizing effects of global cultural flows [1]. This approach emphasizes the importance of context-specific knowledge and encourages the use of regional motifs, aesthetics, and materials to create designs that resonate within their cultural environment. In line with this framework, this study positions Huizhou culture as a valuable pedagogical resource that can enhance the design curriculum in higher education.

In the context of Chinese design education, where modernity often clashes with deeply rooted traditions, there is a need to balance global competitiveness with local relevance. The infusion of Huizhou architectural styles, visual motifs, and symbolic language into design education serves as a critical case to address this issue. From this perspective, Huizhou culture is not just a repository of aesthetic forms, but also an evolving cultural system capable of informing contemporary design.

Huizhou's artistic and architectural heritage, in particular its intricate carvings, ancestral halls, and residential structures, represent a rich source of pedagogical material. The Four Huizhou Carvings (carvings of brick, wood, stone and bamboo) and distinctive Huizhou calligraphy are symbols of a cultural tradition that has long valued craftsmanship and aesthetic refinement. In art and design education, these elements provide a foundation for developing both technical skills and a deeper understanding of cultural symbolism. Recent research has shown that regional art forms not only serve as sources of inspiration, but also as essential tools for developing design methodologies that emphasize narrative, symbolism, and materiality [2]. This is particularly true in Huizhou, where visual motifs such as dragons, phoenixes, and plum blossoms symbolize cultural values such as prosperity, sustainability, and harmony. Deeply rooted in local traditions, these motifs offer students a foundation for creating designs that resonate with both local and global audiences.

Successfully integrating Huizhou culture into art and design education requires the development of specific pedagogical strategies that meet the goals of cultivating creativity, cultural awareness, and technical proficiency. A project-based learning model in which students are tasked with developing

contemporary solutions based on traditional Huizhou motifs can effectively bridge the gap between theory and practice [3]. This approach encourages students to engage with cultural heritage not as a static history, but as a dynamic resource for innovation. For example, traditional Huizhou residential architecture, characterized by intricate woodwork and symbolic ornamentation, can inspire students to explore sustainable architectural designs that incorporate these elements into contemporary housing projects. Likewise, the use of Huizhou calligraphy in branding and graphic design projects allows students to develop a visual language that is both aesthetically appealing and culturally resonant [4].

Research in educational theory shows that students who engage with culturally relevant content demonstrate higher levels of motivation, creativity, and critical thinking. In the case of Huizhou culture, students who are familiar with the region's heritage are more likely to find personal meaning in their design projects, which can lead to a deeper exploration of both traditional and contemporary design practices. Not only does this interaction foster a sense of cultural pride, it also encourages students to develop projects that reflect their unique cultural context.

By incorporating Huizhou cultural elements into the curriculum, educators can develop a design ethos that emphasizes both local relevance and global adaptability. This approach is consistent with recent calls for educational innovations that integrate cultural sustainability with economic viability. Additionally, students trained in this way are better prepared to navigate the complexities of a global design marketplace where there is growing demand for culturally informed and contextually relevant design solutions. In a global design economy that often privileges Western design paradigms, the inclusion of Huizhou culture in educational practices represents a form of cultural resistance and creative differentiation [5]. The distinctiveness of Huizhou's aesthetic traditions gives Chinese designers a competitive advantage in an increasingly saturated global marketplace. By incorporating traditional design motifs and principles into contemporary applications such as sustainable architecture, digital media, and consumer goods, graduates of such programs can carve out a niche for themselves as culturally informed innovators.

Moreover, this approach is in line with global trends towards sustainability and cultural heritage preservation, as seen in the work of scholars such as Papanek, who advocate for socially responsible and environmentally sustainable design practices. Huizhou culture, with its emphasis on craftsmanship, resourcefulness, and harmony with nature, provides fertile ground for the development of such practices in contemporary design education.

Thus, Educational Integration of Huizhou Culture in Art and Design represents a unique opportunity to bridge tradition and innovation. Drawing on critical regionalism and educational theories that emphasize cultural relevance, this approach fosters creativity, cultural identity, and technical skills. In doing so, it not only preserves cultural heritage but also equips students with the tools to navigate and innovate in the global design industry. As such, Huizhou's education model can serve as a model for other regions seeking to balance global competitiveness with cultural sustainability.

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