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Interrelation of traditions and innovations in the content of artistic embroidery training

Abstract. The article presents the results of a theoretical-experimental study dedicated to updating the content of art embroidery education within the continuous higher education system at the Russian university of traditional art crafts. From the perspective of cultural-historical approach, the interrelation between traditional techniques and modern educational solutions that promote the development of project-based thinking in future artists of traditional applied arts is substantiated. Methodological principles for integrating traditional and innovative aspects of students' training content have been defined and the expediency of variable modeling has been proven. The research findings are described within the framework of an academic assignment. Forms of incorporating artistic embroidery into product design as an element of creative-design activity are characterized. The scientifically grounded role of teacher-student interaction in developing professional competencies among learners is presented.

Keywords: variability of artistic techniques and technologies, interrelation of traditions and innovations, cultural-historical approach, modeling, educational program, project thinking, traditional techniques of artistic embroidery.

The relevance of preparing highly qualified personnel capable of ensuring strategic goals across various sectors of economy and social sphere, thus contributing to the development of key areas of culture, was highlighted in Presidential Decree No. 343 dated May 12, 2023, titled “On certain issues concerning improvement of higher education system” [10]. Presidential Decree No. 808 of December 24, 2014, entitled "On approval of fundamentals of state cultural policy", emphasizes the integration of science, education and art, which forms the basis for understanding the public mission of culture as an instrument for transmitting traditional spiritual and moral values to new generations, constituting the core of Russia's unique identity [11]. The necessity of designing and implementing educational solutions combining traditional and innovative approaches aimed at enhancing students' professionalism and nurturing citizens who preserve and develop historical and cultural heritage is emphasized in the President's

Address to the Federal Assembly of the Russian Federation in 2025 [8], as well as in Government Order No. 3051 of October 27, 2021 [9].

In the context of national education reform, the significance of educational programs under the direction 54.03.02 Decorative arts and folk crafts increases within the higher education system. Simultaneously, there arise aspects requiring alignment between teaching traditional artistic embroidery techniques and their application in contemporary clothing models, accessories and interior items.

A significant contribution to preserving and developing traditions of “folk art”, including embroidery, as an integral part of spiritual culture, was made by academician of the Russian academy of arts M.A. Nekrasova, doctor of art studies [7].

The Russian university of traditional art crafts has accumulated considerable experience in conducting scientific research on traditional applied arts, including issues related to teaching artistic embroidery within the framework of lifelong learning systems. Academician of the Russian academy of education V.F. Maksimovich, doctor of pedagogical sciences, professor, regards traditional embroidery as a crucial component of Russia's cultural code and a means of engaging with ethno-cultural heritage [5]. Her scientific-pedagogical school "Theory and practice of lifelong learning" served as the foundation for developing authorial approaches to fostering students' project culture through decorative-applied activities [6]. L.M. Vanyushkina and S.A. Tikhomirov, within this scientific school, argue for the importance of developing students' artistic-project competence in lifelong education through interpreting folk crafts and comprehending them within contemporary aesthetics [1].

E.V. Sayfulina analyzes the current state and trends in continuing fine arts education, emphasizing the need for creating an integrated structure of lifelong higher education in the field of artistic embroidery [12, p. 89]. S.Yu. Kamneva interprets traditional embroidery as a pedagogical instrument facilitating the formation of value orientations and interdisciplinary connections in the educational process, highlighting its significance for shaping students' holistic worldview [2].

O.V. Shvetsova focuses on the importance of preserving traditions and developing new forms of their application in educational projects, which contributes to actualizing cultural heritage in contemporary formats of professional training [13].

Within the scope of the study, attention is focused on developing and justifying a system of methodological principles enabling the establishment of substantive links between traditional techniques (particularly the technique known as 'Vladimir upper stitch') and contemporary methods of product design.

The work is based on the assumption that a thoughtful combination of traditional and innovative elements, involving collaborative efforts of two instructors in interrelated disciplines — "Performance skills" and "Modeling with artistic embroidery" — facilitates deeper acquisition of artistic practices, enhances visual-compositional thinking and cultivates sustainable project skills among students.

The study was conducted at the institute of traditional applied arts, Moscow branch of the Russian university of traditional art crafts, involving students enrolled in the specialization: modeling with artistic embroidery (program area 54.03.02 decorative applied arts and folk crafts). As methodological foundations for teaching modeling with artistic embroidery, we employed analysis of scientific-pedagogical literature, pedagogical design, visual and comparative analyses, as well as experimental assignments implemented within the course "Modeling with artistic embroidery". Feedback from students was obtained via express-reflection (questionnaires).

Within the educational process, particular emphasis is placed both on discovering modern forms of presenting traditional material and providing variant interpretations of ornamental motifs, as well as on establishing productive pedagogical interactions during practical tasks.

Artistic practice, according to the cultural-historical approach of L.S. Vygotsky and A.N. Leontiev, is viewed as a form of mastering cultural codes and modes of thought [3]. This allows shifting focus from formal repetition of technique towards its interpretation within project-oriented activities.

Project-based thinking, within this conceptual framework, manifests itself as the ability to analyze ornaments as compositional-structural elements; identify ways of functional and aesthetic interconnection between ornaments and the shape of products; create novel artistic solutions while maintaining stylistics and techniques of artistic embroidery.

Such orientation toward researching and applying ornaments in project-oriented activities is particularly important for skill development in higher education settings where practice-oriented educational processes necessitate task designs wherein artistic embroidery serves as the starting point for modeling.

Stages of project implementation:

1. Analysis of an embroidered coupon as a source of project idea.

The students worked with an identical base — a coupon adorned with artistic embroidery in the technique of “Vladimir upper stitch” while preserving regional ornamental stylistics, measuring (60x40). The coupons were provided to the students from the methodological fund for selection in two colors — black linen and gray linen.

2. Design implementation of artistic embroidery.

Students have been tasked with designing two variants of incorporating artistic embroidery into their projects:

- as a central decorative element within a complete product (for example, a shopper bag).
- as a structural fragment—such as yoke or bodice—in a blouse, allowing variations in sleeve shapes and silhouettes.

3. Working with sketches and prototyping.

Students presented sketch solutions for a bag and blouse based on which the teacher selected and adapted patterns from the methodological fund (Figs. 1–8³⁵).

³⁵ Figs. 1–9. Photo by the author of the article.

Subsequently, collaborative prototyping of the items was conducted, during which embroidered elements were integrated.

The integration stages of traditional embroidery into student project activities are structured according to relevant educational objectives, ensuring the formation of professional competencies (table 1).

Table 1.

Stages of integration of traditional embroidery into product design and corresponding educational tasks

<i>N.</i>	<i>Stages of project activities</i>	<i>Stage content</i>	<i>Figs.</i>	<i>Educational tasks</i>
1	Analysis of embroidery coupon as a source of project idea	Exploration of embroidery usage directions	Fig. 1	To develop the ability for visual and compositional analysis
2	Development of sketches	Options: Shopper bag, blouse with different sleeves	2, 3, 4, 5	Formation of design thinking and aesthetic taste
3	Prototyping: bodice	Placement of embroidery as a structural element	Fig. 6	Analysis of proportions, mastering modeling elements
4	Manufacturing of the product (shopper bag)	Implementation of the idea in the form of an accessory	Fig. 7	Communicating the concept to tailors, analyzing consistency with intent
5	Manufacturing of the product (blouse)	Implementation in clothing with consideration of the decorative element	Fig. 8	Communicating the concept to tailors, analyzing consistency with intent



Fig. 1. Coupons decorated with artistic embroidery in the technique of "Vladimir upper stitch", in two colors



Fig. 2. Shopper bag sketch



Fig. 3. Blouse sketch with pleated sleeve



Fig. 4. Blouse sketch with elastic cuff sleeve



Fig. 5. Yoked blouse sketch



Fig. 6. Prototyping of bodice with different sleeve options



Fig. 7. Completed shopper bag



Fig. 8. Completed blouse

In order to develop students' ability to consciously incorporate traditional arts and crafts into design activities, it is advisable to rely on the following methodological principles formulated by the authors based on the analysis of pedagogical literature [4] and generalization of experience implementing educational design tasks in the learning environment:

- cultural continuity – preservation of the stylistics and technique of traditional artistic embroidery when integrating it into modern constructive solutions.
- justified implementation – integration of artistic embroidery into the structure of the product taking into account its form, functional purpose and artistic-aesthetic expressiveness.

- project-oriented focus – organizing assignments from ornamental motif to finished product, facilitating understanding of the interrelation between form, function and artistic intention.

- variability of solutions – creating conditions for diverse interpretations of the same ornamental motif in product design.

- pedagogical co-participation – implemented through joint consultation by two instructors: one specializing in performance skills and another focusing on clothing design with artistic embroidery. They act as mentors and experts in their respective fields, guiding the project from initial conception to final prototype. The first instructor aids in incorporating ornamental embroidery techniques, while the second emphasizes compatibility between the shape of the garment and the chosen embroidery technique.

The practical embodiment of the described principles was realized within the framework of a project where a coupon decorated with artistic embroidery in the technique of "Vladimir upper stitch" served as the starting point for creating educational design solutions. Each assignment included variable placement of the given ornamental motif on construction details considering both the composition and technique of artistic embroidery, as well as the form and function of the product. Thus, design thinking developed through comprehending the transformation of a flat motif into a three-dimensional composition.

The role of the instructor in this process involved not only technical support but also encouragement of artistic exploration, which contributed to the development of independence and the establishment of a design-oriented mindset among students.

Research results

During the implementation of the educational design task, approaches to integrating traditional artistic embroidery into modern product forms were tested within the framework of continuous education specialist training.

A table 2 was compiled to document the results, aiming to classify formats of embroidery integration into students' design-project activities.

Table 2.

Classification of embroidery integration formats into students' project-construction activities

<i>Integration formats</i>	<i>Characteristics</i>	<i>Possible type of product</i>	<i>Educational goal</i>
As a structural element	Embroidery is incorporated into pattern pieces (bodice, yoke)	Blouse, dress	Understanding the interaction between shape and decoration
As the central accent of the product	Embroidery creates a compositional center	Bag	Development of compositional thinking
As a module for variable use	One embroidered coupon is used in multiple products	Different products	Developing flexibility and design logic
As part of the product concept	Embroidery carries semantic and artistic significance	Author's project	Interpretation of cultural code, development of design position

Discussion of research results

To obtain feedback, students were asked to fill out a questionnaire, the results of which are presented in table 3.

Table 3.

Artistic embroidery as an element of design activity															
<i>N</i>	<i>Questionnaire questions</i>	<i>Evaluation by students on a 5-point scale</i>												<i>Overall satisfaction %</i>	
1	Working with traditional embroidery technique ("Vladimir upper stitch") helped me better understand the peculiarities of this technique	4	4	4	5	4	5	4	4	4	4	5	4	85,0	
2	The design task was interesting and motivating for me	5	5	5	5	5	5	4	4	5	4	5	5	95,0	
4	Incorporating artistic embroidery into the product's form helped me look at the relationship between decoration and construction in a new way	4	4	5	5	5	5	4	5	4	5	5	5	93,3	
5	I learned to see several ways of applying the same decorative motif	5	5	5	5	5	5	5	5	5	5	5	5	100,0	
6	Participation in the task enhanced my interest in independent artistic search, design and product construction	4	5	5	5	5	5	5	4	4	5	4	5	93,3	

Based on the responses of students presented in Table 3, a diagram illustrating the distribution of answers to questions was created (Fig. 9).

Analysis of survey results revealed that incorporating traditional artistic embroidery into modern product forms contributes to:

- development of design and artistic-compositional thinking;
- formation of a conscious attitude towards traditions of decorative and applied arts;
- emergence of an authorial stance in the creative process;
- increase in motivation and engagement of learners;
- acquisition of techniques for flexible design modification.

The use of ornamental fragments with artistic embroidery proved itself not only as a means of preserving traditional techniques, but also as a methodological resource for forming imaginative thinking, developing individual artistic style and fostering a deliberate design orientation among students.

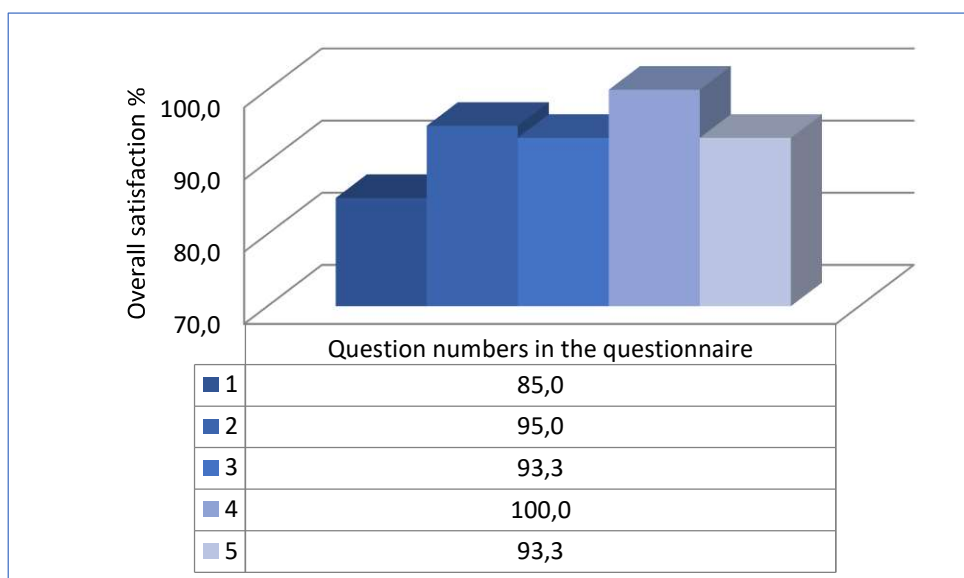


Рис. 9. Percentage distribution of student responses within pedagogical modelin

Future research prospects

Further development of the system of methodological principles based on combining individual and collective design opens up several promising areas, such as:

- expanding the thematic scope by incorporating regional techniques of artistic embroidery. This will deepen work with local identity and cultural codes, fostering students' sense of belonging to the intangible heritage of their country;
- creating an educational collection based on student projects. Including a collection of products and prototypes reflecting varied methods of integrating embroidery into product structures will provide continuity of teaching materials and become a resource for professional trials, exhibition activities, and interdisciplinary projects;
- conducting comparative experiments with handmade and machine-based artistic embroidery. Completing one design task in both techniques enables students to compare artistic expression, technological features, and appropriateness of each technique. This creates opportunities for making informed choices regarding design methods and expanding the professional toolkit.

These proposed directions open up possibilities for further transforming the educational environment of continuing education toward a more flexible, culturally aware and technologically enriched model for training professionals in the field of traditional applied arts.

Conclusion

The analysis of the study results confirmed that integrating artistic embroidery into product design, grounded in a cultural-historical approach and elements of design thinking, establishes a strong connection between traditional and innovative components in the content of education focused on modeling with artistic embroidery. This enhances its relevance within the system of continuous artistic education.

Systematically organized and theoretically substantiated methodological principles – project orientation, variability, and pedagogical co-participation – have proven effective during experimental verification. These principles facilitate meaningful integration of traditional techniques and modern forms of artistic-design activity aimed at enhancing students' professional and imaginative thinking.

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