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ADAPTING THE CHINESE MODEL OF GRAPHIC DESIGN EDUCATION FOR THE MODERNIZATION OF HIGHER EDUCATION IN UKRAINE

This article analyses the experience of training future graphic designers in China and assesses the potential for adapting this approach within the Ukrainian higher education system. The relevance of this research stems from the rapid transformation of vocational education driven by globalisation, digitalisation and the integration of modern technologies, which necessitates the updating of educational programmes and training methods for designers. An analysis of recent academic publications by Ukrainian and international authors has been conducted, revealing that the Chinese model of design education is characterised by the integration of education with industry, an interdisciplinary approach, the active use of digital technologies and artificial intelligence, the development of students' critical and creative thinking, and the combination of national cultural identity with modern teaching methods. At the same time, the Ukrainian education system demonstrates significant potential but requires a stronger practical focus, greater interdisciplinarity and the integration of modern technologies into the learning process. The article proposes key elements for adapting the Chinese experience to Ukrainian education, including industry integration, interdisciplinary programmes, digital and AI technologies, the development of critical and creative thinking, and the preservation of cultural identity. The table presented systematises these elements and the expected effects of their implementation. Prospects for further research are discussed, in particular the assessment of the effectiveness of practical integration, the impact of digital technologies on students' competences, and the adaptation of cultural components into the educational process. The research findings can be used to improve the quality of training for future graphic designers, develop their professional competence and competitiveness in the international labour market. The article has practical and scientific significance for the modernisation of Ukrainian design education and the development of innovative educational strategies.

Keywords: *design education, graphic design, professional competence, China, Ukraine, adaptation of international experience, digital technologies, artificial intelligence, interdisciplinary training, critical thinking.*

Introduction. The current stage of development in higher education is characterised by a significant transformation in the content and approaches to training specialists in creative fields, particularly graphic designers. In the context of globalisation, digitalisation and the integration of education systems, the issue of developing the professional competence of future designers – who are capable of operating effectively in a dynamic labour market and amid rapid technological progress – has become particularly relevant. The Ukrainian design education system is undergoing reform, which

necessitates the search for effective models for training specialists based on international experience (Дяченко, 2021; Косюк, 2024).

A review of recent studies has highlighted several concerns regarding the training of designers in Ukraine. These include a disparity between theoretical knowledge and practical skills, limited collaboration with industry, and a failure to adapt educational programmes to the digital landscape (Дяченко, 2021; Водолазька & Крайнікова, 2024). Meanwhile, the current development of design as a field is largely influenced by information technology, artificial intelligence and new media, which requires the content of professional training for future specialists to be updated. (Кривенко & Чанпу, 2025; Hwang, 2025).

In this context, the experience of the People's Republic of China is of particular academic interest, as it demonstrates the dynamic development of a design education system focused on the integration of education, science and industry. Research shows that in China, the training of designers is carried out in accordance with state educational policy, which encourages interdisciplinarity, innovation and the introduction of modern technologies into the educational process (Li et al., 2023; Siu et al., 2025). Concurrently, this system emphasizes fostering students' aesthetic thought, cultural identity, and creativity (Zhao, 2025; Удріс-Бородавко, 2024).

Meanwhile, the current development of design as a field is largely influenced by information technology, artificial intelligence and new media, which requires the content of professional training for future specialists to be updated (Critical Thinking Education…, 2025; Kotova, 2025). Furthermore, the widespread adoption of artificial intelligence technologies is transforming the nature of designers' professional work, necessitating a rethinking of traditional educational approaches (Fang et al., 2026).

A comparative analysis of international experience, particularly that of China and Europe, opens up opportunities for identifying effective ways to modernise Ukrainian design education, taking into account national characteristics and global development trends (Zyablovska, 2021; Wang, 2026). In this context, it is important to identify those elements of designer training that can be adapted to Ukrainian realities with a view to improving the quality of professional education. Consequently, the relevance of this study stems from the need for a comprehensive analysis of designer training practices in China and the identification of opportunities for their adaptation within Ukraine's higher education system.

Analysis of relevant research. Recent scholarly discourse on design education demonstrates a growing interest in the transformation of professional training for future designers under the influence of globalization, digitalization, and technological innovation. A significant body of Ukrainian research focuses on identifying systemic challenges in national design education, particularly the gap between theoretical training and practical professional demands, as well as the insufficient integration of modern digital tools into the educational process (Diachenko, 2021; Kosiuk, 2024). Researchers emphasize the need to modernize curricula, strengthen interdisciplinary approaches, and enhance cooperation with industry stakeholders.

At the same time, contemporary studies underline the increasing impact of digital technologies and artificial intelligence on the development of design education. The integration of AI tools into the educational process is considered not only a technological shift but also a pedagogical transformation that requires new approaches to teaching, assessment, and competency development (Hwang, 2025; Fang et al., 2026). In particular, the use of AI-generated content (AIGC) is reshaping traditional models of visual design education, necessitating a transition from skill-based training toward the development of critical thinking, creativity, and digital literacy .

A substantial contribution to the study of design education has been made by Chinese and international scholars who analyze the rapid evolution of higher education in China. The Chinese model is characterized by strong state regulation, strategic integration of education with industry, and a focus on innovation-driven development (Li et al., 2023; Siu et al., 2025). In particular, recent reforms highlight the importance of interdisciplinary training, entrepreneurship education, and the development of design thinking competencies as key components of professional preparation .

Moreover, Chinese research actively explores new pedagogical approaches, such as project-based learning, participation in design competitions, and collaboration between universities and enterprises. These approaches contribute to the formation of practical skills and enhance students' readiness for real-world professional challenges . Such practices are particularly relevant for improving the quality of design education and ensuring its alignment with labor market demands.

At the same time, scholars also point out several challenges within the Chinese system of design education. Among them are the need to develop critical thinking, ensure a balance between technological and artistic components, and address ethical issues related to the use of

artificial intelligence (Critical Thinking Education…, 2025; Kotova, 2025). Additionally, the rapid digital transformation of education requires comprehensive changes in curricula, teaching methods, and evaluation systems, rather than isolated innovations .

Comparative studies emphasize the importance of analyzing international experience for the modernization of national education systems. In particular, the European and Chinese models of design education provide valuable insights into effective strategies for competency-based training, interdisciplinary integration, and the development of creative potential (Ziabloska, 2021; Wang, 2026). The Ukrainian context, in turn, requires the adaptation of these approaches, taking into account national cultural, educational, and institutional specificities.

Thus, the analysis of recent research and publications indicates that the modernization of design education is closely linked to digital transformation, interdisciplinary integration, and the strengthening of practical orientation in training. The experience of China is particularly valuable in this regard, as it demonstrates effective mechanisms for aligning education with technological progress and labor market demands, which can be adapted to improve the system of professional training of future graphic designers in Ukraine.

Aim of the Study – an analysis of the characteristics of training future graphic design professionals in China and an assessment of the potential for applying this experience to Ukrainian educational practice.

Results. The system of professional training of future graphic designers is currently undergoing significant transformation under the influence of global educational trends, digital technologies, and the growing demands of the creative industries. In this context, the experience of the People's Republic of China is of particular interest, as it demonstrates a dynamic and strategically oriented approach to design education development.

One of the key characteristics of design education in China is its strong alignment with national educational policy and economic priorities. The state plays a crucial role in shaping educational standards, promoting innovation, and fostering collaboration between higher education institutions and industry (Li et al., 2023). This approach ensures the practical orientation of training and contributes to the development of competencies that are directly relevant to the labor market.

Another important feature of the Chinese model is its emphasis on interdisciplinarity. Design education integrates knowledge from art,

technology, business, and communication, which allows students to develop a holistic understanding of design processes and enhances their adaptability in professional contexts (Siu et al., 2025). This interdisciplinary approach is particularly relevant in the context of modern graphic design, where the boundaries between different fields are increasingly blurred.

The integration of digital technologies and artificial intelligence into the educational process represents a defining trend in contemporary design education. Chinese institutions are actively implementing modern digital tools, including generative design technologies, which helps foster new forms of creativity and professional practice (Hwang, 2025; Fang et al., 2026). At the same time, this requires students to develop not only technical skills, but also critical thinking, analytical abilities and an ethical understanding of the implications of using technology.

The Chinese system of designer training places particular emphasis on the development of creativity, aesthetic thinking and cultural identity. Educational programmes are geared towards combining traditional cultural values with contemporary approaches to design, which helps students develop a unique creative style (Zhao, 2025). In this context, it is also important to take the cultural dimension into account in vocational training, which is equally relevant to design education in Ukraine (Удріс-Бородавко, 2024).

At the same time, an analysis of the research shows that the Chinese model is not without its problems. In particular, researchers highlight the need to strengthen the development of critical thinking and to improve pedagogical approaches to the development of creative skills (Critical Thinking Education…, 2025; Kotova, 2025). This highlights the importance of striking a balance between the technical and humanities aspects of designer training.

A comparative analysis reveals a number of differences between the Chinese and Ukrainian design education systems. In Ukraine, despite the presence of significant creative potential, there is a lack of integration between education and industry, limited use of modern technologies, and insufficient practical focus in teaching (Diachenko, 2021; Kosiuk, 2024). At the same time, there are positive trends linked to the development of digital skills and the introduction of innovative approaches into the teaching process (Kryvenko & Chanpu, 2025; Vodolazka & Krainikova, 2024).

Based on the analysis carried out, it is possible to identify the main areas for adapting Chinese experience to the Ukrainian system of training

future graphic designers. These include: strengthening the interdisciplinary approach, developing cooperation with employers, actively introducing digital technologies and artificial intelligence, and updating the content of educational programmes in line with the current demands of the labour market (Wang, 2026; Ziabloska, 2021).

A summary of the main findings of the study indicates that China's experience in the field of designer training holds significant potential for adaptation in Ukraine. Applying this experience will help improve the quality of professional training for future graphic design specialists and ensure their competitiveness within the global educational and professional landscape.

Table 1

Key elements of the Chinese designer training system and the potential for adapting them in Ukraine

A key element of the Chinese experience	Description in the Chinese system	Opportunities for adaptation in Ukraine	Expected impact
Integration of education and industry	Close cooperation between universities and businesses and studio projects	Establishment of partnerships between Ukrainian universities and design studios	Improving students' practical readiness, bridging the gap between theory and practice (Li et al., 2023; Siu et al., 2025)
Interdisciplinary approach	Merging knowledge from the arts, technology, marketing and communications	Inclusion of related disciplines in curricula (IT, marketing, project management)	Developing a comprehensive understanding of design processes, increasing graduates' flexibility
Use of digital technologies and AI	Teaching modern digital tools, generative design, VR/AR	Integration of modern software and AI tools into courses	Development of digital literacy and new creative skills (Hwang, 2025; Fang et al., 2026)
Fostering critical and creative thinking	Projects and case studies, development of creativity and aesthetic perception	Introduction of project-based and problem-oriented student training	Enhancing the ability for independent analysis and creative problem-solving (Critical Thinking Education…, 2025)

Cultural identity and aesthetics	Integrating national culture with contemporary design practices	Incorporating Ukrainian cultural elements into design projects	Development of a unique creative style and national identity (Udris-Borodavko, 2024; Zhao, 2025)
Innovative teaching methods	Active use of competitions, workshops and internships	Organisation of student competitions and collaborations with businesses	Enhancing motivation, practical training and readiness for professional practice

An analysis of the table demonstrates that the Chinese model of training future designers possesses considerable potential for adaptation within the Ukrainian higher education system. Key areas of adaptation include the integration of educational programs with industry, which allows students to acquire practical experience and enhances their readiness for professional practice. An interdisciplinary approach is also essential, as it promotes a comprehensive understanding of design processes and increases the flexibility and adaptability of future professionals. The incorporation of digital technologies and artificial intelligence further contributes to the development of modern digital competencies while fostering students' creative skills. Equally important is the cultivation of critical and creative thinking through project-based and problem-oriented training, which equips students with the ability to analyze complex situations and generate innovative solutions. Additionally, the inclusion of cultural identity and aesthetic considerations enables students to develop a unique creative style while preserving national values within their design work. Finally, the implementation of innovative pedagogical methods, such as competitions, workshops, and internships, significantly enhances student motivation and practical preparedness, ensuring that graduates are better equipped to meet the demands of contemporary professional practice.

Therefore, the introduction of these elements into the Ukrainian system of training graphic designers could significantly improve the quality of professional education, making it more practice-oriented, modern and competitive at an international level. Adapting the Chinese experience allows traditional educational approaches to be combined with innovative methods and technologies, ensuring the comprehensive development of future designers.

Conclusions. The study has shown that the current training of future graphic designers in Ukraine needs to be modernised, taking into account international experience, particularly that of China. The Chinese design education system is characterised by the integration of education with industry, interdisciplinarity, the active use of digital technologies and artificial intelligence, the development of students' critical and creative thinking, and the combination of cultural identity with modern teaching methods. A comparative analysis shows that Ukrainian education has significant potential, but requires deeper collaboration with industry, the inclusion of interdisciplinary programmes, the active use of digital tools, and the implementation of innovative teaching methods. Adapting these elements enables the enhancement of students' practical training, the development of digital and creative competencies, the assurance of graduates' competitiveness, and the harmonious integration of traditional cultural values with modern technologies. Consequently, the systematic adoption of Chinese experience, taking into account Ukraine's national characteristics, is an effective way of shaping professionally competent, creative and well-prepared future graphic design specialists capable of meeting modern challenges.

Future research should focus on evaluating the effectiveness of industry collaboration in Ukrainian design programs, exploring interdisciplinary training that integrates art, technology, and management, and examining the impact of digital technologies and AI on students' creativity and technical skills. Additionally, studies should investigate methods for fostering critical thinking and creative problem-solving, as well as strategies for integrating Ukrainian cultural identity into contemporary design practices. These areas will provide insights into how international best practices, particularly from China, can be adapted to enhance the professional competencies and creative potential of future graphic designers in Ukraine.

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SUMMARY

Їда Лі. Підготовка графічних дизайнерів у Китаї: можливості адаптації досвіду у систему вищої освіти України.

Стаття присвячена аналізу досвіду підготовки майбутніх графічних дизайнерів у Китаї та оцінці можливостей його адаптації в українській системі вищої освіти. Актуальність дослідження обумовлена швидкою трансформацією професійної освіти під впливом глобалізації, цифровізації та інтеграції сучасних технологій, що потребує оновлення освітніх програм та методів підготовки дизайнерів. Проведено аналіз останніх наукових публікацій українських та міжнародних авторів, який показав, що китайська модель дизайн-освіти вирізняється інтеграцією навчання з індустрією, міждисциплінарним підходом, активним використанням цифрових технологій і штучного інтелекту, розвитком критичного та творчого мислення студентів, а також поєднанням національної культурної ідентичності з сучасними методиками навчання. Водночас українська система освіти демонструє значний потенціал, але потребує посилення практичної спрямованості, міждисциплінарності та інтеграції сучасних технологій у навчальний процес. У статті запропоновано ключові елементи адаптації китайського досвіду для української освіти, включно з інтеграцією індустрії, міждисциплінарними програмами, цифровими та AI-технологіями, формуванням критичного та творчого мислення, а також збереженням культурної ідентичності. Представлена таблиця систематизує ці елементи та очікувані ефекти від їх впровадження. Обговорено перспективи подальших досліджень, зокрема оцінку ефективності практичної інтеграції, вплив цифрових технологій на компетентності студентів та адаптацію культурних компонентів у навчальний процес. Результати дослідження можуть бути використані для підвищення якості підготовки майбутніх графічних дизайнерів, формування їхньої професійної компетентності та конкурентоспроможності на міжнародному ринку праці. Стаття має практичне та наукове значення для модернізації української дизайн-освіти та розвитку інноваційних освітніх стратегій.

Ключові слова: *дизайн-освіта, графічний дизайн, професійна компетентність, Китай, Україна, адаптація міжнародного досвіду, цифрові технології, штучний інтелект, міждисциплінарна підготовка, критичне мислення.*