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TRANSFORMATION OF VISUAL CULTURE UNDER THE INFLUENCE OF ASIAN POP CULTURE AND ITS USE IN THE TRAINING OF FUTURE DESIGNER EDUCATORS

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Abstract. *This article examines the transformation of contemporary visual culture under the influence of Asian pop culture and its integration into the education of future designer educators. The study explores the use of graphic design in various fields, combining traditional manual techniques (sketches, drawings, compositions) with digital methods, as well as the application of traditional and contemporary motifs from Japanese, Chinese, and Korean cultures. The findings demonstrate that such practices foster the development of students' creative thinking, intercultural competence, professional skills, and project-design culture.*

Introduction. In the current context of globalization, cultural processes are increasingly interconnected, leading to a significant transformation of traditional visual practices while simultaneously shaping new artistic and pedagogical paradigms. An important aspect of this process is the influence of Asian pop culture, which, through its unique aesthetics, symbolism, and media, shapes the perception, aesthetic preferences, and creative potential of students in art and design programs. Previous studies show that even moderate interaction with Japanese popular culture, particularly through manga and anime, contributes to

broadening students' cultural horizons and developing a holistic understanding of global cultural processes (Yusof et al., 2023) [7]. Additionally, Pan (2024) emphasizes that Japanese pop culture functions as a mechanism of "soft power," capable of conveying narratives that resonate with a global audience, simultaneously opening opportunities for the development of students' creative thinking and visual literacy (Pan, 2024) [8]. Therefore, examining the influence of Asian pop culture on educational practices is highly relevant for the development of professional competencies of future designer educators.

The aim of this study is to systematically analyze the influence of Asian pop culture on the transformation of contemporary visual culture and to identify ways to integrate it into the development of project-design competencies of future designer educators. Particular attention is given to the practical aspects of incorporating traditional and modern cultural motifs into students' educational and creative practices.

Main material. From the standpoint of contemporary pedagogy, the project-design culture of students is defined as a personal and professional construct that integrates the artistic-pedagogical, design, and artistic worldview of future designer educators. It encompasses the ability to comprehensively design, plan, and implement design concepts, employ various types of cognitive operations, and make optimal decisions in project-creative situations, taking into account technical aesthetics and artistic-pedagogical objectives [16].

Structurally, project-design culture simultaneously performs several interconnected functions: it reflects the worldview orientation and axiological values of future designer educators; provides competency-based preparedness for design projects, including mastery of practical tools, methods, and techniques; and fosters a positive attitude toward the integration of project-based activities into the educational process [4,12,16].

Thus, the project-design culture can be evaluated according to key criteria such as motivation, professionalism, individual approach, creativity, communication skills, analytical thinking, independence, innovation, aesthetic awareness, and ethical responsibility, enabling a comprehensive analysis of students' professional competencies and pedagogical worldview.

Analysis of contemporary educational practices demonstrates that the integration of Asian cultural elements and their interaction with Ukrainian traditions within the curriculum significantly enhances the development of students' visual competence. The use of graphic design across various domains – from illustration and character design to fashion and interior design – combined with traditional manual techniques such as sketches, drawings, and graphic

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compositions, along with their subsequent digitization, fosters the growth of creative thinking, critical analysis, intercultural sensitivity, and the capacity for professional reflection among future designer educators.

In particular, Udris-Borodavko (2025) emphasizes the systemic nature of graphic design as a tool for communication and the manifestation of cultural meanings, allowing traditional artistic motifs to be adapted to the contemporary information space [15]. Similarly, Shtainer et al. (2025) demonstrate the effectiveness of multimedia technologies in developing students' practical competencies by integrating theoretical knowledge into project-based activities [6,11,12].

The integration of design projects into the educational process fosters the synthesis of artistic, technological, and pedagogical competencies, supporting the development of systemic thinking and creative self-realization among future designer educators [10].

It is worth noting that the acmeological approach in the training of future designer educators ensures the comprehensive development of students' professional and personal qualities, contributes to the formation of their value-based and moral orientations, and supports the integration of interdisciplinary knowledge, as confirmed by the studies of Halitsan and Artemieva (2025) [3]. Simultaneously, the professional ethics of a designer focuses on mastering behavior norms specific to design activities and fostering a responsible attitude toward the use of elements of Asian pop culture in the educational process, as reflected in the works of Artemieva (2022) and Tormakhova (2020) [1,14]. In this context, modern visual culture plays a special role, actively transforming under the influence of globalization and intercultural interactions, as emphasized by Strautman (2025) [13], while Asian pop culture, represented through animation, graphic design, illustration, and digital art, contributes to the development of new aesthetic approaches in contemporary design and enriches students' professional experience, as noted by Fedorova (2022) [2]. Thus, the integration of the acmeological approach, professional ethics, and modern visual culture lays the foundation for the comprehensive development of the artistic and design competence of future designer educators.

The students' creative works demonstrate the use of traditional elements of East Asian culture, particularly Japanese, Chinese, and Korean. Among the most common motifs are floral ornaments, wave compositions, sakura, lotus, and stylized natural landscapes [5]. The graphic compositions incorporate floral elements and decorative lines characteristic of traditional Eastern art (Fig. 1), which are frequently encountered in Japanese engravings, Chinese decorative painting, and Korean ornamental graphics.



Fig. 1. **Stylized botanical motifs of the East Asian artistic tradition in students' graphic compositions**

Students also draw on well-known motifs of the Eastern artistic tradition, particularly stylized wave forms characteristic of Japanese ukiyo-e prints and decorative water ornaments prevalent in Chinese graphic art (Fig. 2). Such compositional solutions help future designers develop an understanding of the structural principles, rhythm, and decorative qualities of Eastern graphics.



Fig. 2. **Wave and dynamic motifs from the East Asian graphic tradition in modern illustration**

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An important aspect is the use of architectural and natural motifs that reflect the cultural characteristics of East Asian countries. In students' works, stylized images of temples, pagodas, traditional buildings, and natural landscapes can be seen (Fig. 3). Such compositions allow the exploration of the symbolism and imagery of Eastern art, particularly the harmony between humans and nature.



Fig. 3. Architectural and landscape motifs of East Asian culture in students' works



Fig. 4. The use of Asian pop culture characters and symbols in design

In addition to traditional motifs, the students' works show the influence of contemporary Asian pop culture. This is manifested in the use of graphic characters, mascots, anime-style aesthetics, and symbols of popular culture from Japan, China, and South Korea (Fig. 4). The use of such images demonstrates the integration of mass culture elements into contemporary design.

In addition, student projects actively employ landscape compositions that combine traditional symbols of Eastern culture – the sun, mountains, cranes, waves, and sakura trees (Fig. 5). Such works demonstrate the adaptation of traditional imagery in contemporary digital illustration.



Fig. 5. Landscape compositions featuring traditional symbols of Eastern culture



Fig. 6. Stylization of traditional Asian cultural motifs in students' contemporary graphic compositions

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Fig. 7. **The use of typography and contemporary graphic styles in student design works inspired by Asian culture**

In addition, students experiment with contemporary typography and a variety of graphic styles, combining elements of street art, graffiti, digital design, and Eastern calligraphy (Figs. 6–7). Such creative explorations demonstrate the transformation of traditional cultural symbols and motifs within contemporary visual culture and their adaptation to the visual language of modern design.

Conclusion. The results of this study indicate that the integration of elements of Asian culture into the educational process promotes the comprehensive development of design students, fosters their artistic and design culture, and stimulates the development of creative thinking, critical analysis, and intercultural competence. In particular, the use of traditional and contemporary motifs from Japan, China, and South Korea in graphic compositions, illustrations, character design, and digital art enables students to combine practical skills with aesthetic and pedagogical orientations, thereby enhancing their professional preparedness.

An important confirmation of the effectiveness of such practices is the participation of students' works in international creative competitions and their exhibition in 2025 during the Japanese Culture Week in the city of Odesa, Ukraine. This demonstrates not only the high level of students' training but also the relevance of their projects in the global cultural context, as well as their ability to adapt traditional images to contemporary design languages and trends. Thus, the experience of integrating Asian culture into educational programs represents a valuable tool for developing the professional competencies of future designer educators and may serve as a foundation for further intercultural and educational research in the field of contemporary design.

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