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VIII INTERNATIONAL SCIENTIFIC AND PRACTICAL CONFERENCE

«Theoretical and practical aspects
of modern scientific research»



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**«THEORETICAL AND
PRACTICAL ASPECTS OF MODERN
SCIENTIFIC RESEARCH»**



서울,
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조직위원회 부회장: 김일찬 (Il Chan Kim)²

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² 서울 컨설팅 그룹, Republic of Korea

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TRANSFORMATION OF DIGITAL VISUALIZATION IN THE PROFESSIONAL TRAINING OF DESIGNERS: A COMPARATIVE ANALYSIS OF UKRAINIAN AND SOUTH KOREAN EXPERIENCES

Shtainer Tetiana¹

1. Doctor of Philosophy (PhD) in Professional Education
Lecturer at the Department of Professional Education and Design
*State Institution «South Ukrainian National Pedagogical University
named after K. D. Ushynsky», UKRAINE*
ORCID ID: 0000-0001-6164-393X

Abstract. *This article provides a comparative analysis of the transformation of digital visualization in the professional training of designers in Ukraine and South Korea. The study examines the role of 3D modeling, digital prototyping, CLO 3D, AR/VR, and AI in design practice and their potential in professional education. The specific features of integrating digital technologies with traditional artistic and graphic practices and their impact on the development of professional and project-based competencies are identified. The potential for adapting selected technological practices from the South Korean digital fashion context to the Ukrainian educational environment is substantiated.*

Introduction. The contemporary transformation of design is closely associated with the development of digital technologies, which are changing the ways in which design projects are created, visualized, prototyped, and presented. Digital modeling, computer graphics, 3D visualization, augmented and virtual reality, and artificial intelligence are becoming important components of both professional design practice and the training of future specialists. This creates a need to update the content of design education in accordance with transformations in the contemporary professional environment. In Ukraine, the digitalization of design education is primarily taking place through the integration of modern technologies into traditional artistic, graphic, and project-based training, whereas research and digital fashion practices in the South Korean context demonstrate a strong orientation toward 3D modeling, digital prototyping,

CLO 3D, AR/VR, and virtual fashion technologies. Comparing these approaches makes it possible to identify common trends and differences in the digital transformation of professional training and to determine technological practices with potential for adaptation to the Ukrainian educational environment. Particular importance should therefore be attached to integrating traditional artistic practices with digital design tools. Combining fundamental artistic and graphic training with 2D and 3D visualization, digital prototyping, AI-based tools, and virtual environments creates conditions not only for developing digital literacy but also for fostering creative thinking, spatial imagination, project culture, and professional competence.

The aim of the article is to conduct a comparative analysis of the transformation of digital visualization in the professional training of designers in Ukraine and South Korea, identify current technological practices, and outline prospects for their adaptation to the Ukrainian educational environment.

Main material. The comparison does not seek to provide a comprehensive assessment of the national design education systems of Ukraine and South Korea. Rather, it focuses on characteristic approaches to digital visualization and digital fashion practices identified in Ukrainian and South Korean scholarly and professional contexts and considers their implications for the professional training of future designers. Under the current conditions of digital transformation, design is changing not only the tools used in professional practice but also the logic of creating, visualizing, and presenting design solutions. While the traditional design process primarily involved a sequential transition from the development of an idea and manual sketching to the creation of a physical prototype, the digital environment enables parallel modeling, rapid adjustment, repeated testing, and virtual presentation of design objects. As a result, digital visualization is gradually acquiring the status not only of a means of presenting a completed project but also of a tool for its conceptual development, analysis, and refinement. This transformation is consistent with a systemic understanding of graphic design, in which its visual and communicative functions are considered within an interconnected structure [10].

In view of these changes, the need to update the professional training of future designers is becoming increasingly relevant. Changes in professional tools necessitate the development of the ability to work not only with traditional artistic and graphic means but also with digital models, spatial visualization, digital materials, and virtual environments. Accordingly, the digitalization of professional training involves the development of comprehensive competence, in which artistic thinking is combined with technological literacy, project culture, and the ability to use contemporary digital tools to implement creative ideas [1; 3].

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Within this broader design-education perspective, fashion and textile design provide a particularly illustrative field for examining the transformation of digital visualization because digital technologies directly affect form, construction, material, surface, and presentation. In Ukraine, digital transformation has largely taken place through the gradual integration of new technologies into the traditional system of artistic and professional training. As noted by M. Kolosnichenko et al., the use of modern digital technologies in design and technology education in Ukraine expands opportunities for design, visualization, and professional practice [3]. At the same time, Chemerys, Briantseva, and Briantsev emphasize the need to improve design education in accordance with the processes of digital transformation in Ukraine's education and science sectors [1]. Therefore, digital tools should be regarded not as an alternative to fundamental artistic training, but as a means of its modernization and expansion.

Developing this position further, it is important to emphasize the integrative nature of the Ukrainian approach. Academic drawing, sketching, composition, and work with color and form remain an important foundation of design education, while digital technologies provide new ways of implementing, modifying, and testing design solutions. The study by Maksymchuk et al. confirms the relevance of the integrative principle in developing the artistic and graphic skills of future designers, whereby artistic training is combined with practical project-based activities [4]. Thus, effective digitalization of design education involves not the mechanical transfer of traditional assignments into the digital environment, but rather a methodologically grounded rethinking of approaches to professional practice and learning.

Of particular importance in this context is the combination of manual and digital visualization. The initial hand-drawn sketch enables the rapid recording of a creative idea and the exploration of an appropriate visual and compositional solution, while the digital environment makes it possible to elaborate the concept, transform the form, and experiment with color, texture, and materials. Thus, the interaction between traditional and digital methods of visualization ensures a combination of artistic intuition, visual thinking, and technological precision. The integrative principle of professional training therefore allows digital technologies to be viewed as an extension and enhancement of artistic and graphic practice [4].

While the Ukrainian experience is characterized primarily by the integration of digital technologies into the traditional artistic and project-based system, research and digital fashion practices in the South Korean context reveal a strong technological orientation directly related to the processes of creating, prototyping, and presenting design products. Korean digital fashion studies demonstrate the active development of 3D modeling, digital prototyping, CLO 3D, virtual fashion,

and digital presentation technologies [2; 5; 11]. This distinction is important for comparison: the Ukrainian model is primarily characterized by the modernization of an established artistic and project-based educational framework, whereas the South Korean context demonstrates a stronger orientation toward digital technologies as integral components of the design process.

One of the most representative tools of this approach is CLO 3D. Unlike two-dimensional graphic representation, 3D modeling makes it possible to create a digital prototype of a garment and evaluate its structural, compositional, and visual characteristics in a three-dimensional space. Choi's study demonstrates that digital technologies create new opportunities for the development of 3D dynamic fashion design and the subsequent presentation of digital models on online platforms [2]. Thus, 3D visualization provides not only a clear representation of the designer's concept but also the opportunity to test and refine it before creating a physical prototype.

Further analysis of Korean academic publications allows this trend to be specified. Park's systematic analysis of 119 Korean journal articles on CLO 3D published between 2012 and March 2025 demonstrates the scope of research on the application of this technology in contemporary digital fashion design [5]. This provides grounds for considering CLO 3D not as an isolated software tool, but as part of a broader transformation of the designer's professional practice, within which digital modeling is integrated into the conceptualization, construction, prototyping, and presentation of design products.

In this regard, the transformation of the nature of design prototyping is of fundamental importance. In the traditional model, a significant proportion of structural and compositional inconsistencies is identified only at the stage of creating a physical prototype. The use of a digital model makes it possible to transfer a substantial part of the experimental work into a virtual environment and repeatedly adjust the form, material, and composition without producing each intermediate physical prototype [2; 5]. Thus, digital visualization simultaneously performs cognitive, project-based, experimental, and communicative functions. The identified trend also directly affects the methodology of professional training for future designers. Students have the opportunity not only to create the final image of a garment but also to trace the interrelationship between its construction, silhouette, material, and behavior in space. Such activities contribute to the development of spatial thinking and foster the ability to analyze a design object as an integrated three-dimensional system. As a result, the traditional understanding of a designer's graphic competence is expanded from two-dimensional representation to comprehensive spatial modeling [2; 5].

However, the development of digital visualization is not limited to three-dimensional modeling. Its further transformation is associated with direct

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interaction with a virtual design object, which highlights the use of augmented and virtual reality technologies. In this context, the study by Zang et al. is illustrative, as it explores personalized 3D digital fashion through immersive AR/VR sketching [13]. This approach transforms the nature of the designer's interaction with the projected form, as virtual space becomes a direct environment for creative exploration and experimentation.

Thus, while traditional digital graphics primarily reproduce a designer's idea on a two-dimensional plane, AR/VR technologies provide the opportunity to interact directly with it in a three-dimensional environment. For professional education, this creates new opportunities, as students can analyze a design not merely as an image but as a spatial object characterized by form, scale, structure, and visual behavior [13]. This highlights the need to expand the scope of digital training for future designers beyond traditional computer graphics.

At the same time, the expansion of the functional capabilities of digital visualization encompasses not only the spatial form of a design object but also the characteristics of its surface and decorative treatment. In this regard, digital textile design and artificial intelligence technologies require particular consideration. Contemporary digital tools make it possible to design prints, patterns, color schemes, textures, and decorative effects, integrating them into the overall concept of a design product.

The study by Yu, Ha, and Kim is illustrative in this regard, as it examines the potential of AI technologies for creating textile designs based on pop art aesthetics [14]. The application of artificial intelligence expands the possibilities for exploring visual and decorative solutions, creating additional opportunities for experimentation with composition, color, and visual motifs. Thus, digital visualization is gradually encompassing an increasingly broad range of design elements, from silhouette and construction to surface, texture, and decorative imagery.

This trend is of direct relevance to the professional training of fashion designers, as it enables the development of a holistic vision of the garment. Students can work sequentially or simultaneously with form, construction, material, texture, color, and graphic design. As a result, the digital environment is transformed into an integrated design space in which individual design components interact with one another [3; 14].

The further development of digital technologies has led to the emergence of digital fashion as a distinct area of professional activity. A systematic review of contemporary innovations in digital fashion conducted by Yezhova and co-authors demonstrates the expansion of its technological and design potential [12]. At the same time, Strautman considers digital fashion as an innovative form of visual self-

presentation encompassing virtual clothing and metaverses [9]. Thus, digital tools are gradually moving beyond their role as auxiliary means for creating physical garments and are shaping a new environment for the existence of the design product.

This trend is particularly evident in the development of virtual fashion brands and metaverses. In their analysis of virtual fashion brand collections, Yang and co-authors demonstrate the evolution of design features in digital collections within the Metaverse environment [11]. For professional education, this implies the emergence of new types of design tasks focused not only on creating a tangible product but also on designing a digital image, avatar, virtual collection, or interactive fashion product.

Thus, digital visualization is gradually shifting from the function of "representation" to that of "creation". While in the early stages of digitalization, computer graphics were primarily used to develop and present an already formulated idea, modern technologies make it possible to model, test, transform, and present the design concept itself. Combined with 3D modeling, AR/VR, AI, and virtual environments, digital visualization is becoming an integral part of the contemporary design process [2; 12–14].

At the same time, the expansion of the technological toolkit in itself does not determine the quality of professional training. Of fundamental importance is the extent to which the ability to work with digital technologies is integrated with the system of professional, creative, cultural, and value-based qualities of the future designer. Therefore, further analysis should be related to the category of professional culture.

In the study by T. Shtainer, the professional culture of a future designer is defined as a systemic-dynamic and multicomponent construct formed at the intersection of professional, cultural, value-based, and creative components. Interdisciplinary integration, the development of project and design culture, flexibility of thinking, the ability for self-development, and professional self-actualization play an important role in this process [6]. Therefore, digital competence can be viewed as a component of the broader system of the designer's professional development. The author's proposed methodology for professional training incorporates digital design and AI within the design environment, demonstrating the expansion of professional training through advanced technological tools. At the same time, digital technologies are considered in relation to the creative, project-based, and professional-cultural development of the future designer. This approach makes it possible to regard digital design not merely as a means of technically executing a design task, but as an environment in which artistic thinking, professional knowledge, creative abilities, and

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contemporary technological competencies are integrated [6]. Accordingly, professional training should be oriented not so much toward mastering individual software applications as toward developing the ability to consciously select, combine, and critically evaluate digital tools in accordance with a specific design task.

At the same time, digital transformation should not lead to the erosion of the cultural and national specificity of design. On the contrary, combining traditional artistic culture with digital technologies creates opportunities for the contemporary representation of cultural heritage and the development of original design concepts. In this context, the study by Shtainer and Halitsan on the transformation of visual culture under the influence of Asian pop culture demonstrates the relevance of understanding contemporary cultural processes in the professional training of future designers [8].

Developing this perspective, it is appropriate to focus on the interaction of graphic design, decorative art, and visual advertising in the creation of textile prints. The study by Shtainer and Shedina demonstrates the importance of preserving cultural traditions in contemporary textile design [7]. This provides grounds for arguing that digitalization can perform not only a technological but also a culture-forming function, enabling the reinterpretation of traditional motifs and their adaptation to contemporary visual formats.

A comparative analysis of Ukrainian and South Korean practices makes it possible to move from characterizing individual technologies to determining their place within the structure of professional training. The Ukrainian educational context is primarily characterized by the integration of digital technologies into traditional artistic and project-based training, whereas the South Korean digital fashion context demonstrates a stronger orientation toward 3D modeling, CLO 3D, digital prototyping, virtual fashion, and emerging digital environments. In a traditionally oriented model, the primary outcome is the creation of a completed physical or graphic design project. In a contemporary digital model, the outcome may be a comprehensive digital product that includes a concept, 2D graphics, a 3D model, a textural solution, a digital prototype, visualization on an avatar, and presentation materials. In the case of digital fashion, the design product may function directly within a digital environment [9; 11; 12].

A synthesis of the above considerations makes it possible to identify the interconnected components of contemporary digital professional training: artistic and graphic, spatial-modeling, technological, project-based, communicative-visual, and digital-innovative. The artistic and graphic component ensures imaginative and compositional thinking; the spatial-modeling component develops the ability to work with 3D forms; the technological component involves

proficiency in relevant digital tools; the project-based component develops the ability to integrate individual solutions into a coherent design product; the communicative-visual component ensures the ability to present the result in a digital environment; and the digital-innovative component reflects readiness to master new technologies and adapt them to professional tasks [1; 4; 6; 12].

In this context, the South Korean experience can provide a useful reference for strengthening the technological component of Ukrainian design education, while the Ukrainian experience of integrating artistic and digital practices can provide the necessary balance between technological efficiency and creative distinctiveness. Particularly promising is the combination of traditional artistic and graphic training with 3D modeling, CLO 3D, digital textile design, AI, AR/VR, and virtual presentation formats [2; 5; 13; 14].

A comparison of these approaches provides grounds for arguing that the most productive option for the Ukrainian educational context is not direct adoption of the South Korean experience, but its adaptive integration. Its essence lies in preserving fundamental artistic and graphic training while expanding its capabilities through 3D modeling, digital prototyping, AI, AR/VR, and virtual design formats. Such integration creates the conditions for preparing a designer capable of working simultaneously in traditional and digital professional environments.

Thus, the analysis of scholarly sources provides grounds for concluding that the transformation of digital visualization is moving from simple computer-based representation of a design idea toward comprehensive digital design. In Ukraine, this process is primarily implemented through the integration of digital technologies into traditional artistic and project-based training [1; 3; 4], whereas the South Korean context demonstrates the active development of 3D modeling, CLO 3D, digital fashion design, AI technologies, and virtual environments [2; 5; 11; 14]. These approaches are not mutually exclusive. Their combination provides a basis for developing a contemporary model of professional training in which digital visualization serves as an integrated means of developing creative thinking, spatial imagination, technological competence, project culture, and the professional readiness of future designers.

Conclusions. The comparative analysis demonstrates that digital visualization in contemporary design and professional training is transforming from a means of graphically representing design solutions into a comprehensive tool for their conceptualization, modeling, prototyping, testing, and presentation. In the Ukrainian context, digital technologies are primarily integrated into traditional artistic, graphic, and project-based training, while the South Korean digital fashion context demonstrates more intensive use of 3D modeling, CLO 3D, digital prototyping, AR/VR, and virtual fashion environments. The analysis shows that a

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promising direction for Ukrainian design education is the adaptive integration of selected technological practices observed in the South Korean digital fashion context while preserving fundamental artistic training. The integration of 2D and 3D visualization, digital textile design, AI technologies, and virtual design formats has the potential to contribute to the development of creative thinking, spatial imagination, digital competence, and project culture. Digital technologies should therefore not replace traditional artistic practices but expand their capabilities and support comprehensive professional readiness for work in contemporary digital environments. Prospects for further research are associated with the development and experimental validation of a pedagogical model for integrating 3D modeling, CLO 3D, AR/VR, and AI into the professional training of designers in Ukrainian educational institutions.

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ASPECTS OF MODERN SCIENTIFIC RESEARCH»**

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ГО «Європейська наукова платформа»
Телефони: +38 098 1948380; +38 098 1526044
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전화: +38 098 1948380; +38 098 1526044
이메일: info@logos-science.com
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컨퍼런스 공동주최자:

서울 컨설팅 그룹
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