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PRACTICE-ORIENTED TRAINING OF PROSPECTIVE DESIGNERS THROUGH INTERMEDIAL TECHNOLOGIES

Sylenko Yu. V.

INTRODUCTION

The relevance of the study stems from the need to renew the content, forms and methods of professional training of prospective multimedia design specialists. This need is associated with the digitalisation of education, the development of the creative industries, and the growing role of visual, audiovisual and interactive communication. A contemporary designer works with various media formats: text, image, sound, motion, animation, digital environments, interfaces and user interaction. Therefore, their training should be directed not merely towards the acquisition of theoretical knowledge, but towards its application in the process of creating an integrated multimedia product.

The regulatory basis of the study is defined by the Law of Ukraine "On Higher Education", which outlines the legal and organisational principles governing the functioning of the higher education system, as well as the significance of educational programmes, competences and learning outcomes in the training of specialists[1]. The Law of Ukraine "On Amendments to Certain Laws of Ukraine Concerning the Development of Individual Educational Trajectories and the Improvement of the Educational Process" is also significant for the topic of this study. It emphasises the flexibility of the educational process, students' choice of educational components, and the consideration of their interests, needs, motivation and experience[2].

In this context, practice-oriented training of prospective multimedia design specialists becomes particularly significant. It involves bringing learning assignments closer to real professional practice, engaging students in project work, using digital tools, presenting outcomes, and developing a portfolio. This approach corresponds to the specific nature of multimedia design, where the expected learning outcome is not abstract knowledge about design, but the ability to create graphic, animated, video-based, interactive and presentation products.

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[1] Закон України «Про вищу освіту». Відомості Верховної Ради (ВВР), 2014, № 37-38, ст.2004. URL: https://zakon.rada.gov.ua/laws/show/1556-18#Text (дата звернення: 15.06.2026).

[2] Закон України «Про внесення змін до деяких законів України щодо розвитку індивідуальних освітніх траєкторій та вдосконалення освітнього процесу», від 23.04.2024 № 3642-IX. URL: https://ips.ligazakon.net/document/T243642?an=1 (дата звернення: 15.06.2026).

In this study, intermedial technologies are understood as pedagogically organised methods of combining different media, sign systems and artistic languages in students' learning activities. Digital technologies, in turn, serve as a means of their practical implementation, since they make it possible to work with graphics, video, sound, animation, interactivity, prototyping, digital whiteboards, AI-enabled tools and multimedia presentations.

Thus, the relevance of the topic stems from the need for the theoretical substantiation and practical development of a training model for prospective multimedia design specialists. Such a model should integrate the intermedial approach, digital tools, project-based activity, reflective support, and the author's experience of implementing educational components within the educational programme "Multimedia Design" at Kyiv National University of Technologies and Design.

1. The Essence of Intermediality and Intermedial Technologies in Contemporary Design Education

In contemporary scholarship, intermediality is regarded as a concept that helps explain the interaction of different art forms, media, semiotic systems and modes of communication. Its significance is increasing, particularly in the context of the digitalisation of education, the active use of multimedia content, and visual, audiovisual and interactive forms of learning. For the training of prospective multimedia design specialists, this concept is important because their professional activity is directly connected with the combination of text, image, sound, motion, digital environments and user interaction.

It is first necessary to distinguish between intertextuality and intermediality. A. Saprykina notes that intertextuality concerns primarily verbal relations between texts, since "the nature of intertextuality is verbal". Intermediality has a broader scope, as it encompasses the interaction of different semiotic systems. The researcher explains media as a means of transmitting information and as an intermediary between systems, emphasising that "all definitions are united by the common seme 'a means of transmitting information, an intermediary'"[3]. Thus, intermediality may be understood as a connection between several semiotic systems that interact within a single artistic, cultural or educational phenomenon.

A similar understanding is offered by N. Lupak. She interprets intermediality as the interaction of the semiotic codes of different art forms within a multimedia cultural and educational space. For the educational process, it is important

[3] Саприкіна А. Інтертекстуальність та інтермедіальність: кореляція понять. *Актуальні проблеми української літератури і фольклору.* Донецьк: Норд-Прес, 2010. Вип. 15. С. 87-92. – С. 90.

that the author treats intermediality both as an art-historical concept and as a pedagogical category, since interaction among the arts constitutes an important basis for arts education[4]. In this context, intermediality makes it possible to organise learning through the comparison, combination and reinterpretation of different media forms: text, illustration, photography, video, animation, sound and digital graphics.

S. Kocherha and O. Visych explain intermediality through the translation of one "language" of art into another. This idea is important for the methodology of teaching multimedia design. A prospective designer must be able not simply to use separate means of visual or digital expression, but to transfer meaning from one media form to another. For example, a textual idea may be embodied in a visual sign, a composition, an animation script, an interactive element or an audiovisual image. S. Kocherha and O. Visych rightly note that a synthetic image often emerges as a "symbiosis of word, colour and sound"[5]. For multimedia design, this idea is fundamental, since it is precisely the combination of different channels of perception that forms an integrated communicative product.

Intermediality is closely connected with the concept of the media text. A. Sazhyna analyses it through the interaction of different artistic codes within a single textual formation. Using the example of advertising text, the researcher shows that the contemporary media text is heterogeneous in nature and combines the aesthetic with the utilitarian; therefore, it cannot be reduced solely to a verbal message[6]. This is important for designer training, since a significant part of students' learning and professional assignments is connected with the creation of complex media messages in which visual imagery, text, function and emotional impact work together.

In contemporary art, intermediality is also defined as one of the leading tendencies. I. Vlasenko and A. Korol consider it as a phenomenon of dialogue among the arts that activates holistic perception through different sensory modalities. The authors emphasise that "intermediality is one of the main tendencies in the development of art"[7]. In this sense, the intermedial approach

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[4] Лупак Н. М. Інтермедіальні технології в системі мистецької освіти як педагогічна інновація. *Педагогічні науки: збірник наукових праць.* 2018. Вип. LXXXIV. Т. 2. С. 127-132.

[5] Кочерга С., Вісич О. *Літературознавча інтермедіальність: генеза і сучасні горизонти*: навчальний посібник для здобувачів вищої освіти. Острог: Видавництво Національного університету «Острозька академія», 2023. 286 с. – С. 16-17. DOI: https://doi.org/10.25264/978-617-8041-00-7

[6] Сажина А. В. Інтермедіальні маркери сучасного рекламного тексту. *Наукові записки Харківського національного педагогічного університету імені Г. С. Сковороди. Серія: Літературознавство*. 2013. Вип. 3(1). С. 122-130.

[7] Власенко І. М., Король А. М. Інтермедіальність сучасного мистецтва і технології його сприйняття. *Вісник Національної академії керівних кадрів культури і мистецтв.* 2024. № 3. С. 38-45. – С. 44. DOI: https://doi.org/10.32461/2226-3209.3.2024.313265

makes it possible to view the training of prospective designers as work with the multimodal language of contemporary culture, where information is conveyed through image, colour, sound, motion, rhythm, space and digital interaction.

At the same time, in the digital environment, intermediality is not limited to the simple combination of several means of expression. I. Füzi understands it as a set of practices that shape ideas about technology, media and art[8]. This approach provides grounds for interpreting intermediality as an activity-based phenomenon. It is manifested in the ways in which meanings are created, transformed, transmitted and perceived. A. López-Varela Azcárate also emphasises that intermediality encompasses the interaction of art, technologies, the material medium, channels of dissemination, practices of reception and sociocultural contexts[9]. Thus, in the educational process, it may function as an object of study, a method of analysis and a way of organising students' creative activity.

For pedagogical interpretation, the concept of intermedial technologies is especially important. N. Lupak treats intermediality as a form of integration manifested in the interaction of different semiotic systems and in synchronous perception through two or more media channels. The researcher notes that literature, music, fine arts, cinema and theatre may be involved in such interaction as media that convey artistic information. At the same time, she considers intermediality as a pedagogical technology of interaction among the subjects of the artistic space[10]. Accordingly, intermedial technologies in education may be defined as pedagogically organised modes of learning activity based on the interaction of different media, artistic languages and semiotic systems for the creation, analysis and interpretation of integrated educational products.

O. Pushonkova, I. Bondar and F. Hontsa consider intermedial technologies as creative tools for the formation of artistic images. The authors emphasise that the combination of different media and artistic forms is not merely a technical device, but a platform for new artistic practices[11]. For the training of prospective multimedia design specialists, this idea is fundamental. Intermedial

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[8] Füzi I. Intermedial Practices as Reflections on Media and the Arts. What Do Kinema-Sketches Teach Us about Screenlife Movies? *Acta Universitatis Sapientiae Film and Media Studies*. 2024. Vol. 26. P. 47–67. – C. 47. DOI: https://doi.org/10.47745/ausfm-2024-0010

[9] López-Varela Azcárate A. Intermedial semiotics in the age of artificial intelligence. Challenges and opportunities for the arts. New Techno Humanities. 2023. № 3(2). P.p. 108–116. – C. 108. DOI: https://doi.org/10.1016/j.techum.2024.04.001

[10] Лупак Н. М. Інтермедіальні технології в системі інтегрованої мистецької освіти. *Інтегральна система мистецької освіти: етнокультурний напрям розвитку здібностей творчої особистості:* колективна монографія / керівник авторського проєкту В. І. Федоришин. Київ: Вид-во НПУ імені М. П. Драгоманова, 2021. С. 150-171.

[11] Пушонкова О. А., Бондар І., Гонца Ф. Інтермедіальні технології у новітніх практиках образотворення. *Актуальні питання гуманітарних наук.* 2025. Вип. 93. Т. 2. С. 120-126. DOI: https://doi.org/10.24919/2308-4863/93-2-18

technologies should be used not as an additional means of presenting learning material, but as a means of developing project thinking, compositional culture, visual literacy, the ability to work with digital tools, and the capacity to create meaningful multimedia solutions.

In the digital educational environment, intermediality is also connected with the expansion of channels of perception. A. Anhelova demonstrates this through the example of the olfactory component, which may function as a media element with its own semiotic system[12]. This approach shows that the contemporary understanding of media extends beyond the traditional division into text, image and sound. For multimedia design, it opens up the possibility of a broader understanding of user experience, environment, emotional perception and multichannel communication.

Certain studies clarify the significance of intermediality in different spheres of communication. J. Nilsson shows that intermedial moments in media texts actualise the materiality and temporality of media[13]. A. Nelson, K. O'Riordan and J. Kim examine intermediality in science communication, particularly in the interaction of specialised, mass and social media[14]. These sources are not foundational for defining intermediality in pedagogy, yet they confirm the breadth of the concept's use in contemporary communicative practices. By contrast, the work of T. Steiner, A. Lisohor and Yu. Sylenko is best used primarily to clarify the role of multimedia technologies in education, since the authors emphasise that such technologies open up new opportunities for learning[15].

Thus, the analysis of sources provides grounds for stating that intermediality is a phenomenon involving the interaction of different media, artistic languages, semiotic systems and channels of perception. In the contemporary educational process, it acquires the significance of a methodological approach that combines the theoretical understanding of art and media with students' practical activity. In the training of prospective multimedia design specialists, intermedial technologies should be regarded as a set of pedagogically organised means,

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[12] Ангелова А. Запах як медіум: інтермедіальні стратегії ольфакторного занурення в кіномистецтві. *Вісник Київського національного університету культури і мистецтв. Серія: Мистецтвознавство*. 2026. Вип. 54. С. 43–56. DOI: https://doi.org/10.31866/2410-1176.54.2026.362218

[13] Nilsson J. Moments of intermediality: The use of television in Joker narratives. *Convergence*. 2020. Vol. 26, Issue 2. P. 386–401. DOI: https://doi.org/10.1177/1354856518786010

[14] Nelson A., O'Riordan K., Kim J. Visual cultures of CRISPR: intermedial figuration in science communication. *The British Journal for the History of Science.* 2025. Vol. 58, Issue 4. P. 697–714. DOI: https://doi.org/10.1017/S0007087425101271

[15] Штайнер Т., Лісогор А., Силенко Ю. Професійно-практична підготовка дизайнерів: формування креативного мислення та візуальної грамотності засобами мультимедійних технологій. *Молодь і ринок*. 2025. Вип. 1/233. С. 163-167. DOI: https://doi.org/10.24919/2308-4634.2025.322714

techniques and learning assignments that support the creation of an integrated multimedia product through the combination of text, image, sound, motion, digital environments and project-based interaction.

2. Regulatory and Educational-Programme Rationale for Practice-Oriented Training of Prospective Multimedia Design Specialists

Practice-oriented training of prospective multimedia design specialists is one of the leading directions in contemporary design education. Its essence lies in the fact that students' learning is not confined to the acquisition of theoretical knowledge of composition, form-making, colour, typography, digital technologies or multimedia communication. They must consistently apply this knowledge in the process of creating a specific project-based outcome. This is particularly important for multimedia design, since professional activity in this field involves working with different media formats, digital tools, visual systems, interactive products, the presentation of design solutions, and interaction with clients or audiences.

The general pedagogical basis of practice-oriented training can be traced in studies devoted to arts education and professional education. N. Lupak draws attention to professional artistic and creative self-realisation and to a set of professional competences in arts education[16]. Although the researcher does not directly analyse designer training, her arguments are important for understanding arts education as a space of creative action. In such education, students should not merely perceive artistic material, but interpret it, rethink it and transform it into their own educational or professional product.

In a later study, N. Lupak focuses on the integration of knowledge, media practices and the transformation of knowledge into productive action[17]. For the training of multimedia designers, this means that the learning process should not be built on the separate acquisition of theory and practice. A more appropriate logic is a gradual transition from analysis, observation and interpretation to design, visualisation, presentation and reflection.

Practice-oriented training in professional education is connected with the formation of knowledge, skills, practical experience and students' personal and professional development. O. Samoilenko, O. Mirshuk and Yu. Sylenko

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[16] Лупак Н. М. Інтермедіальні технології в системі мистецької освіти як педагогічна інновація. *Педагогічні науки: збірник наукових праць*. 2018. Вип. LXXXIV. Т. 2. С. 127-132.

[17] Лупак Н. М. Інтермедіальні технології в системі інтегрованої мистецької освіти. *Інтегральна система мистецької освіти: етнокультурний напрям розвитку здібностей творчої особистості:* колективна монографія / керівник авторського проєкту В. І. Федоришин. Київ: Вид-во НПУ імені М. П. Драгоманова, 2021. С. 150-171.

consider professional education through the combination of knowledge, skills, practical capacities and professional development. This approach makes it possible to interpret practice-oriented training as a process in which learning assignments are brought closer to real professional situations[18]. In multimedia design, this may involve the development of identity design, an advertising layout, infographics, an interactive prototype, a motion-design solution, a video fragment, a multimedia presentation, UI elements or an integrated design project.

The training of prospective designers is analysed directly by T. Steiner, A. Lisohor and Yu. Sylenko. The authors define professional and practical training as "the process of forming in students a set of theoretical knowledge, practical skills and creative abilities". They connect such training with project-based activity, real assignments, contemporary software and teamwork[19]. This argument is important for substantiating the training of prospective multimedia design specialists, since their professional competence is formed precisely through the completion of assignments that have practical content, a finished outcome and a connection with future professional activity.

A. Lisohor, T. Steiner and Yu. Sylenko specify that the contemporary field of design requires the capacity for "comprehensive rethinking of tasks, an analytical approach, strategic thinking and teamwork". The authors emphasise that professional designer training should be connected with project-based activity that is as close as possible to the professional environment[20]. In the context of multimedia design, this means that learning assignments should cover more than the creation of a visual object. They should involve problem analysis, identification of the target audience, idea generation, selection of the media format, work with digital tools, testing of the solution and its presentation.

An important characteristic of practice-oriented training is the development of project thinking. O. Kolesova, Yu. Sylenko and M. Ivanova define project thinking as an "integrative competence" of design students. According to the authors, it combines analytical, creative-heuristic, technological and reflective

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[18] Самойленко О.А., Міршук О.Є., Силенко Ю.В. Професійно-педагогічна підготовка фахівця у контексті сучасних реалій відкритого освітньо-наукового простору ЗВО. *Молодь і ринок*. 2023. Вип. 5 (213). С. 83-89. DOI: https://doi.org/10.24919/2308-4634.2023.282838

[19] Штайнер Т., Лісогор А., Силенко Ю. Професійно-практична підготовка дизайнерів: формування креативного мислення та візуальної грамотності засобами мультимедійних технологій. *Молодь і ринок*. 2025. Вип. 1/233. С. 163-167. DOI: https://doi.org/10.24919/2308-4634.2025.322714

[20] Лісогор А., Штайнер Т., Силенко Ю. Застосування комплексного дизайн-проєктування в освітньому процесі професійної підготовки фахівців у сфері дизайну. *Актуальні питання гуманітарних наук.* 2025. Вип. 86, том 2. С. 102-107. – С. 103. DOI: https://doi.org/10.24919/2308-4863/86-2-16

processes aimed at creating innovative design products[21]. For a prospective multimedia designer, this means the ability to see a design task holistically: from the conceptual idea to technical implementation, from the initial sketch to the completed multimedia product, and from an individual intention to the team presentation of the result.

Project-based technologies in higher education are also highly significant for the formation of practical experience. V. Miziuk, Zh. Kozhukhar and Yu. Sylenko note that such technologies are connected with the performance of meaningful tasks, the production of a specific product, the distribution of roles, the coordination of decisions and the presentation of results. The authors emphasise that project-based learning develops subject-specific, professional and digital competences, as well as the ability to exchange information, search for alternative solutions, self-organise and sustain self-motivation[22]. Thus, project activity in designer training performs not an auxiliary but a systemic function. It is through such activity that students master the real logic of professional work.

Digital tools and interactive platforms occupy a special place in the practice-oriented training of prospective multimedia design specialists. Yu. Sylenko and M. Ivanova note that interactive platforms develop the communicative, analytical and creative competences of prospective multimedia designers. In particular, FigJam brings the educational process closer to real professional practice through collaborative sketching, diagramming, real-time interaction and the subsequent transition to prototyping in Figma[23]. Such tools make it possible to model the working processes of a design team. What matters in them is not only an individual creative idea, but also discussion, clarification, visual argumentation and the coordination of decisions.

Yu. Sylenko also substantiates that the professional training of multimedia designers requires the integration of innovative technologies for the development of students' digital, creative and project competences. The author notes that the use of Canva and Stop Motion Studio forms skills in working with specialised

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[21] Колесова О.А., Силенко Ю.В., Іванова М.С. Роль штучного інтелекту у розвитку проєктного мислення у студентів-дизайнерів. *Український мистецтвознавчий дискурс*. 2025. Вип. 5. С. 57-67. – С. 57. DOI: https://doi.org/10.32782/uad.2025.5.7

[22] Мізюк В., Кожухар Ж., Силенко Ю. Проєктно-орієнтовані технології у ЗВО для формування навичок командної роботи в цифровому середовищі. *Освіта. Інноватика. Практика*. 2026. Вип. 14 (3). С. 95–103. – С. 97. DOI: https://doi.org/10.31110/2616-650X-vol14i3-013

[23] Sylenko Yu., Ivanova M. The Use of FigJam as a Means of Interactive Collaboration in the Professional Education of Future Multimedia Designers at Kyiv National University of Technologies and Design. *Învățământul artistic – dimensiuni culturale și identitare: Materialele simpozionului artistico-științific național cu participare internațională*, 28 octombrie 2025 / comitetul științific: Ana Simac[et al.]. Chișinău: [S. n.], 2025 (CEP UPSC). 237 p. – P.P. 81-90. – C. 86. URL: https://dir.upsc.md/handle/123456789/8288/Materiale-Simpozion-Arte.pdf (дата звернення: 15.06.2026).

software tools and prepares students for real professional practice in the field of multimedia[24]. In this context, digital services should not be perceived merely as technical means for completing assignments. They are part of the professional environment in which prospective designers learn to create, edit, adapt, present and evaluate a multimedia product.

Practice-oriented training of prospective specialists in the multimedia field is clearly revealed through multimedia creative projects. Ya. Yanenko notes that such projects may be used as a form of practice-oriented student training. The author shows that, in European and American practice, the training of prospective media specialists is based on the completion of various creative projects that form the practical skills of future professionals. Within such assignments, students create advertising layouts, infographics, PR materials, social media content, website projects and storytelling products[25]. For multimedia design, this approach is productive because the learning outcome takes the form of a specific product that can be included in a professional portfolio.

Ya. Yanenko emphasises that a multimedia creative project should be connected with the topics of lectures and practical classes, while its components should be presented during practical classes. The teacher evaluates each component of such a project and provides recommendations for its improvement, which students then take into account in the final version. This makes it possible to structure learning as a sequential process: from the initial idea to interim discussion, revision, final defence and portfolio development. It is also important that the author connects multimedia creative projects with overcoming the detachment of learning from business realities, as well as with the involvement of stakeholders and practising specialists in open defences of students' works[26].

The regulatory basis of practice-oriented training of prospective designers is laid down in the Standard of Higher Education of Ukraine for the first level of higher education in speciality 022 "Design". The Ministry of Education and

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[24] Силенко Ю.В. Інноваційні інструменти ШІ у професійній підготовці майбутніх дизайнерів: досвід організації практичних занять з курсу «Основи мультимедійного дизайну», ОП «Мультимедійний дизайн» КНУТД. *Міжнародний науковий журнал «Грааль науки». X International Scientific and Practical Conference «An Integrated Approach To Science Modernization: Methods, Models And Multidisciplinarity»,* № 57, 17.10.2025. Vinnytsia, UKR – Vienna, AUT (Online). С. 691-700. DOI: https://doi.org/10.36074/grail-of-science.17.10.2025.077

[25] Яненко Я. Мультимедійний творчий проєкт як інноваційна освітня технологія. *Освітологічний дискурс.* 2020. Вип. 4 (31). С. 182–194. DOI: https://doi.org/10.28925/2312-5829.2020.4.12

[26] Яненко Я. Мультимедійний творчий проєкт як інноваційна освітня технологія. *Освітологічний дискурс.* 2020. Вип. 4 (31). С. 182–194. DOI: https://doi.org/10.28925/2312-5829.2020.4.12

Science of Ukraine defines the aims of learning as the formation of specialists capable of solving "complex specialised tasks and practical problems in the field of design". In the Standard, designer training is connected with the application of theories and methods of design under conditions of complexity and uncertainty[27]. This means that practical orientation is not an additional characteristic of design education, but is embedded in the very logic of the Standard.

The Standard also specifies that methods, methodologies and technologies in the field of design are connected with the design and production of single, complex and multifunctional design objects, as well as with the use of contemporary software products and technological equipment. Integral competence presupposes the ability to solve complex specialised tasks and practical problems in the field of design or in the process of learning. General competences include the ability to work in a team and to evaluate the quality of work performed, while professional competences include the ability to apply contemporary design methodologies, carry out form-making, mock-up development and modelling of design objects, use project graphics and contemporary software[28]. Thus, the Standard orients designer training towards activity, product, quality and professional responsibility.

The learning outcomes defined by the Standard also have a clearly practical character. The Ministry of Education and Science of Ukraine provides for the application of acquired knowledge and understanding of the professional field "in practical situations", the collection and analysis of information to substantiate a design project, and the definition of the aim, objectives and stages of design. Teamwork, responsibility for quality, evaluation of the design object, formation of an artistic and design concept, creation of design objects by means of project-graphic modelling, and the application of contemporary specialised software are also specified separately. According to the Standard, the qualification work must involve solving a complex specialised task or a practical problem in the field of

[27] Стандарт вищої освіти України: перший (бакалаврський) рівень, галузь знань 02 «Культура і мистецтво», спеціальність 022 «Дизайн». Затверджено наказом МОН України від 13.12.2018 № 1391; зміни внесено наказом МОН України від 28.05.2021 № 593. Київ, 2018/2021. 15 с. – С. 5. URL: https://mon.gov.ua/static-objects/mon/sites/1/vishcha-osvita/zatverdzeni%20 standarty/2021/07/28/022-Dyzayn-bakalavr.28.07.pdf (дата звернення: 15.06.2026).

[28] Стандарт вищої освіти України: перший (бакалаврський) рівень, галузь знань 02 «Культура і мистецтво», спеціальність 022 «Дизайн». Затверджено наказом МОН України від 13.12.2018 № 1391; зміни внесено наказом МОН України від 28.05.2021 № 593. Київ, 2018/2021. 15 с. – С. 6-7. URL: https://mon.gov.ua/static-objects/mon/sites/1/vishcha-osvita/zatverdzeni%20 standarty/2021/07/28/022-Dyzayn-bakalavr.28.07.pdf (дата звернення: 15.06.2026).

design[29]. This confirms that the outcome of training should not be abstract knowledge about design, but the ability to perform professionally significant project-based actions.

The Educational and Professional Programme "Multimedia Design" at Kyiv National University of Technologies and Design specifies these provisions at the level of specialist training in multimedia design. The programme defines its aim as the training of specialists with general and professional competences in the field of multimedia design and skills in using contemporary technologies, methods and means for developing multimedia design products. The object of study comprises interactive multimedia design products, as well as the processes and principles of their development. The learning aims are directed towards the formation of specialists capable of solving practical problems in the field of multimedia design, where different media formats and technical conditions are combined[30].

The programme explicitly states its applied orientation. Its main focus is on the formation of professional competences, practical tools and skills for the comprehensive solution of project tasks in the field of multimedia design. It is important that the programme orients students towards the implementation of multimedia design projects, while practical training is carried out at contemporary enterprises in the information and creative industries of Ukraine[31]. This provides grounds for considering the educational process as one that should be connected with real professional assignments, digital technologies, team interaction and the expectations of the industry.

The Educational and Professional Programme "Multimedia Design" also defines the professional roles for which the graduate is prepared: designer, photo and video designer, motion designer, UI designer, and designer of multimedia objects. The content of learning is based on student-centred, competence-based and personality-oriented learning, learning through practical training, and self-directed learning. The teaching methods include active methods, in particular problem-based, partly exploratory and project-based methods. The forms of

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[29] Стандарт вищої освіти України: перший (бакалаврський) рівень, галузь знань 02 «Культура і мистецтво», спеціальність 022 «Дизайн». Затверджено наказом МОН України від 13.12.2018 № 1391; зміни внесено наказом МОН України від 28.05.2021 № 593. Київ, 2018/2021. 15 с. – С. 7-9. URL: https://mon.gov.ua/static-objects/mon/sites/1/vishcha-osvita/zatverdzeni%20standarty/2021/07/28/022-Dyzayn-bakalavr.28.07.pdf (дата звернення: 15.06.2026).

[30] Освітньо-професійна програма «Мультимедійний дизайн» першого (бакалаврського) рівня вищої освіти за спеціальністю В2 «Дизайн», спеціалізація В2.01 «Графічний дизайн». Київ: КНУТД, 2025. 15 с. – С. 4. URL: https://drive.google.com/file/d/17TZpquU0Wia2gzsEcHCY6Q_yPe9l1IN7/view (дата звернення: 15.06.2026).

[31] Освітньо-професійна програма «Мультимедійний дизайн» першого (бакалаврського) рівня вищої освіти за спеціальністю В2 «Дизайн», спеціалізація В2.01 «Графічний дизайн». Київ: КНУТД, 2025. 15 с. – С. 5. URL: https://drive.google.com/file/d/17TZpquU0Wia2gzsEcHCY6Q_yPe9l1IN7/view (дата звернення: 15.06.2026).

organising the educational process include practical and laboratory classes, independent work and professional placement, while the assessment system provides for reports on practical work and placements, presentations, and the defence of course design projects[32]. This structure confirms that students' practical activity is not a separate stage, but a cross-cutting condition for the implementation of the programme.

The content of the Educational and Professional Programme also demonstrates the connection between practice-oriented training and specific educational components. The programme includes such disciplines as "Fundamentals of Multimedia Design", "Composition in Multimedia Design", "Computer Modelling", "Special Technologies in Multimedia Design", "Directing of Filming and Editing", "Interactive Communications in Multimedia Design", "Design Presentation of Multimedia Projects" and "Integrated Design Project Development". Training practice, professional placement and pre-diploma practice are provided separately, as are the preparation and defence of the qualification work. The qualification work is defined as the solution of a complex specialised task or practical problem in the field of multimedia design, while its graphic component must contain a set of project and presentation documentation that corresponds to established industry practices[33].

Thus, the analysis of scholarly sources and regulatory and educational documents provides grounds for defining practice-oriented training of prospective multimedia design specialists as an integrated process of forming professional competences through the completion of real project assignments or assignments approximating real professional practice. Its content encompasses the acquisition of theoretical knowledge, work with digital tools, the development of project thinking, team interaction, the creation of multimedia products, the presentation of results and the formation of a professional portfolio. Regulatory requirements and the Educational and Professional Programme confirm that such training should be applied, project-based, technologically up-to-date and directly connected with the designer's future activity in the field of multimedia.

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[32] Освітньо-професійна програма «Мультимедійний дизайн» першого (бакалаврського) рівня вищої освіти за спеціальністю В2 «Дизайн», спеціалізація В2.01 «Графічний дизайн». Київ: КНУТД, 2025. 15 с. – С. 5-6. URL: https://drive.google.com/file/d/17TZpquU0Wia2gzsEcHCY6Q_yPe9l1IN7/view (дата звернення: 15.06.2026).

[33] Освітньо-професійна програма «Мультимедійний дизайн» першого (бакалаврського) рівня вищої освіти за спеціальністю В2 «Дизайн», спеціалізація В2.01 «Графічний дизайн». Київ: КНУТД, 2025. 15 с. – С. 9-11. URL: https://drive.google.com/file/d/17TZpquU0Wia2gzsEcHCY6Q_yPe9l1IN7/view (дата звернення: 15.06.2026).

3. Organisational and Pedagogical Conditions and a Model for the Implementation of Intermedial Technologies in the Training of Prospective Designers

The implementation of intermedial technologies in the training of prospective multimedia design specialists requires the systemic organisation of the educational process. This is not a matter of the occasional use of individual digital tools, but of creating learning conditions in which students analyse different media, combine artistic languages, work with digital platforms, complete project-based assignments and present their own multimedia solutions. Therefore, intermedial technologies should be implemented through the coordination of the content of educational components, the digital environment, project-based interaction and reflective support.

The first organisational and pedagogical condition is the content-related and methodological integration of intermedial technologies into the educational components of professional training. This condition presupposes that the intermedial approach should be embedded not in separate topics or one-off creative assignments, but in the overall logic of studying professional disciplines. It should be evident in the content of lectures, practical and laboratory classes, independent work, coursework and project assignments. T. Steiner, A. Lisohor and Yu. Sylenko emphasise the need to adapt curriculum content, provide methodological support for teachers, and include in learning "cases, assignments and projects that correspond to the real needs of the contemporary design market"[34]. This point is important because the training of a prospective multimedia designer must be connected with real types of professional tasks.

The second condition is the creation of a contemporary digital and technological educational environment. Intermedial technologies cannot be implemented effectively without access to digital resources, software, interactive platforms and tools for collaborative work. S. Kocherha and O. Visych associate contemporary intermediality with digital technologies, multimodality, convergence and media integration. The authors note that "today it is becoming a multidimensional phenomenon, a natural consequence of technological innovations"[35]. Thus, the digital environment is not an auxiliary element, but the basis for the practical application of the intermedial approach.

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[34] Штайнер Т., Лісогор А., Силенко Ю. Професійно-практична підготовка дизайнерів: формування креативного мислення та візуальної грамотності засобами мультимедійних технологій. *Молодь і ринок*. 2025. Вип. 1/233. С. 163-167. – С. 166. DOI: https://doi.org/10.24919/2308-4634.2025.322714

[35] Кочерга С., Вісич О. *Літературознавча інтермедіальність: генеза і сучасні горизонти*: навчальний посібник для здобувачів вищої освіти. Острог: Видавництво Національного університету «Острозька академія», 2023. 286 с. – С. 76. DOI: https://doi.org/10.25264/978-617-8041-00-7

The third condition is the organisation of students' project-based and quasi-professional activity. Practice-oriented training should be brought closer to the real professional environment. In such an environment, a designer works with a technical brief, analyses the needs of the audience, selects media formats, coordinates decisions, prepares interim versions of the project and presents the result. O. Samoilenko, O. Mirshuk and Yu. Sylenko identify interdisciplinary integration within educational components, the organisation of quasi-professional activity in the context of practice, and blended learning as conditions of the professional training model[36]. For multimedia design, this means that learning situations should reproduce the real stages of a designer's work.

The fourth condition is reflective-analytical and individualised tutorial support for learning activity. Intermedial technologies provide students with many tools; however, without pedagogical support, their use may remain superficial. It is important that students create multimedia products, explain their decisions, analyse mistakes, compare alternatives, and evaluate the correspondence of the result to the initial concept, the technical brief and the needs of the audience. O. Kolesova, Yu. Sylenko and M. Ivanova identify motivational and value-based orientation, technological provision, environmental integration, collaborative learning and reflective-analytical support among the conditions for the effective use of digital and AI tools[37].

Media literacy, a critical attitude towards digital tools and ethical responsibility should also be considered separately. N. Lupak emphasises the need for media literacy and media competence in the use of audiovisual information[38]. A. López-Varela Azcárate draws attention to the need for ethical caution, human control, transparency and a critical attitude towards AI[39]. This is particularly important for prospective multimedia design specialists, since they work with visual images, generative services, third-party materials, user data and digital channels of dissemination. Therefore, pedagogical support should develop technical proficiency as well as a responsible attitude towards content, sources, authorship and the impact of the product created.

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[36] Самойленко О.А., Міршук О.Є., Силенко Ю.В. Професійно-педагогічна підготовка фахівця у контексті сучасних реалій відкритого освітньо-наукового простору ЗВО. *Молодь і ринок*. 2023. Вип. 5 (213). С. 83-89. – С. 86. DOI: https://doi.org/10.24919/2308-4634.2023.282838

[37] Колесова О.А., Силенко Ю.В., Іванова М.С. Роль штучного інтелекту у розвитку проєктного мислення у студентів-дизайнерів. *Український мистецтвознавчий дискурс*. 2025. Вип. 5. С. 57-67. – С. 64. DOI: https://doi.org/10.32782/uad.2025.5.7

[38] Лупак Н. М. Інтермедіальні технології в системі мистецької освіти як педагогічна інновація. *Педагогічні науки: збірник наукових праць.* 2018. Вип. LXXXIV. Т. 2. С. 127-132.

[39] López-Varela Azcárate A. Intermedial semiotics in the age of artificial intelligence. Challenges and opportunities for the arts. *New Techno Humanities.* 2023. № 3(2). P.p. 108–116. DOI: https://doi.org/10.1016/j.techum.2024.04.001

The implementation of these conditions makes it possible to move from the fragmented use of digital tools to systematic practice-oriented training, in which students acquire experience in creating an integrated multimedia product. Their interrelation is presented below (see Fig. 1).

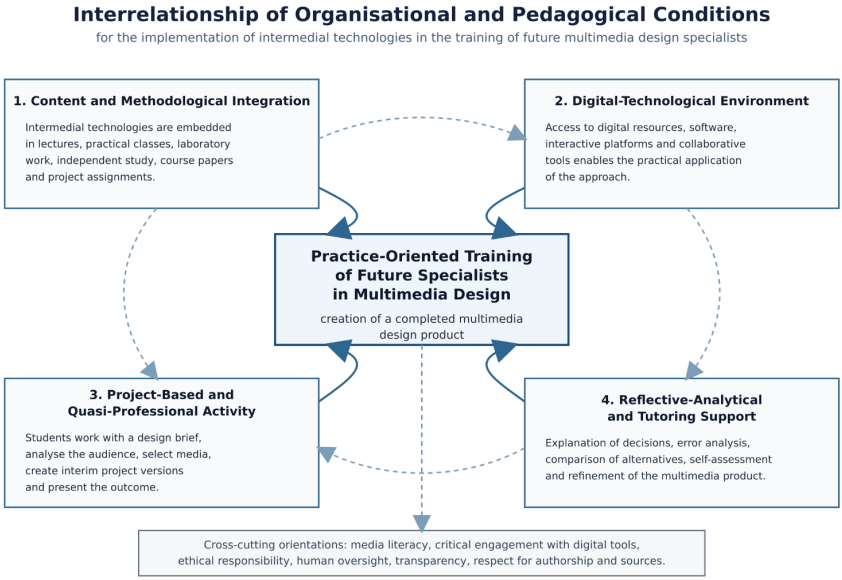

Fig. 1. Interrelationship of organisational and pedagogical conditions for practice-oriented training of future multimedia design specialists [developed by the author; graphical visualisation was prepared using generative AI tools]

Thus, on the basis of the analysed sources, four main organisational and pedagogical conditions for implementing intermedial technologies in the training of prospective multimedia design specialists can be identified: the content-related and methodological integration of intermedial technologies into educational components; the creation of a contemporary digital and technological educational environment; the organisation of students' project-based and quasi-professional activity; and the provision of reflective-analytical and individualised tutorial support.

The model of practice-oriented training of prospective multimedia design specialists through intermedial technologies is regarded as an integrated system for organising the educational process. It is aimed at developing students' ability

to create a multimedia design product through the combination of different media, digital tools, artistic and project-based solutions, and professional reflection (see Fig. 2).

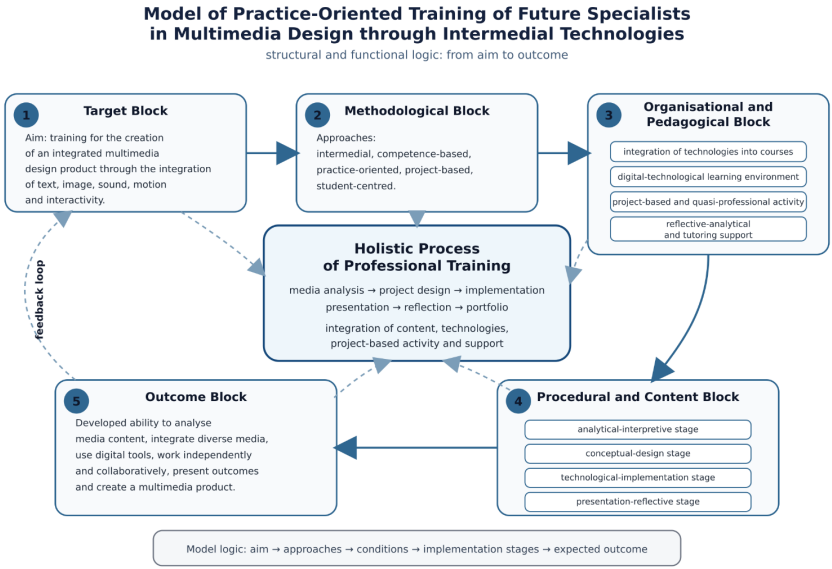

Fig. 2. Model of practice-oriented training of prospective multimedia design specialists through intermedial technologies [developed by the author; graphical visualisation was prepared using generative AI tools]

The structure of the model comprises five interconnected blocks: aim-oriented, methodological, organisational and pedagogical, procedural-and-content, and result-oriented. Let us consider them in more detail.

The aim-oriented block defines the main aim of the model. It consists in ensuring the practice-oriented training of prospective multimedia design specialists for the development of integrated multimedia products through the integration of text, image, sound, motion, interactivity and digital technologies.

The methodological block reflects the scholarly approaches on which the model is based. These include the intermedial, competence-based, practice-oriented, project-based and student-centred approaches. Their combination makes it possible to view the training of a prospective designer as a process of acquiring professional experience through the analysis, design, implementation, presentation and evaluation of multimedia solutions.

The organisational and pedagogical block contains the conditions for implementing the model. These include the content-related and methodological integration of intermedial technologies into the educational components of professional training; the creation of a contemporary digital and technological educational environment; the involvement of students in project-based and quasi-professional activity; and the provision of reflective-analytical and individualised tutorial support.

The procedural-and-content block reveals the stages of implementing the model. The analytical and interpretative stage involves the analysis of media texts, visual analogues, compositional solutions and ways of combining different media. The conceptual and project-based stage is directed towards developing the idea, script, structure, style and visual concept of the multimedia product. The technological and implementation stage covers work with digital tools and the creation of graphic, animated, video and interactive elements. The presentation and reflective stage involves project defence and presentation, discussion, self-assessment, revision and inclusion of the result in the student's portfolio.

The result-oriented block reflects the expected outcome of implementing the model. This concerns the formation in prospective multimedia design specialists of the ability to analyse media content, integrate different artistic languages, use digital tools, work on a project individually and in a team, present their own solutions and create a completed multimedia design product.

Thus, the proposed model reflects the sequential logic of practice-oriented training of prospective multimedia design specialists through intermedial technologies. It combines the aim, methodological approaches, organisational and pedagogical conditions, implementation stages and expected outcomes. This makes it possible to consider students' training as an integrated process in which the theoretical understanding of media gradually develops into project-based activity, work with digital tools, presentation of results and the formation of a professional portfolio.

4. Implementation of the Model in the Content of Educational Components and Learning Assignments within the Educational Programme "Multimedia Design" at Kyiv National University of Technologies and Design: The Author's Experience

The proposed model is implemented in the content of the educational components of the Educational Programme "Multimedia Design" through a system of practical, laboratory, coursework, project-based and extracurricular assignments.

Within the author's experience, intermedial technologies are used as a way of organising learning activities in which students analyse sign systems, create

graphic and multimedia objects, work with digital tools, present results and gradually build a professional portfolio.

It is appropriate to present the implementation of the model through the four organisational and pedagogical conditions (Table 1).

Table 1

Implementation of the Organisational and Pedagogical Conditions for Introducing Intermedial Technologies into the Content of the Educational Components of the Educational Programme "Multimedia Design", First Bachelor's Level of Higher Education, 2025-2026 Academic Year

Organisational and Pedagogical Condition	Educational Components Delivered by the Author	Examples of Implementation in Learning Assignments
Content-related and methodological integration of intermedial technologies	"Design Graphics", "Fundamentals of Multimedia Design", "Sign Systems in Multimedia Design"	Analysis of pictograms, icons and logos; creation of visual interpretations; development of a character, pictograms, navigation icons and a logo
Contemporary digital and technological educational environment	"Fundamentals of Multimedia Design", "Sign Systems in Multimedia Design"	Work in Canva, Figma, FigJam, graphic editors, Gemini and other AI tools; creation of interactive infographics, an animated poster and stop-motion
Project-based and quasi-professional activity	Integrated Design Project Development", coursework, training placement	Development of a design concept, storyboard, director's script, original multimedia product and design presentation
Reflective-analytical and individualised tutorial support	All professional educational components, student research group	Consultations, discussion of interim results, self-assessment, defence, revision, participation in competitions and conferences

[developed by the author]

Let us consider this in more detail.

The first condition, content-related and methodological integration of intermedial technologies, is implemented through the inclusion of intermedial assignments in the content of professional educational components. In the educational component "Design Graphics" (compulsory discipline, Year 2), this can be traced in laboratory assignments related to character design. In particular, the methodological guidelines provide for the completion of the following topics: "Fundamentals of Character Design. Sketching", "Proportions and Geometry of Forms in Character Design", "Silhouette in

Character Design", "Facial Expressions and Gestures in Character Design. Pose", "Colour in Character Design", and "Development of an Animated Character Concept"[40].

Such assignments have an intermedial character, since the student moves from the analysis of form, proportions, gesture and colour to the creation of an image that can be used in graphics, animation, storytelling or a multimedia project.

In the educational component "Sign Systems in Multimedia Design" (elective educational component, Year 2), the intermedial approach is implemented through practical assignments aimed at analysing and creating visual signs. Thus, Practical Assignment 1 involves the analysis of sign systems in communication and the creation of a message without words or letters by means of pictograms. Practical Assignment 2 is aimed at studying the pictogram as a universal language and developing pictograms on the basis of a modular grid. Practical Assignment 3 involves the analysis of the navigation sign system of a digital product and the development of iconographic navigation signs. Practical Assignments 4-5 are connected with interactive sign systems, UX/UI signs, animation, moving graphic symbols and logo development. Practical Assignment 6 involves the use of AI to develop elements of visual communication[41].

In these assignments, students work with the sign as a carrier of meaning that can function in printed, digital, interface-based and animated environments.

The second condition, the creation of a contemporary digital and technological educational environment, is implemented through the use of software packages and platforms that correspond to the content of specific practical assignments. In the educational component "Fundamentals of Multimedia Design" (compulsory discipline, Year 1), practical assignments involve work with Canva, audio recordings, video timing, sound design, interactive infographics, stop-motion, morphing and pixilation. In particular, Practical Assignment 1 is aimed at familiarisation with Canva and its functional capabilities; Practical Assignment 2 focuses on working with audio and voice-over in accordance with video timing; Practical Assignment 3 involves the development of interactive infographics with dynamic elements; Practical

[40] Дизайн-графіка: методичні вказівки до виконання самостійних робіт з дисципліни «Дизайн-графіка» для здобувачів освіти першого (бакалаврського) рівня, денної форми здобуття освіти. Освітня програма Мультимедійний дизайн / упор.: О. С. Васильєва. Київ : КНУТД, 2026. – 51 с.

[41] Знакові системи в мультимедійному дизайні: методичні вказівки до виконання практичних робіт з дисципліни «Знакові системи в мультимедійному дизайні» для здобувачів першого (бакалаврського) рівня вищої освіти денної форми здобуття вищої освіти / упор.: О.С. Васильєва,. Київ : КНУТД, 2026. 16 с.

Assignments 4-7 focus on mastering stop-motion, clay animation, pixilation and frame-by-frame animation[42].

Within the educational component "Sign Systems in Multimedia Design" (elective educational component, Year 2), the digital environment is strengthened through the use of graphic editors and AI tools. For example, when developing a logo and navigation icons, students first analyse analogues, identify semantics, style, colour scheme and target audience, and then create their own solution. At the next stage, they may prepare a prompt for generating variations of the logo and icons, compare the results obtained, select appropriate options and refine them. Such work develops not the mechanical use of a digital service, but the ability to manage a digital result critically[43].

The third condition, the organisation of project-based and quasi-professional activity, is most fully implemented in the educational component "Integrated Design Project Development" (compulsory discipline, Year 4), professional coursework (Year 4) and training placement (Year 1). Thus, the content of the methodological guidelines for "Integrated Design Project Development" is structured according to the logic of gradual progression through the stages of design project development: from defining the problem, searching for and analysing sources, to developing a design concept, a compositional and formal solution, a storyboard, a director's script and an original multimedia product[44].

This sequence corresponds to the procedural-and-content block of the model, which includes the analytical and interpretative, conceptual and project-based, technological and implementation, and presentation and reflective stages.

In coursework and during training placement, the intermedial approach may be implemented through assignments connected with the development of a brand system, a multimedia presentation, a series of digital materials, infographics, UI elements, animated content or the concept of a multimedia project. It is important that students do not simply complete a separate graphic exercise, but complete the full cycle of project activity: they analyse the problem, define the audience, select visual and digital means, create a product and present it.

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[42] Основи мультимедійного дизайну: методичні вказівки до виконання практичних робіт з дисципліни «Основи мультимедійного дизайну» для здобувачів освіти спеціальності В2 Дизайн, спеціалізація В2.01 Графічний дизайн, освітньої програми «Мультимедійний дизайн», першого (бакалаврського) рівня, 1 курс (1 семестр), денної форми здобуття освіти / упор.: Ю.В. Силенко Київ : КНУТД, 2025. 31 с.

[43] Знакові системи в мультимедійному дизайні: методичні вказівки до виконання практичних робіт з дисципліни «Знакові системи в мультимедійному дизайні» для здобувачів першого (бакалаврського) рівня вищої освіти денної форми здобуття вищої освіти / упор.: О.С. Васильєва,. Київ : КНУТД, 2026. 16 с.

[44] Комплексне дизайн-проєктування: методичні вказівки до виконання практичних робіт з дисципліни «Комплексне дизайн-проєктування» для здобувачів освіти спеціальності 022 Дизайн, освітньої програми «Мультимедійний дизайн», першого (бакалаврського) рівня, денної форми здобуття освіти / упор.: Ю.В. Силенко. Київ : КНУТД, 2025. – 43 с.

The fourth condition, reflective-analytical and individualised tutorial support, is implemented through consultations, staged discussion of works, self-assessment, peer assessment, defence and revision of results. In all methodological materials for the specified educational components, this is evident through the compulsory presentation of results, preparation of reports, justification of design choices, analysis of the tools used, and identification of the advantages and shortcomings of the completed solutions. Such support helps students understand why the selected sign, colour, composition, motion or digital tool corresponds to the assigned task.

A separate direction in the implementation of the model is the activity of the student research group "Laboratory of Contemporary Digital and Interactive Projects", which operates at the Department of Multimedia Design and is supervised by Senior Lecturer Yu. V. Sylenko. The purpose of the group is to promote the formation of students' professional, creative and research competences in the field of multimedia and multimedia design by involving them in the creation, analysis and study of contemporary digital and interactive projects[45].

Within the group, students work on original multimedia developments, participate in creative competitions, art projects and conferences, and prepare abstracts and articles based on the results of creative and research activity.

According to the report on the group's activity in the 2025-2026 academic year, 15 members were involved in its work and 8 meetings were held. The participants took part in creative competitions, including the XXIV International Competition in Web Design and Computer Graphics, as well as in international-level conferences. The topics of student presentations covered motion design as an element of visual communication, the influence of colour and packaging form in identity design on consumer perception, web design as a career-guidance tool for a multimedia designer, visual identity as a tool of a brand's communication strategy, and multimedia design and animation in education[46]. This confirms that the model is implemented in classroom activities as well as in extracurricular creative and research work.

Thus, the implementation of the model in the content of the educational components of the Educational Programme "Multimedia Design" is carried out through specific learning assignments provided in the methodological materials for "Design Graphics", "Fundamentals of Multimedia Design", "Integrated Design Project Development" and "Sign Systems in Multimedia Design", as

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[45] Студентський науковий гурток «Лабораторія сучасних цифрових та інтерактивних проєктів». Керівник гуртка: Силенко Ю.В., ст. викладач; Іванова М.С., асистент. КНУТД. 2026. URL: https://knutd.edu.ua/researchwork/stud-nauk-gurt/lab-such-cyfr-int-pr/ (дата звернення: 15.06.2026).

[46] Студентський науковий гурток «Лабораторія сучасних цифрових та інтерактивних проєктів». Керівник гуртка: Силенко Ю.В., ст. викладач; Іванова М.С., асистент. КНУТД. 2026. URL: https://knutd.edu.ua/researchwork/stud-nauk-gurt/lab-such-cyfr-int-pr/ (дата звернення: 15.06.2026).

well as through coursework, training placement and the activity of the student research group. Such organisation makes it possible to ensure the connection between media analysis, work with signs and images, digital tools, project-based activity, presentation of results and the formation of a professional portfolio of a prospective multimedia design specialist.

CONCLUSIONS

The present study has theoretically substantiated and developed a model of practice-oriented training of prospective multimedia design specialists through intermedial technologies. The study also draws on the author's experience in delivering educational components within the Educational Programme "Multimedia Design". The following conclusions have been drawn.

The essence of intermediality, the intermedial approach and intermedial technologies in the contemporary educational process has been clarified. It has been established that intermediality is connected with the interaction of different media, artistic languages, sign systems and channels of perception. In the training of prospective multimedia design specialists, intermedial technologies should be regarded as pedagogically organised modes of learning activity that make it possible to combine text, image, sound, motion, digital environments and project-based interaction.

The specific nature of practice-oriented training of prospective multimedia design specialists has been characterised. It has been determined that such training should be directed towards the completion of real project assignments or assignments approximating real professional practice. Its important components include work with digital tools, the development of project thinking, visual literacy, team interaction, presentation skills and the ability to create a completed multimedia design product.

The organisational and pedagogical conditions for implementing intermedial technologies in the training of prospective designers have been identified. These include the content-related and methodological integration of intermedial technologies into educational components, the creation of a contemporary digital and technological educational environment, the organisation of students' project-based and quasi-professional activity, and the provision of reflective-analytical and individualised tutorial support.

A model of practice-oriented training of prospective multimedia design specialists through intermedial technologies has been developed. Its structure comprises aim-oriented, methodological, organisational and pedagogical, procedural-and-content, and result-oriented blocks. The model reflects a sequential transition from the aim and scholarly approaches to pedagogical conditions, implementation stages and the expected outcome.

The possibilities for implementing the model in the content of educational components and learning assignments within the Educational Programme "Multimedia Design" have been demonstrated. Drawing on the educational components "Design Graphics", "Fundamentals of Multimedia Design", "Integrated Design Project Development" and "Sign Systems in Multimedia Design", as well as coursework, training placement and the activity of the student research group, it has been substantiated that intermedial technologies may be applied through the analysis of sign systems, the development of characters, pictograms, logos, interactive infographics, stop-motion, storyboards, design concepts and original multimedia products.

Thus, the results of the study confirm the appropriateness of using intermedial technologies in the practice-oriented training of prospective multimedia design specialists.

The proposed model may be used to improve the content of professional educational components, develop learning assignments, organise students' project-based activity and support the development of a professional portfolio.

Accordingly, the stated aim and objectives have been fully achieved.

SUMMARY

The study addresses the problem of practice-oriented training of prospective multimedia design specialists in the context of the increasing use of digital technologies and the growing role of intermedial interaction in design education. The relevance of applying intermedial technologies is substantiated; these technologies are understood as pedagogically organised modes of learning activity that enable the integration of text, image, sound, motion, interactivity and digital environments.

The essence of intermediality, the intermedial approach and intermedial technologies is clarified in the context of the training of prospective multimedia design specialists. The specific nature of practice-oriented training is characterised as involving the completion of real project assignments or assignments approximating real professional practice, work with digital tools, and the development of project thinking, visual literacy, team interaction and presentation skills.

The organisational and pedagogical conditions for implementing intermedial technologies in the educational process are identified. A model of practice-oriented training of prospective multimedia design specialists through intermedial technologies has been developed; it comprises aim-oriented, methodological, organisational and pedagogical, procedural-and-content, and result-oriented blocks.

The possibilities for implementing the model in the content of the educational components of the Educational Programme "Multimedia Design" and in learning

assignments aimed at creating integrated multimedia design products are demonstrated. It has been substantiated that intermedial technologies strengthen the practical orientation of professional training, develop students' professional competences and support the development of a professional portfolio.

The proposed model may be used to improve the content of educational components, organise project-based activity and prepare prospective multimedia design specialists for professional practice.

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