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Article

Problem analysis of curriculum development for application-oriented undergraduate art and design programs in Chinese-foreign cooperative education: a case study

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Abstract: Based on the OBE (Outcome-Based Education) philosophy, this study examines the construction of curriculum systems for application-oriented undergraduate art and design programs in Chinese-foreign cooperative education, taking the Modern International Art & Design Academy of Chongqing Technology and Business University as a case study. The research identifies four core challenges in practice at present: a gap between application-oriented talent cultivation goals and OBE principles; an incomplete curriculum system that integrates local needs with an international perspective; a dual-standard issue in assessment and evaluation systems oriented toward students' long-term career development; and the absence of an effective collaborative mechanism between Chinese and foreign faculty despite their physical co-presence. These problems essentially reflect the structural tension between internationalization and localization. The study proposes that the solution lies in constructing a new educational logic of integrated co-creation, applying an outcome-oriented approach throughout the entire process of goal setting, curriculum reconstruction, evaluation reform, and faculty development. This approach would promote the organic integration of international design education resources with local industry-education collaboration, and establish a career competency tracking and support system that runs through the entire cultivation process. This study also provides a problem definition and analytical framework for similar institutions seeking to advance high-quality development in Chinese-foreign cooperative education.

Keywords: OBE philosophy; case study; curriculum system; problem definition and analysis; integrated co-creation

1. Introduction

With the rise of modern design education in China, Chinese-foreign cooperative education institutions and programs in art and design disciplines have emerged and developed rapidly. In recent years, as China's economy has shifted from a stage of rapid growth to one of high-quality development, and as China has become a major country in higher education, the state has timely put forward the goal of high-quality development for higher education. Meanwhile, the talent cultivation objectives, models, and curriculum development of traditional art and design Chinese-foreign cooperative education institutions and programs are also facing new opportunities and challenges. Guided by the concept of OBE (Outcome-Based Education), Chinese-foreign cooperative education urgently needs to transform from a teacher-centered approach to a student-centered approach, and to backward-design talent cultivation programs based on clear expected learning outcomes. This transformation is not only an inevitable requirement for responding to China's strategy for high-quality

development of higher education, but also a critical pathway for enhancing the core competitiveness of talent cultivation in Chinese-foreign cooperative education, and it holds significant practical significance for promoting the deep integration of internationalization and localization in art and design education.

2. Materials and methods

This study adopts a qualitative research method, combining literature review with in-depth single-case analysis to define and analyze the construction of art and design curriculum systems in application-oriented undergraduate Chinese-foreign cooperative education. Following a logical trajectory of "theoretical reflection—practical examination—problem distillation", the research aims to reveal structural contradictions arising from the tension between internationalization and localization, and to provide a referential analytical framework for peer institutions.

2.1. Literature analysis

Literature analysis serves as the foundation for constructing the problem awareness and establishing the theoretical coordinates of this study. The research conducts retrieval and critical review along two main threads. The first is the historical trajectory of modern design education, focusing on the phased evolution of modern design education in China and its characteristics of international interaction, with representative literature encompassing general historical monographs, thematic studies, periodical reviews, and international conference papers, so as to confirm the historical position of Chinese-foreign cooperative education in the process of design education. The second is the research frontier of Chinese-foreign cooperative education, with an emphasis on reviewing recent research published in relevant academic journals from 2022 to 2026, covering issues such as comparison of talent cultivation objectives, exploration of internationalized education models, optimization of disciplinary and professional structures, and evaluation of high-quality development. Through the vertical historical review and horizontal thematic clustering of the aforementioned literature, the study finds that existing research has focused predominantly on engineering education or comprehensive Chinese-foreign cooperative education institutions, while specialized studies targeting art and design majors in application-oriented undergraduate programs remain underexplored, thereby establishing the entry perspective and theoretical gap of this research.

2.2. Case selection

This study adopts a case study strategy, selecting the Modern International Art & Design Academy of Chongqing Technology and Business University as the case. The case has three notable characteristics. First, regional representativeness. As the first Chinese-foreign cooperative education institution in Southwest China dedicated to cultivating high-level application-oriented talents in internationalized art and design, it fills the case-study gap in research on the internationalization of design education in the Southwest region. Second, the depth of cooperative experience. Having collaborated with the University of Humanities and Social Sciences in Warsaw for over 20 years, the college has developed relatively mature talent cultivation objectives, curriculum systems, and faculty teams, thereby providing substantial value for process-oriented observation. Third, the extent to which the case exposes relevant problems. During the transition toward high-quality development, the case centrally manifests structural dilemmas including vague cultivation objectives, curriculum-localization misalignment, dual evaluation standards, and faculty collaboration

barriers, with sufficient information richness to support theoretical abstraction. The case was selected based on its contextual relevance and information richness rather than for statistical representativeness, with the aim of developing an in-depth analytical understanding of the case.

2.3. Analytical framework

Taking the concept of OBE (Outcome-Based Education) as the standard of reference, this study constructs a three-dimensional analytical framework of "philosophy—institution—practice". The research process is divided into three stages. First, delineation of the problem domain. It identifies through literature review the macro context of the transition of Chinese-foreign cooperative education from scale expansion to quality enhancement. Second, thick description of the case and comparative analysis. It contrasts core elements of the OBE concept, such as backward design of expected learning outcomes, curriculum output alignment, and closed-loop evaluation mechanisms, with actual institutional data of the case, and conducts layer-by-layer analysis of practical gaps across four dimensions, namely cultivation objectives, curriculum system, assessment and evaluation, and faculty development. Finally, theoretical abstraction. It elevates the dilemmas of the individual case to the meta-problem of structural tension between internationalization and localization, and proposes a resolution of integrated co-creation.

2.4. Research validity and limitations

The study enhances credibility by drawing on multiple sources of evidence, including Chinese academic monographs, dissertations, journal articles, and English-language academic conference papers, while case data are derived from long-term observations of institutional practice and publicly available institutional data. Nonetheless, it should be noted that single-case studies possess inherent limitations in universal generalization. The research conclusions therefore emphasize heuristic reference rather than statistical generalization. Future research may further verify the cross-contextual applicability of this study's problem framework through multi-case comparisons.

3. Results

3.1. Historical background

Since the early twentieth century, with the rise of modern design activities, modern design education first emerged in Europe and America, represented by institutions such as Bauhaus, Higher Art and Technical Studios (VKHUTEMAS), and the Ulm School of Design [1]. The establishment of these institutions and the implementation of their teaching programs laid the foundation for modern design education. After the Reform and Opening Up [2], modern design education first appeared in major eastern Chinese cities during the 1980s. Then, it gradually spread nationwide. The development of modern design education in China has also been a process of continuous exchange and communication between China and the international design education community, which scholars have intensively discussed. Notable research includes Yuan Xiyang's monograph *A Study on China Modern Design Education History* [3], Xiang Danlei's dissertation *The Development of Modern Design Education in China* [4], Zhang Aihong's journal article "A Review of the Stages and Characteristics of the Development of Chinese Modern Design Education (1978–2018)" [5], and overseas scholar Wendy Siuyi Wong's paper "Torn between Tradition and Modernity: The Future of Design Education Directions of

China" [6]. Specifically, Yuan systematically traces, through historical documentation and inductive analysis, the complete trajectory of Chinese art and design education over one and a half centuries since the late-Qing Self-Strengthening Movement, from gestation and germination to preliminary development. The work divides this history into four stages: late-Qing craft education, Republican-era pattern and manual-arts education, the exploration of arts-and-crafts education from the founding of the PRC to the Cultural Revolution, and art and design education since the Reform and Opening-up. It offers an in-depth analysis of the educational structures, school-running models, and curriculum designs of each period, together with the complex influences exerted by economic, political, and cultural factors, and puts forward proposals such as the Sinicization of foreign experience, the modern transformation of national cultural traditions, and the optimization of curriculum structures. Xiang conducts a systematic investigation of the developmental trajectory from a thematic-study perspective. Zhang takes the two disciplinary catalogue adjustments in 1998 and 2012 as temporal nodes to divide design education between 1978 and 2018 into three phases, namely germination and exploration, expansion and adjustment, and reflection and innovation, noting that each phase displays marked social adaptability, reflects varying societal demands for design talent, and demonstrates an overall upward trend. From a cross-cultural perspective, Wong argues that Chinese design education remains caught in a tension "torn between tradition and modernity," positing that balancing national design identity with the demands of international modernity in a globalized context constitutes the central issue for its future development. Collectively, these studies reveal the history of modern Chinese design education as a continuous process of adjustment between learning from Western experience and seeking a local identity, suggesting that its future direction still requires ongoing exploration through cultural self-awareness and global dialogue. Furthermore, some researchers have investigated Chinese art and design education from an international perspective [7-11]. Briefly, they reveal that the evolution of art and design education in China reflects a complex interplay between cultural identity, pedagogical reform, and global integration. Early scholarship by Fielding and Chung examined the paradoxical aims within Chinese art and design education, highlighting tensions between preserving traditional values and embracing international collaboration. Their work underscored the challenges of fostering cooperation in a post-colonial context where educational paradigms were in flux. Building upon these foundational concerns, Fung and Choi identified endemic problems within China's design education system and proposed new frameworks to address structural deficiencies. Their analysis revealed gaps between industry demands and academic training, advocating for curriculum reforms that would better align educational outcomes with professional practice. More recent scholarship has shifted toward integrating contemporary methodologies with cultural competencies. Peng and Kueh advanced the integration of design thinking with cultural intelligence in higher education, arguing that this synthesis is essential for navigating socially complex environments. Their work emphasizes the need for students to develop adaptive problem-solving skills while remaining culturally grounded. In parallel, He, Wu, and Qin explored future-oriented pedagogies through design fiction, demonstrating how speculative approaches can prepare undergraduate students for post-human futures. Their research suggests that imaginative, scenario-based learning expands conventional design education boundaries and cultivates critical engagement with emerging technologies. Wang, Huang, and Zhang reaffirmed the institutional role of higher art education in promoting sustainable aesthetic development within

Chinese universities. Their contribution situates art education within broader sustainability discourse, highlighting its responsibility in fostering long-term cultural and environmental stewardship. It is precisely under the influence of this interaction between China and the international design education community that Chinese-foreign cooperative education institutions and programs in the field of art and design have emerged.

In recent years, many scholars carried out their research on Chinese higher education from different angles [12-19]. They disclose a multifaceted landscape shaped by internationalization, cultural nationalism, marketization, and evolving research paradigms. Dady and Sang examined international doctoral students' quality perceptions, shedding light on how global learners evaluate China's academic environment and contribute to institutional benchmarking. Complementing this inward-looking perspective, Zhang, Zhao, and Weng advocated for a more inclusive conceptualization of internationalization by foregrounding Chinese students' voices and experiences. Meanwhile, Kang, Xiong, and Yang analyzed cross-border connections across Asia, underscoring the region's deepening integration into global academic networks and knowledge circulation. Cultural and political dimensions remain equally significant. Lin and Shen explored how cultural nationalism influences Chinese higher education, identifying both continuity and variation in its effects on curriculum, governance, and institutional identity. In the diplomatic sphere, Arslan and Sezgin positioned international students as soft power agents, demonstrating how higher education policy functions as an instrument of educational diplomacy. This intersects with Mok's analysis of the rise of minban and transnational education as market-driven phenomena operating with distinctly Chinese characteristics. Research dynamics within academia have also attracted considerable scholarly attention. Yang employed citation analysis to map interdisciplinarity in Chinese higher education research, revealing the intellectual structure and collaborative patterns that define the field. Jiang, Li, and Zhang further examined academic mobility by investigating the motivations, barriers, and strategies of Global North scholars engaging with Chinese higher education research, highlighting persistent geopolitical asymmetries and the bridging mechanisms required to overcome them. Meanwhile, a number of researchers have examined Chinese-foreign cooperative education in higher education and published their findings in journal articles. Examples include Han et al.'s article "Do Chinese-foreign Cooperatively-run Institutions Aim to Cultivate Internationalized Talents: Analysis of the Talent Training Goals of Chinese-foreign Cooperatively-run Institutions and Their Chinese Alma Maters" [20], Xiao Xianyong et al.'s article "Cultural Exchange, Ideological Mutual Learning, Complementary Advantages: Exploration and Practice of Internationalized Higher Engineering Education Models" [21], Lu Jingru et al.'s article "Situation Characteristics and Development Trend of Sino-Foreign Cooperative Education Institutions under the Background of Powerful Country in Education" [22], Li Yang et al.'s article "Dynamic Changes and Optimizing Strategies of Discipline Structure Adjustment and Improvement in Sino-foreign Joint Schools" [23], Liu Yiwen et al.'s article "Evaluation Index System and Empirical Research on High-Quality Development of Sino-Foreign Cooperative Education" [24], Guo Peng et al.'s article "Talents Training under Local College Sino-foreign Cooperation Education" [25], and Chen Yating's article "Research on the Development of Sino-Foreign Cooperative Education Programs in Higher Education Institutions in the New Era" [26]. These studies have investigated the mechanisms and institutional frameworks, training models, and development evaluation of

Chinese-foreign cooperative education. However, no specialized research so far has been conducted on Chinese-foreign cooperative education for undergraduate art and design programs in application-oriented higher education institutions.

3.2. Problem definition and analysis

In the context of the New Liberal Arts initiative, the Chinese-foreign cooperative education model for art and design programs is increasingly demonstrating its unique value and merits greater attention. Taking the Modern International Art & Design Academy of Chongqing Technology and Business University as the research subject and the OBE (Outcome-Based Education) philosophy as the standard, this study identifies the key issues through an analysis of this case. The Modern International Art & Design Academy is the first Chinese-foreign cooperative education institution in Southwest China dedicated to cultivating high-level applied talents in art and design, making it a highly representative case in the field of Chinese-foreign cooperative education in art and design. Currently, the institute cooperates with the University of Humanities and Social Sciences in Warsaw, Poland, to cultivate applied art and design talents with international concepts and global perspectives. With over 20 years of accumulated educational experience, the institute has established clear talent cultivation objectives, a complete curriculum system, and a stable professional teaching team. However, in the process of advancing high-quality undergraduate education, the institute also faces certain problems and challenges, which are specifically manifested in the following four aspects (**Table 1**).

First, there remains a gap between the cultivation objectives for applied art and design talents and the requirements of the OBE (Outcome-Based Education) philosophy. According to the requirements for Chinese-foreign cooperative education programs adopting a dual-campus model, imported foreign courses and professional core courses should account for at least one-third of all courses and core courses, respectively. In addition, the number of professional core courses taught by teachers of the foreign educational institution should account for at least one-third of all courses in the program, and the teaching hours for such courses should account for at least one-third of all teaching hours. However, because the needs, objectives, systems, and mechanisms of foreign art and design education differ from China's actual conditions, discrepancies in curriculum standards between the Chinese and foreign partners lead to ambiguous talent cultivation objectives. At a teaching seminar, for instance, foreign and Chinese faculty expressed clear disagreement over AI's value and impact on design activities: the former remained cautious, while the latter were largely optimistic. This makes it difficult to fully satisfy the social needs, competency objectives, and graduation requirements for cultivating art and design talents in China, and the support for the long-term professional development of graduates remains to be strengthened. Therefore, there is an urgent need, under the guidance of the OBE philosophy and based on China's social development, regional economic construction, and the specific needs of industries and enterprises, to revise and improve the positioning, objectives, and standards for cultivating art and design talents through Chinese-foreign cooperative education.

Second, the curriculum system integrating local needs with an international perspective remains incomplete. Simple importation of courses, faculty, and educational models cannot satisfy the local needs of applied undergraduate art and design education, potentially resulting in a failure to achieve a fully effective alignment between the curriculum system of Chinese-foreign cooperative programs and regional industrial development needs. Directly imported foreign course modules

are based on overseas industrial cases and standards, creating a disconnect with the real needs, technical workflows, and aesthetic preferences of local enterprises. Meanwhile, foreign faculty lack local industrial experience, while Chinese faculty have limited international vision. Both sides operate independently, making it difficult to jointly develop integrated courses that combine international methods with local problems. Furthermore, replicating foreign teaching formats without stable sources of local industrial projects and mechanisms for in-depth participation risks degenerating into mere simulated exercises. Practical training grounded in local enterprise needs and project-based assignments have remained underrepresented in course task design so far. Therefore, it is necessary to reconstruct the curriculum system of cooperative programs from the perspectives of effectively aligning international resources with local industry-education integration, localizing international courses, and organically integrating the distinctive strengths of both Chinese and foreign courses, so that Chinese-foreign cooperative education truly serves local development.

Third, the course assessment and evaluation system oriented toward students' long-term career development remains inadequate. Due to significant differences in the backgrounds, experiences, and models of Chinese and foreign art and design education, there are marked discrepancies in assessment and evaluation methods between Chinese courses and imported courses: a divergence that does not serve students' long-term professional competency development. These differences in evaluation approaches have created a dual-standard system, and such bifurcation may cause students to repeatedly alternate between two different logics during their studies, further undermining their ability to form a stable self-identity regarding future career development. Specifically, at the classroom teaching level, the same student experiences a disconnect between Chinese and foreign courses. At the competency cultivation level, key professional competencies, such as design narrative ability, business insight, and teamwork capabilities, contain partial blind spots in the existing evaluation system. For instance, students frequently exhibit deficiencies in collaborative competence when completing group-based course assignments. At the institutional level, incoherent evaluation across courses and a disconnect between evaluation data and career development may create evaluation silos. Viewed holistically, students acquire a temporary situational identity rather than an integrated professional identity. Upon graduation, they must reaccumulate career capital from scratch, and their long-term career development lacks intrinsic value orientation and continuous learning capabilities. Therefore, under the guidance of the OBE philosophy, it is necessary to comprehensively identify assessment and evaluation indicators that integrate career competency development, international education objectives, and local demand orientation. By referencing the assessment and acceptance mechanisms used in industry design practice, a design outcome review approach should be adopted for professional course assessment. This would enable a multifaceted evaluation of students' professional knowledge, practical abilities, professional competencies, and international perspectives, thereby addressing the problem of relying solely on written examination scores to assess course learning outcomes.

In addition, despite having stable teams of both Chinese and foreign faculty, with each side performing its respective duties, there remains a lack of integrated Chinese-foreign teaching teams and operational mechanisms for cooperative teaching that fully leverage the strengths of both faculties. The development of a dual-teacher course teaching team that combines Chinese and foreign complementary advantages still

needs to be strengthened. This is specifically manifested in the following two aspects. The first is structural barriers: course segmentation resulting from a segmented division of labor rather than integrated collaboration, separate course scheduling, separate lesson preparation, and separate assessment, creating temporal and spatial isolation due to the absence of intersection scenarios. Namely, Chinese and foreign faculty still have few opportunities for exchange and communication at present. Additionally, differences in teaching philosophies, such as the Chinese emphasis on systematicity versus the foreign emphasis on critical thinking, have not been transformed into complementary resources but have instead become communication barriers. The second is mechanism deficiencies: at the management level, there is a lack of formal institutional arrangements for dual-teacher collaboration, such as joint lesson preparation systems and recognition standards for dual-instructor teaching. The existing assessment system rewards individual teaching achievements while offering low recognition for investment in collaborative teaching. Teachers possess individual teaching capabilities but lack professional training in cross-cultural collaborative instruction.

Table 1. Problem definition and analysis.

Problem dimension	Core Issue
Talent cultivation objectives	Ambiguous objectives caused by discrepancies in Chinese and foreign curriculum standards
Curriculum system integration	Incomplete integration of local needs with an international perspective
Assessment and evaluation system	Inadequate system oriented toward students' long-term career development
Teaching team construction	Lack of integrated Chinese-foreign teaching teams and cooperative teaching mechanisms

4. Discussion

The case analysis presented in this study reveals that the four identified problems, namely, ambiguous talent cultivation objectives, incomplete curriculum integration, bifurcated assessment standards, and fragmented faculty collaboration, are not merely operational deficiencies but symptoms of a deeper structural tension between internationalization and localization in Chinese-foreign cooperative education. These challenges may have important implications for student development, institutional sustainability, and the broader mission of design education in application-oriented universities.

The misalignment between cultivation objectives and OBE principles poses a fundamental risk to educational quality. When talent goals remain vague due to discrepancies between Chinese and foreign curriculum standards, students are deprived of a coherent professional identity. Rather than graduating with clearly articulated competencies aligned with regional industrial needs, they may acquire a fragmented skill set that satisfies neither local employers nor international benchmarks. This ambiguity also leads to a misallocation of educational resources: imported courses, faculty, and pedagogical models are deployed without a unified outcome-oriented logic, rendering the OBE philosophy an empty slogan rather than an actionable design principle. Over time, such drift erodes institutional credibility and diminishes the competitive advantage that Chinese-foreign cooperative programs

are expected to offer.

The incomplete integration of local needs with an international perspective in the curriculum system creates a second layer of vulnerability. Direct transplantation of foreign course modules based on overseas industrial cases may produce a contextual disconnect, leaving students ill-equipped to address the aesthetic preferences, technical workflows, and business logics of local enterprises. When foreign faculty lack local industrial experience and Chinese faculty possess limited international vision, the curriculum degenerates into parallel silos rather than a synergistic whole. Consequently, industry-education integration risks becoming performative, relying on simulated exercises rather than authentic collaborative projects, thereby failing to cultivate the applied competencies that distinguish high-quality undergraduate art and design education. In the long run, this detachment may cause cooperative programs to lose their social legitimacy and financial viability, as regional industries increasingly question the return on investment of such partnerships.

Equally concerning are the implications of the dual-standard assessment and evaluation system. The coexistence of disparate evaluation logics, namely, the Chinese emphasis on systematicity versus the foreign emphasis on critical thinking, examination-oriented metrics versus portfolio-based review, places students in a perpetual state of cognitive and professional dissonance. Instead of developing a stable, integrated professional identity, students adopt temporary situational identities that shift according to the course context. Upon graduation, they must reconstruct their career capital from scratch, lacking the continuous learning capabilities and intrinsic value orientation necessary for long-term professional growth. This fragmentation not only undermines individual career trajectories but also weakens the alumni network effects that sustain institutional reputation and industry partnerships.

The lack of an integrated Chinese-foreign teaching mechanism further compounds these dilemmas. When faculty operate in temporal and spatial isolation, e.g., separate scheduling, separate preparation, and separate assessment, the potential for cross-cultural pedagogical innovation is squandered. The absence of formal institutional arrangements for joint lesson preparation, dual-instructor recognition, and collaborative teaching rewards perpetuates a culture of physical co-presence without substantive collaboration. Students consequently experience education as a disjointed sequence of isolated classroom events rather than a coherent developmental journey. Moreover, the failure to transform philosophical differences into complementary pedagogical resources represents a lost opportunity for cultivating the intercultural competence and adaptive thinking that globalized design practice demands.

Addressing these structural challenges requires a paradigmatic shift from resource importation to integrated co-creation, guided by the OBE philosophy and anchored in regional industrial ecosystems. First, talent cultivation objectives must be reconstructed through a backward-design process that begins with clearly defined graduate competency profiles. Rather than mechanically satisfying the “one-third” policy requirements for imported courses and teaching hours, institutions should establish a dynamic calibration mechanism that continuously aligns expected learning outcomes with evolving regional economic needs and international professional standards. This demands the formation of a joint Chinese-foreign academic committee empowered to negotiate, synthesize, and periodically revise cultivation standards, ensuring that internationalization serves local development rather than substituting for it.

Second, curriculum reconstruction should embrace a glocalization strategy:

translating international design methodologies into locally responsive pedagogical content. This involves co-developing project-based courses that pair foreign conceptual frameworks with local industrial briefs, enabling students to apply global design thinking to region-specific challenges. Stable partnerships with local enterprises must be institutionalized through long-term industry-education alliances that provide authentic project sources, joint mentorship, and shared laboratories. Such arrangements would transform foreign course modules from decontextualized transplants into adaptive hybrids capable of generating genuine applied value.

Third, the assessment and evaluation system must be reoriented toward longitudinal career competency development. Institutions should abandon the dual-standard model in favor of an integrated portfolio-review approach that mirrors professional design practice. By mapping core competencies, such as design narrative, business insight, teamwork, and cross-cultural communication, across the entire cultivation process, educators can create a continuous tracking system that records student growth from entry to graduation and beyond. Drawing on industry acceptance mechanisms, design outcome reviews should replace reliance on written examinations as the primary evaluation mode, thereby fostering a unified professional identity and cumulative career capital.

Fourth, and critically, the collaborative dilemma among Chinese and foreign faculty necessitates both structural and cultural interventions. At the institutional level, formalized joint lesson-preparation systems, cross-cultural pedagogical training workshops, and recognition metrics that reward collaborative teaching achievements must be established. At the cultural level, faculty development programs should explicitly address the productive tension between Chinese systematicity and foreign critical thinking, reframing these differences as complementary assets rather than communication barriers. The creation of dual-teacher studios or workshops, where Chinese and foreign instructors co-teach, co-assess, and co-mentor, would create the conditions necessary for sustained pedagogical collaboration and integration.

In brief, the problems identified in this study reflect a critical juncture at which Chinese-foreign cooperative education in art and design must transition from scale expansion to quality enhancement through deep structural integration. The proposed directions, namely dynamic outcome calibration, glocalized curriculum co-creation, longitudinal competency tracking, and collaborative faculty ecology, collectively constitute an educational logic of integrated co-creation. Only by embedding the OBE philosophy into every dimension of objective setting, curriculum delivery, assessment reform, and faculty development can such institutions realize their promise as incubators of globally minded, locally grounded, and professionally resilient design talents. Future research should empirically validate the effectiveness of these proposed pathways through multi-case comparative studies and longitudinal graduate tracking, thereby refining the analytical framework offered here for broader application across application-oriented universities in China.

5. Conclusion

Through case analysis guided by the OBE (Outcome-Based Education) philosophy, this study conducted a systematic examination of curriculum system development for art and design in Chinese-foreign cooperative education at the applied undergraduate level, revealing four core problems and their underlying mechanisms in current educational practice.

The findings indicate that art and design education in Chinese-foreign

cooperative programs is at a critical juncture of transformation from scale expansion to quality enhancement. Merely satisfying basic policy requirements can no longer meet social expectations at the stage of high-quality development. Divergences between Chinese and foreign partners in their understanding of talent cultivation objectives, misalignments between the curriculum system and regional industrial needs, the fragmentation of students' professional identity caused by the dual standards in assessment and evaluation, and the collaborative dilemma of teaching teams that are "physically co-present but substantively unintegrated" collectively constitute structural contradictions that constrain the improvement of educational quality. These problems essentially reflect the tension between internationalization and localization. Simple resource importation and model transplantation can hardly realize the core value of Chinese-foreign cooperative education. Instead, they may lead to the risk of maladaptation to local conditions. The key to resolving these issues lies in constructing a new educational logic of integrated co-creation. Guided by the OBE philosophy, it should integrate outcome orientation throughout the entire process of objective setting, curriculum reconstruction, assessment reform, and faculty development. Anchored by regional industrial development needs, it should promote the organic alignment of international design education resources with local industry-education integration. Centered on students' long-term career development, it should establish a competency tracking and support system that runs through the entire cultivation process. The main limitation of this study lies in the limited generalizability inherent in single-case analysis. Future research may extend the analysis to additional application-oriented universities for comparative studies. Meanwhile, the specific implementation pathways and effectiveness evaluation of curriculum reform require subsequent follow-up and verification. Nevertheless, the problem definition and analytical framework of this study can provide reference for similar institutions in advancing the high-quality development of Chinese-foreign cooperative education.

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