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HUMAN FUTURES:

CO-CREATING WITH TECHNOLOGY
IN DESIGN EDUCATION

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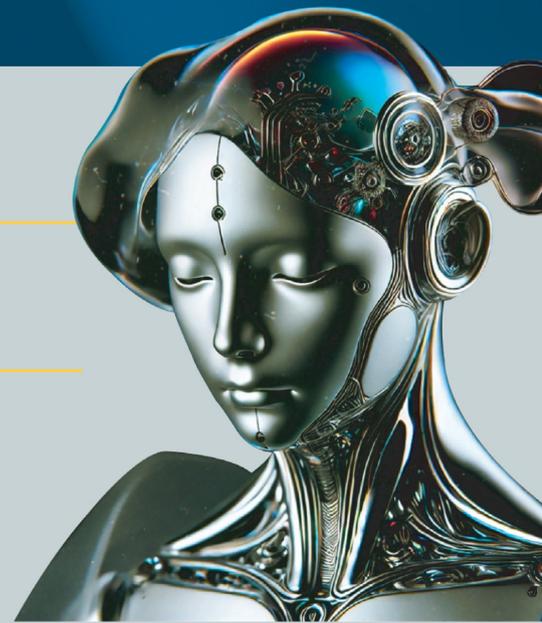AMERICAN CORNER
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Festival
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22nd Sept
2025

Monday
9 AM –5 PM

Platform
Zoom

For more details please visit **https://human-futures.netlify.app/**

1st INTERNATIONAL VIRTUAL CONFERENCE ON

HUMAN FUTURES:

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Foreword

Dr. Yuhanis bin Ibrahim
Chairman
1st International Virtual Conference on
Human Futures

It is with great pleasure and enthusiasm that I welcome all participants to the 1st International Virtual Conference on Human Futures: Co-Creating with Technology in Design Education. This conference represents more than just an academic gathering—it is a call to action for researchers, educators, and creative professionals to rethink, reimagine, and redefine the role of technology in the future of education and design.

In today's digital age, we are witnessing a profound transformation in the way we teach, learn, and create. The integration of artificial intelligence, virtual reality, data visualization, and other technological advancements has opened new avenues for artistic expression, design thinking, and pedagogical innovation. However, with these advancements come challenges—ethical considerations, accessibility issues, and the need for a balanced approach between human creativity and technological intervention. This conference serves as a crucial platform for addressing these pressing issues while also celebrating the boundless possibilities that arise from human-technology collaboration.

The theme of this year's conference—Co-Creating with Technology in Design Education—is a reflection of our commitment to exploring the synergies between creative practices and emerging technologies. With sub-themes ranging from digital ethnography to innovative studio practices, we aim to provide a holistic perspective on the evolving landscape of creative education. Through thought-provoking keynote sessions, panel discussions, and research presentations, we hope to facilitate meaningful dialogues that will contribute to the advancement of our disciplines.

I would like to extend my deepest appreciation to our distinguished speakers, panelists, and participants who have taken the time to share their expertise and insights. I am also grateful to the organizing committee for their unwavering dedication in ensuring the success of this conference. Your collective efforts have made this event a reality, and I am confident that the discussions and collaborations initiated here will have a lasting impact on our academic and professional communities.

To all attendees, I encourage you to engage wholeheartedly, challenge existing paradigms, and take full advantage of this opportunity to learn from one another. May this conference serve as a stepping stone for future research collaborations and groundbreaking innovations in the fields of design, art, and technology.

Once again, welcome to the 1st Virtual Conference on Human Futures, and I look forward to the inspiring conversations and discoveries that await us..

General Information

GENERAL INFORMATION

International Virtual Conference of Human Futures (ICOHF 2025)
Theme: Co-Creating with Technology in Design Education

Welcome
It is our pleasure to welcome you to the International Virtual Conference of Human Futures (ICOHF 2025), which will be held on 22 September 2025 (Monday) via Zoom. This conference is dedicated to exploring the intersection of technology, design, and education, providing a platform for researchers, educators, and industry professionals to exchange ideas and insights.

We wish you all the best, stay safe, and have a fruitful conference.

Registration
For Online Participants, registration and sign-in using the designated virtual platform will start at 9.00 AM (MYT). Please ensure you have received your access credentials and conference materials via email before the event.

Date	Link for Event
Sep 22, 2025 09:00 AM	Topic: International Conference of Human Futures 2025 Join Zoom Meeting https://umk-edu-my.zoom.us/j/92988461895?pwd=y0ogncv4Y1rAS06EfbBR22u9HOEimb.1 Meeting ID: 929 8846 1895 Passcode: 643483

Organizer
The conference is organized by Universiti Malaysia Kelantan (UMK), in collaboration with international and local academic partners.

Conference Theme
"Co-Creating with Technology in Design Education"

This theme highlights the evolving relationship between creativity, technology, and education, focusing on how digital innovations shape the future of design and artistic practices.

Conference Sub-Themes
Anthropology: Ethnography in a Digital Era
Design: Shaping Future-Ready Learning Environments
Art: Reimagining Studio Practices with Technology
Information Technology: The Aesthetic of Data: Art, Design, and Information Visualization

Conference Venue
This is a **fully virtual conference**, accessible from anywhere in the world. All sessions will be hosted via **Zoom**, with links provided upon successful registration.

Conference Site
1. **Opening Ceremony, Keynote, and Closing Session:** Online via Zoom
2. **Parallel Sessions:** Separate virtual meeting rooms based on sub-themes
3. **Break and Virtual Networking Session:** Interactive online platform

Journal Publication
Selected high-quality papers will be considered for **publication in indexed journals**. Authors will be notified of the acceptance status once final reviews are completed.

Conference Certificate
All **Presenters and Participants** will receive an **e-Certificate**, which will be emailed to their registered email addresses starting **1st October 2025**.

Contact Us
ICOHF 2025 Secretariat
Email: icohf.ftkw@umk.edu.my

Keynote Speaker

Professor Dr. Hyunseok Lee
Professor
Department of Design
Pusan National University
South Korea

Professor Dr. Hyunseok Lee, Professor in the Department of Design at Pusan National University, South Korea, and Director of the MEVIA Lab. He received his Ph.D. in Animation from Loughborough University, UK. His research focuses on 3D animation, media art, computer graphics, and immersive technologies such as Virtual and Augmented Reality. He has also served as an Associate Professor at Dongseo University and is active in international research networks in animation and digital media.

Keynote Speaker

Prof. Dr. Azlan Bin Mohd Zain

Professor
Faculty of Computing
Universiti Teknologi Malaysia
Malaysia

Professor Dr. Azlan Mohd Zain (Member, IEEE), Professor at the Faculty of Computing, Universiti Teknologi Malaysia (UTM). He received his Ph.D. in Computer Science from UTM in 2010 and has supervised more than 25 postgraduate students, secured over 20 research grants, and published more than 100 research papers. He has been invited as keynote speaker at numerous international conferences and also serves on committees and editorial boards for international journals.

Keynote Speaker

Dr. Haris Abadi Bin Abdul Rahim
Senior Lecturer
Faculty of Creative Technology & Heritage
Universiti Malaysia Kelantan
Malaysia

Haris Abadi is a lecturer and visual artist from Faculty of Creative Technology and Heritage Universiti Malaysia Kelantan, Malaysia, and holds a PhD in Fine Art from Universiti Sains Malaysia (USM). His practice explores the intersection between tradition, technology, and contemporary culture — often weaving elements of Southeast Asian heritage such as wayang kulit into digital media, animation, and installation works. He is also the co-founder of After Monsoon Project, a place-based art and research initiative, and tumbuktikus, an alternative digital platform for experimental art and media.

Event
Timeline

Event Timeline

Monday, 22 September 2025

Time	Activity
9:00 AM	Registration
9:15 AM	**Welcoming Remarks and Officiating** Prof. Ir. Ts. Dr. Arham bin Abdullah Vice Chancellor, Universiti Malaysia Kelantan
9:30 AM	**Keynote Session** Professor Dr. Lee Hyeon-Seok Digital Content Education in the New Paradigm Era: Human -Technology Assemblages
9:45 AM	**Keynote Session** Prof. Dr. Azlan bin Mohd Zain Recent Trends and Innovation in Computer Science for Emerging Technologies
10:00 AM	**Keynote Session** Dr. Haris Abadi bin Abdul Rahim Art in Research
10:30 PM	**Conference Session**
4:00 PM	Closing Remarks and Awards Announcement
4:30 PM	Event Ends

ZOOM | https://umk-edu-my.zoom.us/j/92988461895?pwd=y0ogncv4Y1rAS06EfbBR22u9HOEimb.1#success

Theme 1:
Anthropology (Ethnography in a Digital Era)

Time	Activity
10:30 AM	HF02 – Cultural and Aesthetic Significance of Jingdezhen Ceramic Sculpture in Hotel Space Design *Zhuxu*
10:50 AM	HF08 – From Folk Art to Digital Symbols: A Review of the Cultural Transformation Narrative of Guilin's Intangible Cultural Heritage of Paper-Cutting *Guan Hongyan*
11:10 AM	HF19 – Research on the Community Participation Model of Wudang Mountain Scenic Area from the Perspective of Holistic Tourism *Xiong Xuanrui*
11:30 AM	HF20 – Digital Transformation and Cultural Resilience in Kelantan's Traditional Markets *Nur Ain Amirah binti Mohd Nazli*

Theme 2:
Design (Shaping Future-Ready Learning Environments)

Time	Activity
11:50 AM	HF04 – The contribution of deep integration in the textile and garment industry to the cultivation of college students: A systematic review and Meta-Analysis *Yi Cheng*
12:10 PM	HF09 – Exploring Design Students' Interpretation of Chinese Cultural Influences in Product Design *Chu Xiaoxing*
12:30 PM	HF12 – Transformation of Carving Learning: A Study on the Utilization of Digital Media as a Source of Adaptive Learning for the Young Generation of Carvers in Jepara *Bambang Kartono Kurniawan*
12:50 PM	HF17 – Determinants of AI Adoption Intention in Fashion Design: A Review *Luan Xiaoli*

Theme 3:
Art (Reimagining Studio Practices with Technology)

Time	Activity
1:10 PM	HF06 – Inheritance and Innovation: The Digital Visual Translation of Confucian Moral Philosophy in Nezha 2 and Its Positive Energy Orientation for Youth Culture *Geng Tian*
1:30 PM	HF07 – Virtualized display of traditional Chinese painting *Ma Xiaoyan*
1:50 PM	HF13 – Visual Communication of the Tugu Pendadbiran: Public Art Representing the Cultural Identity of Karimun Regency *Diean Arjuna D*
2:10 PM	HF18 – Material Semiotics Perspective on Chu Lacquerware: Analysis of implicit symbolic language in future design scenarios *Lyu Wenhui*

Theme 4:
Information Technology (Art, Design, & Info Visualization)

Time	Activity
2:30 PM	HF14 – Research of AIGC and Human Art Picture Creation Based on Panofsky's Three-Level Iconology Framework *Zhang Yizhong*
2:50 PM	HF15 – Reframing the Lecturer's Role in the Age of Generative AI *Hana Yazmeen binti Hapiz*
3:10 PM	HF21 – Designing with Digital Hands: Comparing Deevid.ai, ChatGPT and Gemini in Fashion Illustration *Sarah Wahida binti Hasbullah*
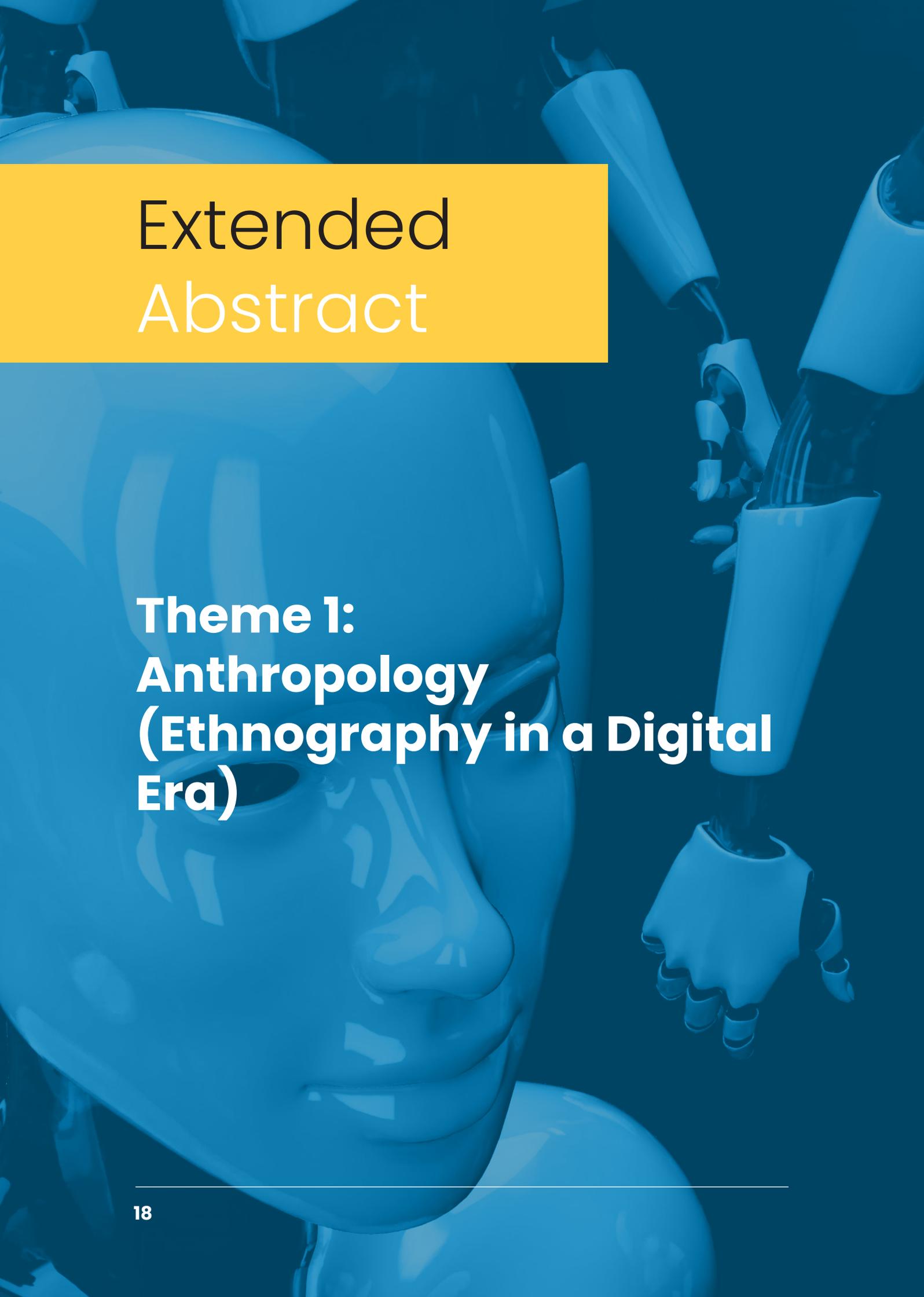
Extended Abstract

Theme 1: Anthropology (Ethnography in a Digital Era)

Cultural and Aesthetic Significance of Jingdezhen Ceramic Sculpture in Hotel Space Design

Zhuxu

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Abstract

As globalization and cultural diversity accelerate, integrating traditional cultural heritage into contemporary interior design has become increasingly significant. Jingdezhen ceramic sculpture, with its centuries of craftsmanship, embodies profound cultural, aesthetic, and functional values. This paper investigates its significance in hotel space design, with particular emphasis on heritage preservation, regional identity, artistic craftsmanship, and spatial aesthetics. A mixed-methods approach is employed, combining literature review, case studies, interviews, field observations, and surveys, supported by user experience theories. Findings indicate that Jingdezhen ceramic sculpture not only enhances spatial atmosphere and cultural depth but also shapes guest perception, emotional engagement, and hospitality branding. Strategies of integration—such as sculpture selection, spatial layout, and lighting—are examined. The study contributes to theoretical frameworks, design practices, cultural revitalization, and interdisciplinary innovation, underscoring the transformative role of Jingdezhen ceramic sculpture in hotel design.

Keywords

Jingdezhen ceramic sculpture; hotel space design; cultural value; aesthetic value; spatial integration; user experience

Introduction

Jingdezhen, long celebrated as the "Millennium Porcelain Capital," is globally renowned for its ceramic heritage, artistry, and innovation. From the Tang–Song period to the Qing imperial kilns, Jingdezhen has symbolized both technical mastery and aesthetic refinement (Cao, 2007; Huang, 2019; Xia, 2019). In modern times, revitalization through cultural-creative districts, exhibitions, and tourism has further renewed its relevance (Fang, 2010; Wu, 2009; Zhong, 2024).

In contemporary hotel design, ceramic sculpture extends far beyond decorative function. It acts as a cultural bridge between history and modernity, enriching interiors with symbolic resonance. Hotels, as experiential spaces, demand not only efficiency but also cultural depth and aesthetic quality. While existing scholarship primarily emphasizes the historical and technical dimensions of Jingdezhen ceramics, little attention has been paid to their application in spatial design and guest experience. This study addresses this gap by systematically exploring the cultural and aesthetic roles of Jingdezhen ceramic sculpture in hotel interiors and by proposing integration strategies to enrich hospitality environments (Huang, 2019; Xia, 2019).

Methodology

This study adopts a mixed-methods research design in order to comprehensively investigate the cultural and aesthetic significance of Jingdezhen ceramic sculpture in hotel space design. A triangulated approach was employed, combining qualitative and quantitative methods to ensure both cultural interpretation and empirical validation.

The research design integrated several complementary strategies: an extensive literature review provided theoretical grounding, while case studies of representative hotels offered practical insights into the integration of ceramic sculpture in spatial contexts. Field observations and semi-structured interviews with designers, ceramic artists, and hotel managers further enriched the qualitative data, enabling an in-depth understanding of both creative intentions and managerial perspectives.

The research location and sample were carefully selected to ensure cultural relevance and accessibility. Hotels that incorporated ceramic sculpture into their interiors were chosen as case sites. The participants included interior designers, ceramic artists, hotel managers, and hotel guests, allowing for a balanced view that combined both the perspectives of creators and end users.

Multiple research instruments were employed. On the qualitative side, semi-structured interviews, observation notes, and visual documentation were used to capture contextual meanings, aesthetic qualities, and cultural symbolism. On the quantitative side, structured questionnaires were distributed to hotel guests to measure levels of satisfaction, cultural perception, and emotional engagement with ceramic sculptures.

To ensure validity and reliability, data were triangulated across interviews, observations, and surveys. In addition, a pilot survey was conducted to refine the wording of questionnaire items and to test internal consistency, thereby improving measurement accuracy.

The data analysis proceeded on two levels. Thematic coding was applied to qualitative materials, identifying recurring patterns related to cultural symbolism, aesthetic appeal, and user perception. Quantitative data were analyzed using descriptive and inferential statistics, enabling the study to examine correlations between specific attributes of ceramic sculptures (form, color, texture, placement) and guest responses (satisfaction, comfort, and cultural immersion).

The theoretical frameworks guiding the methodology included Norman's three-level Emotional Design Theory, Garrett's User Experience Elements, and Contextual Design Theory (Norman, 2004). These frameworks provided analytical lenses for understanding how ceramic sculptures influence aesthetic perception, emotional resonance, and cultural identity within hotel spaces.

By combining cultural-historical inquiry with empirical analysis, this methodological framework ensures that the findings are both theoretically grounded and practically applicable to contemporary hospitality design.

Results

The findings are organized into two dimensions: Cultural Value and Aesthetic Value. These roles are presented in Table 1.

Table 1. Cultural and Aesthetic Significance of Jingdezhen Ceramic Sculpture in Hotel Space Design

Dimension	Description
Cultural Value	Ceramic sculptures embody dynastic traditions, religious beliefs, and philosophical thought, strengthening regional identity and cultural branding in hotels (Cao, 2007; Huang, 2019; Xia, 2019). Historically exported worldwide, Jingdezhen ceramics also symbolize cross-cultural exchange and cultural diplomacy (Fang, 2010; Wu, 2009).
Aesthetic Value	Sculptures—abstract or figurative—serve as visual focal points, enhancing spatial rhythm. Glaze color and texture create harmony and emotional resonance. Meticulous craftsmanship enriches authenticity and spatial quality (Huang, 2019).

Discussion

Finally, technological and market developments expand opportunities for innovation. Digital modeling, 3D printing, and virtual reality introduce new methods of adaptive design and customization, ensuring that Jingdezhen ceramic sculpture evolves alongside hospitality trends. Furthermore, synergies with cultural tourism and global markets strengthen its sustainable application, securing both cultural preservation and economic benefits in the long term (Fang, 2010; Wu, 2009; Zhong, 2024).

Contribution

This study makes contributions on several levels. From a theoretical perspective, it advances knowledge by proposing a tri-dimensional interaction model that links aesthetics, functionality, and user experience in the context of hotel space design. This framework not only deepens understanding of how cultural artifacts operate within contemporary hospitality spaces but also provides a structured lens for future scholarly inquiry.

At the practical level, the research offers concrete guidelines for the placement, selection, and lighting of ceramic sculptures, thereby providing designers with actionable strategies for integrating Jingdezhen ceramics effectively into diverse hotel environments. These practical recommendations bridge traditional artistry with contemporary spatial design, ensuring both functionality and cultural resonance.

From a cultural standpoint, the study revitalizes traditional craftsmanship by adapting it to modern contexts. By embedding Jingdezhen ceramic sculpture into hotel design, it demonstrates how heritage can be preserved while simultaneously gaining new relevance within the global hospitality industry.

Finally, in terms of academic contribution, the research establishes a meaningful bridge between heritage studies, interior design, and user experience research. This interdisciplinary integration not only expands academic dialogue across fields but also highlights the necessity of cross-domain approaches when examining the application of traditional cultural elements in modern design.

Impact

The impact of this study is reflected across several dimensions. At the design level, the integration of Jingdezhen ceramic sculpture encourages a balance between artistic expression and functional requirements, allowing hotel interiors to achieve cultural resonance while maintaining practical utility. From a cultural standpoint, the study demonstrates how traditional Jingdezhen craftsmanship can be both preserved and reinvented, ensuring its continued relevance to global audiences in contemporary hospitality contexts.

At the industry level, the findings highlight the potential of ceramic sculpture to promote innovation and drive market expansion within the ceramic industry. By positioning ceramics as integral components of spatial design, the study underscores their value in enhancing brand competitiveness. In terms of user experience, the incorporation of ceramic sculpture enriches comfort, emotional resonance, and cultural identity for hotel guests, reinforcing the role of cultural artifacts in shaping memorable hospitality experiences.

Finally, at the research level, this work contributes methodological and conceptual frameworks for applying traditional crafts in modern design practice. It not only offers a foundation for future scholarly inquiry but also emphasizes the importance of interdisciplinary approaches in bridging heritage studies, interior design, and user experience research (Fang, 2010; Wu, 2009; Zhong, 2024).

Conclusion

Jingdezhen ceramic sculpture enriches hotel interiors by enhancing spatial atmosphere, cultural depth, and guest experience. Effective application requires contextual selection, spatial harmony, lighting strategies, and responsible adoption of emerging technologies. Future research should expand cross-cultural empirical validation to consolidate the role of Jingdezhen ceramic sculpture in hospitality design.

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From Folk Art To Digital Symbols:A Review Of The Cultural Transformation Narrative Of Guilin's Intangible Cultural Heritage Of Paper-Cutting

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Abstract

This narrative literature review explores the evolution of Guilin paper-cutting, a municipal intangible cultural heritage in China, from a traditional folk art to a digital cultural symbol. Drawing on theoretical frameworks of cultural identity, visual culture, and intangible cultural heritage conservation, the study integrates relevant research published between 2006 and 2025 from CNKI (Chinese version) and Google Scholar (English version). The review analyzes 50 selected scholarly sources, tracing the historical evolution, symbolic meanings, digital dissemination, and contemporary conservation strategies of Guilin paper-cutting. The findings reveal three phases: local ritual craft, modern decline, and digital resurgence. The literature highlights the opportunities and challenges of this transformation, including commercialization, symbolic dilution, and digital empowerment. While paper-cutting has gained new attention through online media, tourism products, and school education, it also faces the risk of being detached from its original cultural context and reduced to a superficial aesthetic. Despite growing scholarly interest in paper-cutting, gaps remain in intergenerational research, regional comparative analysis, and quantitative assessment of cultural impact. This review emphasizes the need for interdisciplinary approaches, such as integrating digital humanities and visual ethnography, to assess the evolving meaning, reception, and dissemination of paper-cutting among young audiences. Finally, this paper proposes future research directions to better support the sustainable inheritance and cultural revival of Guilin paper-cutting in the digital age.

Keywords

Guilin paper-cutting; intangible cultural heritage; cultural identity; digital communication; literature review

Research on the Community Participation Model of Wudang Mountain Scenic Area from the Perspective of Holistic Tourism

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Abstract

A key feature of holistic tourism lies in its essence of being co-constructed and shared by all members of society, among whom community residents stand as crucial stakeholders and active participants in the entire process of tourism development. Their participation not only injects vitality into local tourism but also serves as a fundamental driving force for promoting the long-term and sustainable growth of the tourism industry. Based on an in-depth analysis of the current situation of tourism development in Wudang Mountain—encompassing its unique cultural heritage, tourism product structure, and the actual role of local communities in the industry—this paper identifies specific problems in its community participation, such as inadequate benefit distribution and limited engagement channels. Under the guidance of the concept of holistic tourism, and on the premise of following the principles of fairness, legalization, institutionalization and standardization, it proposes a collaborative model where the scenic area government, Taoist associations, tourism enterprises and tourists coordinate to create a favorable external environment, while village collectives and villagers exert their initiative to participate in tourism development creatively. This model ensures villagers fully share the achievements of tourism development and effectively drives the long-term sustainable development of the local tourism industry.

Keywords

Holistic tourism; community participation; Wudang Mountain Scenic Area.

Introduction

In recent years, China's national economy has entered a new normal, with engine industries such as automobiles and real estate showing insufficient momentum. Faced with enormous pressure and challenges brought by economic downturn, the tourism industry has risen against the trend and become a strategic pillar industry of the national economy. After the National Tourism Work Conference in 2016, "holistic tourism" became a new guiding concept for national tourism development, and a wave of building holistic tourism emerged across the country. Many scholars have also interpreted holistic tourism, mainly focusing on policy interpretation, connotation definition, macro development and management of scenic spots. [1]

Research Status of Community Participation in Tourism Development at Home and Abroad

The academic concept of "community" was first proposed by German social scientist Ferdinand Tönnies in 1881. Since then, Western scholars have gradually applied the concept of community participation to various aspects of tourism development, involving numerous stakeholders. A large number of literatures have found that community participation in tourism is conducive to the implementation of relevant policies [2]; it helps safeguard the interests of local residents and better protect natural resources [3]; Hung Lee [4] believes that residents' sense of community belonging and community participation are crucial to the degree of sustainable tourism development. Mostafa Rasoolimanesh et al. [5] used the Motivation, Opportunity and Ability (MOA) model, Tsung Fernando Almeida-García et al. [6] from the perspective of soci demographic characteristics, and Sedigheh Moghavvemi et al. [7] from the three dimensions of residents' personality, emotional cohesion and community commitment to carry out research on the impact of community participation on tourism development.

Current Situation of Community Participation in Tourism Development of Wudang Mountain Scenic Area

1.1 Overview of Wudang Mountain Scenic Area

For the convenience of scenic area management, the Wudang Mountain Scenic Area Office, the Wudang Mountain Scenic Area Administration Bureau and the Wudang Mountain Scenic Area Comprehensive Law Enforcement Brigade work together. The Scenic Area Administration manages eight villages.The proportions of villagers in these eight villages engaged in the secondary and tertiary industries are 9.41%, 22.69%, 19.60%, 13.33%, 33.07%, 57.75%, 20% and 58.54% respectively.

1.2 Problems in Community Participation in Tourism in Wudang Mountain Scenic Area

In January 2017, the author conducted a 7-day field survey in Wudang Mountain Scenic Area, visiting leaders and relevant staff of Wudang Mountain Scenic Area Administration, forest protection teams, and sanitation offices, as well as the director of Zixiao Palace of the Taoist Association. Focus was placed on visiting village committees, farm stays, health resorts, and homestays in Taizipo Village, Zixiao Village, Dawang Village, and Baxianguan Village along the tourist routes, with a total of over 30 people interviewed, and interview records sorted out amounting to more than 67,000 words.

Methodology
Construction of the Community Participation Model in Holistic Tourism

Adequate community participation is the inherent driving force and source for promoting the sustainable development of tourism. The starting point for constructing the model of community participation in the development of holistic tourism in Wudang Mountain Scenic Area is to unify tourism development and community development, achieving a win-win situation. For community residents to participate in holistic tourism, on the one hand, they need to exert their subjective initiative; on the other hand, they require the cooperation and support of other stakeholders. (See Figure 1)
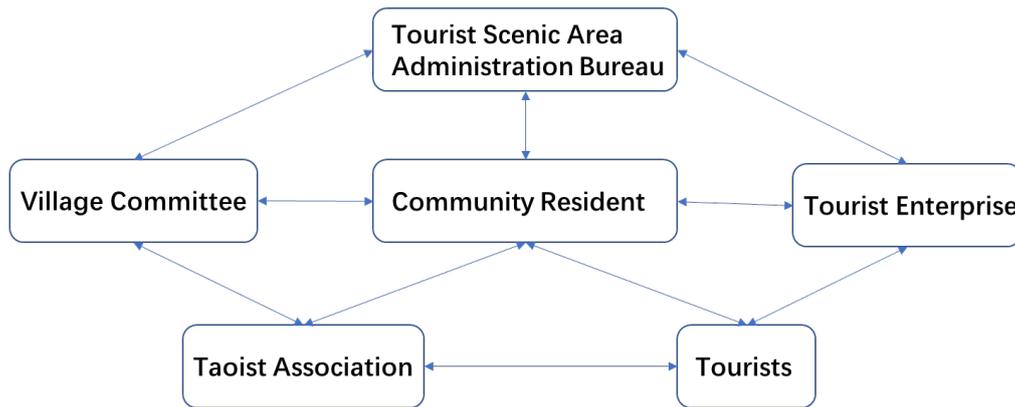
Figure 1: The stakeholders involved in the all-round development of the Wudang Mountain scenic area

Community residents are the driving force behind holistic tourism. Holistic tourism emphasizes the integration of the tourists' world and the residents' world, and no longer divides the tourist destination into "the part for tourists to see" and "the part for residents' production and life" [8]; instead, it advocates that "everywhere is a tourist attraction, and everyone is a tourism ambassador". What it pursues is not the increase in the number of tourists, but the improvement of tourism quality.

Results
Principles for Community Participation in Holistic Tourism
Stakeholders cannot participate in tourism development in a disorderly manner; instead, they must abide by certain principles. The principles of legalization, institutionalization, and standardization. Strengthening the concept of the rule of law and carrying out various tourism development activities in accordance with the law is a prerequisite for ensuring the development of rural tourism. [9]

Discussion
1. Guarantees for Community Participation in Holistic Tourism
The exertion of the driving force of scenic area residents requires the mutual coordination and cooperation between other stakeholders and scenic area residents. Other stakeholders can provide convenience and remove obstacles for scenic area residents, while the ultimate realization of scenic area residents' interests requires them to exert their initiative and actively participate in tourism development.

1.1 The government creates a favorable macro environment.
Optimize government management and smooth channels for interest expression. The scenic area government should respond to the goal of promoting comprehensive deepening of reform through tourism in the context of holistic tourism introduce advanced management concepts, improve relevant local policies and regulations, optimize its own management and services, and support and standardize the development of holistic tourism.

1.2 The Taoist Association plays a coordinating role.
Promote the excellent connotations of Taoist culture and maintain social stability. Taoist culture has been passed down for thousands of years, forming a unique cultural

system that includes core cultural connotations such as cultivating the Tao for health preservation, encouraging people to do good, and the unity of man and nature.

Complementary advantages of internal and external resources to maximize tourism benefits. Wudang Mountain Scenic Area boasts excellent tourism resources, but at present, villagers' participation in tourism development is mostly at a low level of individual operation, with serious homogenization in service and product quality, lacking competitiveness and attractiveness.

1.3 Tourists boost the prosperity of the tourism market
In the process of customized tourism services, consumers are the most important link. Before traveling to Wudang Mountain, tourists can communicate with tourism practitioners in the scenic area through various information platforms to express their needs, facilitating the provision of "customized" services; after the completion of tourism activities, tourists can evaluate and feedback on the services to help improve them.

2. Village collective + villagers co-create characteristic tourist villages

The scenic area government, Taoist Association, tourism enterprises and tourists have created a favorable environment for tourism development, but this is only the optimization of external conditions. Residents in the scenic area must exert their own initiative and actively participate in tourism development to fundamentally achieve long-term and stable "blood production".

2.1 The village collective expands the "cake" and distributes it well.
The village collective is a grass-roots self-governing organization and an agent of the collective interests of villagers. While directly undertaking the responsibility of safeguarding villagers' political, cultural, social and ecological interests, it also plays the role of managing the collective economy and coordinating villagers' cooperation.

2.2 Villagers consciously improve their quality and creatively utilize production factors.
As the largest group in the region, the quality of scenic area residents directly affects all aspects of the entire tourism field. Whether it is high-quality labor required for tourism development, rational citizens needed for social governance, inheritors of traditional culture, or people who can live in harmony with the ecological environment, all require scenic area residents to improve their own quality.

Contribution
Theoretical Contributions :
1. Framing Community-Centric Tourism Models
2. Conceptualizing Holistic Tourism as a Multi-Stakeholder Ecosystem
3. Highlighting Fairness and Institutionalization
Practical Contributions :
1. Policy Development and Institutional Support
2. Infrastructure and Capacity Building
3. Cultural Preservation and Sustainable Development
4. Market Regulation and Consumer Protection

Conclusion

The villagers in Wudang Mountain Scenic Area and other stakeholders cooperate and promote each other to jointly participate in the development of holistic tourism. This can not only enable villagers to benefit fully and fairly from tourism development, but also enhance their awareness and ability to participate, as well as stimulate their creativity. By making full use of various resources in Wudang Mountain Scenic Area to attract tourists, focusing on natural and human geographical units, taking tourism as the leading industry, and adhering to the principle of collaboration and sharing, efforts will be made to gradually build a cross-regional and all-round development model and platform.

Acknowledgement

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Digital Transformation And Cultural Resilience In Kelantan's Traditional Markets

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Abstract

This paper explores the transformation of pasar tradisional (traditional markets) in Kelantan as traders increasingly adopt digital tools while sustaining their presence in physical marketplaces. Drawing on an anthropological perspective, the study examines how vendors integrate online banking, social media platforms, and e-commerce practices into daily business routines, yet continue to uphold the cultural and social value of face-to-face interactions. Rather than being replaced, the traditional market is reshaped by digital technologies, which expand customer networks, enhance financial management, and redefine entrepreneurial practices. Findings suggest that Kelantan's pasar tradisional function as hybrid spaces where tradition and modernity coexist. Digital adoption does not undermine their cultural role but reinforces resilience by allowing traders to adapt to shifting consumer preferences and competitive pressures. These hybrid practices demonstrate how local communities negotiate continuity and change, ensuring that the market remains not only an economic arena but also a vital cultural and communal institution. This research offers insights into the adaptive strategies of small-scale traders in the digital era by placing Kelantan's markets within wider discussions of digitalisation and cultural resilience. It highlights how local entrepreneurship reflects both innovation and heritage, offering implications for design, education, and policy on sustaining community-based economies in times of technological transition.

Keywords

Pasar tradisional, Digital transformation, Cultural resilience, Hybrid marketplaces, Small-scale entrepreneurship

Extended
Abstract
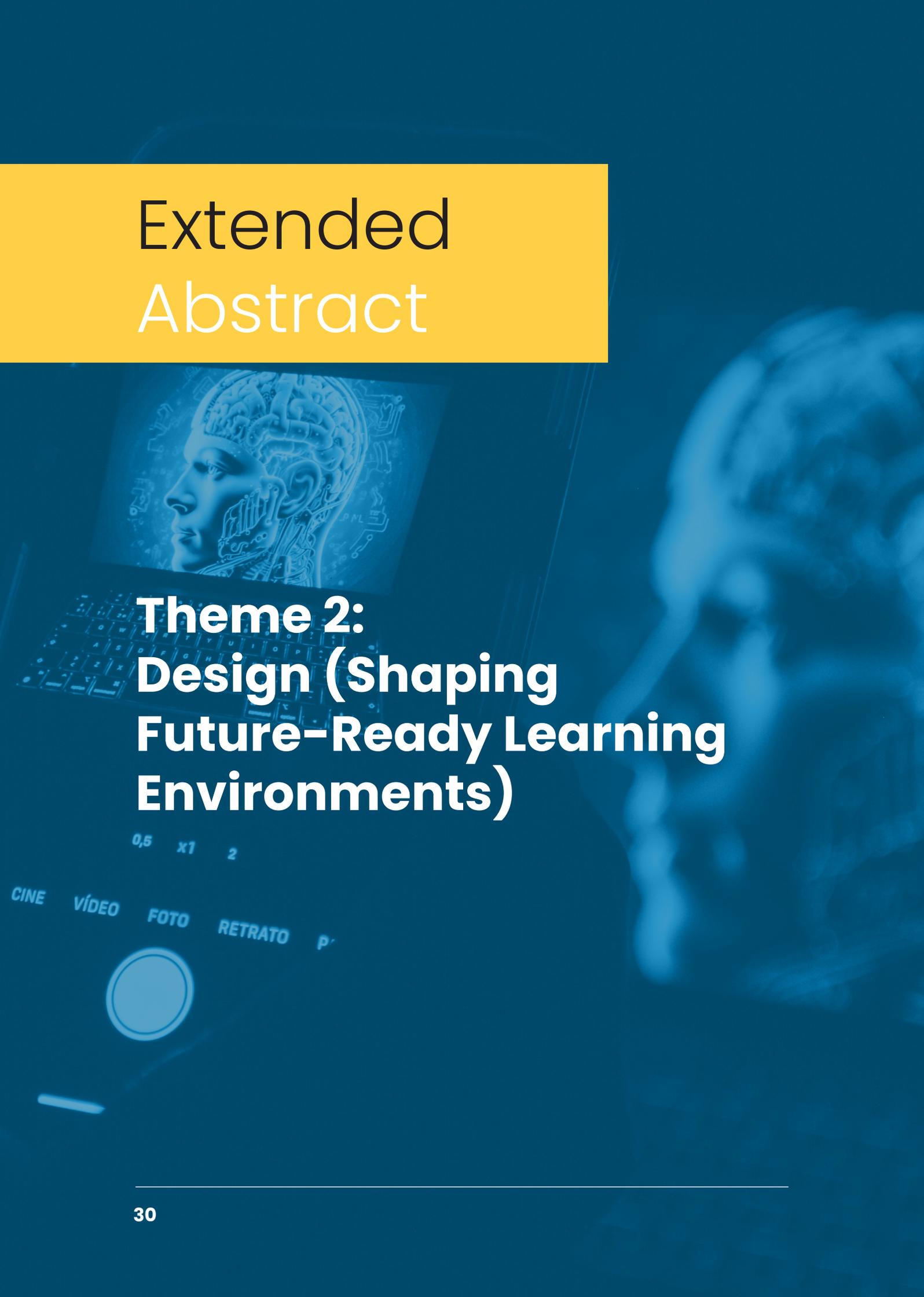
Theme 2:
Design (Shaping
Future-Ready Learning
Environments)

The Contribution Of Deep Integration In The Textile And Garment Industry To The Cultivation Of College Students: A Systematic Review And Meta-Analysis

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Abstract

Background: Deep integration of university curriculum with industry practicum opportunities is touted to cultivate skills demanded by evolving workplaces. However, evidence regarding its effect on specific student outcomes remains limited. This review evaluated deep integration's impact on awareness, soft skills, career/professional development, and entrepreneurship in textile education.

Methods: Electronic databases were searched from 2000-2024 for empirical studies. Studies assessing the above outcomes in university textile/apparel programs with deep industry integration were eligible. Data were extracted and risk-of-bias assessed. Meta-analyses were conducted where feasible to synthesize results.

Results: From 2092 records, 22 studies with 11,567 participants met criteria. Meta-analyses found deep integration significantly improved awareness about sustainability in textiles (7 studies, RR 1.40, 95%CI 1.22-1.58). It also enhanced soft skills (7 studies, RR 1.30, 95%CI 1.14-1.66), career development (5 studies, RR 1.30, 95%CI 1.19-1.41), professional abilities (7 studies, RR 1.70, 95%CI 1.47-1.93), and entrepreneurship skills (7 studies, RR 2.20, 95%CI 1.96-2.44). Effect sizes ranged from moderate to large. High heterogeneity was present in some analyses.

Conclusions: Results provide quantitative evidence that deep industry integration benefits multiple educational outcomes relative to traditional teaching. Across domains assessed, improved technical competencies and practical knowledge were seen with greater exposure to real-world work contexts. Limitations included varying study designs and difficulty assessing publication bias. Further high-quality research directly comparing integration models is warranted.

Keywords

Textiles; education; industry integration; work-integrated learning; cooperative education.

Exploring Design Students' Interpretation of Chinese Cultural Influences in Product Design

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Abstract

In a globalized context, this study explores how design students integrate Chinese cultural elements into modern product design. Despite China's rich cultural heritage offering ample inspiration, there's a gap in authentically applying these elements globally. Through qualitative methods like interviews and observation, it examines 20 students' cognitive logic and strategies in cultural symbol selection, model application, and user experience adaptation. Findings show students rely on existing cultural schemas but struggle with adjusting models dynamically and balancing cultural connotations with modern design. The study innovatively constructs a "cultural schema-semiotics-user experience" framework, integrating COD theory, Peirce's semiotics, and Hofstede's cultural dimensions. It reveals the need to balance signifier substitution, signified extension, and contextual adaptation, offering a path for cultural integration in design education to enhance students' cultural sensitivity and innovation.

Keywords

cultural elements,product design,cross-cultural integration,design cognition, qualitative research

Introduction

In the 21st century, globalization has driven product design to transcend cultural boundaries, with Chinese cultural elements gaining popularity internationally (Friedman, 2005). However, effectively integrating these elements into globally competitive designs remains a challenge, especially for design students whose abilities impact cultural dissemination. Current design education faces issues like superficial cultural application and a theory-practice disconnect, restricting innovation (Lee,& Waller, 2016). Literature shows that globalization promotes cross-cultural design integration, but deep cultural understanding is crucial to avoid rigid symbol stacking (Hong,2010). Cultural elements shape design preferences, demanding cultural sensitivity from students. Cultural Schema Theory suggests that reliance on pre-existing schemas can limit innovation, highlighting the need for critical thinking and interdisciplinary collaboration in design education(Pritchard, 2009). Researchers, observing these challenges, constructed a theoretical framework based on multiple theories to explore students' perception, interpretation, and application of Chinese cultural elements in design.

Methodology

This study examines how design students interpret Chinese cultural elements in product design. Research questions cover perception, theory-practice translation challenges, and cultural dimension interpretation. The framework uses Cultural Schema Theory(Rumelhart, 1980), COD criticism, semiotics, and UX design. Qualitative methods—interviews, reflective logs, Think-Aloud observations, and case studies—suit exploring cognitive processes. Sampling (60 students) and an 8-week studio study ensure depth.

Results

The pilot study revealed design students' diverse cultural perceptions, theory-practice disparities, evolving design cognition, and teaching influences regarding Chinese cultural elements Table 1.

Table1.Key Results Table for the Research on Design Students' Study of Chinese Cultural Elements

Aspect	Key Metrics
Cultural Perception Diversity	- Traditional art focus: 45% - Modern symbols focus: 55%
Theory-Practice Challenges	- Concept-practice disconnect: 70% - Element ambiguity: 60%
Design Iteration Frequency	- 1-2 iterations: 20% - 3-4 iterations: 50% - >5 iterations: 30%
Shape Grammar Method	- Innovative transformations: 65% - Score increase: 23%
Interdisciplinary Learning	- Cultural-modern integration: 80% - Market recognition increase: 40%
School-Enterprise Cooperation	- Strategy adjustment: 70% - Market acceptance increase: 40%
Technology-Enabled Model	- Perception enhancement: 90% - Variant increase: 3x

Discussion

This pilot study reveals key traits in design students' use of Chinese cultural elements and teaching models' impacts. While aligning with prior research, it has limitations like limited sample scope and neglect of long-term effects. Future research should expand samples and focus on long-term impacts.

Contribution

This study makes theoretical contributions by deepening cultural-design integration,

expanding research methods, and linking diversity to innovation. Practically, it enhances product value, promotes culture, drives education, and boosts pride, with broad social significance.

Impact

This study transforms designers' behavior, boosting cultural identity. It spurs design education innovation, enhances public literacy, balances heritage with innovation for cross-cultural exchange, and promotes sustainability, protecting traditional crafts.

Conclusion

This study reveals design students' principles in integrating cultural elements: activating schemas, using diverse semiotic strategies, and adapting user experience. Limitations include sample size, element selection, and methods. Recommendations: deepen cultural training, adjust strategies, promote cross-cultural practice, and focus on sustainability.

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Transformation of Carving Learning: A Study on the Utilization of Digital Media as A Source of Adaptive Learning for the Young Generation of Carvers in Jepara

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Abstract

The Jepara carved furniture industry in Indonesia has historically relied on the intergenerational transmission of cultural knowledge through Nyantrik, a traditional apprenticeship system. However, shifting socio-cultural contexts and the growing accessibility of digital technologies have altered how younger generations acquire and develop carving skills. Previous studies have not comprehensively examined how the transition to digital media influences adaptive learning strategies among young artisans. This study addresses that gap by analyzing the integration of digital media as an adaptive learning system, highlighting the novelty of combining traditional and digital learning approaches. Employing a mixed-methods design incorporating in-depth interviews, focus group discussions, observations, and stakeholder surveys the research investigates the attitudes and perceptions of young artisans and assesses their readiness to adopt digital media in skill acquisition. Findings indicate that effective utilization of digital media in adaptive learning strategies is crucial to sustaining Jepara's carving industry. The transformation is driven by a hybrid model that combines digital resources with mentorship from senior carvers, fostering renewed interest among the younger generation and ensuring the preservation of carving skills. In conclusion, digital media effectively facilitates adaptive skill learning, offering significant potential to re-engage youth in the art of woodcarving. The study underscores the importance of aligning digital learning methods with local wisdom to safeguard Jepara's carving heritage. This research contributes to a deeper understanding of how cultural heritage can be preserved and innovated in the digital era.

Keywords

Carving Learning, Digital Media, Adaptive Learning, Young Craftsmen, Jepara.

Introduction

Cultural transformations that are not met with appropriate adaptive strategies may lead to the erosion of cultural identity and the marginalization of local products in the global marketplace. The cultural meanings embedded in carved products risk being lost potentially threatening the long-term sustainability of the industry. Therefore, contextual and in-depth studies are needed to explore how the younger generation of wood carvers respond to these dynamic socio-cultural changes. The decline of formal craft training since the 1990s, particularly in the UK, has led to a shortage of

skilled artisans and diminished production capacity (Li, 2023). Vocational education systems have often failed to align with the practical needs of the craft industry, limiting opportunities for younger generations to enter the sector (Dilarom, 2022). Moreover, the absence of adequate training in design thinking and business management remains a significant barrier to global competitiveness. The role of technology-driven co-design programs and intergenerational training as strategies for preserving both the aesthetic and philosophical essence of carvings, thereby counteracting the dominance of generic products (Shiwen, 2024). Improving human resources through targeted vocational programs is important because it can encourage innovation and long-term sustainability (Zhang, 2023). These findings suggest that the revitalization of human resource development is critical to sustaining tradition-based industries like Jepara's carving sector. The main objective of this study is to analyze the transformation of carving learning to identify adaptive strategies adopted by industry players in response to such changes.

Methodology

This study adopts an exploratory sequential mixed-methods design, beginning with a qualitative phase followed by a quantitative phase. This design is appropriate for exploring in-depth the adaptive strategies employed by actors in the Jepara carved furniture industry and subsequently validating these findings across a broader population. The qualitative phase is implemented first to capture detailed insights into the experiences, perceptions, and cultural adaptation strategies of industry stakeholders in response to shifting cultural values. These exploratory findings serve as the foundation for developing a quantitative instrument, which is then used to measure the prevalence and generalizability of the observed patterns. Data integration occurs during the interpretation stage, wherein the qualitative findings are triangulated and complemented with quantitative data, providing a more robust and comprehensive understanding of the phenomenon under study.

Results

1. Qualitative Findings:
i. Market Preferences and Transformation of Business Models
ii. Craftsmen's Adaptation to Industry Transformation
iii. Cultural Transmission and Carving Education
iv. Digital Technology Integration: Opportunities and Challenges
v. Strengthening Community and Social Capital
2. Quantitative Findings
i. Differences in Perceptions of Design Evolution
ii. Differences in Perceptions of the Impact of Design Changes
iii. Similarities in Strategy and Adaptation
iv. Social and Structural Implications

Discussion

The adaptive strategies adopted by Jepara carving industry players reflect an intentional response to the shifting landscape of cultural values and aesthetic preferences. These strategies demonstrate how industry actors strive to preserve the symbolic value of carved products while innovating their design approaches to match contemporary minimalist trends. Entrepreneurs and designers have embraced

collaborations that emphasize storytelling, identity, and market segmentation, thereby enriching both cultural expression and commercial appeal. At the same time, carvers are transitioning from being merely part of the production chain to becoming autonomous creative agents. This transformation aligns with the theory of cultural hybridity in design, where tradition and innovation intersect to form new cultural expressions that remain grounded in heritage while being responsive to global trends (Bhabha, 1994).

Contribution

Theoretically, this research contributes to the discourse on cultural adaptation in design by highlighting how traditional industries respond strategically to cultural value shifts through creative innovation. It expands our understanding of how heritage-based industries integrate modern aesthetics without losing their symbolic foundations. Practically, this study provides valuable insights for policymakers, cultural entrepreneurs, and design educators. It offers a model for integrating cultural preservation with contemporary design demands and suggests actionable steps for vocational training, heritage certification, and designer-artisan collaboration. These findings also support the development of education policies that position cultural identity as a core component of creative industry sustainability.

Impact

Young generations show limited interest in pursuing careers in carving, largely due to economic pressures and the social stigma associated with manual skills. Carving practitioners emphasize the need for integrating carving education at the elementary school level to ensure long-term regeneration. They also propose vocational training programs and certification schemes to elevate the prestige and economic prospects of the profession. This digital technology-based adaptive strategy aims to revive the appreciation for carving not only as a craft, but as an identity and cultural heritage. Such strategies have the potential to bridge generational awareness and revive local cultural values by leveraging technology.

Conclusion

This research reveals that Jepara carving industry players have actively developed adaptive strategies in response to changes in cultural values, balancing innovation with tradition for carving learning for the younger generation. Through collaborative design models, specialization, and the use of digital technologies, sculptors, entrepreneurs, have repositioned their roles to meet the demands of the modern market while maintaining cultural authenticity. This adaptation has allowed the industry to maintain its cultural identity and relevance amid the pressures of globalization and design transformation.

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Determinants of AI Adoption Intention in Fashion Design: A Review

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Abstract

Artificial intelligence (AI) is increasingly applied across diverse fields, emerging as a frontier in fashion design research and practice. The use of AI tools has significantly advanced innovation and sustainability in fashion design. However, user adoption intentions toward AI tools remain unclear, and systematic literature integration is lacking. This research mainly aims to comprehensively explore the factors that influence users' willingness to adopt AI tools.This study strictly adheres to the PRISMA guidelines, conducting systematic literature searches and screening in Google Scholar and CNKI database. Through a comprehensive analysis of the included studies (covering research theories, adoption variables, and findings), it was discovered that the willingness to adopt AI tools in fashion design is shaped by a multi-layered, complex system of factors.This study overcomes the limitations of single-theory models by identifying and evaluating determinants of adoption intention within the specific context of fashion design creation.By synthesizing a more comprehensive, contextualized theoretical framework, This study extends the application of the Technology Acceptance Model in the field of fashion design. It not only offers new perspectives on understanding designer-technology interactions but also provides user- centered design directions for AI developers, effective technology promotion strategies for fashion enterprises, and guidance for educational institutions in cultivating human-machine collaboration capabilities. This research integrates relevant studies while filling a critical gap in understanding AI tool adoption intent within fashion design.

Keywords

AI; AI tools; behavioral intention; fashion design; technology acceptance

Introduction

Artificial intelligence (AI) technology is reshaping the global creative industries at an unprecedented pace, and the field of fashion design is no exception(Faghih et al., 2025). AI tools hold revolutionary potential for design innovation, production efficiency, and business models (Cao et al., 2023). However, technological advancement does

not automatically translate into widespread industry adoption; the realization of its ultimate value fundamentally depends on whether users—the core agents of the creative process—are willing and able to accept and utilize these tools(Li et al., 2024). Therefore, delving into the key factors influencing users' willingness to adopt AI tools in fashion design has become a research topic of both theoretical urgency and practical significance.

Although technology acceptance studies have developed numerous mature theoretical models, such as the Technology Acceptance Model (TAM) and the Unified Theory of Acceptance and Use of Technology (UTAUT), existing research on AI adoption remains significantly contextual and in-depth studies are needed to explore how the younger generation of wood carvers respond to these dynamic socio-cultural changes. The decline of formal craft training since the 1990s, particularly in the UK, has led to a shortage of fragmented(Zhou & Lee, 2024).Extensive empirical studies are scattered across multiple disciplines including information science, psychology, design studies, and management, with conclusions grounded in diverse theoretical frameworks and variable systems. This fragmentation hinders a systematic, holistic understanding of the specialized domain of fashion design—a field highly dependent on creativity, aesthetic judgment, and subjective experience. Current research has yet to fully address: What factors serve as core drivers or barriers to AI adoption in creative professional contexts?Do classic theoretical models require expansion and adaptation, and if so, how?

To address this knowledge gap, this study employs a literature review methodology to comprehensively synthesize and analyze existing empirical evidence. Specifically, it poses the following core research questions: (What are the main theoretical frameworks utilized by the existing literature in exploring the willingness to adopt AI tools in the fashion design domain?What are the primary adoption variables influencing users' behavioral willingness to adopt AI tools? Based on current research, what are the key research gaps and future directions that scholars should further explore?

This study limits its scope to empirical research on AI tool adoption within the fashion design field, with the ultimate objectives being: First, to systematically identify and categorize the primary theoretical frameworks employed when examining willingness to adopt AI tools in fashion design.Second, to evaluate the primary variables influencing users' behavioral willingness to adopt AI tools. Finally, to clarify key research gaps and future directions that scholars should further explore. This study provides a clear roadmap for subsequent academic exploration and offers evidence-based decision-making support and practical insights for AI tool developers, fashion enterprises, and educational institutions.

Methodology

This study aims to systematically investigate the key factors influencing the behavioral intention to adopt AI tools in fashion design. Employing a Systematic Literature Review (SLR) as the core methodology, the research rigorously adheres to the PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) guidelines for conducting systematic searches, screening, and analysis of Chinese and English databases(Page et al., 2021a; Page et al., 2021b).

The research framework is constructed based on a systematic process of "identification- screening-evaluation-analysis" (Shen et al., 2021).The literature search timeframe spans 2020- 2025, covering both Google Scholar and CNKI databases to ensure inclusion of research outcomes across diverse academic contexts.The search strategy employed keyword combinations closely related to the research questions, including: ("artificial intelligence" OR "AI") AND ("fashion design" OR "fashion designer") AND ("adopt" OR 'accept' OR "behavior intention" etc.), to enhance both recall and precision.Literature screening employed a stratified sampling strategy based on predefined inclusion and exclusion criteria. Final in- depth analysis was conducted on included studies meeting quality requirements.

Data extraction utilized standardized tables capturing author/year, theoretical framework, research methods, subjects, sample size, primary variables, and key conclusions. Thematic analysis was applied to categorize and synthesize extracted variables and relationships.

This methodology was chosen because systematic literature reviews comprehensively and impartially identify and evaluate all relevant studies. By integrating evidence through transparent, standardized methods, they effectively overcome the subjective limitations of traditional reviews, thereby providing a robust methodological foundation for constructing reliable theoretical frameworks and proposing future research directions.

Results

Through systematic organization and visual presentation, this study highlights key information extracted from qualified literature. Its primary findings include:

(1)   Describing fundamental literature characteristics: Presenting temporal distribution trends of included studies (e.g., line charts) to illustrate shifting research focus over time. Summarizing journal distribution (e.g., tables) to reveal interdisciplinary nature or primary academic platforms for this topic.

(2)   Elucidating methodological characteristics: Using a research method distribution chart (e.g., bar chart) to illustrate prevailing research paradigms in the field (e.g., quantitative, qualitative, or mixed methods).

(3)   Using a research subject distribution chart (e.g., bar chart) to clarify which groups are the primary focus of existing studies (e.g., professional designers, students, consumers, etc.).

(4)   Present research sample sizes through sample size distribution charts (e.g., bar charts), indirectly reflecting statistical power.

(5)   Synthesize core findings: Systematically summarize key information from each study in a literature analysis table, typically including: author/year, research focus, primary theoretical models adopted, key variables examined, and main findings.

Discussion

This discussion systematically analyzes the core theoretical models, key variables, and their interrelationships found in the included literature. By examining the application characteristics of theoretical frameworks such as UTAUT and TAM, it synthesizes common variables like performance expectancy and effort expectancy along with their influence mechanisms, with special attention to context-specific factors in

creative settings. These analyses help identify the common theoretical foundations across existing studies, reveal pathways of influence between variables, and provide basis for constructing a tailored theoretical framework for AI adoption in fashion design. Furthermore, by comparing findings from different studies, it clarifies the patterns of influence of moderating factors such as cultural background and professional experience, thereby offering guidance for future research.

Contribution

The theoretical significance of this study lies in its integration and evaluation of existing literature, which not only validates the applicability of traditional single models in fashion design but also reveals their limitations. Furthermore, this research transcends singular theoretical frameworks by identifying and synthesizing more comprehensive key variables. It establishes an effective theoretical foundation for related academic research.

This research holds practical value for all stakeholders. For AI tool developers, the findings can reduce perceived user risks, enhance tool usability and creativity, and optimize performance. For fashion enterprises and managers, the results emphasize that organizational support and positive social impact are crucial for technology adoption. In education, AI tool implementation should be tailored to individual needs, focusing on acceptance factors and levels across diverse groups.

Impact

This research is expected to have a broad impact across three major domains: academia, industry, and society.

From an academic perspective, this study breaks through the limitations of traditional technology adoption theory by delving into other factors, thereby contributing to the expansion of the theoretical framework for technology acceptance in creative industries.

At the industrial level, this research will profoundly influence the development of AI tools. The proposed user-oriented development strategy will drive technological innovation in AI tools while providing decision-making support for fashion industry managers, accelerating collaborative efforts between users and AI tools.

Socially, this research advances the sustainable development of AI in fashion design, propelling the industry toward more efficient, intelligent, and eco-friendly practices. By emphasizing human-machine collaboration over replacement, it helps alleviate occupational anxieties stemming from technological change. This provides insights for creative professionals to plan their career futures in the AI era, generating positive socioeconomic benefits.

Conclusion

This study employs a literature review to thoroughly examine the key factors influencing the adoption intentions of artificial intelligence tools in the fashion design field. It reveals the distinctiveness and complexity of technology acceptance behavior within the creative industries and identifies factors that are particularly significant in creative

work environments. The research expands the application boundaries of traditional technology acceptance models in fashion design, proposing a more comprehensive and contextually relevant theoretical framework. This framework provides valuable reference for designers, fashion industry managers, and educational institutions regarding the adoption of AI tools.

While this study offers valuable insights for the fashion design industry, several limitations exist. First, the research is constrained by the scope of the databases utilized. Second, the number of relevant literature sources is limited. Finally, existing literature requires further exploration of cultural contexts and occupational differences.
Future research should employ longitudinal tracking and multiple methodologies, exploring dynamic changes among key variables through broader investigations. Comparative studies across cultures and regions are also warranted. Furthermore, shifting the academic focus from adoption motivations to sustained usage patterns and their enduring impact on design outcomes will deepen our understanding of technology adoption behaviors in creative fields.

Acknowledgement

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Adapting Higher Education Through Student Perspectives On Online Distance And Face-To-Face Learning

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Abstract

Higher education is undergoing transformation as online distance learning (ODL) evolves from an emergency response into a core feature of teaching and learning. This study investigates Malaysian undergraduates' perceptions of ODL and face-to-face classes to inform the design of sustainable hybrid models. Data were collected through an online questionnaire completed by 246 students, combining quantitative Likert-scale items with qualitative open-ended responses. Statistical analysis showed that ODL was valued for cost savings, flexibility, and time efficiency, but students highlighted challenges such as unstable internet connectivity, reduced focus, and weaker communication. In contrast, face-to-face learning was associated with better comprehension, stronger motivation, and richer interaction. While most students preferred face-to-face learning, many supported blended approaches that integrate the strengths of both modes. The findings highlight the need to address digital inequities and redesign online components for engagement, ensuring hybrid higher education systems are resilient, inclusive, and student-centred.

Keywords

Online Distance Learning, Face-to-Face Learning, Blended Learning, Student Perceptions, Higher Education.

Introduction

Higher education is experiencing an ongoing transformation as institutions worldwide adapt to new modes of teaching and learning. Online distance learning (ODL), once viewed primarily as a temporary solution during global disruption, has now become an important component of higher education systems. In Malaysia, the expansion of ODL revealed both opportunities and challenges. On the one hand, it enabled learning continuity, flexibility, and skill development. On the other, it exposed inequities

in access, digital readiness, and the social dimensions of education.

Recognising these dynamics, Malaysia's Ministry of Higher Education has introduced hybrid and flexible models designed to balance on-campus learning with remote access. Such initiatives reflect global debates on how higher education can become more resilient, inclusive, and future-oriented. Yet, the success of these transformations depends significantly on how students themselves perceive different learning environments. This study addresses that gap by examining undergraduates' perceptions of ODL and face-to-face learning, offering evidence that can inform the design of sustainable hybrid models.

Literature Review

In developed countries, the effectiveness of ODL has been supported by robust ICT infrastructure and teacher readiness (Naresh, 2015; Ahmadi & Ilmiani, 2020). Nevertheless, challenges were reported even in contexts such as the United Kingdom, where students expressed concerns about reduced teaching quality, limited interaction, and lower perceived value for tuition fees (McGivern & Shepherd, 2022). In developing contexts, particularly across Asia and Africa, ODL adoption faced greater hurdles, including unreliable networks, costly internet, unsuitable devices, and lack of communication (Ouma, 2021; Rakhmanina et al., 2021; Zarei & Mohammadi, 2022).

Malaysia has promoted ICT in education since the 1990s (Hassan, n.d.) and introduced initiatives such as MOOCs and micro-credentials to align with global trends (Sirat & Wan, 2022). Yet, implementation has been uneven. Students and educators in rural areas continue to face poor connectivity, which has limited the effectiveness of online learning (Tahir et al., 2020; Latef et al., 2018). Research during the pandemic revealed that students often struggled with concentration, motivation, and communication skills in ODL settings (Abas, 2020; Marpuah et al., 2022). Still, other studies noted benefits such as greater independence and technological literacy (Ibrahim et al., 2021).

Overall, literature suggests that blended and hybrid learning could provide a more sustainable model by combining the flexibility of ODL with the interpersonal strengths of face-to-face learning (Mustapha et al., 2021; Omar et al., 2021). This study contributes to that discussion by focusing on student voices in Malaysia, a context where digital inequities and policy shifts make the balance between learning modes particularly significant.

Methodology

This study adopted a mixed-method approach to capture both quantitative and qualitative perspectives. An online questionnaire was designed using Google Forms (Vasantha Raju & Harinarayana, 2016) and distributed to undergraduate students from the Faculty of Creative Technology and Heritage, Universiti Malaysia Kelantan. A total of 246 valid responses were collected across two programmes: Creative Technology and Heritage Studies.

The questionnaire included 22 Likert-scale items, two short-answer questions, and one multiple-choice question. Quantitative data were analysed using R. The Shapiro–Wilk test assessed normality, and independent t-tests were conducted to compare

perceptions of ODL and face-to-face learning, as well as between the two academic programmes. Qualitative data were analysed in NVivo through thematic coding of open-ended responses.

The study was guided by two hypotheses:

- H_O: No significant difference exists between students' ODL and face-to-face preferences.
- H_a: Students prefer face-to-face learning over ODL.

Results and Discussion

Students perceived both strengths and weaknesses in online distance learning (ODL). They valued its flexibility, cost savings, and time efficiency, noting that it also improved their technological skills and encouraged greater independence in managing studies. At the same time, they reported persistent challenges, including unstable internet connectivity, limited access to suitable devices, reduced concentration during online sessions, and weaker communication with peers and lecturers. Some students also found that distractions in the home environment further reduced the effectiveness of ODL.

By contrast, face-to-face learning was consistently associated with better comprehension of course material, higher motivation, and richer opportunities for interaction and collaboration. Statistical analyses confirmed significant differences favouring face-to-face classes, although these were not without drawbacks, such as higher living costs, transportation challenges, and less flexible schedules. Overall, students expressed a clear preference for face-to-face learning, but many also suggested that blended approaches represent the most effective model, combining the convenience of ODL with the engagement of in-person classes.

These findings point to an important tension in higher education's transformation. On one hand, ODL provides access and flexibility that align with the push toward more sustainable and scalable models. On the other, overreliance on ODL risks weakening essential aspects of learning such as communication, collaboration, and socialisation. The results therefore call for a deliberate rethinking of hybrid education design, where online components are not simply substitutes for lectures but are strategically structured to foster interaction, community building, and inclusivity. Without addressing inequities in digital access and investing in pedagogical innovation, hybrid learning may widen existing divides rather than close them. The study thus underscores that future-ready education must integrate technological efficiency with human connection, ensuring that learning environments remain both equitable and transformative.

Conclusion

This study demonstrates that student perceptions are a critical resource for shaping higher education transformation. ODL offers flexibility and cost efficiency, but students continue to see face-to-face learning as superior for comprehension, motivation, and interpersonal development. The findings indicate that blended and hybrid models, if carefully designed, provide the best pathway toward resilient and inclusive learning environments.

For educators, this means moving beyond simple transfer of classroom practices into digital spaces and instead reimagining online components to promote active,

collaborative, and inclusive learning. For policymakers, the results reinforce the need to invest in infrastructure, provide digital support, and ensure equity so that hybrid models do not widen existing gaps.

By centring student voices, this study contributes to broader debates on the future of education and emphasises that sustainable learning ecosystems must be both technologically feasible and socially grounded.

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Theme 3:
Art (Reimagining Studio Practices with Technology)
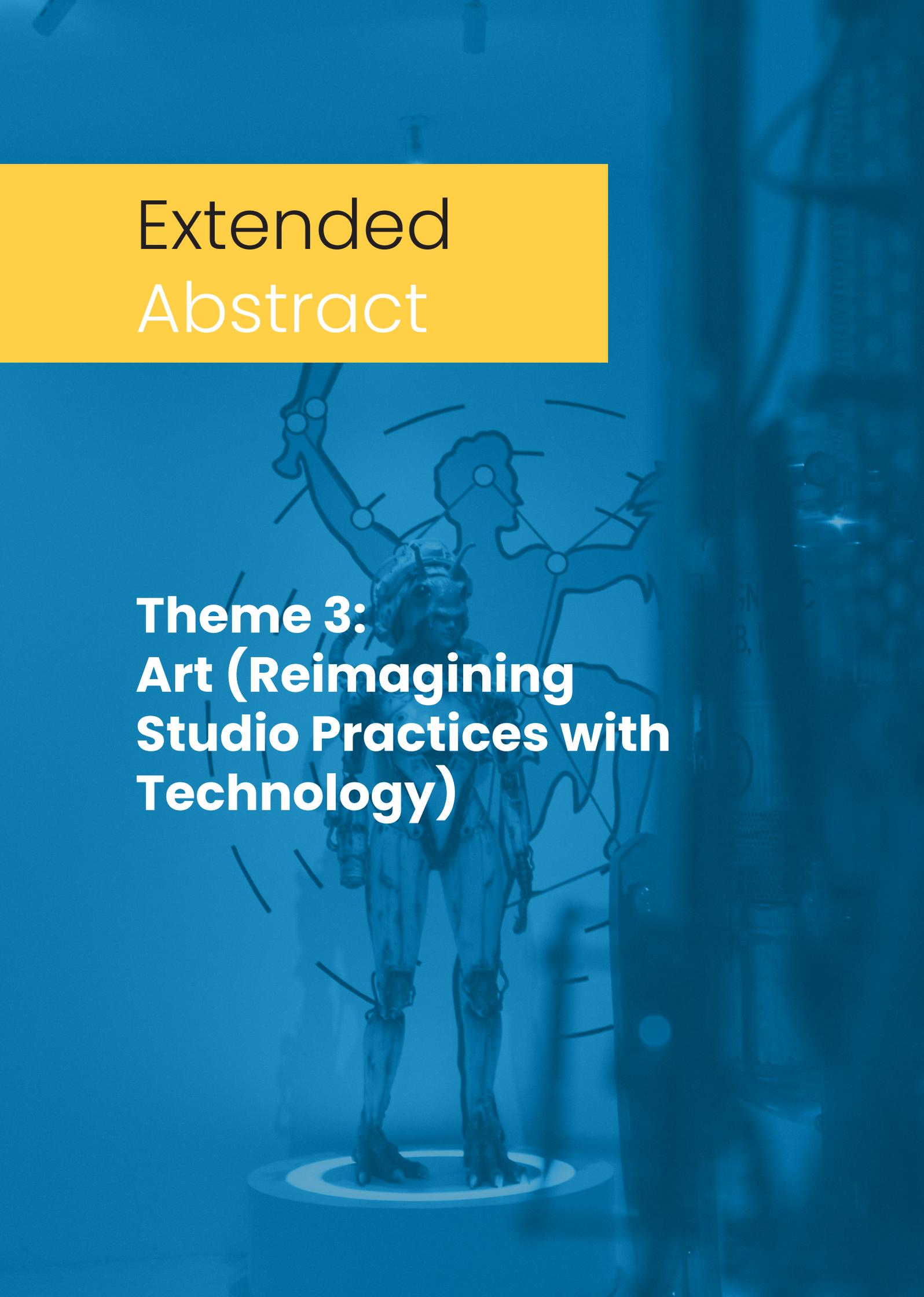
Inheritance and Innovation: The Digital Visual Translation of Confucian Moral Philosophy in Nezha 2 and Its Positive Energy Orientation for Youth Culture

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Abstract

Against the backdrop of rapid digital technology development, animated films have become key carriers of cultural communication. Nezha 2 has achieved remarkable box office and reputation, making its digital visual translation of Confucian moral philosophy worthy of in-depth study. This paper takes Nezha 2 as the research object, focusing on young audiences aged 12-30, aiming to explore the digital visual means through which the film translates Confucian moral concepts such as "ren (benevolence)", "yi (righteousness)", and "li (propriety)"; the role of these translations in guiding youth culture; and the challenges and opportunities faced by integrating Confucian moral philosophy with digital visual art to guide youth culture in the digital age. Adopting a framework combining film analysis, audience research, and theoretical exploration, the study finds that the film accomplishes the translation of core Confucian moral concepts through three digital visual strategies: ethical coding of character symbols, moral visualization of scene special effects, and dialectical presentation of narrative structure. These translations exert positive impacts on young people's values. The research provides strategic references for integrating traditional culture with digital art to guide youth culture.

Keywords

Confucian moral philosophy; digital visual translation; Nezha2; youth culture; positive energy orientation

Virtualized display of traditional Chinese painting

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Abstract

This study retrieved a total of 158 journal articles from the CNKI database that are relevant to the topic. These articles were systematically categorized based on the current virtual display methods of traditional Chinese painting, and their characteristics were analyzed. The goal is to provide a comprehensive and holistic perspective for future research, offering insight into the existing VR-based forms and modes of expression of Chinese painting.

Keywords

Virtual display; CNKI database Traditional;Chinese painting ;Immersive experience

Visual Communication Of The *Tugu Pendadbiran*: Public Art Representing The Cultural Identity Of Karimun Regency

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Abstract

The Pendadbiran Monument is monument located in Karimun Regency, Riau Islands Province, which wa inaugurated in 2024. This monument is part of a broader trend of public art development in various regions of the Riau Islands, aimed at strengthening local identity. Built by incorporating elements of malay history and culture, the Pendadbiran Monument serves not only as an aesthetic expression but also as representation of the cultural identity of the Malay community in Karimun Regency. Every visual element of this monument reflects the spirit and values of malay culture. Using a qualitative method, this study applies an ethnosemiotic approach to uncover the visual meanings embedded in the Pendadbiran Monument, thereby revealing its symbolic significance and historical value for broader public recognition and appreciation. Beyond functioning as a regional identity marker, the monument is envisioned as a new cultural icon and potencial driver of tourism in Karimun Regency..

Keywords

Tugu Pendadbiran; Visual communication; Karimun Regency

Material Semiotics Perspective on Chu Lacquerware: Analysis of implicit symbolic language in future design scenarios

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Abstract

The expression form of symbols carries the significance and profound connotations of culture. As the core material carrier of Chu culture, Chu lacquerware has formed a rich symbol system and aesthetic craftsmanship in the unique cultural ecosystem of the Chu region. This article takes typical Chu lacquerware as the research object. From the perspective of material semistics and in combination with the theory of cultural ecology, it first sorts out the origin, definition and classification of the body craftsmanship of Chu lacquerware, compares its differences and characteristics with those of lacquerware in the Ba-Shu and Central Plains regions, and reveals the craftsmanship advantages and regional cultural attributes of Chu lacquerware during the Warring States Period. Secondly, deeply deconstruct the symbolic language system of Chu lacquerware, including the realistic, imaginative and "image-based" expressions at the form level, the features, design logic and classification at the pattern level, as well as the symbolic meanings of the colors mainly in red and black. Finally, on this basis, the application of Chu lacquerware cultural language in future design fields such as urban trash cans, furniture design, clothing design, and cultural and creative design is mainly discussed. The research aims to explain the semantics, categories and media of Chu's symbolic language, reveal the design concepts and aesthetic roots of Chu culture's symbolic forms, and provide innovative ideas and practical paths from the perspective of Chu culture for contemporary and future design.

Keywords
Material Semiotics; Chu Lacquerware; Symbolic Language; Future Design

Introduction
Chu lacquerware, as the material carrier of Chu culture, integrates unique craftsmanship, symbolic forms, and aesthetic connotations, embodying both material and spiritual values of the Warring States period. Prior studies mainly focused on archaeology and historical description, with limited exploration into its symbolic language and application in contemporary design. This research addresses the problem of how Chu lacquerware's symbolic system—forms, ornamentation, and colors—can be systematically analyzed and effectively transformed into future design contexts. The study scope covers Chu lacquerware unearthed in the Hubei region, and

the research objectives are: (1) to analyze the symbolic language of Chu lacquerware from a material semiotics perspective; (2) to compare its stylistic features with Ba-Shu and Central Plains lacquerware; (3) to explore innovative applications of Chu cultural symbols in design practices.

Methodology

This research adopts a qualitative and interpretive framework, grounded in material semiotics and cultural ecology. Methods include comparative analysis of Chu lacquerware with other regions, symbolic interpretation of forms, patterns, and colors, and design practice explorations in product, clothing, and furniture. Case studies of archaeological finds (e.g., Zeng Hou Yi Tomb artifacts) are used as primary sources. Sensory engineering techniques and AI-generated content (AIGC) are incorporated in design experiments to evaluate cultural symbol transformation. This methodology is suitable because it links cultural heritage analysis with design innovation, bridging historical artifacts with modern applications.

Results

Drawing on a material-semiotics lens, the study distills Chu lacquerware's symbolic system into three layers—form language, ornamentation, and color symbolism, and verifies their design transferability through four application experiments: (1) urban trash-can prototypes that abstract cloud and geometric patterns to embed cultural identity in public furniture; (2) furniture forms generated via sensory engineering and AIGC using phoenix imagery, whose fuzzy comprehensive evaluation reached medium or above; (3) apparel graphics derived from "simplifying complexity" of phoenix/bird motifs to align traditional symbols with modern minimalism; and (4) silk scarves and cultural-creative products that transform fish and cloud patterns through modular repeat and symmetry for scalable pattern systems.

Discussion

The results align with semiotic theories emphasizing the dual material and symbolic nature of artifacts. Unlike previous descriptive studies, this research emphasizes functional transformation of Chu cultural symbols in design. A limitation lies in the qualitative bias and selected case studies, which may not capture all symbolic variations. However, combining cultural semiotics with design practice proves effective in bridging tradition and innovation.

Contribution

The research contributes by establishing a systematic framework for analyzing the symbolic language of Chu lacquerware, providing applied design strategies that integrate traditional cultural symbols into modern contexts, and enriching cultural heritage research through a semiotics-driven design methodology.

Impact

The study generates cultural and social impacts by promoting awareness of intangible cultural heritage and embedding traditional symbols in modern life. Practically, it supports design education, cultural industries, and creative economy development, while contributing to cultural sustainability in the context of globalization and digitalization.

Conclusion

This study demonstrates that Chu lacquerware's symbolic system can be decoded through material semiotics and re-applied in design to foster cultural continuity. The principles of form, ornamentation, and color serve as transferable design resources. Limitations include reliance on archaeological samples and interpretive methods. Future research should expand to quantitative user studies and cross-cultural design validation. The findings recommend broader integration of cultural symbols into design innovation, contributing both to heritage preservation and to contemporary creative industries.

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Extended
Abstract

Theme 4: Information Technology (Art, Design, & Info Visualization)

Research Of AIGC And Human Art Picture Creation Based On Panofsky's Three-Level Iconology Framework

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Abstract

This study attempts to analyze AIGC and human created images through Panofsky's three-layer image framework to address the research gap in understanding their artistic differences. This study aims to clarify and explore the form, representation, and intrinsic aspects of AIGC images, and compare them with human artistic creation. In terms of methodology, it provides guidance for AIGC visual output at the Panofsky level. The research results indicate that although AIGC has achieved a high degree of realism at the formal level through algorithmic replication, it is difficult to convey profound emotional and cultural meanings at the representational and intrinsic levels due to technological limitations, limited social symbolic meanings, and superficial intrinsic meanings. Unlike human art embedded in social and historical contexts and emotional resonance, AIGC lacks unique personal expression and is unable to align with deeper cultural understanding. This study provides a new perspective on the artistic value of AIGC, provides a theoretical framework for the dynamic creation of artificial intelligence human beings, and emphasizes the potential of AIGC to promote artistic innovation under current limitations. This study advances the discussion on the intersection of art and technology, and provides a research foundation for the future application of AIGC in visual arts.

Keywords

AIGC;Panofsky's Iconographic Framework;Image Creation;Art and Technology;Visual Arts

Reframing the Lecturer's Role in the Age of Generative AI

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Abstract

Generative artificial intelligence (Gen-AI) has rapidly entered design studio practice, enabling students to produce visual concepts, models, and narratives with unprecedented speed and variety. While these tools expand creative possibilities, they simultaneously challenge traditional pedagogical assumptions regarding originality, authorship, and the role of the lecturer. This paper explores the potential of Human–AI Co-Teaching Models in design studio pedagogy, focusing on how lecturers' roles evolve when Gen-AI becomes an active partner in the creative process. Using case studies from design studios in higher education, the research adopts a qualitative action research approach with lecturers and students engaging in AI-augmented studio projects. Findings highlight a paradigm shift: the lecturer's role transitions from knowledge gatekeeper to critical guide, curator, and ethics negotiator. The paper proposes a framework for Human–AI Creative Pedagogy that balances efficiency and innovation with reflection, ethics, and critical thinking. Implications are offered for design education governance, studio assessment models, and lecturer training in the age of Gen-AI.

Keywords

Generative AI, Design, Studio Projectsm Creative Pedagogy

Introduction

Generative artificial intelligence (Gen-AI) tools such as MidJourney, ChatGPT, and Runway ML are transforming design education by producing rapid visual and textual outputs that disrupt the atelier tradition of studio pedagogy. Historically, the design studio has been rooted in learning by doing and reflective critique, where lecturers act as facilitators and mentors guiding students' cycles of making and reflection (Schön, 1985; Dutton, 1987). With the arrival of Gen-AI, this iterative cycle is increasingly mediated by algorithmic generation, raising questions of originality, authorship, and the lecturer's role in creative learning. While creativity research has highlighted the value of iteration, divergent thinking, and reflection in design (Sawyer, 2011; Goldschmidt, 2014), the introduction of Gen-AI tools introduces both opportunities for expanded exploration and risks of homogenisation or ethical blind spots (McCormack et al., 2019; Raina & Lorusso, 2023). This study draws on Schön's reflective practice and human–AI co-agency theories (Shneiderman, 2020; Gunkel, 2022) to examine how lecturers adapt their pedagogical roles when AI becomes a creative collaborator in design studio practice.

Methodology

The study adopts an action research approach within design studios (architecture, product design, visual communication). Guided by Schön's (1985) reflective practice, lecturers and students engaged with Gen-AI in studio activities (ideation, mood boards, storytelling) followed by critiques. Data from lecturer reflective journals, student focus groups, and studio outputs were thematically coded around lecturer roles, aligned with co-agency perspectives (Gunkel, 2022). This methodology was chosen as it situates inquiry in authentic studio practice, consistent with design pedagogy traditions (Goldschmidt, 2014).

Results

The study identified five evolving roles adopted by lecturers when incorporating generative AI into design studio practice. These roles are presented in Table 1.

Table 1. Lecturer's Evolving Roles in AI-Mediated Design Studios

Role	Description
Curator	Lecturers guided students in navigating the overwhelming number of outputs produced by Gen-AI tools, helping them identify design directions that were pedagogically meaningful, contextually appropriate, and aligned with the studio brief.
Critical Reflector	Lecturers prompted students to critically analyse AI-generated outputs, highlighting recurring patterns, stylistic biases, and cultural assumptions in order to deepen reflective practice during critique sessions.
Ethics Negotiator	Lecturers raised ethical considerations regarding originality, authorship, and sustainability, encouraging students to articulate the extent of AI involvement and its implications for creative ownership.
Co-Learner	Lecturers positioned themselves as co-learners, acknowledging the rapid evolution of AI tools and engaging in joint exploration with students to reduce resistance and foster collaborative discovery.
Assessor	Lecturers re-examined assessment rubrics to shift emphasis from the quality of final outputs to the documentation of process, critical reflection, and ethical engagement with AI in design decision-making.

Discussion

Findings highlight tensions between efficiency and deep learning, originality and co-creation, and automation and craft. While Gen-AI accelerates ideation, students risk privileging surface-level novelty over reflection, echoing critiques in creative pedagogy (Sawyer, 2011). This aligns with Xu et al. (2022), who emphasise the dual potential of AI to enhance or dilute creative practice. Shneiderman (2020) argues that human-centered AI requires trust, reliability, and complementarity, consistent with lecturers acting as ethical mediators. Likewise, Gunkel (2022) frames AI not as neutral but as co-agent, requiring negotiated human oversight. To address these tensions, this study

proposes the Human–AI Creative Pedagogy Model, mapping complementary roles of lecturers and AI across ideation, critique, and assessment.

Contribution

Theoretically, this research extends design studio pedagogy by embedding human–AI co-agency into reflective practice. Practically, it offers lecturers concrete strategies for adapting their roles in AI-mediated creativity. For policy and governance, it recommends revising definitions of originality and authorship to reflect AI mediation, while for students it provides scaffolding to critically and ethically engage with Gen-AI.

Impact

Behaviourally, the framework shifts students from passive use of AI toward reflective and responsible co-creation. At the educational level, it strengthens lecturers' capacity to integrate AI without undermining pedagogy. Culturally, it safeguards originality and diversity in design against risks of homogenisation. At the policy level, it contributes to ongoing debates on assessment, accreditation, and academic integrity in an AI-mediated educational landscape.

Conclusion

This study concludes that lecturers in AI-mediated design studios must evolve as curators, reflectors, ethics negotiators, co-learners, and assessors which is extending reflective practice into the age of Gen-AI. While limited in sample and scope, the research offers a conceptual and practical framework for integrating AI responsibly into design education. Future research should test the framework across cultures and longitudinally to assess its impact on creativity, design identity, and pedagogy.

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Designing with Digital Hands: Comparing Deevid.ai, ChatGPT, and Gemini in Fashion Illustration

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Abstract

Fashion illustration plays a central role in visualizing and communicating design concepts, yet traditional methods are often time-consuming and technically demanding. With the advancement of artificial intelligence (AI), designers and students now have access to tools that can generate, refine, and edit illustrations rapidly, allowing for faster experimentation and idea development. This study presents a comparative analysis of three AI platforms, namely Deevid.ai, ChatGPT, and Gemini, using the standardized prompt *"Can you elongate the dress so it covers the leg area, maintain the red colour and patterns."* A single input image was processed across all three platforms and the resulting outputs were evaluated in terms of edit accuracy, color preservation, pattern fidelity, and overall realism. The findings show that ChatGPT produced the most seamless elongation, with smooth blending and accurate preservation of both colour and embroidery patterns. Gemini excelled in producing realistic fabric draping and texture, although it sometimes oversaturated the red tone and slightly reinterpreted motif placements. Deevid.ai, on the other hand, introduced additional embroidery details, which enhanced creativity but reduced fidelity to the original design. These differences demonstrate that even with the same prompt, AI platforms generate distinct outcomes, each offering different strengths that can serve varied design objectives such as concept development, creative exploration, or teaching. The study concludes that free AI platforms, despite their limitations, can generate compelling fashion illustrations within seconds, but the designer must remain the guiding mind, ensuring aesthetics, ethics, and creative direction are preserved.

Keywords

Fashion illustration, Artificial Intelligence, Prompt engineering, Design education, and Comparative study.

Introduction

Fashion illustration has always been an important part of the design process because it connects creative ideas with real garments. Traditional methods such as sketching and digital drawing can be slow and require a high level of skill. With the rapid growth of artificial intelligence (AI), it is now possible to generate fashion images in only a few seconds, which creates opportunities for designers and students to experiment with ideas more quickly and at lower cost (Sun & Zhao, 2021). For students, it is especially important to stay alert to new technologies and trends, since the ability to integrate AI into the creative workflow will be a valuable skill for the future of fashion education

and practice (Lee et al., 2024). In AI image generation, the term prompt refers to the written instruction given to the system, which guides the outcome by influencing style, colour, detail, and mood (Zhou & Xie, 2023). A well-prepared prompt can produce coherent images, while unclear instructions may result in inconsistent or unusable outputs. This study focuses on three free AI platforms: Deevid.ai, ChatGPT, and Gemini, which were tested using the same image and prompt. These platforms represent only a small part of the many AI tools now available. Other widely used systems such as Stable Diffusion, Midjourney, DALL·E, Leonardo AI, and Ideogram also play an important role in fashion illustration, each offering unique advantages in realism, style, or creative variation. By focusing on three tools, this study provides a clear comparison while recognising that many other AI technologies are shaping the future of fashion illustration and reinforcing the need for designers to act as critical thinkers in guiding technology use.

Methodology

This study adopted a comparative approach to explore the potential of three AI platforms (Deevid.ai, ChatGPT, and Gemini) in fashion illustration editing. A single image of a short red patterned dress was selected as the base to ensure consistency across all platforms. The same prompt, *"Can you elongate the dress so it covers the leg area, maintain the red colour and patterns,"* was applied to each platform in order to test how different systems interpret an identical instruction. The generated outputs were collected and analysed using four evaluation criteria: accuracy of the edit, preservation of the red colour, fidelity of the original pattern, and overall realism of the extended design. A comparison table was prepared to present these findings in a structured way. The process highlighted the importance of prompt engineering, since the wording of the instruction strongly influenced the outcome. To extend the analysis beyond written results, a live demonstration was also prepared for the conference presentation. This demonstration showed the practical workflow step by step, including how the image was uploaded, how the prompt was entered, and how the platforms generated results within seconds. The aim of including this demonstration was to provide a clear, hands-on example of how free AI tools can be used in fashion illustration, while also showing their speed and practicality for both education and professional design contexts.

Results

Figure 1: Comparison of the original image and AI-generated outputs using the same prompt

Using the same prompt, the three AI platforms produced different results, as shown in the comparison image. The original skirt was short, but each AI filled in the additional fabric area in its own way. Gemini extended the dress with realistic draping, although the tone of the red appeared slightly stronger and the placement of patterns changed in the extended section. Deevid.ai generated a version with added embroidery, creating a more decorative look that differed from the original design but offered creative variation. ChatGPT also lengthened the skirt smoothly, keeping the main colour and patterns, while making small changes in blending and background tone. These outcomes show that even with the same prompt, AI systems interpret instructions differently. Additionally, designers can add further prompts to adjust and refine their designs. For this study, only one prompt was used to maintain a standard comparison, and this helps to clearly show that each AI has its own strengths and limitations in fashion illustration.

Table 1: Comparison of AI outputs for fashion illustration editing using the same prompt

Criteria	Deevid.ai	ChatGPT	Gemini
Edit Accuracy	Moderate; some proportion distortion	Seamless elongation, coherent shape	Accurate coverage, minor silhouette distortion
Color Preservation	Slightly darker red	Consistent red tone	Strong but sometimes oversaturated
Pattern Fidelity	Partial preservation, blurred extensions	High preservation with blending	Inconsistent replication
Realism / Coherence	Semi-realistic, visibly AI-edited	Balanced realism and blending	High realism in fabric texture
Usability	Useful for prototyping	Strong for concept development	Suitable for quick edits

Discussion

The comparison shows that the three AI platforms produced different results even though the same prompt was used. The original dress was short, and each system extended the skirt in a different way. Gemini produced fabric with realistic draping, but the colour tone appeared slightly stronger and the embroidery details were partly changed. Deevid.ai generated a longer skirt with extra embroidery, giving a more decorative appearance while making the design less similar to the original. ChatGPT created an extension that kept the colour and patterns close to the starting design, although it also made small changes such as adjusting the background. These outcomes suggest that AI tools interpret prompts in different ways and therefore give varied results. This shows that AI can be useful for producing quick design options and exploring ideas, but the outputs may not always match expectations. Designers play an important role in reviewing, refining, and directing the results. In this study, only one prompt was applied to keep the comparison fair, and this helps to show that each AI

platform has its own particular strengths and limitations.

Contribution

This study contributes to the growing discussion on the role of artificial intelligence in fashion illustration by providing a practical comparison of three free AI platforms using the same design prompt. It demonstrates how different systems interpret identical instructions in unique ways, which helps designers, educators, and students understand both the strengths and the limitations of current AI tools. The study also shows that with minimal resources, it is possible to produce creative outputs within seconds, making AI a valuable aid for concept development, teaching, and rapid idea generation. By highlighting the importance of human guidance in directing AI results, the paper reinforces the idea that designers remain central in shaping creativity, ethics, and decision-making in fashion practice.

Conclusion

This study shows that each AI tool has its own strengths, and this can be seen in the different results produced from the same prompt. Deevid.ai, ChatGPT, and Gemini all extended the dress in unique ways, which highlights how AI systems interpret creative instructions differently. While the Gemini version appeared more appealing to the researcher because of its floral pattern placement, art and design are subjective, and other viewers may prefer the outputs from ChatGPT or Deevid.ai. The purpose of this paper is not to identify one tool as the best, but to show that even free AI platforms with their limitations can produce creative and visually compelling fashion illustrations within seconds. AI should be seen as a supportive tool that helps generate ideas quickly, but it cannot replace the role of the designer. Designers remain the decision-makers who control the vision, guide the creative process, and ensure that fashion design stays thoughtful, ethical, and meaningful.

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Adapting Higher Education Through Student Perspectives On Online Distance And Face-To-Face Learning

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Abstract

Higher education is undergoing transformation as online distance learning (ODL) evolves from an emergency response into a core feature of teaching and learning. This study investigates Malaysian undergraduates' perceptions of ODL and face-to-face classes to inform the design of sustainable hybrid models. Data were collected through an online questionnaire completed by 246 students, combining quantitative Likert-scale items with qualitative open-ended responses. Statistical analysis showed that ODL was valued for cost savings, flexibility, and time efficiency, but students highlighted challenges such as unstable internet connectivity, reduced focus, and weaker communication. In contrast, face-to-face learning was associated with better comprehension, stronger motivation, and richer interaction. While most students preferred face-to-face learning, many supported blended approaches that integrate the strengths of both modes. The findings highlight the need to address digital inequities and redesign online components for engagement, ensuring hybrid higher education systems are resilient, inclusive, and student-centred.

Keywords

Online Distance Learning, Face-to-Face Learning, Blended Learning, Student Perceptions, Higher Education, Digital Divide, Hybrid Learning

Curating Through Crisis: Visual Art Exhibition Practices Of Kelantan's Art Organizations In The Post-Pandemic Era (2020–2022)

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Abstract

This study explores the situation of visual art exhibitions and curatorial practices in Kelantan during the post-pandemic period of 2020–2022. The COVID-19 pandemic disrupted the local arts ecosystem, forcing cancellations of physical exhibitions and limiting artists' visibility. Organizations were compelled to adapt, with some experimenting with digital platforms, though virtual exhibitions could not fully replace physical interaction. Using a qualitative approach, data were gathered from literature, official reports, websites, social media, and semi-structured interviews with representatives of seven organizations: Balai Seni Lukis Kelantan, PESENI, PELUKIS, PESTA, Sendi Studio & Gallery, Balai Kartun Rossem, and Kotak Seni. Thematic analysis focused on exhibition formats, changes in curatorial practices, and post-pandemic challenges and opportunities. Findings show traditional organizations such as PESENI, PELUKIS, and PESTA struggled due to weak digital literacy and reliance on physical exhibitions, while Balai Seni Lukis Kelantan and Balai Kartun Rossem used temporary digital measures before returning to physical formats. In contrast, Sendi Studio & Gallery and Kotak Seni adapted more effectively, positioning digital platforms at the core of their curatorial strategies and expanding international networks. The study concludes that technological adaptation is no longer optional but a fundamental requirement for sustaining visual art exhibition culture in Kelantan.

Keywords

Visual art exhibitions, curatorial practices, digital adaptation, Kelantan, post-pandemic

Analyzing Technological Adaptation Needs Of Visual Art Organizations In Kelantan Through A Cultural Sustainability Lens

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Abstract

This concept paper discusses the need for technological adaptation in visual art organizations through the theoretical framework of Culture in, for, and as Sustainable Development proposed by Dessein, Soini, Fairclough, and Horlings (2015). While digital technologies such as virtual exhibitions, online marketing, and digital archiving have expanded access and continuity in the arts, they also pose challenges for organizations in culturally rooted contexts such as Kelantan, Malaysia. Existing studies on adaptation in the creative industries often focus on innovation, organizational management, or the creative economy, but give limited attention to culture as the foundation of sustainability. This paper argues that culture should be positioned not as a supplementary element but as the center of sustainable development in the arts. By employing the three dimensions of the framework; culture-in (culture as a fundamental component), culture-for (culture as a driver of development), and culture-as (culture as the very framework of development), this paper provides a conceptual lens to analyze the technological adaptation needs of local visual art organizations. The discussion highlights the importance of heritage preservation, the mobilization of culture for economic and social purposes, and the alignment of innovation with local identity. This framework also offers practical implications for policy, strategy, and future research.

Keywords

Cultural sustainability; technological adaptation; visual art organizations; Kelantan; culture in/for/as framework

Designing Immersive Pedagogies: Virtual Reality As A Catalyst For Student-Centred And Co-Creative Learning In Heritage Education

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Abstract

This study explores the integration of Virtual Reality (VR) into heritage education as a means to transform traditional pedagogy into immersive, student-centred learning. Despite VR's growing adoption in education, its application in Southeast Asian heritage studies remains limited, particularly in addressing challenges of conveying spatial complexity, cultural depth, and emotional resonance. Grounded in Kolb's Experiential Learning Theory, this project employed a seven-week intervention with 30 undergraduate students enrolled in the "Cultural Heritage Conservation" course at Universiti Malaysia Kelantan. Students engaged in virtual explorations of UNESCO World Heritage Sites through Oculus VR headsets and 360º panoramic content, supported by reflection prompts, surveys, and informal interviews. A mixed-methods approach was used, with descriptive statistics and thematic analysis applied to assess learning outcomes. Results indicated consistently high ratings (mean scores 4.35–4.43) for VR's ability to enhance spatial understanding, emotional engagement, accessibility, and inclusivity. Qualitative findings reinforced these results, highlighting themes of educational value, cost-effectiveness, and immersive engagement. Students reported feeling "realistic" connections to sites, improved comprehension, and greater empathy toward cultural contexts, shifting their roles from passive observers to active interpreters. The study concludes that VR is a transformative and scalable pedagogical tool that bridges theoretical instruction with experiential learning. It not only strengthens cultural appreciation but also democratizes access to heritage education. Future work will focus on developing locally contextualised VR content in collaboration with museums and cultural institutions, offering a replicable model for heritage and humanities education in the digital era.

Keywords

Cultural Heritage Interpretation, Experiential Learning, Heritage Education, Immersive Learning, Virtual Reality (VR).

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