



Editorial

We are delighted to introduce Volume 17, Issue 1 of the Journal of Visual Art and Design (JVAD), an edition that underscores our sustained commitment to international visibility and academic quality. As a Scopus-indexed (Q4) and SINTA 2-accredited journal, JVAD continues to serve as a meeting point for global and regional perspectives in art and design scholarship. In an era shaped by digital transformation and cultural hybridity, this platform aims to highlight how visual research can contribute meaningfully to contemporary discourse and practice.

In this edition, six articles have been carefully selected to reflect the breadth and depth of current research trajectories in visual art and design. The authors bring forward discussions that navigate the intersections of creativity, cultural context, and critical theory—exploring how design operates as both a process of making and a mode of knowing. Their works range from conceptual reflections on visual narrative and aesthetics to empirical analyses of communication design, visual heritage, and digital transformation. Together, these contributions offer readers a lens through which to understand the fluid and adaptive nature of visual research in today's complex socio-technological environment.

"Flexible and Demountable Urban Furniture Design Approach with H-Shaped Light Concrete Modules" presents a highly innovative modular system using lightweight, carbon-fiber reinforced concrete blocks, guided by shape grammar algorithms, to create adaptable, demountable, and sustainable urban furniture that can respond to varying spatial and functional needs. Together, these contributions exemplify how design can simultaneously preserve and modernize cultural heritage while advancing adaptable, eco-conscious solutions for contemporary urban environments.

"Participatory Action for and through Ecological Integrity: Toroidality as a Circular Design Model" offers a new perspective on circular design approaches through the concept of Toroidality, which is driven by collective knowledge and participatory action. The study proposes that Toroidality functions as a self-feeding circular design model grounded in the interrelated cycles of shared knowledge and collective value creation, generating solutions with regenerative capacities. By clarifying the conceptual background, theoretical framework, and complementary notions underpinning this approach, the article expands current understanding of circular design models and their potential to integrate ecological integrity into design practice.

The essay *"Imaginary Scapes: The Reinvocation of Memory in Human–AI Artistic Collaboration"* offers a timely reflection on the evolving relationship between human creativity and artificial intelligence. This paper observes an artistic statement

in an era increasingly defined by algorithmic systems, interrogates how memory, authorship, and authenticity are renegotiated through human–machine collaboration.

Drawing from Jean Baudrillard's notion of the hyperreal, the authors situate AI not merely as a technical apparatus but as a cultural interlocutor—one that simultaneously extends and challenges the human imagination. Though we still need to argue and open up possibilities for alternative theoretical perspective on the AI notion of simulacra. As an artist himself, the author uses performative and iterative methodology, to observe and photographed the Mount Semeru followed by repositions AI as both a disruptor and co-creator. The author proposes reinvocation as a conceptual strategy to reclaim human agency in a world saturated by synthetic memories. This dialectical movement between human intention, within the artist and algorithmic interpretation opens a critical discourse on how artistic subjectivity might persist within, rather than against, machinic systems.

Within the broader framework of Journal of Visual Art and Design (JVAD), this contribution resonates with the journal's commitment to advancing critical and theoretical perspectives in art and design. It situates contemporary practice at the intersection of aesthetics, technology, and philosophy—inviting readers to confront the ethical and epistemological implications of creation in the age of artificial intelligence.

The discussion also reflects our current cultural condition in which the production of images, knowledge, and even affect is increasingly mediated by computational systems. By framing AI collaboration as a site of both disruption and potential, this paper articulates a pressing artistic question of our time—how humans may continue to imagine, remember, and create meaning within a world that now remembers and imagines alongside them.

The paper "*Living with the Past in the Present – Korean Furniture and Home Décor Design at the Milan Design Week*" offers an in-depth exploration of how traditional Korean craftsmanship is reinterpreted and internationalized through the Korea Craft and Design Foundation's exhibitions and collaborations with Italian designers, using Milan Design Week as a stage for cultural diplomacy and the evolution of "K-crafts."

"*Taiji's Design Philosophy by Imagining New Practice Through Three Kingdoms Character Graphic Design*" presents an insightful exploration of how Taiji Design Theory can be applied to character design inspired by the classical narrative The Three Kingdoms. The study illustrates how Taiji Design Philosophy serves as a novel interdisciplinary framework grounded in the principles of yin–yang contrast, harmony, and unity. By translating philosophical balance into visual form, the research demonstrates that theoretical approaches in design can also function as systematic conceptual methods that foster creativity in graphic design practice. Another significant finding highlights how the yin–yang principle supports the transformation of two-dimensional spatial ideas into three-dimensional visual

concepts, offering a distinctive perspective for graphic designers seeking to expand their design thinking and spatial awareness.

“A Case Study on Motifs and Ornaments of Orang Asli Craft Design (Batek’s Tribe)” offers a profound iconological inquiry into indigenous visual narratives of Malaysia’s Batek artisans. Through Panofsky’s framework, it deciphers geometric–organic motifs as living metaphors of ecological intimacy and cultural memory. The research demonstrates how handcrafted ornamentation embodies epistemic continuity between nature, belief, and identity, advancing sustainable heritage discourse while reaffirming Orang Asli craftsmanship as both aesthetic expression and socio-cultural resilience.

Looking ahead, the Journal of Visual Art and Design seeks to further evolve as a platform that mirrors the dynamic and plural nature of today’s creative scholarship. The coming editions will open space for experimental formats, reflective essays, and practice-based studies that capture the multifaceted processes of making, thinking, and theorizing in art and design. We warmly encourage contributors to continue engaging with JVAD—not only as a site for publication, but as a collaborative arena where ideas, methods, and creative visions converge.

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