

CONCEPTUAL MODEL OF TEAM COHESION, COMMUNICATION AND CONFLICT RESOLUTION IN TEXTILE DESIGN EDUCATION

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Abstract. Team-based learning environments require creativity, not only as a demonstration of individual skill but as an analysis of the challenging intersubjective interactions that define effective design collaboration for textile designers. In this craft, innovation arises not solely from centered individual talent but also from interpersonal dynamics. This paper presents a holistic conceptual framework that explores the relationship between teamwork, communication, and conflict management among textile design students and creativity within the Southeast Asian educational context. Building on Amabile's Componential Theory of Creativity and the Input-Process-Output (IPO) model, the framework acknowledges these three constructs as interdependent backgrounds of creativity, mediated by team climate and moderated by contextual factors rooted in culture and pedagogy. Team cohesion fosters trust and shared goals, while effective communication enables the free flow of ideas and constructive feedback. Besides, conflict, if managed practically, can lead to divergent thinking. The proposed model addresses existing gaps in the literature by framing a composite of these constructs within one mutually interdependent model, which directly responds to the tactile, iterative, and collaborative nature of textile design pedagogy. The study provides theoretical exposition, empirical validation, and practical implications for educators and curriculum developers aiming to promote creative performance in multicultural, resource-constrained settings. This integrative framework ultimately serves as a foundation for pedagogical reform, contributing to the dialogue on collaborative creativity and encouraging innovation in design education.

Keywords: *team cohesion, communication, conflict management, creativity, textile design education*

Introduction

Creativity is widely recognized in educational research as a central pillar of pedagogy, especially in design-related disciplines such as textile design, where innovation and originality ultimately drive pedagogical and professional success. Creative outcomes reward the collaboration of artistic expression, technical skill, and engagement with textile design education. The design process, by definition, involves team ideation and production; hence, interpersonal dynamics, team unity, communication, and conflict resolution can greatly influence creative work by students (Zhou and George, 2001). However, the interaction between these social factors and creativity in textile design education is far from theorized and empirically explored. Increasing attention to interdisciplinary teamwork and synthesis-based pedagogical environments in design schools has further increased the importance of understanding how teams create (Elsbach and Flynn, 2013). Situations of communication and conflict management in team-based design projects are not peripheral but mainstream in the emergence of new ideas and artistic innovation here. Students can represent a diversity of academic, cultural, and creative traditions, which is a double-edged sword: it provides fertile ground for creativity but, at the same time, is a potential source of

miscommunication and interpersonal conflict (Sawyer, 2017). Thus, understanding the role of team cohesion and communication in creative processes and how conflict resolution mechanisms can either gratify or constrain creativity is critical to optimizing educational outcomes.

Although the literature has outlined the importance of team dynamics in the context of creative endeavors, a dedicated conceptual framework detailing how team cohesion, communication, and conflict resolution affect creative output in textile design education is lacking. In comparison to other design or technical disciplines, the textile design discipline relies heavily on elements of tactile engagement, artful sensibilities, and iterative collaboration that are less involved. Most team creativity models currently available in the literature derive from the disciplines of organizational psychology or general educational settings, providing a poor fit with the specificities of textile design pedagogy (Paulus and Nijstad, 2019). As a result, there is no theoretical and context-sensitive footing for educators to direct the design of team-based curricular activities that nurture creativity. In addition, lacking such a framework leads to inconsistencies among pedagogical practices. It limits the possibilities for an integrated approach to teaching strategies connecting technical instruction with emotional intelligence and conflict resolution. This gap is amplified in institutions in particularly developing regions such as Southeast Asia, where resource constraints, cultural variances, and curricular rigidities make it especially challenging to undertake team-based creative work.

While a handful of educational psychology and organizational behavior studies have sought to identify the relationship between such team dynamics and creativity, there are three main gaps in the literature. Studies dedicated to textile design education per se are rare, and the collaborative nature of textile design is often tactile and iterative and heavily reliant on shared creative vision (Goldschmidt, 2016). The author offer an integrative model. Based on the above, we make two theoretical observations. The first observation concerns that team cohesion and communication have been tested separately to relate to team creativity; however, not many conceptual frameworks combine these variables into a single frame alongside conflict resolution (De Dreu, 2006). Third, and particularly relevant to the target context of this study, is the investigation of the impact of cultural and pedagogical context on these dynamics, which tends to be under-explored, especially in non-Western educational settings, where circuitous as opposed to hierarchical teaching models may foreclose open dialogue, issue identification, and resolution. The absence of integrative and context-sensitive frameworks hinders theoretical and practical development in textile design pedagogy. It also means lost opportunities to develop a creative collaboration culture that could improve student learning outcomes and career preparedness.

This concept paper aims to contribute to the existing knowledge base, establishing a comprehensive conceptual framework that expounds on the impact of team cohesion, communication, and conflict resolution on creativity in textile design education. The framework provides a parameter for educators, curriculum developers, and policymakers to understand better and shape the build-up of the creative capabilities of textile design students operating in teams. The study identifies existing theoretical voids based on a literature review in educational psychology, design pedagogy, and team science. It proposes a contextually relevant model for practical implementation in textile design programs, especially in regions with a rich cultural background and limited resources. This research aims to outline a comprehensive model elucidating the

relationship between team cohesion, communication, and conflict resolution as key antecedents to creativity in textile design education. This integrative framework aims to explain how these three social and interpersonal constructs contribute to the collective construction and development of student's creative capabilities in collaborative design processes. Even though cohesion, communication, and conflict have been studied separately in different educational and organizational contexts, their integrated and synergistic influence on creativity, specifically in textile design pedagogy, has been under-theorized. The paper adds to the literature on team dynamics in creative education to fill this gap. The book has practical lessons on creating collaborative settings that enable innovation. This inquiry's main research question is: How can we reconceptualize team cohesion, communication, and conflict resolution in the context of textile design education? This question allows for a theoretical exploration of the relational dynamics of social-emotional factors contributing to creative output to develop a framework that achieves explanatory and heuristic goals. Uncovering the life cycle of collaborative learning within the logic prescribed by national curricula across educational institutions and guiding the practices of educators, curriculum designers, and academic administrators, the study aims to integrate the above disciplinary perspectives across education, organizational behaviour, and design studies so that better scaffolding approaches supporting collaborative learning as well as the massively important creative development of students, can be designed. While the framework itself is grounded in established research, its application aims to support data-driven educational practices, program design, and facilitation methods that catalyze individual creativity and enhance the collective innovation capability of design teams.

This research is significant for pedagogical, theoretical, and practical reasons. This perspective can also be useful for teachers, as it can help design instruction to promote creativity from a social point of view. One can demonstrate Godwin's model in the relevant field by teaching various directive skills (Gottfredson and Gottfredson, 2001). Training in conflict resolution and structured communication in textile designing can hugely affect the creative productivity of textile designing (Amabile et al., 2005). Proposing a study that addresses artistic creativity in textile design contributes theoretically to the growing literature on team creativity by providing a domain-specific framework that captures the nuances of this type of collaborative activity. The results can guide curriculum developers and instructors in designing team projects, evaluating team performance, and creating a studio culture that promotes cohesion and functional conflict. For example, in developing or multicultural classrooms, this framework can provide vital insights into communication styles and preferences in conflict resolution that may not be common knowledge (Hofstede, 2001) and, therefore, is incredibly valuable when constructing inclusive pedagogical approaches. Besides, with the increasing need for cross-functional and team-based skill sets within the textile and fashion industries, it is both timely and ideal to incorporate these competencies into the educational structure. The proposed framework will be derived as a theoretical synthesis based on pre-existing literature on creativity research, team dynamics, and design education. Reflecting this, team cohesion, communication, and conflict resolution will be viewed as correlated antecedents of creativity at the level of team climate and moderated at the context level (i.e. culture and pedagogy). This will be represented visually in a proposed model that depicts these relationships, and a mixed-method (e.g., focus groups [+empathy activities], surveys, and content analysis of student projects) empirical study will be developed soon to validate the framework. This allows us to

maintain both the ecological validity of the framework in real-world classroom environments and the theoretical generalisability across different pedagogical settings.

Literature review

Textile design education: Building creativity

While current scholarship reflects an ongoing conversation about innovative frameworks for the changing landscape of textile design education, a greater need for research appears, particularly regarding incorporating digital technologies, sustainability, and entrepreneurial practices. This complements recent work by Karna-Behm and Harjuniemi (2023), who argue that employing e-textiles can add value to the interdisciplinary skillset of future educators by allowing them to find versatility in crafting through technical practices. Motta and Dumitrescu (2023) expand on this shift by suggesting teaching practices that link analog and digital processes, filling the blank spaces of digitalization left in the teaching of textile craftsmanship. Although some studies mention sustainability, like embedding upcycling into the curriculum (Sidian et al., 2023), the main necessity is a comprehensive framework that brings together these disparate education aspects. Hameed and Mimirinis (2024) support the need for reflective practices of technical and creative skills but note the absence of consistent approaches. Therefore, there is an urgent need for a new framework integrating technology, sustainability, and entrepreneurship into textile design education as its strategic pillar to equip students with the necessary skills and knowledge to navigate contemporary industry challenges.

The role of team-based learning in design education creativity

The debate over Team-Based Learning (TBL) on the continuum of creativity in design education suggests an ongoing disagreement on how to apply TBL methods best. Based on their review, Men and Jia emphasize the importance of the contextual characteristics of tasks, namely interdependence, and complexity, to facilitate team creativity through knowledge-oriented leadership and call for more contextualized frameworks for team creativity research. In contrast, Chi and Lam (2021) contend that negative group affective tone (NGAT) does not always impair creativity, suggesting that the interpretation of team dynamics differs according to individuals' learning goal orientations. Such complexity indicates shortcomings of existing frameworks, which frequently overlook emotional and motivational facets that mediate team interactions in creative environments. Furthermore, literature reviews indicate that most TBL research has not rigorously explored how these methods foster creativity in design education (Considine et al., 2021). To this end, Park and Kim (2021) claim that pedagogies that address innovation lack a creative focus and suggest that, in educational settings, teaching and learning methods are even more critical for nurturing creativity that reflects human experiential learning mechanisms. Studies such as McInerney (2022) suggest that creativity is often taught implicitly in design education, providing a strong rationale for establishing a new framework for instruction explicitly involving creative activity and experiential learning (McInerney, 2022).

Strategies for team cohesion in the creative process

In collaborative and creative spheres, the literature on team cohesion is voluminous and comprehensive, and its dual role in facilitating and potentially withering the effectiveness of collaboration is documented robustly. According to Kwon (2024), meta-analysis studies for cohesion-based team-building interventions reveal their significant effect on sports teams' performance; therefore, they are highly important to create joint action with better task performance (Kwon, 2024). In contrast to these hypotheses, Ozdemir and Sevilmis (2021) provide evidence for the idea that high social cohesion could damage performance due to the bad atmosphere in teams, especially in the case of university teams, pointing towards a rather nuanced and complex relationship where teamwork does not necessarily equal performance (Ozdemir and Sevilmis, 2021). Additionally, the work of Cai (2023) highlights the complexity regarding the synchronicity of distributed teams compared to co-located counterparts and the fact that increased team cohesiveness is not always guaranteed and depends on contextual factors (Cai, 2023). Crucially, we still have gaps in our knowledge about how specific components of cohesion interact with creative collaboration. Byron et al. (2022) show that current models do not sufficiently account for many variables that matter for creativity and argue for a more holistic perspective on the subject (Byron et al., 2022). The study, which explains roadblocks (i.e., theory of mind) in a diverse organizational culture, strengthens the argument for needing a new framework and paints a more complicated narrative of the role of cohesion in innovation-rich environments (Kang, 2024). Collectively, these insights point to a need for a deeper descriptive understanding of the nuanced characteristics of team cohesion and its potential role in facilitating creative collaboration, indicating that current research fails to converge on a comprehensive extraction of such interdependencies.

Communication as a driver of team creativity

Communication is now considered one of the most essential factors for team creativity to thrive in any organizational setting, especially for the virtual team. Wang et al. (2024) show that communication promotes employee creativity by mediating intrinsic motivation and creative self-efficacy. It further substantiates that effective communication is a fundamental enabling factor for team creativity. Furthermore, Yao et al. (2021) state that communication openness provides a fertile ground where creativity thrives by facilitating a combination of different ideas. This differs from the perspective provided by Maurer et al. (2022), which underscores the negative impact on transition outcomes of inadequate communication during transitions in the virtual setting and the need for stronger frameworks to mitigate communication challenges. Moreover, findings from recent studies about empathy, team cohesion, and team performance indicate that communication skills mediate in improving team performance (Bedir et al., 2023). Hence, existing frameworks need revisiting, as they fail to provide nuanced treatment to a complex communication dynamic in different teams' environments. The study highlights the importance of a new framework for a better understanding these mechanisms in the context of team creativity, thus addressing an important research gap.

Conflict resolution and its creative potential

Acknowledging the challenges of modern conflict highlights the need for a more holistic, innovative approach to peace processes than those used to date. Marukhovska-

Kartunova et al. (2024) demonstrate that existing frameworks of compliance with international law often do not match the diverse aspects of modern conflicts, which causes ineffective resolutions and further escalations (Marukhovska-Kartunova et al., 2024). Moreover, what Muchaku and Magaiza (2024) highlight is that the contemporary mechanisms for resolving conflict might invariably serve personal interest in a manner not necessarily conducive to equitable solutions (Muchaku and Magaiza, 2024). Dissanayake and Kodagoda (2021) research shows how emotional intelligence can be leveraged in conflict resolution strategies, and such insights into individual motivations can complement existing models (Dissanayake and Kodagoda, 2021). Additionally, Fousiani et al. (2024) argue that power dynamics could improve creativity, leading to conflict resolution and, therefore, offer a space for creativity to develop alternative solutions beyond the traditional approaches (Fousiani et al., 2024). To deal with these shortcomings, Kato (2021) proposes the Categorical Graph Model for Conflict Resolution, which expands the available analysis structures (Kato, 2021). It shows an urgent need for a novel unified framework, including psychological, social, and mathematical aspects, to handle the complex nature of these conflicts reasonably well.

Integrative models of team-creativity

Integrative models of team creativity emphasize the need to address conflicting influences on team dynamics, leadership styles, and collaborative practices. As the existing literature highlights, not only is psychological safety and knowledge exchange paramount for increasing team creativity, but such factors are far superior to simple aggregation of individual contributions when identifying where cutting-edge innovations will take place (Mehmood et al., 2021). Olszewski (2023) suggests a framework through which agile project management fosters supportive environments for creativity, contributing to the idea that context matters in team creative outcomes (Olszewski, 2023). However, the demand for a cohesive framework is highlighted by discordant findings, which indicate that leadership types, such as female leadership, can influence creativity through several means, like psychological empowerment, underlining the intricacies of these relationships (Ruiyao et al., 2023). Moreover, team creativity also illustrates another aspect influencing creativity in teams: the role of emotional intelligence (Basaiwar and Bedawi, 2022). While advances have been made in understanding these factors, gaps exist concerning integrated frameworks that consider these different influences and account for their interactions in facilitating group creativity under diverse perspectives. Further, neglecting how virtual team dynamics complicate creativity points to an urgent need for new integrative models (Saad and Agogue, 2023). In this landscape, we locate the need for further research to develop a clear and integrated framework for understanding differences and leveraging the multiplicity of team creativity.

Textile education in Southeast Asia: Cultural and pedagogical context

The lack of a culturally responsive and relevant pedagogic discourse about textiles in Southeast Asia concerning the unique cultural context has created a significant gap in the textile education field. There is a well of literature from existing place-based education that supports such interventions and demonstrates the importance of contextualized curricula that blend local traditions with contemporary sustainable

processes (Miah et al., 2023). However, studies on wider educational trends indicate there is an absence of integrated models concerning culturally specific practices of pedagogies (Aprianto et al., 2023). While such studies show positive findings regarding community-based health education, they often do not consider the culturally relevant aspects that can help facilitate textile education (Pardoel et al., 2021). With the environmental challenges faced by the region's textile industry and its evolution toward sustainability, the demand for a customized educational approach is intensifying. A new framework connecting local identity and contemporary sustainability needs will optimize learning outcomes and industry needs (Hu and Liu, 2023; Miah et al., 2023). Hence, the literature attests to the necessity of research that formulates a comprehensive approach that explains the cultural and pedagogical context of Southeast Asian textile learning.

Materials and Methods

The conceptual-theoretical research design is used based on a multidisciplinary synthesis approach. Because very few frameworks outlined how these three factors, team cohesion, communication, and conflict resolution, interact to impact creativity in textile design education, this seemed to suit a theory-building methodology. Such a design helps bring to bear the literature in educational psychology, organizational behavior, design pedagogy, and sociocultural theory to develop a conceptual framework appropriate to the characteristics of textile design programs. The guide systematically identifies conceptual overlaps, maps theoretical linkages, and states causal assumptions among constructs. This involves recognizing creativity as a team-based product of interpersonal dynamics experienced in collaborative studio settings, as is typical within textile education. Finally, the focus on integrating the theoretical systems provides an original and context-specific model to fill the gaps in the literature and provide a framework for future empirical research. A structured and iterative process was used to develop the conceptual framework. A critical literature review was first undertaken to derive operational definitions and dimensions of the study's main constructs: team cohesion, communication, conflict resolution, and creativity. Each construct was reviewed in relevant fields to explore its theoretical boundaries, mechanisms, and empirical indicators. Thematic clustering approaches were then leveraged to extract and organize relational patterns observed across disciplines, enabling the identification of mediating and moderating pathways. This showed that cohesion improves the quality of communication, which enhances creativity, as conflicts are fulfilled or ruptured when they are resolved based on styles. The resulting model offers several theoretical propositions outlining these interrelations, including the pedagogical context and cultural norms as possible moderators. Educators and researchers wanting to scaffold creative collaboration in design educational contexts can use these propositions as explanatory and heuristic tools.

Qualitative exploration leading to hypothesis testing will ensure a sequential mixed-methods design for future empirical validation of the proposed framework. This research study will utilize a qualitative methods phase. Data will be gathered via semi-structured interviews with educators, focus groups with textile design students, and ethnographic observations of team-based studio projects. These techniques allow us to develop the theories that are so important in modelling classrooms to work in varying cultural environments. Data will be analyzed thematically using qualitative analysis

software, such as NVivo, to practice the assumptions and relational pathways within the model. Then, the second quantitative phase, with a structured questionnaire, will be created based on validated scales from the literature, including inventories such as the Group Environment Questionnaire (GEQ) for cohesion, the Rahim Organizational Conflict Inventory (ROCI-II) for conflict styles, and the most applicable instruments for team creativity and communication quality. The survey will be administered to a sample of textile design students (who completed collaborative coursework), and the data will be analyzed with SEM to test for direct, mediating, and moderating effects between variables. It will be supplemented by survey and interview data through a triangulation strategy of content analysis of the student design deliverables (portfolios, team presentations, visual prototypes, etc.) Artifacts will also be scored against creativity rubrics developed in consultation with design educators, objectively assessing the creative products. Ethical considerations, including informed consent, voluntary participation, and data confidentiality, accompany all steps of empirical validation. A heightened sensitivity to the hierarchical and cultural dynamics prevalent in educational institutions within Southeast Asia, especially in terms of communication and conflict resolution behaviors. The current study focuses exclusively on the theoretical building of the framework, but the constructs were designed toward a strong empirical program able to balance the complexities of actual education contexts. The framework is thus designed to enclose this dual aspect of fundamental theoretical integration, which has an awareness of thorough pedagogical mechanisms that reflect practical validation readiness, opening room for scholarly inquiry and pedagogical innovation for the new textile design education.

Results and Discussion

Theoretical references

The theoretical framework of our study is based on Amabile's Componential Theory of Creativity, which asserts that creativity is a function of the interaction of individual talent, motivation regarding the task, and the environment in which an individual works. Initially, the theory addressed creative developments at an individual level, but later iterations highlighted how social and environmental elements, especially team climate and collaboration, can facilitate or hinder creative performance. In disciplines like textile design, where collaborative studio projects form the crux of pedagogical practices, Amabile's theory reinforces that creativity does not exclusively reside in the valiant individual but emerges from social processes and motivational contexts. The inclusion of team climate as a mediating effect is consistent with Amabile's broader perspective, being the collaborative interpersonal ecology of open communication, trust, and positive conflict resolution, which tend to be necessary conditions for enhancing creative performance in group-based tasks. To help make sense of all of this is the Input-Process-Output (IPO) Model of Team Effectiveness, which is a structured framework through which we can examine how team dynamics impact final outputs. In this model, team cohesion, communication, and conflict resolution are input variables affecting team processes (e.g. psychological safety, interaction quality, and team climate). Such processes then produce team-level outputs, such as creativity and innovation. The IPO model closely mirrors the structure of our proposed framework, further cementing the pathway and relationship between input for the team through metric mediating team processes to the creative output. Furthermore, by embedding

cultural and pedagogical contexts as moderators, the framework extends the IPO model by identifying environmental contingencies, reflecting that educational team processes and outcomes are context-dependent. Thus, these two theories collectively provide a strong dual theoretical base for exploring interpersonal and contextual dynamics that shape creativity in team-based textile design education.

Conceptual framework

The proposed conceptual framework illustrates the interplay between team-level antecedents and creativity in textile design education (*Figure 1*). The approach details a systematic course on how team dynamics translate to creative output. The framework comprises three main independent variables: teamwork, communication, and conflict management, which affect creativity as the dependent variable. Teamwork is a dimension that includes collaboration, trust, and ownership and empowers a common working culture. Clear feedback and open communication are examined to convey ideas with little ambiguity. Examples of alternative strategies that fall under the umbrella of what can be termed conflict management are negotiation, intervention, and prevention. Lacking these strategies, societies must face disruptive tensions that counteract constructive dialogue. These three factors are postulated to operate independently or synergistically to improve creative performance in a group or organizational context. The framework establishes social cohesion in teams communicating well and sharing common objectives, setting the stage for healthy collaboration and innovation. Collaboration is an interpretable way to exchange ideas and coordinate expectations within a common frame, where communication manifests on a micro-scale. Perceived adequate communication improves the exchange of warnings but provides real vigilance feedback with the real flow, creating an adaptive- agile, and more robust team execution environment. As differences are predictable, so is conflict management, the mediating variable between the two. When managed healthily, conflict can spark divergent thinking and drive breakthrough solutions, creating potential disruptions and opportunities. The combined product of these interlinked activities is organized collaboration, transparent and open dialogue, and anticipatory conflict mediation, which ultimately improves the ability to innovate in whatever form that may take product development, problem-solving, strategic planning, etc.

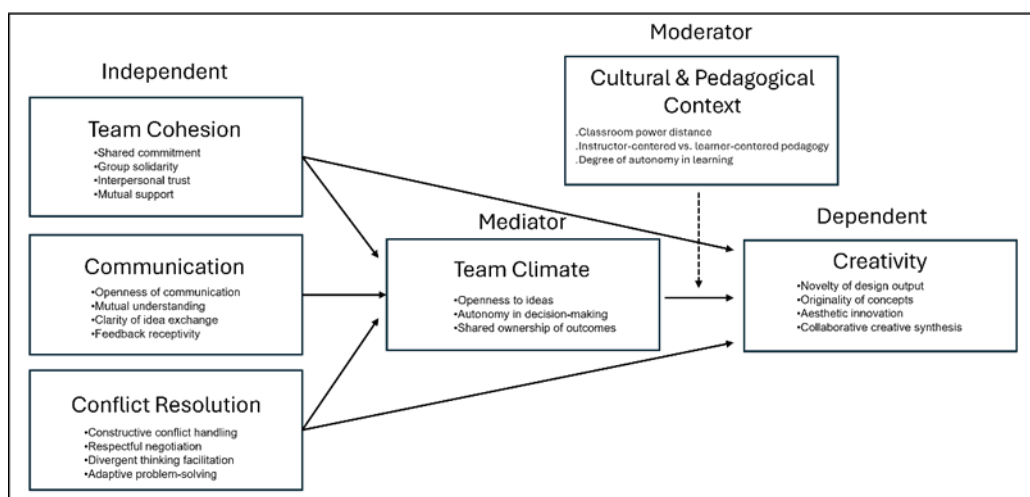


Figure 1. A conceptual framework on the effects of teamwork, communication and conflict management on creativity developed for this paper.

The insights gained through this conceptual study lay a foundation for reconceptualizing team cohesion, communication, and conflict resolution as integrated experiences of creativity in textile design education. Building on Amabile's Componential Theory of Creativity and the Input-Process-Output (IPO) model of team effectiveness, this framework provides an important theoretical contribution via the proposition that team climate serves as the mediating mechanism via which such social-emotional factors lead to creative processes and outcomes. Cohesion generates trust and shared purpose, communication creates common ground and information flow, and conflict resolution can be a crucible for creativity if managed constructively. Although individual scholars have clearly articulated these constructs, the relationship of them to each other has rarely been studied together, especially in the pedagogical context of textile design education. We have addressed this by highlighting the reciprocal relationship between these two phenomena and the mediating construct of team climate, which constitutes a unique contribution to the current literature that tends to oversimplify team creativity through an overly TB or task-based lens of textile design, which is intrinsically art-based, tactile, intuitive and iterative. This integrative perspective is suited to the demands of studio-based, collaborative learning contexts, particularly in Southeast Asian institutions where pedagogical hierarchies, collectivist cultural values, and limited resources call for flexible teamwork strategies.

Relative to extant work, the integrated model proposed in this study does more than confirm earlier work linking team cohesion and open communication to creativity (Wang et al., 2024; Yao et al., 2021); it also nuances the relationship, suggesting conflict resolution as a potential positively reinforcing factor rather than a mere buffer against interpersonal tension. This reframing goes against the grain of the traditionally negative understandings of conflict and opens a new angle that resonates with recent theories that emphasise the constructive possibilities within disagreement (Fousiani et al., 2024). Contextual moderation in cultural and pedagogical variables further challenges the literature gap, especially for countries with non-Western education systems. The framework acts as a scaffolding instrument for educators and curriculum developers to help them build and organize learning contexts for maximum creative synergy among teams of students. It theoretically extends, expands, and nuances both the IPO and the Componential models by embedding them within an enlarged culturally specific and discipline-sensitive framework. Still, the study is limited by its conceptual nature and lack of empirical validation. Methodologically, future studies must rectify this limitation via a sequential mixed-methods design that combines a thematic analysis of qualitative interviews and a Structural Equation Modelling approach, which we hope to fill in with hypothesis testing. Contextual limitations still exist, especially across disciplines and geographic regions. These limits, however, pave the way for promising trajectory(s) of future research, for example, testing out the model in cross-cultural comparative studies or applying it to other areas of design education to iteratively tweak its relevance and robustness.

Conclusion

To conclude this conceptual paper, this research aimed to define a holistic conceptual model that explains how team cohesion, communication, and conflict resolution are interdependent and contribute toward creativity in textile design education involving

culturally diverse and resource-scarce Southeast Asian settings. Integrating Amabile's Componential Theory and the Input-Process-Output (IPO) model, the proposed framework posits team climate as the primary mediating mechanism through which the social aspect manifests into creative yield. At the same time, pedagogical and cultural conditions act as contextual moderators. However, the present study theoretically advances this knowledge by positioning these variables as theorized within a single, unified, domain-specific model, addressing design pedagogy literature gaps that have remained largely unchallenged and broadening existing, Western-centric, task-based perspectives of team creativity. It is using the framework to provide educators and curriculum developers with concrete, actionable insights so that they can create studio environments that are collaborative, equitable, and innovation-focused. However, low empirical testing on the model's conceptual nature holds back its immediate generalizability. Future work should take a sequential mixed-methods approach, including qualitative thematic analysis and Structural Equation Modelling, to validate and adapt the framework to be appropriate for use in diverse educational contexts and design disciplines. This study establishes a foundational scaffold toward redefining textile design pedagogy, positing nuanced orchestration of social dynamics as a central mechanism to creative excellence, as technical or artistic skill, and fostering leaves contribution for continuing dialogue to refine this payload, expanding it into an emerging paradigm.

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Conflict of interest

The authors confirm that no conflict of interest is involved with any parties in this paper.

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