



# Revitalizing Traditional Crafts: Bridging Cultural Heritage and Innovation in Indonesia's Creative Economy

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## Abstract

The revitalization of traditional crafts represents a strategic approach to strengthening Indonesia's creative economy, which is deeply rooted in its rich cultural heritage. This article examines the dynamic interplay between the preservation of traditional values and the pursuit of innovation, aiming to bridge the past and future within the practices of the creative economy. Employing a qualitative approach within an interpretative-critical paradigm, the study investigates the intersection of tradition and innovation. Design Thinking serves as the methodological framework for exploring how sustainable innovation can emerge from local cultural traditions while responding to global market demands. In the initial phase, a practice-based research methodology is utilized to uncover the fundamental values embedded in traditional Indonesian artefacts. Building on these insights, a practice-led research approach is then employed to develop a design model that translates traditional knowledge into applicable strategies for creating innovative works. In this context, practice-based research focuses on the creation of artefacts as a primary method of generating knowledge, while practice-led research emphasizes the development of new theoretical understandings through creative practice. The findings suggest that revitalization efforts grounded in local cultural values can foster a sustainable creative ecosystem, strengthen national identity, and stimulate community-based economic growth. These results underscore the importance of synergy among creative practitioners, government institutions, and local communities in shaping an inclusive and culturally grounded future for Indonesia's creative industries.

## 1. INTRODUCTION

Indonesia, a nation of diverse ethnic groups spread across a vast archipelago—from Sabang to Merauke and from Miangas Island to Rote Island—possesses a unique and rich cultural heritage, reflected in a wide array of artistic products that vary in type, form, and function.

According to Na'im et al. [1], Indonesia is home to more than 1,300 ethnic groups. Furthermore, Podes in Dokhi [2] reported that 71.8% of Indonesian villages are inhabited by

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residents from multiple ethnic backgrounds, highlighting the substantial ethnic diversity found particularly in rural areas, each with its distinct cultural systems. This cultural diversity is vividly expressed through a variety of cultural products, particularly in the ornamental elements of traditional architecture across the archipelago [3]. For instance, the Krong Bade House from Aceh reflects Islamic influences combined with conventional Acehese motifs [4], while the Bolon House of the Batak people in North Sumatra is distinguished by its elevated structure and a roof shaped like buffalo horns [5]. These architectural expressions exemplify the deep-rooted identity and local wisdom embedded in Indonesia's ethnic traditions.

The Selaso Jatuh Kembar House (Riau) exemplifies Malay cultural identity through its symmetrical layout and intricate wood carvings, while the Gadang House (West Sumatra) reflects Minangkabau matrilineal traditions with its dramatic, curved rooflines [4]. The Kajang Lako House (Jambi), characterized by its ship-like structure and decorative panels, symbolizes themes of migration and adaptation [6]. Similarly, the Bubungan Lima House (Bengkulu) and the Panggung House (Bangka Belitung) feature steeply pitched roofs and elevated floors, architectural elements that respond to environmental conditions and reflect social hierarchies. In Lampung, the Nuwou Sesat House functions not only as a dwelling but also as a sacred and communal gathering space, reinforcing its spiritual and societal significance [7]. Across Kalimantan, there is considerable architectural diversity: the Baloy House (North Kalimantan) and Panjang House (West Kalimantan) express Dayak cultural identity and communal lifestyles, while the Lamin House (East Kalimantan) and Betang House (Central Kalimantan) represent longhouse traditions adapted for extended families [4]. The Baanjung House (South Kalimantan) further showcases Banjar culture, blending Islamic influences through ornamental detail and spatial organization [6]. On the island of Java, the Joglo House (Central Java) conveys Javanese philosophical and social values, expressed through a hierarchical spatial layout and symbolic ornamentation. In Eastern Indonesia, the Tongkonan House (South Sulawesi) stands as a symbol of ancestral reverence and social rank, recognized by its elaborate carvings and elevated structure [4]. Finally, traditional Balinese houses embody Hindu cosmology and principles of communal harmony, spatial balance, and environmental alignment, grounded in the *Tri Hita Karana* philosophy [8].

This cultural heterogeneity fosters a rich spectrum of artistic expressions and traditions, giving rise to diverse cultural artefacts. Among these are traditional crafts, which have been shaped over generations through artisanal creativity and are deeply embedded with cultural significance. These artefacts represent valuable assets for the advancement of Indonesia's creative economy. The uniqueness and aesthetic appeal inherent in each region's traditional arts enhances their marketability both domestically and internationally, positioning Indonesia's cultural diversity as a key driver of sustainable creative economic growth [9].

The diversity of Indonesia's artistic and cultural potential is closely linked to the vast number of individuals engaged in processes of cultural reflection and expression. Cultural scholars J.J. Honigmann and Koentjaraningrat have emphasized that culture comprises three interrelated elements: ideas or creativity, activities, and artefacts—together forming an integrated cultural system [10], [11]. Accordingly, the richness of traditional arts and culture not only preserves heritage but also fosters the emergence of new artistic and cultural expressions, evolving in tandem with the lived experiences of cultural practitioners. This cultural diversity serves as both a valuable heritage asset and a potential economic resource, offering distinctive opportunities for sustainable development within the creative industry sector [9], [12].

Although numerous studies have examined traditional artefacts and the preservation of regional art motifs in Indonesia, this research aims to formulate a development model

rooted in sustainable innovation—one that aligns with global market dynamics while preserving cultural values. This approach is reinforced by recent findings highlighting the significance of cultural product design and innovation capability in strengthening Indonesia's creative economy. Accordingly, this study focuses on fostering a sustainable creative industry inspired by traditional art forms, drawing upon contemporary perspectives that advocate for the revitalization of traditional crafts and their reinterpretation through innovation, cultural identity, and continuity.

## 2. METHODS

This study employs a qualitative approach grounded in an interpretative-critical paradigm. Within this framework, Design Thinking is adopted as a suitable methodological approach for exploring how sustainable innovation [13] can be derived from local cultural traditions while simultaneously addressing the demands of the global market [14], [15].

In the initial phase of this study, a practice-based research methodology was employed to investigate the foundational values embedded in traditional Indonesian artefacts. Building on the insights gained from this phase, a practice-led research approach was subsequently adopted to develop a design model that translates these findings into innovative applications. In this context, practice-based research is characterized by the creation of creative artefacts as a primary method of generating knowledge, while practice-led research emphasizes the development of new theoretical understandings through engagement with creative practice itself [16], [17], [18].

This approach enables the researcher to uncover the underlying meanings embedded in the practice of revitalizing traditional crafts, as well as to analyze the socio-cultural dynamics and innovations shaping the creative economy ecosystem. The interpretation is conducted with careful consideration of both the local cultural context and the broader global challenges that influence the transformation of traditional values into contemporary products and strategic industrial practices.

Aligned with the selected topic, theme, and research object, this study adopts an exploratory case study approach to investigate the practice of revitalizing traditional crafts as a representative model of regional conventional arts in Indonesia.

The research was conducted within two artisan communities: Rumah Batik Komar and Studio Art Works "Gustyan," both of which have successfully developed innovation-driven crafts within the framework of the creative industry.

Data collection and analysis were carried out through six systematic stages: 1. In-depth interviews were conducted with key stakeholders involved in the development of traditional crafts and the creative industry sector, providing rich qualitative insights into their experiences, practices, and perspectives; 2. Participant observation was employed to gain a deeper understanding of creative processes, production techniques, and social interactions within revitalization practices, enabling the researcher to engage directly with the cultural context; 3. Document analysis was carried out by reviewing relevant archives, exhibition catalogues, policy documents, and regulatory frameworks concerning craft development and the creative economy; 4. Focus Group Discussions (FGDs) were organized with creative industry practitioners, cultural community members, and policymakers to gather diverse viewpoints and facilitate dialogic, collaborative data generation; 5. Thematic analysis was applied to synthesize the collected data, involving transcription of interviews and observations, thematic coding, narrative interpretation, and cross-validation of findings through triangulation; 6. Data validity was ensured through the triangulation of data

sources, methods, and theoretical perspectives, further supported by member checking and academic peer discussions to refine and confirm interpretive conclusions.

In summary, the information can be presented in the form of a chart as follows:

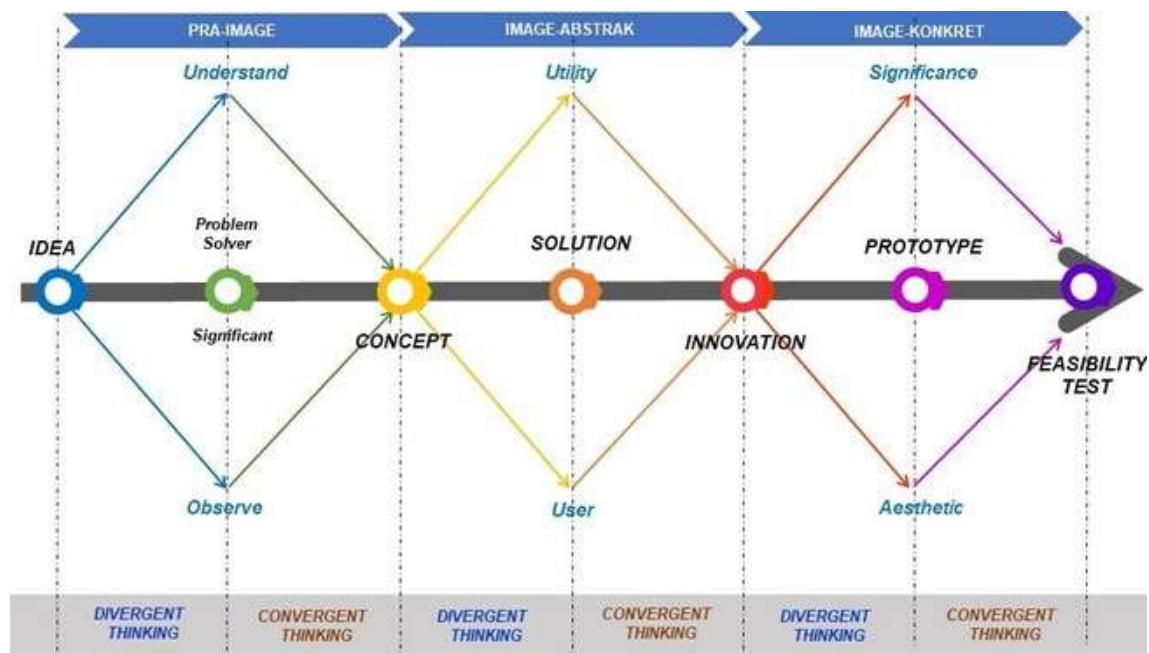


Figure 1. Design Thinking Method  
[Source: Hendriyana, 2021]

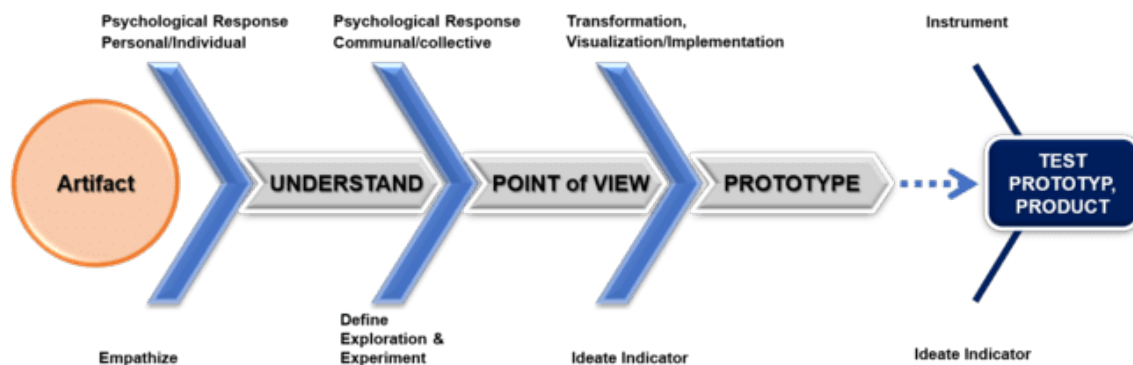


Figure 2. Theoretical Framework Diagram  
[Source: Adapted from [18]]

### 3. RESULTS AND DISCUSSION

#### 3.1 Results

Based on the findings of this research, a theoretical concept is proposed concerning the transformation and deconstruction of ideas and forms in the creation of new products inspired by the cultural artefacts and aesthetic principles of *Sad Guna*. This conceptual framework reflects the evolving nature of design principles and aesthetic conventions, offering both theoretical and practical insights for designers and cultural practitioners. It serves as a guide for adapting traditional values to contemporary contexts within the creative industry.

*Sad Guna* is a cultural Theory rooted in *Kasundaan Buhun* that offers a dynamic framework for the creation of cultural artefacts. It encompasses a set of ethical and aesthetic indicators that guide appropriate behaviour, particularly in the production of cultural and artistic works. These principles are reflected in various forms of creative expression—for instance, in the function and evolving aesthetic elements of architectural façades inspired by traditional Toraja ornaments (see Figures 4, 15, 16, and 17). The aesthetic philosophy embedded in *Sad Guna* shares conceptual similarities with *Sad Angga*, a concept found in the Balinese cultural tradition, highlighting a shared emphasis on harmony, symbolism, and cultural continuity in art and design.

While *Sad Angga* represents an aesthetic concept rooted in Balinese culture, *Sad Guna* functions as a broader aesthetic framework that has been historically applied within the Cirebon Palace [19] and later adopted by the ancient *Baduy* community. These findings highlight the dynamic interplay between tradition and innovation, demonstrating how historical aesthetic principles continue to influence and inform contemporary design practices.

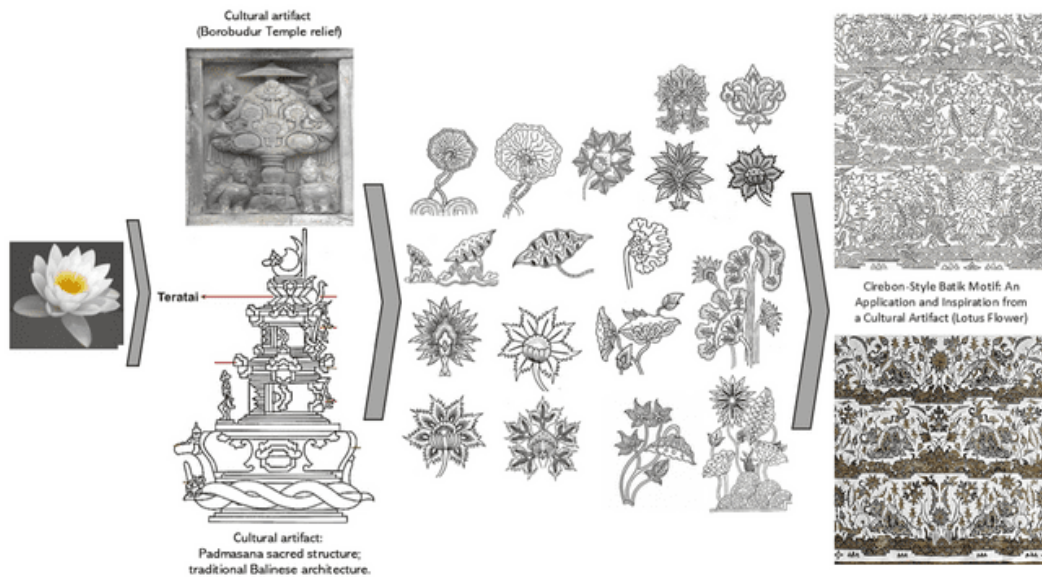
**Table 1.** *Sadguna*: Principles of Cultural Artifact/Product Embodiment

No.	<i>Sad Guna</i>	Description
1)	<i>ngangka</i> (ideals, noble goals)	The ancient cultural concept embodies noble and virtuous ideals and goals applicable to contemporary life. It can be approached theoretically through various themes and aspects. This concept is particularly relevant to areas such as education, preservation of traditional culture, creative craft industries, national/regional cultural resilience, and economic development.
2)	<i>nyigi</i> (sequence)	The concept of sequence ( <i>untaian</i> ) in ancient culture is integrated into modern culture through systematic planning, methodological approaches, and correlations between ideas, concepts, and actions. This structure allows actors and users to comprehend and achieve the objectives embedded in <i>ngangka</i> .
3)	<i>ngiket</i> (binding)	The purpose and concept of a cultural work often carry implied messages, which may be philosophical, symbolic, educational, or politically charged. These meanings are intended to be conveyed to the public in ways that reinforce cultural significance.
4)	<i>ruwang jeung ngaruwang</i> (actions, guidance, and duplication)	The core ideas or messages must be understood, realized, and shared through cultural activities and actions that arise from them, ensuring that tradition remains actively practiced and transmitted.
5)	<i>rombong-ngarombong</i> (bond, collective, unity)	The principles of <i>ruwang jeung ngaruwang</i> emphasize strong interrelations among forms, ideas, and concepts. This interconnectedness must be aligned with aesthetic goodness and truth, ensuring a context of unity and harmony.
6)	<i>nyigeung</i> (harmony, harmonious)	<i>Nyigeung</i> represents the ultimate culmination of cultural work. It showcases a well-balanced relationship among ideas, concepts, and forms, reinforcing unity and harmony.

Drawing on the concept and principles of *Sad Guna*, a cultural Theory derived from *Kasundaan Buhun* traditions at the Cirebon Palace [19], the application of batik fabric featuring lotus motifs reflects both philosophical and economic dimensions—particularly within the context of the contemporary creative industry. The lotus flower, historically

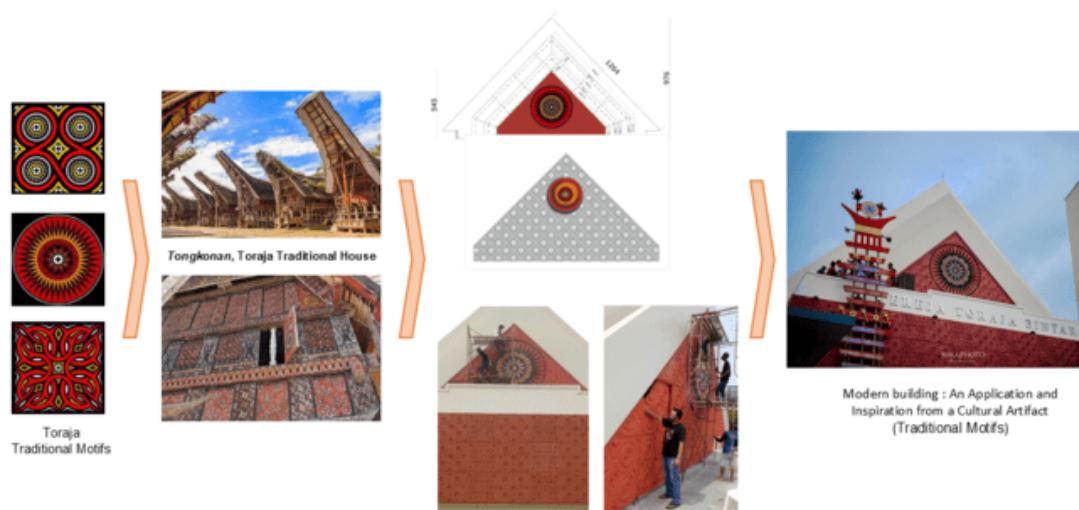


imbued with deep symbolic meaning since the peak of Hindu and Islamic kingdoms in the Indonesian archipelago, continues to serve as a significant source of inspiration in modern design practices [20].



**Figure 3.** Cirebon-Style Batik Motif an Application and Inspiration from a Cultural Artifact (Lotus Flower)  
[Created by Rumah Batik Komar]

A similar approach is evident in the innovation and reinterpretation of the Pa'Barre Allo motif, which decorates the façades of traditional Torajan houses (Tongkonan) and serves as a distinctive cultural symbol deeply embedded in Torajan heritage. The term "*barre*" signifies "circle," while "*allo*" refers to "sun"; combined, "*Pa'Barre Allo*" forms a pattern resembling a radiant sun. This motif symbolizes the source of life energy that sustains all living beings in the universe [21]. Traditionally, the *Pa'Barre Allo* motif is positioned in the triangular gable of the Tongkonan house, known as *Para Longaa*, which extends upward. It is typically placed on both the front and rear façades, reinforcing its spiritual and cultural significance and highlighting its role in shaping Torajan cultural identity [22].



**Figure 4.** Modern Building an Application and Inspiration from a Cultural Artifact (Toraja Traditional Motifs)  
[Created by Gustyan Art Works Studio]

The carved architectural decorations of traditional Torajan houses are not merely aesthetic elements; they embody philosophical values and principles of life. Rich in symbolism, these traditional ornaments and motifs serve as moral guides, shaping social, economic, and political behaviours within the Torajan community. Their enduring influence reflects the depth of cultural wisdom embedded in these visual forms, serving as a source of inspiration for both community members and observers alike.

As a result of this study, a development model for traditional crafts grounded in sustainable innovation has been proposed, incorporating three key components: (1) as a foundational source of creative inspiration; (2) Innovation in design and production processes as a form of adaptive creativity and (3) Creative economy strategies are rooted in cross-sector collaboration and the integration of technological tools. This model emphasizes the importance of achieving a balanced synergy between value preservation, value creation, and economic sustainability, positioning traditional crafts as dynamic contributors to both cultural continuity and market relevance.

### 3.2 Discussion

This discussion centres on the revitalization of traditional crafts within the context of contemporary design, highlighting the reinterpretation of traditional forms through the lens of innovation, cultural identity, and continuity. Revitalizing traditional crafts represents a strategic effort to reaffirm cultural values embedded in local artefacts through processes of adaptation and creative transformation. In the face of globalization and technological disruption, craft practices must evolve beyond mere preservation to maintain economic, aesthetic, and functional relevance. Within this context, traditional crafts are redefined not only as heritage products but also as creative commodities with significant economic potential—provided they are managed through innovative and sustainable approaches.

#### 3.2.1 Adapting elements of traditional cultural heritage into modern artistic creations

One of the key aspects of revitalization is the adaptation and transformation of form, reflecting a shift from conventional patterns toward the exploration of new expressions that remain anchored in local cultural values. This study reveals that local artisans and designers are capable of reinterpreting classical motifs—such as those found in *batik* and traditional carvings—into contemporary designs that are more contextual and relevant to urban lifestyles. This transformation extends beyond visual aesthetics, encompassing changes in function, materials, and production techniques, thereby facilitating the integration of tradition into modern creative practices.

Craft products and the processes involved in their creation are recognized as cultural heritage, passed down from generation to generation through tradition and forming an integral part of the customs of the communities that practice them. As custodians of this heritage, artisans are expected to adhere to established aesthetic principles to produce high-quality works of art. In Hindu aesthetics, an artistic creation is considered beautiful and successful if it fulfils the six conditions known as *Sad Angga*: 1). *Rupabheda* refers to the distinction between forms, indicating that the created forms must be identifiable; 2). *Sadrsya* denotes visual resemblance, meaning that the work should accurately reflect the intended concept or subject; 3). *Pramana* pertains to appropriateness and precision, ensuring that the size and proportions align with traditional guidelines; 4). *Wanikabangga* emphasizes the harmonious blending of colours, resulting in a balanced and lasting composition; 5). *Bawa* represents the atmosphere and emotional expression conveyed by the artwork, highlighting its artistic charisma and depth; 6). *Lawanya* refers to beauty, charm, and artistic intensity (*greget*), ensuring the piece radiates both aesthetic and cultural value. Together, these *Sad Angga* principles provide a comprehensive framework

for artisans to create meaningful, visually compelling works that reflect both traditional values and artistic excellence.

Similarly, in Sundanese Buhun (ancient) traditions, cultural products are expected to adhere to six fundamental principles known as *Sadguna*, which are considered universal and timeless. The term *Sadguna* is derived from the Sanskrit words "*sad*" (meaning "six") and "*guna*" (meaning "function" or "essence"). These enduring principles have historically guided cultural practitioners in the formulation and creation of cultural artefacts, ensuring that traditional aesthetics remain relevant while influencing contemporary artistic expression. Within the context of this study, two examples—Semayut/Kemben and Batik inspired by the lotus motif—illustrate the ongoing application of *Sadguna* principles in the development of Sundanese cultural products.

The use of lotus flower motifs serves as a significant example of the evolution of creativity and innovation in traditional Batik. In Javanese palace culture, the lotus symbolizes spirituality, purity, and harmony [20]. However, in contemporary batik-making, the lotus has been adapted as an aesthetic element within a more profane and commercialized context. Despite this shift, the motif retains its cultural symbolism while aligning with modern design sensibilities. This adaptation is widely regarded as both harmonious and sustainable, demonstrating how cultural elements can evolve without losing their essence. Furthermore, it highlights the capacity of traditional motifs to generate economic value, thereby reinforcing the importance of preserving cultural heritage. The evolution of the lotus motif over time illustrates a dynamic interplay between tradition and innovation, as shown in the examples below.

#### A. Lotus Flower Design Concept for Traditional Cultural Artifacts



Figure 5. The Lotus  
[Source: [20]]

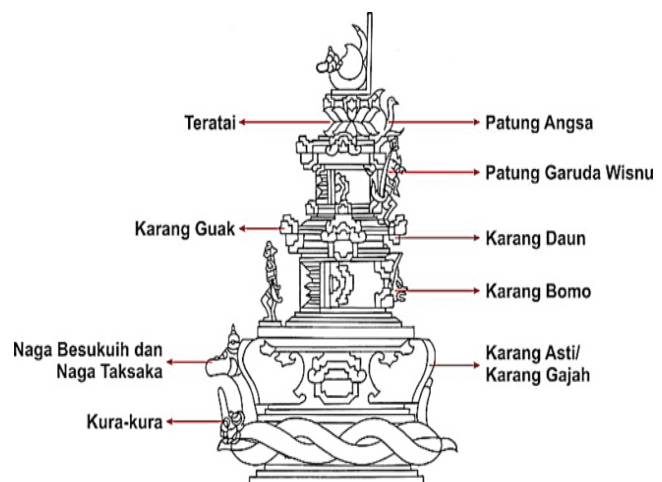


Figure 6. *Palinggihan Padmasana*, Temple  
Artifacts in Bali  
[Source: [20], [23]]





Figure 7. Stone Carving Relief at Prambanan Temple  
[Source: [20]]

### ***B. Implementation and Innovation of Lotus Motif on Batik Fabrics***

The lotus flower—a symbol of purity, rebirth, and spiritual enlightenment across various Asian cultures—holds a prominent place in Indonesian art and philosophy. Within the realm of traditional Indonesian textile arts, particularly Batik, the lotus motif serves as a medium for conveying philosophical values through intricate patterns and symbolic design. This study examines the application of lotus motifs in traditional Batik and explores innovative approaches to adapting these motifs in response to modern aesthetic preferences and market trends. Historically, the lotus has been featured in classic Javanese batik patterns, such as *Batik Kraton*, where it symbolizes nobility and spiritual purity. The motif's symmetrical and organic forms align with traditional aesthetic principles. However, contemporary use has largely been limited to colour experimentation and conceptual reinterpretation, signalling both the potential and the challenges of modernizing this heritage motif.

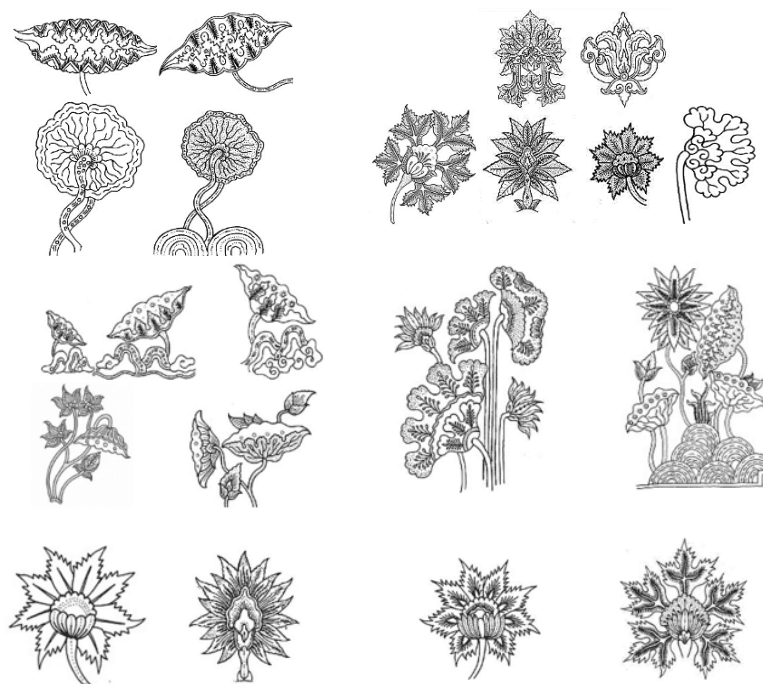


Figure 8. The Sketch of Lotus Motif

[Source: [20]]



**Figure 9.** Sketch Development of Lotus Park Motifs of Cirebon Palace  
[Source: [20]]



**Figure 10.** Hand-painted Batik with Lotus Park Motif, produced in 1975  
[Source: [20]]



**Figure 11.** Hand-painted Batik with Lotus Lake Park Motif, produced in 2015  
[Source: [20]]



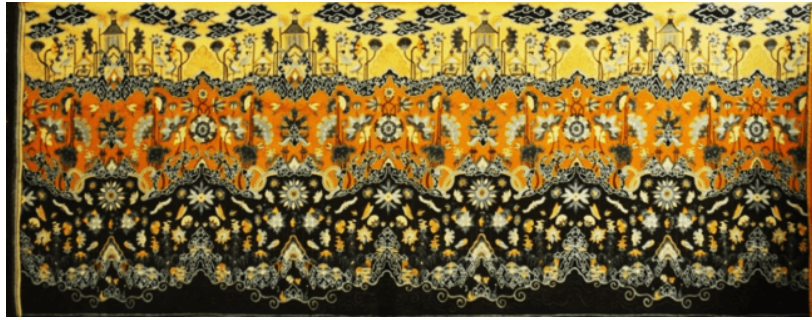


Figure 12. Hand-painted Batik with Lotus Lake Park Motif, produced in 2015  
[Source: [20]]



Figure 13. Hand-painted Batik Shirt with Lotus Lake Park Motif, produced in 2017  
[Source: [20]]

### *C. Application of Toraja Traditional Motif Elements in Modern Buildings*

The Toraja culture of Indonesia features three prominent traditional motifs that embody deep philosophical and cultural significance: *Pa'Barre Allo*, *Bumi Matarik Allo*, and *Pa'Ulu Karua*. Each motif carries a unique symbolic meaning. *Pa'Barre Allo* represents the sun as the source of life energy, symbolizing majesty, greatness, and unity. *Pa'Ulu Karua* signifies reverence for ancestors, embodying respect and wisdom. *Pa Kupu Baku* conveys the values of kinship and harmony. These motifs are not merely decorative but are central to the expression of Torajan identity, reflecting the community's values, beliefs, and worldview. Passed down through generations, they continue to play a crucial role in preserving cultural heritage and fostering a collective sense of pride and belonging within the Toraja community [21].



Figure 14. Tongkonan, Toraja Traditional House



Figure 15. Toraja Traditional Motifs

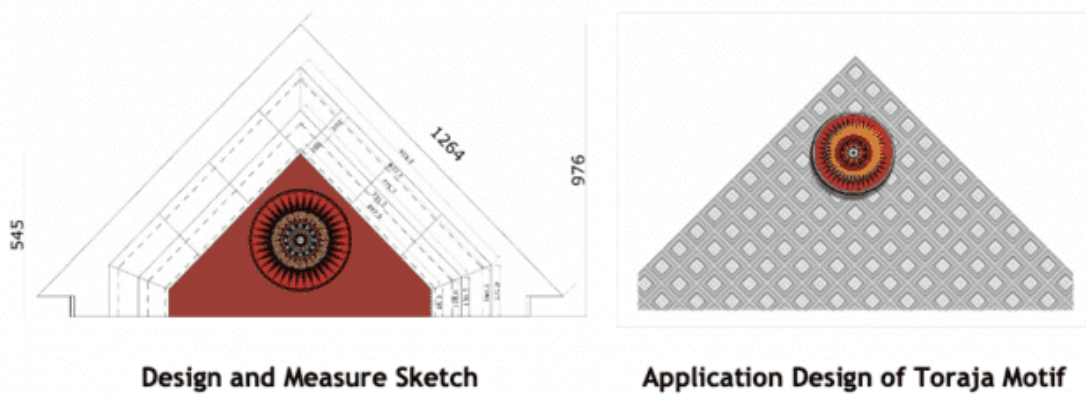


Figure 16. Relief Design of Aesthetic Elements for Building Façade



Figure 17. Application of Toraja Motifs on Relief Design of Aesthetic Elements for Building Façade [by Gustyan Rachmadi, 2020, Steel Construction Resin]





**Figure 18.** House Owner: Mr. Fernandus, Architect and designed by Rau Renanda  
 Source: <https://anindyast.wordpress.com/2013/04/16/rumah-toraja-modern/>  
<https://www.behance.net/gallery/5761687/Rumah-Toraja>

The carved architectural decorations of traditional Torajan houses are more than just aesthetic elements—they embody philosophical values and life principles. With their profound symbolism, these traditional ornaments and motifs guide ethical living, influencing social, economic, and political behavior within the Torajan community. Their influence on the community's ethical living is a testament to the cultural wisdom embedded in these motifs, inspiring all who encounter them. The carved architectural decorations of traditional Torajan houses serve a purpose far beyond aesthetic appeal—they encapsulate philosophical values and life principles deeply embedded in the community's cultural framework. Rich in symbolism, these traditional motifs function as moral and ethical guides, shaping social norms and influencing economic and political behaviours within the Torajan society. Their enduring relevance in everyday life underscores the cultural wisdom that has been preserved through generations, offering a source of inspiration and reflection for both community members and those who engage with Torajan heritage.

#### ***D. Traditional Crafts as a Source of Inspiration for Contemporary Design***

The fusion of traditional Indonesian crafts with contemporary design holds significant potential to stimulate innovation and inspire new creative expressions. Increasingly, designers are exploring ways to integrate traditional techniques and motifs into modern products, resulting in designs that maintain cultural authenticity while aligning with contemporary aesthetic sensibilities. The influence of Indonesian traditional crafts extends beyond textiles and handicrafts to encompass various fields, including fashion, interior design, architecture, and digital art. This demonstrates the adaptability and versatility of cultural heritage in meeting the demands of modern consumer preferences and global design trends.

For instance, batik motifs have been reinterpreted in contemporary fashion, while traditional wood carving techniques have been adapted into modern furniture design. This fusion of tradition and innovation creates a distinct niche that resonates with consumers seeking products that are both culturally meaningful and stylistically modern. The capacity of traditional crafts to inspire contemporary design serves as a crucial driver in advancing Indonesia's creative industry, reinforcing the relevance of cultural heritage in today's global market.



### 3.2.2 The Role of Institutions and the Creative Economy Ecosystem

Academic institutions, government agencies, cultural communities, and industry stakeholders play a pivotal role in ensuring the sustainability of traditional crafts. This study reveals that effective collaboration among artisans, scholars, policymakers, and the private sector is a hallmark of a robust creative economy ecosystem. Support mechanisms—including design training, access to digital marketplaces, policy incentives, and product curation—have a substantial impact on the success of craft innovation. Moreover, institutions play a significant role in shaping cultural narratives that enhance the symbolic value of craft products in both domestic and international markets. This is evident in participation at major exhibitions such as JIFFINA, INACRAFT, IPEX, DEMOTEK ASIA, CHINA FLOOR, CIFF Shanghai, CIIE, IHGF Delhi, and KOFURN.



**Figure 19.** IPEX as a Collaborative Hub for the Creative Economy Ecosystem

The revitalization of traditional crafts not only supports cultural preservation but also enhances the local economy. By integrating craft products into the creative industry, artisans gain expanded opportunities to access global markets, increase the value of their products, and reinforce national cultural identity. This study provides both theoretical and practical foundations for informing public policy, guiding design strategies, and promoting the development of creative industries rooted in local wisdom.

#### A. Implication for Theory and Practice

This study contributes theoretically by deepening the understanding of Indonesia's rich cultural heritage, particularly in traditional crafts, as a vital source of inspiration for the creative industry. It expands the discourse on how cultural heritage can be utilized in modern contexts by examining the integration of traditional crafts into innovative design and sustainable production practices. Furthermore, the study provides new insights into the relationship between cultural diversity and the development of the creative economy, highlighting the potential of traditional crafts not only as forms of artistic expression but also as significant economic assets that can generate substantial income and employment opportunities.

From a managerial perspective, this research offers valuable insights into how the creative industry can leverage traditional crafts as both design resources and economic assets. The findings provide a foundation for formulating policies and strategies that maximize the potential of conventional crafts in producing innovative, sustainable, and high-value products for global markets. Moreover, this study serves as a call to action for policymakers, encouraging the active preservation and strategic utilization of traditional crafts as vital components of the creative economy. By presenting concrete recommendations, the research also supports creative industry practitioners, entrepreneurs, and policymakers in developing more effective approaches to sustain and integrate traditional crafts into contemporary industrial frameworks.

Practically, this study provides guidance for creative industry players, designers, and entrepreneurs in harnessing traditional crafts as valuable resources for developing innovative and sustainable products. It also serves as a reference for government policy formulation aimed at integrating traditional crafts to strengthen Indonesia's creative industry. Furthermore, the findings underscore the crucial importance of collaboration between the arts and industrial sectors, promoting a shared cultural responsibility and unity among stakeholders. Such collaboration is essential for enhancing the welfare of local communities while preserving cultural heritage through a sustainability- and innovation-driven approach.

### ***B. Navigating the Tension between Cultural Authenticity and Market Commercialization***

One significant finding of this study is the tension between cultural authenticity and the demands of commercialization. Artisans often face a dilemma between preserving the sacredness and cultural meaning of a motif or technique and adapting to market expectations for efficiency, functionality, and visual appeal. As such, cultural sensitivity is essential in the design and innovation processes to avoid value disorientation or the risk of cultural exploitation.

This tension is particularly evident in the daily practices of artisans, who must navigate the choice between preserving labour-intensive traditional methods—such as hand-drawn batik and manual wood carving—and adopting faster, mass-production techniques like digital printing or machine stamping. While modernization can enhance the competitiveness of craft products in global markets, the simplification of techniques and significant alteration of motifs may compromise the cultural identity and symbolic meaning inherent in traditional craftsmanship.

The study also highlights the crucial role of designers in balancing market demands with local cultural values. Designers who possess a deep understanding of cultural contexts can create products that are not only aesthetically appealing and functional but also capable of conveying authentic cultural narratives. Collaborative partnerships between artisans and designers—when approached with participatory and equitable principles—provide a sustainable pathway for innovation that remains grounded in cultural heritage.



**Figure 20.** Maintaining Cultural Heritage While Adapting to Efficiency Pressures and Contemporary Market Shifts

Furthermore, consumer education plays a crucial role in fostering market appreciation for traditional crafts beyond their physical form and monetary value. Consumers must recognize and value the production processes, symbolic meanings, and cultural narratives embedded in each piece. Therefore, the sustainability of traditional crafts depends not only on their adaptability to market demands but also on the collective awareness and commitment to preserving their intrinsic cultural values.

### *C. Investment Opportunities in the preservation and development of Traditional Crafts*

The growing recognition of traditional crafts as valuable economic assets has created significant investment opportunities within the sector. Both the Indonesian government and private stakeholders recognise the considerable role traditional crafts can play in promoting sustainable development and alleviating poverty. Initiatives such as the "Batik is Indonesia" campaign and the establishment of craft villages have successfully elevated the profile of traditional crafts at both national and international levels, making them increasingly attractive for investment. This heightened awareness of their economic potential offers a promising outlook for the future of traditional crafts.

Moreover, initiatives to promote innovation in traditional crafts have attracted both local and international investment. The Indonesian government's strategy to develop creative industry clusters and support craft-centred enterprises has fostered an enabling environment for traditional crafts to thrive in contemporary markets. These efforts are further reinforced by private sector investments in training programs, workshops, and digital platforms, which equip artisans with the skills and resources needed to meet global market standards while maintaining the integrity of traditional craftsmanship.

Striking a balance between modernisation and cultural preservation is crucial in addressing the challenges facing traditional crafts. Ensuring adequate infrastructure, implementing comprehensive training programs, and enhancing market access are essential strategies for integrating conventional crafts into the creative economy. These efforts must be grounded in a deep respect for cultural heritage while promoting innovation and long-term sustainability. Achieving this balance is crucial for the future viability of traditional crafts and should be a central consideration in all initiatives aimed at promoting and preserving them.

Indonesia's traditional crafts hold significant potential to drive sustainable growth within the creative industry. Their rich cultural diversity, deep-rooted significance, and adaptability to contemporary design trends present valuable opportunities for innovation, economic development, and investment. This potential should serve as a compelling motivation for all stakeholders—including government institutions, industry players, cultural communities, and designers—to actively engage in the preservation, revitalization, and promotion of traditional crafts.

## **4. CONCLUSION**

This study concludes that the revitalization of Indonesian traditional crafts—guided by aesthetic and cultural philosophies such as *Sad Guna* (from the Sundanese *Buhun* tradition) and *Sad Angga* (from the Balinese Hindu tradition)—can provide a robust foundation for contemporary design innovation rooted in local wisdom. The transformation of cultural values into modern creative products, exemplified by the lotus flower batik motifs inspired by the Cirebon Palace and the *Pa'Barre Allo* architectural ornament from Toraja culture, illustrates that cultural heritage can be both preserved and reimagined as high-value economic assets within the creative industry ecosystem.

The findings reveal that adapting traditional forms, functions, and symbolisms can generate contextually relevant designs suited to urban lifestyles without compromising their philosophical essence. Furthermore, successful innovation of heritage-based products requires cross-sector collaboration among artisans, academics, industry stakeholders, cultural communities, and government bodies. Institutions within the creative economy play a vital role by offering design training, facilitating access to digital markets, and curating cultural narratives that enhance the symbolic and economic value of traditional crafts.

Theoretically, this study enriches the understanding of the relationship between cultural diversity and the sustainable development of the creative economy. Practically, it offers concrete recommendations for creative industry actors and policymakers to leverage traditional crafts as strategic resources for developing innovative, high-value-added products that can compete in global markets. Thus, cultural heritage is not merely preserved symbolically but empowered as a driving force for economic development and national identity.

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