

VISUAL ADAPTATION OF BATIK SUNDA ORNAMENTS IN SUNDANESE CULTURAL EXPRESSIONS ON GOOD DESIGN

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Abstract. Batik Sunda, an Indonesian batik variant, features diverse design elements expressed through ornaments of various shapes, colours and compositions, reflecting Sundanese cultural heritage. This batik is traditionally produced in the historic batik centres of the Priangan region. As a potential product in the creative economy, Batik Sunda is deeply intertwined with the history of visual culture development. Innovation in batik, particularly in product diversification, leverages local Sundanese ornaments as a foundation for exploring and applying local wisdom. The objective is to design Batik Sunda through a process of visual adaptation, guided by good design principles and enriched with the aesthetic elements of Sundanese cultural expressions. This article examines how Batik Sunda has been transformed through the visual adaptation process to produce new ornamental variants, giving rise to modern interpretations of this traditional art form. The findings demonstrate that visual adaptation plays a key role in fostering the creation of innovative batik designs that adhere to the principles of good design.

Keywords: *Batik Sunda, craft-design, ornament, visual adaptation.*

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1. Introduction

Batik in the creative economy sector is deeply rooted in the history of cultural expression at the visual culture level. Innovations in batik, particularly in product diversification, leverage local Sundanese ornaments as a means of cultural preservation and inheritance. This approach serves as a foundation for exploring and applying local wisdom, driving growth in the creative industry sector. Today, advancements in good design play a crucial role in fostering the creation of innovative products. By drawing inspiration from local ornaments and channelling it through a creative process, modern ornamental designs are developed.

Batik, in general, is a craft product created through the process of decorating textiles or fabric using wax (batik wax) as a dye-resist material. This process employs a cold-dyeing technique with the application of wax using the canting tool for hand-drawn designs and/or stamps (Anas *et al.*, 1997; Djoemena, 1986; Hasanudin, 2001).

In this article, we demonstrate how Batik Sunda has evolved into various ornamental variants, resulting from visual adaptations that make it unique, original and imbued with new visual values. This transformation is achieved through creative processes that adapt Batik Sunda ornaments into the ornamental design compositions of Batik Garut, Batik Tasikmalaya and Batik Ciamis. The objective is to design Batik Sunda

through a visual adaptation process grounded in the principles of good design, incorporating aesthetic elements that reflect Sundanese cultural expressions.

2. Batik Sunda as an Artifact

Batik Sunda refers to batik products originating from the Priangan region, encompassing four traditional batik centres: Sumedang, Garut, Tasikmalaya and Ciamis (Rusliana, 2002). This batik is characterized by design elements expressed through ornaments that feature diverse shapes, colours, compositions and cultural expressions inspired by Sundanese artifacts (Hadi *et al.*, 2005; Satjadibrata, 2005; Sumarlina & Marzuki, 2005; Sumarlina, 2007; Toffandi, 1968; Rosidi & Jaya, 2000; Hidayat *et al.*, 2005). The aesthetics of Batik Sunda strongly reflect the unique identity of the Sundanese people and warrant detailed exploration. Additionally, this discussion highlights the innovative aesthetic forms found in Batik Sunda ornaments, which serve as valuable references for research in craft and design studies, particularly in understanding Sundanese aesthetics through visual adaptations.



Figure 1. Map showing the production areas of Batik Sunda created by traditional batik centres in the Priangan region of West Java. These include the following areas: (1) Sumedang; (2) Garut; (3) Tasikmalaya and (4) Ciamis

Source: Rosidi and Jaya (2000), Magellan Geographic (1997)

The term “batik” appears in various contexts within the Sundanese vocabulary of regions in West Java, based on written sources in ancient Sundanese (*buhun*) script and inscriptions from *Tatar Sunda* (Sunda Land). These inscriptions date back to the 11th to 18th centuries, spanning the periods of the Sunda and Galuh Kingdoms. Notable examples include the Bantarmuncang inscription (11th century), the Kawali inscription (14th century) and the Batu Tulis inscription (16th century). The manuscripts were written on materials such as *lontar* (borassus flabellifer), *nipah* (*nypa fruticans*) and *daluang* (*broussonetia papyrifera*) (Sumarlina & Marzuki, 2005). The manuscript details several artifacts, including: *euyeuk* (batik), *pangeuyeuk* (batik expert), *gandawasa* (patterned clothes), *kaen* (cloth), *malaka* (colouring agent), *parada* (golden layer), *ridha*

alus (fine cloth), *samping* (scabbard), *sandang* (clothing, silk), *sinjang kampuh* (long cloth), *tipulung* (headband) and *wastra* (traditional cloth). These artifacts suggest that the manuscript was written during a period when the Sundanese people were already familiar with various cloth patterns and *euyek* (batik), which were highly valued and meaningful. The values embedded in these ornamental objects reflect the creativity of the makers - the Sundanese people.

Compared to other Indonesian batik variants, such as Javanese Batik from Yogyakarta and Solo, Batik Sunda has a distinct character. It is more expressive and unconstrained, both in terms of colouring and adherence to fixed patterns or *pakem* (Wargahadibrata, 2011). While batik, in essence, is a textile decoration process using hot wax as a dye resist, this technique involves dyeing, wax application and either the *canting* (hand-drawn) or copper stamping method (Tirta, 2005). What makes Batik Sunda unique is its diverse range of ornamental motifs, influenced by historical events, natural surroundings and socio-cultural values, all of which serve as sources of inspiration for batik artisans.

Batik Sunda refers to the various batik styles produced in Priangan, a region in West Java (*Tatar Sunda*), where the population predominantly speaks Sundanese and preserves Sundanese culture. This region includes the cities and regencies of Bandung, Sumedang, Garut, Tasikmalaya and Ciamis. Batik Sunda is categorized as a craft product, which encompasses work, action or creation closely tied to the creative process - combining manual skill and intellectual effort, as described by William Morris and John Ruskin. This process involves stages of discovery, exploration, design and creation, incorporating both aesthetic (beauty-enhancing) and socio-cultural values (Hendriyana *et al.*, 2025).

During the development and distribution of batik, mutual influences emerged among batik traditions from various regions. These influences are evident in ornamental motifs that carry symbolic meanings, often stylized from natural elements, flora, fauna and historical events. For example, Batik Garut is not as intricately detailed as Batik Yogyakarta or Batik Solo, particularly in the refinement of *isen-isen* (filler motifs with intricate ornamentation). However, Batik Garut artisans excel in capturing events through a combination of ornaments and the region's signature soft colour palette, resulting in uniquely elegant designs.

Another Batik Sunda variant is Batik Ciamis, which is characterized by its simplicity. This style is deeply influenced by the artistic traditions of other regions, particularly coastal batik from Indramayu and Cirebon. Additionally, non-coastal influences from Yogyakarta and Solo have played a role in shaping the colours, motifs and compositions of Batik Ciamis, often referred to as *Batik Sarian*.

In general, Batik Sunda predominantly features flora, fauna - especially peacocks and butterflies - and historical narratives from the Priangan region. Given that the Sundanese people are largely agrarian, their batik designs emphasize motifs related to farming life, such as rice stalks and cranes. Those not working in the fields often tend to gardens or fish ponds, further inspiring batik motifs. What they observe in rice fields, gardens or ponds is artistically translated into ornamental patterns on *mori* cloth. For instance, Batik Tasikmalaya features motifs such as bamboo vines, dancing peacocks, spider webs, taro birds, *gurame* (gourami fish) and taro leaves. In Batik Garut, alongside flora and fauna motifs, geometric patterns such as rhombuses are also prevalent. The colour palettes of Batik Tasikmalaya and Batik Garut tend to be bold, with bright hues easily adapted to meet market preferences (Dinartisti, 2010).

The Sundanese people, known for their cheerful disposition, are also receptive to

foreign influences. This openness is reflected in several Batik Sunda ornaments, such as fans, umbrellas and playing cards, which trace their origins to Chinese and European cultures. Additionally, influences from Batik Yogyakarta are evident, particularly in the resemblance between its *parang* (machete) motif and the *rereng* (slope) ornament in Batik Sunda (Warisan Kain Pusaka, 2010). Unlike some other Indonesian ethnic groups, the Sundanese traditionally did not have a strong tradition of carving decorative elements into their houses. Some ornaments made from bamboo were not durable, leading to their disappearance over time. Furthermore, religious influences also played a role in shaping Sundanese artistic expressions (Faizal & Ekawati, 2023).

In its evolution, Indonesian Batik - including Batik Sunda - has expanded to encompass various perspectives on meaning, purpose and the influence of Indonesia's rich cultural diversity (Anas *et al.*, 1997). Over time, batik has continued to develop with an artistic approach that adapts to the changing demands of each era (Hasanudin, 2001).

3. Research Method

This research utilizes a multimethod qualitative approach to examine the visual adaptation process of Batik Sunda ornaments, focusing on their integration into Sundanese cultural expressions and their alignment with the principles of good design.

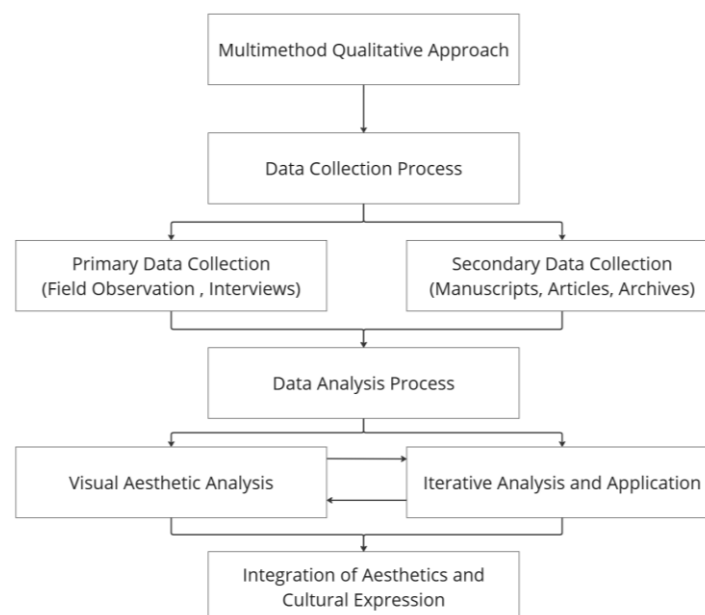


Figure 2. Research methodology
Source: Authors (2021)

The methodology is structured into two main stages as seen in Figure 2:

a. Data Collection Process

Primary data collection involves field observations and interviews with batik artisans in the East Priangan region, covering: (a) Batik Garut, Batik Tasikmalaya and Batik Ciamis; (b) Batik Garut producers, including Uba Sri Husaodah Muharam, Ellen Erliana, Rajib Nasrudin, Agus S. Natawidjaya, Nurzaman, Farida Nugroho, Karyati, Lilis, Wahidin, Yani Mulyani and Pangeran Bottor; (c) Batik Tasikmalaya producers, such as Deden, Deni Hilmawan Susanto, Sophia Orpalina Talia, Rommy, Ratna Mulianti,

Sri Wahyuni, the Jakarta Textile Museum and Benhardi; (d) Batik Ciamis producers, represented by the Koperasi Rukun Batik Ciamis. The collected data includes photographs of Batik, documentation of the production process and analyses of Batik Sunda ornamental styles. Raw field data collected consists of 125 photos of Batik Garut cloths, 158 photos of Batik Tasikmalaya cloths, 28 photos of Batik Ciamis cloths, 18 photos of Batik Sunda cloths in Bandung and 36 photos from the Rumah Batik Komar collection.

Secondary data collection involves archival research, including manuscripts, historical photographs and journal articles. This research examined old manuscripts such as *Carita Parahiyangan* and *Sanghyang Siksakanda ng Karesian*, which recount the history of the Sunda Kingdom, as well as historical photographs of Batik Sunda and scholarly articles related to Batik Sunda.

b. Data Analysis Process

After data collection, a visual analysis was conducted to examine the ornaments based on colour, shape, composition and thematic representation. This involved categorizing motifs according to their sources of inspiration, such as flora, fauna and geometric patterns. The analysis was supported by primary data, including photographs, illustrations and interview records. The selection and evaluation of Batik Sunda examples as assessment standards were based on the following criteria: (a) Form - motifs inspired by flora, fauna, nature or objects; (b) References - visual elements with specific symbolic meanings recognized by the Sundanese people as cultural expressions; (c) Relevance - hierarchical distinctions, such as *menak* (noble class) or *cacah/somah* (commoners); (d) Purpose or function - the intended use or significance of the batik; (e) Cultural expressions - as defined by Santosa (2006).

These stages of visual analysis are also referred to as the visual adaptation strategy or method. In this context, the visual adaptation method can be understood as an iterative process that involves back-and-forth interactions between visual aesthetic analysis and creative application. This approach is employed to preserve Sundanese cultural heritage in the form of artifacts while integrating creativity and cultural expressions that evolve alongside modern influences and developments (Rohidi, 2000). Cultural expressions, in this context, encompass the diverse ways in which a particular culture conveys, communicates and articulates its values, beliefs, traditions and identity (Purbasari *et al.*, 2023). The visual adaptation method is further interpreted as a systematic process of collecting, categorizing, organizing and drawing conclusions from empirical data on Batik Sunda. This process ultimately defines visual adaptation as a conceptual framework that leads to theory formation through an inductive approach (Rohidi, 2011). This method provides a comprehensive and in-depth response to the aesthetic challenges of Batik Sunda ornaments in relation to contemporary design developments.

Figure 3 illustrates the implementation of the visual adaptation strategy in Sundanese Batik as both an ornament and an artifact. By analysing its aesthetic aspects and linking them to cultural expressions, we identified the tangible and intangible heritage embedded within Batik Sunda and its cultural context. The relationships and flow illustrated in the framework show that the visual adaptation strategy serves as the foundation, guiding the analysis and application of aesthetics, which in turn informs the visual adaptation method. This method seamlessly integrates with cultural expressions, ensuring that each adaptation of Batik Sunda remains deeply rooted in Sundanese traditions and values. This process reflects a cyclical feedback loop, where insights from each phase of adaptation continuously refine future strategies and methodologies. As the

adaptation evolves, it generates a deeper understanding of both traditional motifs and modern design needs, fostering a dynamic interplay between the past and present.

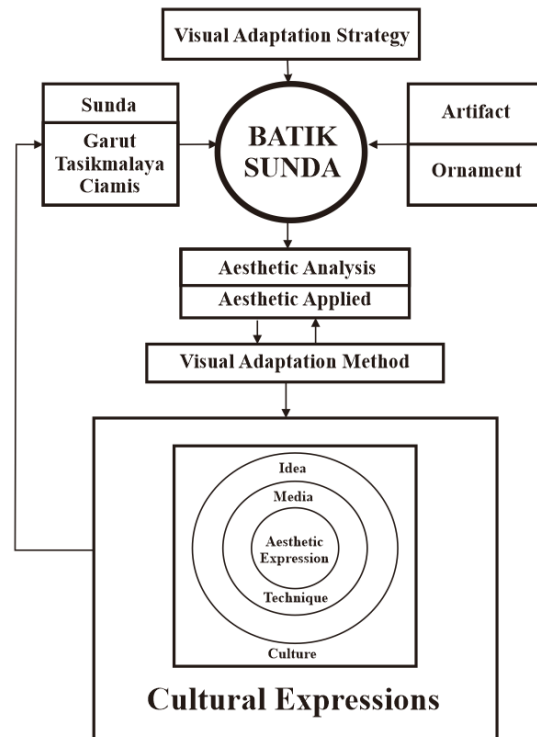


Figure 3. Research framework
Source: Authors (2021)

The diagram provides a structured methodology to: (1) Preserve and evolve cultural authenticity: ensuring Batik Sunda remains true to its traditional roots while meeting the demands of modern design contexts; (2) Explore tradition and innovation: highlighting the interplay between traditional motifs and contemporary design principles, allowing Batik Sunda to bridge historical and modern aesthetics and (3) Sustain relevance: establishing Batik Sunda as a dynamic and integral part of Sundanese cultural heritage, ensuring its significance in both local and global creative industries.

By employing this structured approach, the framework not only safeguards the cultural authenticity of Batik Sunda but also ensures its adaptability and relevance in a constantly evolving design landscape. This balance between tradition and innovation positions Batik Sunda as a vital cultural artifact that continues to thrive in the modern world.

4. Results and Discussion

4.1. Batik Sunda Ornaments in Visual Adaptation Applied

The structure of batik ornaments consists of three main components: the main ornament, supporting ornaments and *isen-isen* (filler motifs), which are built from fundamental design elements such as dots, lines, areas, colours and textures. Dots are the simplest basic element in batik design. They are often used to fill empty spaces, serve as background elements or act as supportive *isen-isen* within main or supporting ornaments.

Lines are created using the *canting klowongan* (a tool for forming the basic pattern). The purpose of these lines is twofold: to protect parts of the fabric from dye during the dyeing process and to form the structure of the ornaments or their elements (Anas *et al.*, 1997). Areas within batik ornaments can represent naturalistic or abstract forms, depending on the design concept (Toekio, 2000). Colour is a crucial aspect of batik ornaments, as it reflects regional identity and local aesthetic values. Variations in colour are influenced by regional preferences, traditions, available natural materials and technical considerations (Anas *et al.*, 1997). For instance, interior-focused batik often uses subdued tones like *sogan* (brown), indigo, black and beige, whereas coastal batik features brighter colours. Texture is another key design element, providing a tactile or visual impression derived from the surface qualities of the batik fabric. It results from the interplay of other elements, such as dots, lines and colors, contributing to the overall aesthetic impact of the design (Septiana *et al.*, 2011).

Additionally, Batik Garut, Batik Tasikmalaya and Batik Ciamis share both similarities and differences in their ornamental designs. Aesthetic analysis of their main motifs reveals three key elements: (1) Butterfly; (2) Dancing peacock (*merak ngibing*); (3) *Kawung kumeli* (ovoid white Ppotato). These motifs serve as distinguishing features of each batik style while also reflecting regional influences and cultural expressions unique to each area.

The visual adaptation process originates from the historical narrative that this batik was initially created by the ancestors of Priangan. The peacock and butterfly motifs, which characterize certain batik ornaments, symbolize the forefathers of Priangan. When observing natural elements such as flora and fauna, these motifs convey a sense of harmony between animals and plants, emphasizing the need for environmental preservation. The depiction of these ornaments is a stylized interpretation of natural forms, particularly flora and fauna. The designs are intentionally simplified, avoiding intricate details or elaborate *isen-isen* (filler patterns), resulting in a more minimalist aesthetic. Additionally, the cross-sectional shape of the butterfly motif is well known among the Sundanese people. The naming of these motifs is based on their visual representation - determined purely by the form and structure of the image. For instance, the butterfly motif is first identified from its natural form before being distilled and stylized into its ornamental design.

The *merak ngibing* (dancing peacock) motif, characterized by elaborate and detailed *isen-isen*, depicts two peacocks facing each other with their wings and tail feathers fully spread, appearing as if they are dancing. This ornament reflects the cheerful and open nature often associated with the Sundanese people. The visual adaptation of the *merak ngibing* motif incorporates symbolic elements linked to specific events and representations of the natural environment, despite being artistic batik creations. The peacock figure is then distilled into a stylized form, following a naming convention based on locations or historical events. One notable example is its association with Indonesia's victory over Dutch colonial forces. To commemorate this triumph, batik artisans designed the *merak ngibing* motif, symbolizing a dance of independence or a dance of victory. Additionally, this motif embodies cultural expressions of joy, as peacocks are traditionally linked to Garut's harvest celebrations, where people express gratitude and festivity through art and tradition.

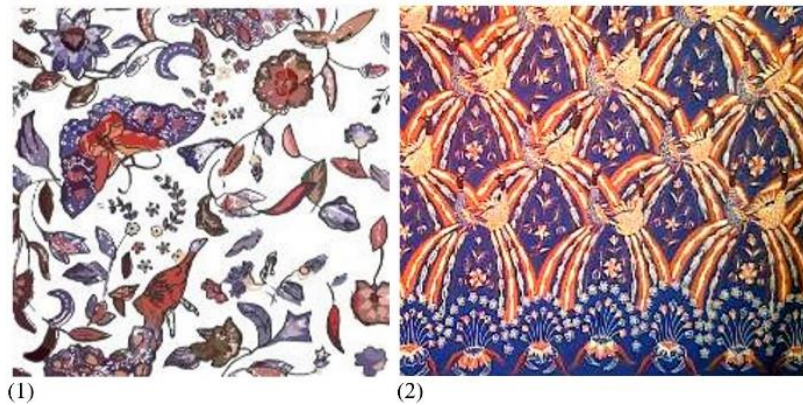


Figure 4. Design elements of the butterfly and dancing peacock as key motifs, serving as inspiration for the visual adaptation process
(Nuraida & Nasrudin, 2011; Suryana & Kudiya, 2011)

The design elements in the main ornament of the butterfly and the dancing peacock, serving as inspiration for the visual adaptation process, include: *mojang* (girl) Priangan butterfly ornaments - Batik Garut (Figure 4 No.1). Created using the written batik (hand-drawn) technique. Features butterfly figures in various vibrant colours: *beureum euceuy* (reddish red), *beureum obroy* (glowing red, shining crimson, similar to the light of diamond jewelry or the blush of a rambutan fruit on a tree), *gandaria* (light violet or light purple), *koneng emas* (yellow gold) (Nuraida & Nasrudin, 2011). *Merak ngibing* (dancing peacock) ornaments - Batik Tasikmalaya (Figure 4 No.2). Created using the hand-drawn batik technique. Colour arrangement includes a diverse range of bright and rich tones: *oranye caang* (bright orange), *koneng emas* (yellow gold), *indigo kancana* (bright blue), *tarum* (*Indigofera* dye), *koneng enay* (bright yellow), *gumawang* (bright, shiny), *mencrang* (bright, clear, vivid), *bulao* (blue) (Suryana & Kudiya, 2011).

Visual adaptation is evident in the depiction of ornaments that serve as abstractions or simplified representations of natural and floral elements. This approach is rooted in the agrarian lifestyle of the Priangan (Sundanese) people, who primarily work as farmers. As a result, batik designs frequently feature agrarian-themed motifs, such as *kumeli* fruit (e.g., white potato or elaborately crafted cakes). These designs are intentionally uncomplicated, maintaining a simple aesthetic with minimal or vacant *isen-isen* (filler patterns), leaving negative space unoccupied. The *kawung kumeli* ornament is influenced by the traditional *kawung* batik motif, characterized by a minimalist composition with a white and brown background. In Javanese batik tradition, the *kumelian* pattern is defined by four symmetrical shapes surrounding a central point. This design symbolizes the four cardinal directions, each representing a fundamental force of nature: east - the direction of the rising sun, symbolizing the source of life and energy, west - the direction of sunset, representing the decline of fortune, south - associated with relief, culmination or the peak of existence, north - symbolizing the transition to death or the afterlife (Djoemena, 1986).

The shape of *kumeli* (white potato) features a divided cross-section, forming a symmetrical square that is crafted seamlessly, without defects or flaws. The *kumeli* motif, appearing flat like an omelet, achieves harmony through the placement of the middle *sineger* (a central focal point), which can serve as either the main ornament or a background element. The middle *sineger* represents a significant philosophical concept in Sundanese culture. It reflects the Sundanese people's inclination toward balance and moderation in achieving life goals. This principle emphasizes maintaining equilibrium -

neither excessive nor lacking - which can be interpreted as controlled behavior and measured actions to ensure reasonableness and harmony in life (Djalari, 1987; Sunarya, 2013; Saftyaningsih *et al.*, 2009).

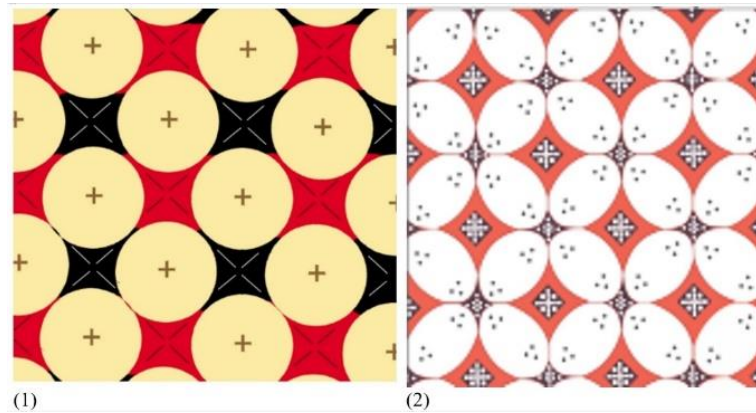


Figure 5. Design elements of the *kawung kumeli* motif, serving as inspiration for visual adaptation (Sunarya, 2013; Saftyaningsih *et al.*, 2009)

The design elements in the main ornament of *kawung kumeli*, serving as inspiration for visual adaptations, include: *kawung kumeli* - Batik Garut ornament (Figure 5 No.1). Technique: stamped batik (*batik cap*), colour composition: *gumading* (ivory, resembling the colour of ripening fruits like mango), *beureum euceuy* (bright red), *hideung cakeutreuik* (dark black), traced by: Hafez Hogantara (Sunarya, 2013). *Kawung kumeli* - Batik Ciamis ornament (Figure 5 No.2). Technique: stamped batik (*batik cap*), colour arrangement: *bodas ngeplak* (off-white, pure white or true white), *beureum obroy* (shining red) (Saftyaningsih *et al.*, 2009).

Thus, the study of Batik Sunda also aligns with Walker *et al.* (2018) in repositioning local crafts within the design context, which examines the creative, place-based origins of culturally significant designs, such as Sundanese culture, emphasizing their evolution and adaptability. This approach ensures that traditional crafts can be innovatively integrated into contemporary design practices, maintaining their relevance and sustainability in a modern context. Furthermore, it correlates with the research “Transforming Tradition in Indonesia: A Method for Maintaining Tradition in a Craft and Design Context” by Adhi Nugraha, which outlines methods for preserving tradition within the context of crafts and design in Indonesia, aligning with the visual adaptation of Batik Sunda ornaments in Sundanese cultural expressions and the principles of good design. Based on the above, several correlations emerge, as follows: (1) Preserving and revitalizing traditional crafts: Like Batik Sunda, traditional crafts worldwide face the risk of being lost or commercialized but can be repositioned within modern design ecosystems through strategic adaptation; (2) Modernization of traditional designs: tradition is not static; it evolves to remain relevant. Thus, Batik Sunda adapts visually while maintaining its cultural integrity; (3) Cultural identity and design innovation: emphasizing that culturally significant designs are manifestations of human values and deeper meanings, this reflects how Batik Sunda serves as both an aesthetic and cultural expression. It also shows how Batik Sunda artisans adapt their motifs while staying true to Sundanese cultural expressions.

4.2. Visual Adaptation on Good Design Context

This research on the visual adaptation of Batik Sunda was conducted using two key approaches: physical appearance and cultural expression context. Physical manifestations refer to the design elements found in ornaments, including shape, colour, structure/composition and conceptual ideas. These elements represent the aesthetic values embedded in Batik Sunda fabrics produced by the historic batik centres of the Priangan region. Contextual observation focuses on the background of batik-making (space and time), correlating it with significant cultural factors that contribute to the presence and development of batik products. This approach integrates cultural aspects within the framework of good design principles (de Jong *et al.*, 2017). Several principles of good design that are relevant to visual adaptation in batik include: Innovation - encouraging creative reinterpretation while preserving traditional motifs. Aesthetic Value - ensuring harmony in composition, colour and ornamentation. Honesty - maintaining authenticity in craftsmanship and material use. Adaptability - allowing batik to evolve with contemporary cultural and artistic influences (de Jong *et al.*, 2017). These evolving changes, whether direct or indirect, play an integral role in shaping batik products while accommodating their historical and cultural context - particularly in relation to local Sundanese culture in West Java, with the Priangan region as its background.

Regarding the application of the good design approach, Edoh (2016) argues that designers adhere to a good design ethos, emphasizing creativity, craftsmanship and skill. Edoh observed that: “Designers saw crafting the best designs possible as a mark of respect for their consumers and consumers’ purchasing decisions were viewed as an important measure of their success”. Furthermore, citing Edoh’s statement, “for the designers, good design carried the possibility of redrawing historical power relations” (Halls & Martino, 2018), this concept may have also applied to the Sundanese people during the 20th century, influencing their batik-making practices and the evolution of Batik Sunda.

This perspective rationally formulates the true challenges and solutions within the design process in a distinctive way. Additionally, it has led to the creation of a practical series of everyday objects that are durable, intuitive and functional for human use. The design ethos reflects a cultural and artistic impulse, one that, despite its significance, remains subtly understated (de Jong *et al.*, 2017).

Historically, the continuity of batik in the present era has been shaped by constant upheavals across various dimensions, including technical, aesthetic, normative, iconographic, symbolic and functional aspects. The evolving nature of batik reflects an ongoing dialectic - a continuous dialogue that demonstrates the craft’s responsiveness to change (Anas *et al.*, 1997). This adaptability aligns proportionally with the principles of good design, ensuring batik’s enduring relevance across generations.

The actualization of applying good design to Batik Sunda can only be fully understood by examining its historical background, philosophy, symbols, techniques, cultural expressions and all other design aspects. Through this understanding, we gain insights that contribute to human creativity in the present day, allowing for the creation of new articulations of symbols that remain relevant to contemporary times (Widagdo, 1999). Within a broader cultural framework, culture encompasses the totality of knowledge, beliefs and values possessed by humans as social beings. In the case of the Sundanese people, this cultural knowledge consists of historically transmitted symbols that intertwine meaningfully into systems of understanding (Geertz, 1992; Spradley,

2006). These knowledge models are selectively utilized by the Sundanese people to communicate, preserve and apply knowledge, shaping their behaviours and interactions with the environment to meet various needs. From this perspective, culture serves as a way of life - a blueprint that guides the Sundanese people's social structure and worldview. Additionally, culture functions as a system of symbols, meanings and cognitive models, transmitted through symbolic codes that carry deep historical and social significance. Cultural expressions, therefore, act as an adaptive strategy, ensuring the preservation and continuous development of life in response to environmental changes and available resources (Rohidi, 2000).

In relation to the visual adaptation of Batik Sunda as a craft product, batik serves as a cultural expression of authentic national values and expertise (wisdom). Its existence embodies tradition, identity and craftsmanship, revealing the richness of cultural heritage deeply rooted in the Sundanese community that creates it. As such, batik is intrinsically linked to tradition, reflecting the values and practices of the society that upholds it. Batik is more than just an artistic creation - it is the embodiment of cultural values and ideas, ingrained in the collective consciousness of its people. Those who recognize this perspective view batik as a cultural heritage and a medium for learning, helping communities navigate life's challenges. However, upon closer examination, not all batik works strictly adhere to traditional values or follow established community guidelines.

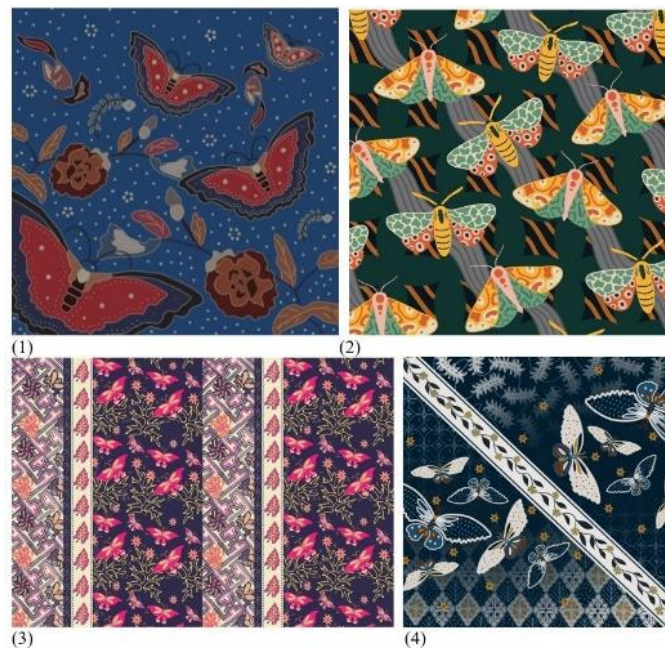


Figure 6. Visual adaptation of the main ornament's inspiration of the butterfly in good design by:
(1) Annisaa Nurfitriyana; (2) Chairunnisa Yulia; (3) Vania Rose Almira and (4) Zeppelina Avgashinta
Source: Authors (2021)

Additionally, not all batik products meet the qualification standards of modern life. Many remain unchanged, preserving their historical essence while maintaining their symbolic and ritual functions as they did in the past. These traditional batik forms continue to attract a niche audience - those who appreciate and seek to experience the cultural atmosphere of the past. On the other hand, batik has also evolved to meet modern demands, adapting to contemporary aesthetic, material and functional standards. These modern batik products successfully bridge tradition and innovation, ensuring their

relevance in today's world. Despite their evolution, they still retain the essence of traditional batik or at the very least, remain recognized as products rooted in tradition (Anas, 2007).



Figure 7. Visual adaptation of the main ornament's inspiration of the *merak ngibing* (dancing peacock) in good design by: (1) Kalista Prasetya; (2) Renata Christie; (3) Finza Anamica; (4) Hurohmat Alfarihzi Miptah **Source:** Authors (2021)

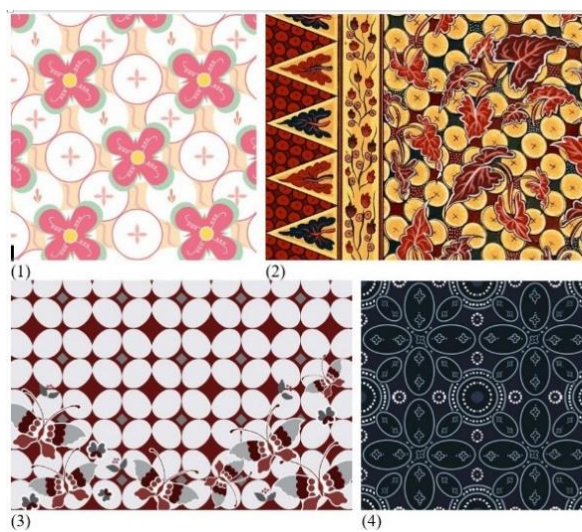


Figure 8. Visual adaptation of *kawung kumeli*'s main ornament inspiration in good design by: (1) Annisa Rahmanyah; (2) Bilqis; (3) Salsabilla Mahardhika; (4) Anastasya Melona Pandin **Source:** Authors (2021)



Figure 9. Visual adaptation in good design of the main ornament's inspiration of: (1) *Rereng useup*;
(2) *Sapujagat bulu hayam*
(Nurfitriyana, 2021)

The connection with Huss (2009) explores how traditional craft practices function as both cultural expression and a means of empowerment. Similar to the adaptation of women's art in social work, Batik Sunda artisans integrate modern aesthetics and market demands while preserving their cultural heritage. This demonstrates how craft traditions can be transformed without losing their cultural essence, aligning with the principles of good design. Based on the above, several correlations can be identified as follows: (1) Symbolic self-expression in cultural adaptation: Huss (2009) emphasizes that traditional crafts serve as symbolic self-expression, enabling women to negotiate cultural changes while preserving their heritage. Similarly, Batik Sunda acts as a visual language, where its ornamental motifs evolve over time while continuing to reflect Sundanese cultural values; (2) Craft as a medium for cultural identity and empowerment: women use their art to express personal and collective narratives, particularly when navigating Western cultural influences. Likewise, Batik Sunda artisans modify traditional batik motifs and colour schemes to respond to market demands, cultural shifts and technological advancements, ensuring its relevance in the modern era; (3) Negotiating tradition and modernity: Huss (2009) discusses how artistic expression provides a platform for traditional women to engage with modernity while retaining key cultural elements. This mirrors the evolution of Batik Sunda, where openness, adaptability and creativity enable this craft to remain culturally significant while aligning with contemporary design principles and (4) Good design principles in traditional crafts: Huss (2009) highlights that art and craft-making function as significant cultural interventions, blending traditional wisdom with contemporary relevance. Similarly, Batik Sunda aligns with this framework, particularly in how its ornamental evolution follows good design principles, such as aesthetic value, functional adaptation and cultural sustainability.

5. Conclusion

Batik Sunda became a representation of diverse wisdom, aesthetic richness and cultural identity, serving as a tribute to the Sundanese people and their cultural expressions. In line with the objectives of this research, the visual adaptation of Batik Sunda ornaments can be understood through four principles of the adaptive capacity of the Sundanese people, which align with the principles of good design:

(1) Openness (*muka*): the Sundanese people strive to preserve Batik Sunda, as reflected in the batik ornaments created by the historic batik centres of Priangan, including Batik Garut, Batik Tasikmalaya and Batik Ciamis. This openness is demonstrated in their response to influences, particularly from Javanese classical batik (Batik Yogyakarta and Batik Solo). This influence is evident either directly (through the adoption of classical Batik design elements as they are) or indirectly (through creative interpretations in the distinct style of Batik Sunda).

(2) Adaptivity (*merenahkeun*): in response to the openness of Batik Sunda, the Sundanese people actively sought to establish distinct characteristics, cultural expressions and artistic methods. This approach allowed for a synthesis of intra-aesthetic and extra-aesthetic factors. Adaptivity in this context means maintaining suitability and balance without deviation from core traditions. This is expressed through active verbs, such as matching, adjusting, harmonizing and refining the visual elements of batik. Indicators of this adaptive attitude include: stylization (*styling*) - modifying ornamentation while maintaining its essence; abstraction (*simplification*) - reducing complex forms to their essential elements; formal representation - staying true to the original shape of traditional motifs. These adaptive qualities ensure that Batik Sunda maintains a central, balanced and harmonious aesthetic (*henteu silung*), avoiding extremes - neither leaning too far left nor right, nor shifting excessively upward or downward - thus preserving its steady and symmetrical visual identity.

(c) Positivity (*hade hate*): in embracing both openness and adaptivity, a sincere and positive attitude is integral to the Sundanese approach to batik-making. This principle reflects the deep-rooted cultural values of the Sundanese people, emphasizing integrity, thoughtfulness and goodwill in their artistic and creative expressions. This positive attitude reflects the Sundanese people's approach to embracing knowledge and wisdom from various influences while maintaining their cultural integrity. This perspective is encapsulated in the Sundanese sayings: "*Hade ku basa, goreng ku basa*" (*Good because of the narrative, bad because of the narrative*), meaning that the way something is perceived depends on how it is communicated and understood. "*Herang caina, beunang laukna*" (*Clear water, got the fish*), meaning that clarity in thought and action leads to valuable outcomes. In essence, positivity in Sundanese culture emphasizes introspection, self-awareness and the ability to carry oneself with dignity in any situation. This mindset fosters a balanced and thoughtful approach to adapting external influences while ensuring that cultural identity remains intact.

(d) Creativity (*binangkit*): creativity is the driving force behind the evolution of Batik Sunda, allowing it to remain dynamic and relevant. This principle embodies the spirit of innovation in visual adaptation, ensuring that traditional values are not only preserved but also reinterpreted in ways that align with contemporary cultural expressions.

To summarize, the prerequisites for applying visual adaptation in Batik Sunda lie in the form and content of culture, which include: ideas (Sundanese identity), artifacts

(Batik Sunda), activities (Sundanese people and their cultural expressions). These components collectively foster creativity and adaptive cultural attitudes, ensuring that Batik Sunda remains dynamic and relevant. This process not only preserves Sundanese cultural traditions and artifacts (*ngamumule*) but also serves as a progressive adaptation, maintaining the initial tradition as a foundation while enabling new traditions to emerge - traditions that are more adaptable in responding to the dialectics and dynamics of contemporary and future design.

Looking ahead, the development of batik within the creative economy must be seen in relation to the evolution of visual culture. To sustain innovation and cultural inheritance, Batik Sunda should continue to evolve through product diversification and the application of local Sundanese ornaments. This will not only serve as a cultural preservation strategy but also form the basis for exploring and applying local wisdom - a crucial step in strengthening the creative industry sector. The advancement of technology and design knowledge today plays a pivotal role in supporting the creation of new batik designs while integrating modern artifacts. The future of batik innovation lies in developing models that embrace an innovative approach, where ornamental uniqueness and strengths are explored to produce batik products with originality and new functional values.

Further studies should go beyond aesthetic visual adaptation and focus on the practical implementation of design formulas that integrate Sundanese aesthetics with batik innovations. This research should aim to functionally apply aesthetic forms in Batik Sunda ornaments, providing valuable insights into the fields of craft, design and visual culture within the framework of good design.

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