

Exploration of the Philosophical Value of Archipelago Wastra in Landscape Design (Study on Mega Mendung, Lasem, Sasirangan, Maluku, and Papua Motifs)

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Abstract. *Wastra nusantara* not only functions as a traditional cloth, but also contains philosophical meanings, spiritual values, and cultural narratives inherent in the lives of Indonesian people. This research examines five regional motifs *Mega Mendung* from Cirebon, Lasem from Central Java, *Sasirangan* from South Kalimantan, bird and ship symbols from Moluccas, and Papua motifs inspired by Asmat carvings and birds of paradise, to be transformed into landscape architecture design concepts. Using a qualitative-descriptive approach, data was obtained through literature review, visual analysis, and symbolic interpretation. The results show that each motif has a distinctive philosophical value: *Mega Mendung* represents shade and patience; Lasem symbolises courage and cross-cultural harmony; *Sasirangan* presents spiritual strength and hope; bird and ship symbols from Moluccas affirms maritime identity and inter-island connectivity; while Papua emphasises human relationships with ancestors and nature. These values can be realised in landscape elements such as circulation patterns, space zoning, vegetation arrangements, and cultural markers in the form of statues, murals, and gates. The integration of *wastra* motifs into landscape design not only strengthens the aesthetic aspect, but also presents a public space that has local identity, educates, and supports cultural sustainability.

Keywords: Cultural landscape, landscape elements, symbolic integration, traditional cloth, wastra nusantara

1. Introduction

1.1. Research Background and Purpose

Indonesia, as a culturally diverse archipelago, possesses a wealth of traditional knowledge embedded in its material and immaterial heritage. One of the most profound expressions of this heritage is *wastra nusantara*, or traditional cloth, particularly batik. Each region in Indonesia has developed distinctive motifs, patterns, and meanings that reflect local philosophy, environment, and cosmology. This research seeks to explore the philosophical values embedded in selected Indonesian batik motifs and to interpret them into applicable concepts for contemporary landscape design. The goal is to demonstrate how traditional motifs can transcend their textile origin and inspire spatial design that is meaningful, contextually relevant, and culturally grounded. The study serves a dual purpose: to preserve intangible cultural values and to advance sustainable and identity-rich approaches in landscape architecture.

1.2. Literature Review

Cultural products in Indonesia cannot be separated from the influence of the landscape and community interactions. For example, in the culture of Buton, Southeast Sulawesi, there is the application of landscape elements such as fruits, plants, natural objects, architecture, local dances, and natural conditions[1]. In north coast of Java, there is a famous *Mega Mendung* motif, which symbolizes calmness and patience through its layered cloud form [2]. Symbolic cultural elements can be integrated into the design of public space [3]. Cultural aspects can illustrate local identity in spatial planning, emphasizing cultural expressions and design features. In addition, the conceptual framework of this research is supported by the emerging discourse on landscape architecture as a vessel for cultural resilience. Rather than applying motifs in a decorative sense, this research focuses on their deeper

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meanings philosophical, ecological, and social which are translated into zoning, spatial hierarchy, material selection, and thematic elements in landscape design. Furthermore, the internal analysis derived from the researcher's own interpretive methodology reveals how symbolic patterns can guide the placement of spatial features like shaded pergolas, water bodies, vegetative layering, and mural integration each resonating with the cultural values embedded in the motifs [4].

2. Research Method

This study employs a qualitative-descriptive method with an exploratory approach. Data collection was conducted through a comprehensive literature review of books, journals, and cultural articles, as well as visual analysis of the patterns, forms, and symbolic elements found in *wastra* motifs from Cirebon, Lasem, South Kalimantan, Maluku, and Papua. In this study, the authors utilized Artificial Intelligence (AI) Chat Generative Pre-Trained Transformer (ChatGPT) and Copilot to improve concepts and expand design of *wastra* ideas that align with the subject matter. Following the utilization of this tool, the authors examined and modified the content as required and assume complete responsibility for the material in the publication. Comparative insights were drawn from previous studies to strengthen contextual understanding. The data analysis involved identifying the philosophical values embedded in each motif and translating them into landscape design principles through symbolic interpretation. Visual simulations were developed to explore applications in circulation paths, spatial zoning, vegetation layers, and landmark elements.

2.1. Concept of Philosophical Wastra Nusantara

Landscapes are shaped by the dynamic interaction between humans and nature, where cultural artifacts such as traditional textiles play a critical role in shaping spatial identity[5], [6]. In line with this, symbolic interpretation in landscape architecture provides a lens through which batik motifs are not merely decorative, but serve as spatial narratives expressing philosophical, spiritual, and social values[7], [8]. Additionally, indigenous design principles encourage context-responsive and community-based design rooted in local wisdom[9]. This theoretical approach is reinforced by visual semiotics which supports the translation of visual motifs such as the *Mega Mendung*, *Ulos*, or *Cenderawasih* into spatial language through paving patterns, vegetative structures, and architectural elements. Together, these theories inform a design methodology that is culturally reflective, symbolically rich, and responsive to the values embedded in Nusantara textile traditions.

2.2. Appropriate Wastra Nusantara for Landscape Design

The rich diversity of *wastra nusantara* (Indonesian traditional textiles) offers a profound source of inspiration for landscape design through their embedded philosophical values, symbolic patterns, and cultural narratives. Motifs such as *Mega Mendung* from Cirebon, Lasem from Central Java, *Sasirangan* from South Kalimantan, maritime motifs from Moluccas, and Asmat and *Cenderawasih* from Papua represent not only regional aesthetics but also life philosophies rooted in patience, harmony, strength, interconnectedness, and spiritual respect for nature. These textiles provide culturally resonant elements that can be transformed into spatial forms, paving patterns, plant arrangements, and thematic zoning. Appropriately interpreted and integrated, *wastra* motifs enhance the landscape's identity and authenticity, bridging ecological design with local wisdom and promoting cultural sustainability in public spaces [8].

3. Data and Results

This study found five regional batik motifs that represent diverse cultural meanings and have significant potential for thematic landscape interpretation which are (1) *Mega Mendung* from Cirebon, West Java; (2) Lasem from Central Java; (3) *Sasirangan* from South Kalimantan; (4) Bird and Boat Motifs from Moluccas; and (5) Asmat and *Cenderawasih* from Papua.

Each motif's philosophical narrative was integrated into the spatial language of landscape design elements such as circulation, zoning, vertical and horizontal layers of vegetation, and symbolic landscape features (e.g., murals, sculptures, seating). These design strategies not only enhance the aesthetic and cultural value of public spaces but also function as mediums of cultural preservation and environmental awareness. This study contributes to the expanding discourse of place-based landscape architecture, showing how local wisdom and traditional textiles can offer rooted, meaningful, and sustainable approaches to contemporary design. By integrating symbolic depth into landscape typologies, designers can evoke collective memory, nurture identity, and educate the public on cultural heritage through everyday spatial experiences.

3.1. *Mega Mendung Motif*

The *Mega Mendung* motif originates from the Cirebon Region of West Java and is one of the most recognisable coastal batik icons in Indonesia. Visually, this motif features a multi-layered cloud shape, usually in shades of blue, red, or grey. The word "*mega*" means cloud, while "*mendung*" refers to the atmosphere of a cloud-covered sky before rain. Philosophically, this motif is loaded with meanings of shade, patience, calmness, and emotional control. The multi-layered clouds are considered a symbol of a calm and spacious nature. It symbolises shade, patience and wisdom through the form of layered clouds [2]In Javanese culture and reinforced by Chinese influences that entered the Cirebon area, the cloud motif is also interpreted as a form of protection and wisdom: the cloudy sky shaded the earth from the scorching sun, but still brought life through the rain it sent down. *Mega Mendung* is not only about weather conditions, but also a metaphor for human life: that in the face of turmoil and pressure, one must remain calm, self-controlled, and provide coolness to their environment.



Figure 1. *Mega Mendung* motif

Source: pinterest.com

The motif also reflects the harmony between man and nature, as well as between local traditions and outside cultural influences. The history of *Mega Mendung* batik records a synthesis between Javanese-Cirebonese culture and the influence of Chinese art, particularly in the form of clouds that resemble ornaments in Ming Dynasty ceramics.

Symbolic values such as in the *Mega Mendung* motif have great potential to be transformed into landscape design, especially in creating public spaces that emphasise inner calm, visual balance, and reflective nuances. *Mega Mendung* is not only an artistic representation, but also a philosophical and spiritual narrative of how humans should live a life calm in the storm, calm in the pressure, and still bring goodness to the surroundings. In a landscape architecture approach, this conversion of philosophical values can be done through three main principles:

- Symbolic-Spatial: Making the *Mega Mendung* motif an element of form, circulation, or zoning.
- Emotional Atmosphere: Creating a calm, peaceful, and reflective atmosphere within the space.
- Contextual-Cultural: Presenting Cirebon's local identity and batik values as a landscape narrative.

The landscape design that raises the *Mega Mendung* motif not only functions aesthetically, but also as a medium for cultural education and local identity. Park visitors not only enjoy visual beauty, but also understand the inner meaning of cultural heritage presented through space.



Figure 2. Visual concept of *Mega Mendung* motif

Source: Illustration of *wastra* application using ChatGPT and Copilot

3.2 Lasem Motif

Batik Lasem is a type of coastal batik originating from the Lasem, Rembang Regency, Central Java. Lasem is known as "Little China" due to its long history of acculturation between Javanese and Chinese cultures since the 15th century. Lasem motifs reflect the fusion of philosophical Javanese cultural values with Chinese visual aesthetics, making it a symbol of harmonious multiculturalism.



Figure 3. Lasem batik motifs

Source: pinterest.com

One of the main characteristics of Batik Lasem is the use of the fiery red colour that symbolises courage and fighting spirit, as well as the motifs of the *hong* bird (phoenix), dragon, chrysanthemum, and rolling clouds, which are symbols of luck, immortality, and glory in Chinese culture. Chinese-Javanese acculturation, symbols of courage and glory with the dragon, phoenix and lotus flower[10]. All these symbols are adapted to local aesthetics and displayed with Javanese floral elements such as jasmine flowers and vines. Philosophically, Lasem motifs signify cross-cultural harmony, the spirit of struggle and resilience in facing life's challenges. The motifs reflect an appreciation of diversity, as well as illustrating that cultural differences can combine into a unified aesthetic and ethical whole. The distinctiveness of coastal batik lies in its openness to external influences, including in the structure of motifs and colours. In the context of Lasem, this becomes a philosophical strength that makes this batik a representation of tolerance, pluralism, and cultural vitality.

The values of Batik Lasem can be transformed into a meaning-rich landscape design concept through the following elements:

a. Symbolic Zoning

- The main area of the park can be designed as a "Cultural Harmony Zone" with Javanese-Chinese fusion-style landscape architectural elements, such as a gate with Lasem's distinctive flora motif.

b. Floor & Paving Patterns

- The use of geometric patterns resembling cloud and hong bird motifs on paving stones as the main path, creates an expressive yet calm narrative of the space.

c. Thematic Vegetation

- Planting red frangipani trees, lotus flowers, and red flowering plants as a representation of the colour philosophy of abang getih pitik.

d. Art Installation and Cultural Narrative

- Murals and installations based on the historical narrative of Batik Lasem on the walls of the park, as education and strengthening the identity of the area.
- A Chinese-Javanese gazebo with a curved roof shape and local calligraphy ornaments to strengthen the cross-cultural atmosphere.



Figure 4. Visual concept of Batik Lasem landscape design

Source: Illustration of *wastra* application using ChatGPT and Copilot

Through a *wastra*-based design approach such as Lasem motifs, the landscape is not just a physical space, but a medium of cultural expression, identity, and the community's philosophy of life. The implementation of this philosophical value can increase the sense of place, strengthen visitors' emotional attachment to the space, and encourage the sustainability of local cultural heritage in a modern context.

3.3. Sasirangan Motif

The *Sasirangan* motif comes from the culture of the Banjar people in South Kalimantan and is part of Indonesia's traditional *wastra* heritage. *Sasirangan* comes from the word "*sirang*" which means "temporarily sewn" or tied to form a pattern. The motifs are formed from a cross-dyeing technique, creating distinctive and repetitive patterns. Motifs such as *Bayam Raja*, *Kambang Tanjung*, and *Kulit Kurikit* contain deep philosophical meanings, such as spiritual strength and self-protection, hope for healing and salvation, and balance between the real and spiritual worlds. *Sasirangan* is traditionally used as a healing or ritual cloth, demonstrating the close connection between humans, nature and spiritual forces. This reflects the philosophy of the Banjar people who uphold inner balance and harmony with the environment[3]



Figure 5. *Sasirangan* batik motif

Source: pinterest.com

The *Bayam Raja* motif is in the form of a traditional batik pattern. This motif is characterised by the large, upright and structured shape of the spinach leaves, symbolising strength, determination and self-preservation. The typical colours tend to be strong and contrasting such as dark red, black, or dark green

to emphasise the character of protection and energy. The spiritual values and visual patterns of *Sasirangan* can be converted into elements of urban landscape design or culture-based public spaces through symbolic and narrative approaches:

1. Layered and Symbolic Zoning

- Public spaces are designed with layered zones that resemble the *Sasirangan ikat* technique.
- Each layer can represent stages of healing or spiritual transformation.

2. Repeated Floor or Paving Patterns

- The *Kulit Kurikit* and *Kambang Tanjung* patterns can be applied to the paving or plaza floor design, creating a repetitive yet dynamic visual

3. Herbal and Traditional Medicinal Plants

- The garden area can be complemented with herbal plants used in the healing rituals of the Banjar people, such as betel leaves, red ginger, or *sambiloto*.

4. Reflection and Meditation Area

- A reflection space is created with a round or spiral shape to symbolise a cyclical and repetitive spiritual journey, according to the philosophy of *Sasirangan* fabric

5. Use of Symbolic Colours

- The yellow, purple and green colours commonly used in *Sasirangan* can be applied in architectural elements such as benches, garden lights or pergolas as symbols of healing, spiritual energy and harmony.



Figure 6. Visual concept of *Sasirangan* motif landscape elements
Source: Illustration of *wastra* application using ChatGPT and Copilot

Visuals in the landscape such as zigzag paving, colourful fabric pergolas, plazas with bonding patterns, and brightly flowering tropical vegetation.

3.4. Moluccan Motifs (Birds & Ships)

Motifs from the Moluccas often feature symbols of birds and ships, two elements that are closely related to the maritime identity and cosmology of the island people. Birds in Moluccan culture symbolise freedom, guardians of nature, and ancestral spirits watching from the sky. The presence of birds is also considered a sign of weather or natural changes, which is important for seafaring communities.

Ships symbolise mobility, inter-island connections, the spice trade and cultural connectedness. In the past, ships also symbolised political power and territorial expansion. Ships symbolise the journey of life and the adventure of the soul. The motif as a whole conveys a message of openness to the outside world, while still maintaining local cultural roots and respect for nature and ancestors. The motifs of ships and birds not only depict visual elements, but also embody the philosophy of human connection with nature and the history of overseas and spirituality of the Moluccan.

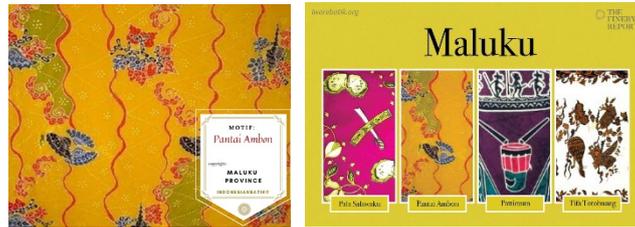


Figure 7. Moluccan batik motif

Source: pinterest.com

Landscape design that highlights bird and ship motifs from Moluccas can be a medium to convey stories of ancestral journeys, spice trade, and inter-island connectivity that form the culture of the archipelago. By bringing these symbolic elements into spatial form, the landscape becomes a visual narrative that unites cultural identity, education, and spatial comfort.

a. Phased thematic zoning the park is developed in several zones:

- Interconnection Zone: Walkways resemble the shape of waves or the trajectory of a ship, depicting the interconnectedness of the islands.
- Cultural Reflection Zone: A sitting area or plaza with a floor patterned with ships and birds, used as a space for contemplation or education on Moluccan culture.
- Endemic Plant Zone: Tropical vegetation typical of the islands, such as walnuts, nutmeg and coconuts, reinforcing local identity.

b. Symbolic Elements

- An archway in the shape of a ship's sail welcomes visitors as an entrance to a journey of cultural experience.
- Bird statue installation (*Cendrawasih* or Moluccan *Nuri*) in the middle of the park as a focal point that invites attention while reflecting hope and spirituality.

c. Materials and Colours

- Using earthy colours, navy blue, and the white of a ship's kite to create a visual harmony inspired by the nuances of the beach and sea.
- Natural wood or bamboo as seating elements and pergolas to reinforce the warmth of the coastal atmosphere.

d. Application of Space Philosophy

- Large open spaces depict the adventurous spirit and openness of the Moluccan people.
- Circular circulation paths reflect the cycle of life and the relationship between man, sea and God.



Figure 8. Visual concept of Moluccan motifs landscape design

Source: Illustration of *wastra* application using ChatGPT and Copilot

Landscape design based on Moluccan batik motifs is not just aesthetic, but an educative and spiritual medium that revives local wisdom in the context of modern public spaces. This effort is in line with the view that landscape is not only a physical environment, but also a cultural narrative space.

3.5 Papuan Motifs (Asmat & Cenderawasih)

The Asmat tribe is known as master carvers who produce motifs with high spiritual value. Wood-carved ornaments, such as *mbis*, poles depict the relationship between ancestors and current generations, the power of nature, and the cycle of life. Asmat motifs represent:

- Spirituality and respect for ancestors
- Resilience and adaptation to the wild
- Community identity and social attachment

Asmat carvings are not just artistic expressions, but spiritual symbols that represent the close relationship between humans, ancestors and nature. Carved patterns often depict creation myths, spirit journeys or natural forces. The carvings symbolise respect for ancestors, courage in the face of natural challenges, and the community's attachment to its environment [11].

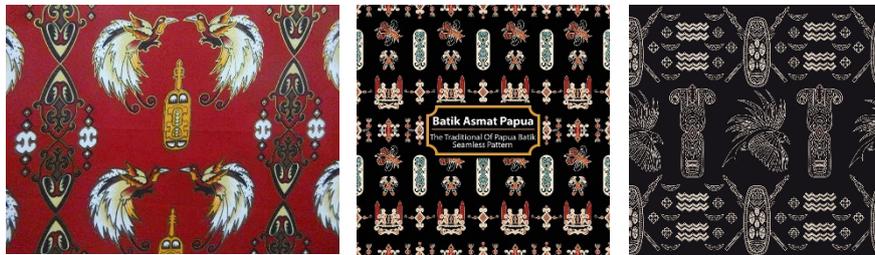


Figure 8. Papua batik motif
Source: pinterest.com

As an icon of Papua, *Cenderawasih* or the bird of paradise, symbolises beauty, nobility and human dignity. In local contexts, its presence is often associated with messages of peace, respect, and noble cultural values. The graceful shape and colour of its feathers also symbolise Papua's unique and enchanting natural aesthetics [4], [11].

These noble values are then interpreted into public landscape elements as follows:

- a. Asmat Carving Relief
 - Applied to thematic walls, garden gates, or manually carved concrete benches. Revives symbols of Papuan mythology in contemporary spaces.
- b. Bird of Paradise Sculpture
 - Placed in a central area as a landmark, depicting beauty and dignity.
 - Designed with dynamic poses and bright colours to attract attention while educating.
- c. Ranching Landscape Paths Resembling a River
 - Mimicking the shape of the Papuan river delta, which symbolises man's journey and connection with nature.
 - Using natural paving such as river stone and wood texture.
- d. Tropical Vegetation System
 - Typical Papuan species such as sago (*Metroxylon sago*), forest orchids (*Dendrobium* sp.), and giant ferns are utilised as symbols of the biodiversity and ecological identity of eastern Indonesia.
- e. Reflective Zone
 - A quiet area with Papuan nature sound installations and seating, to reflect on the philosophy of human and ancestor relationships.



Figure 9. Visual concept of Papuan landscape
 Source: Illustration of *wastra* application using ChatGPT and Copilot

The conversion of the philosophical values of Papuan motif into landscape design enables the creation of public spaces that are not only beautiful and functional, but also educational and respectful of cultural heritage. This approach is also in line with the principle of placemaking based on deep local wisdom.

4. Conclusion

The five *wastra* motifs studied show how cultural philosophical narratives can be translated into landscape design concepts. *Mega Mendung* brings shade, Lasem reflects courage and harmony, *Sasirangan* channels spiritual energy, Moluccas highlights maritime identity, and Papua represents human connection with nature and ancestors. The integration of these motifs in public spaces not only adds beauty, but also strengthens local identity, provides an educational space, and maintains cultural continuity in the midst of modern urban development.

The exploration of the philosophical value of *wastra nusantara* into landscape design has opened a new space of meaning in the creation of public spaces that are not only functional and aesthetic, but also reflective and educative. The conversion of cultural symbols into spatial elements strengthens local narratives that have been underrepresented in contemporary urban space design. Through this approach, the landscape can become a living and interactive medium of cultural narrative, strengthening people's sense of belonging to their own space.

This research proposes a *wastra*-based thematic approach as part of a contextualised and sustainable landscape design methodology. By highlighting five motifs from various regions such as *Mega Mendung*, Lasem, *Sasirangan*, Moluccas, and Papua, this research shows that each motif holds a unique philosophy that can be translated into landscape design through shape, colour, pattern, vegetation, and spatial structure. Therefore, a follow-up collaboration between landscape designers, cultural experts, textile artists, and local governments is needed so that the local values contained in the *wastra* can be internalised in future policies and implementation of public spaces.

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1.2. Literature Review

Cultural products in Indonesia cannot be separated from the influence of the landscape and community interactions. For example, in the culture of Buton, Southeast Sulawesi, there is the application of landscape elements such as fruits, plants, natural objects, architecture, local dances, and natural conditions[1]. In north coast of Java, there is a famous *Mega Mendung* motif, which symbolizes calmness and patience through its layered cloud form [2]. Symbolic cultural elements can be integrated into the design of public space [3]. Cultural aspects can illustrate local identity in spatial planning, emphasizing cultural expressions and design features. In addition, the conceptual framework of this research is supported by the emerging discourse on landscape architecture as a vessel for cultural resilience. Rather than applying motifs in a decorative sense, this research focuses on their deeper

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2.1. Concept of Philosophical Wastra Nusantara

Landscapes are shaped by the dynamic interaction between humans and nature, where cultural artifacts such as traditional textiles play a critical role in shaping spatial identity[5], [6]. In line with this, symbolic interpretation in landscape architecture provides a lens through which batik motifs are not merely decorative, but serve as spatial narratives expressing philosophical, spiritual, and social values[7], [8]. Additionally, indigenous design principles encourage context-responsive and community-based design rooted in local wisdom[9]. This theoretical approach is reinforced by visual semiotics which supports the translation of visual motifs such as the *Mega Mendung*, *Ulos*, or *Cenderawasih* into spatial language through paving patterns, vegetative structures, and architectural elements. Together, these theories inform a design methodology that is culturally reflective, symbolically rich, and responsive to the values embedded in Nusantara textile traditions.

2.2. Appropriate Wastra Nusantara for Landscape Design

The rich diversity of *wastra nusantara* (Indonesian traditional textiles) offers a profound source of inspiration for landscape design through their embedded philosophical values, symbolic patterns, and cultural narratives. Motifs such as *Mega Mendung* from Cirebon, Lasem from Central Java, *Sasirangan* from South Kalimantan, maritime motifs from Moluccas, and Asmat and *Cenderawasih* from Papua represent not only regional aesthetics but also life philosophies rooted in patience, harmony, strength, interconnectedness, and spiritual respect for nature. These textiles provide culturally resonant elements that can be transformed into spatial forms, paving patterns, plant arrangements, and thematic zoning. Appropriately interpreted and integrated, *wastra* motifs enhance the landscape's identity and authenticity, bridging ecological design with local wisdom and promoting cultural sustainability in public spaces [8].

3. Data and Results

This study found five regional batik motifs that represent diverse cultural meanings and have significant potential for thematic landscape interpretation which are (1) *Mega Mendung* from Cirebon, West Java; (2) Lasem from Central Java; (3) *Sasirangan* from South Kalimantan; (4) Bird and Boat Motifs from Moluccas; and (5) Asmat and *Cenderawasih* from Papua.

Each motif's philosophical narrative was integrated into the spatial language of landscape design elements such as circulation, zoning, vertical and horizontal layers of vegetation, and symbolic landscape features (e.g., murals, sculptures, seating). These design strategies not only enhance the aesthetic and cultural value of public spaces but also function as mediums of cultural preservation and environmental awareness. This study contributes to the expanding discourse of place-based landscape architecture, showing how local wisdom and traditional textiles can offer rooted, meaningful, and sustainable approaches to contemporary design. By integrating symbolic depth into landscape typologies, designers can evoke collective memory, nurture identity, and educate the public on cultural heritage through everyday spatial experiences.

3.1. Mega Mendung Motif

The *Mega Mendung* motif originates from the Cirebon Region of West Java and is one of the most recognisable coastal batik icons in Indonesia. Visually, this motif features a multi-layered cloud shape, usually in shades of blue, red, or grey. The word "mega" means cloud, while "mendung" refers to the atmosphere of a cloud-covered sky before rain. Philosophically, this motif is loaded with meanings of shade, patience, calmness, and emotional control. The multi-layered clouds are considered a symbol of a calm and spacious nature. It symbolises shade, patience and wisdom through the form of layered clouds [2]In Javanese culture and reinforced by Chinese influences that entered the Cirebon area, the cloud motif is also interpreted as a form of protection and wisdom: the cloudy sky shaded the earth from the scorching sun, but still brought life through the rain it sent down. *Mega Mendung* is not only about weather conditions, but also a metaphor for human life: that in the face of turmoil and pressure, one must remain calm, self-controlled, and provide coolness to their environment.



Figure 1. *Mega Mendung* motif

Source: pinterest.com

The motif also reflects the harmony between man and nature, as well as between local traditions and outside cultural influences. The history of *Mega Mendung* batik records a synthesis between Javanese-Cirebonese culture and the influence of Chinese art, particularly in the form of clouds that resemble ornaments in Ming Dynasty ceramics.

Symbolic values such as in the *Mega Mendung* motif have great potential to be transformed into landscape design, especially in creating public spaces that emphasise inner calm, visual balance, and reflective nuances. *Mega Mendung* is not only an artistic representation, but also a philosophical and spiritual narrative of how humans should live a life calm in the storm, calm in the pressure, and still bring goodness to the surroundings. In a landscape architecture approach, this conversion of philosophical values can be done through three main principles:

- Symbolic-Spatial: Making the *Mega Mendung* motif an element of form, circulation, or zoning.
- Emotional Atmosphere: Creating a calm, peaceful, and reflective atmosphere within the space.
- Contextual-Cultural: Presenting Cirebon's local identity and batik values as a landscape narrative.

The landscape design that raises the *Mega Mendung* motif not only functions aesthetically, but also as a medium for cultural education and local identity. Park visitors not only enjoy visual beauty, but also understand the inner meaning of cultural heritage presented through space.



Figure 2. Visual concept of *Mega Mendung* motif

Source: Illustration of *wastra* application using ChatGPT and Copilot

3.2 Lasem Motif

Batik Lasem is a type of coastal batik originating from the Lasem, Rembang Regency, Central Java. Lasem is known as "Little China" due to its long history of acculturation between Javanese and Chinese cultures since the 15th century. Lasem motifs reflect the fusion of philosophical Javanese cultural values with Chinese visual aesthetics, making it a symbol of harmonious multiculturalism.



Figure 3. Lasem batik motifs

Source: pinterest.com

One of the main characteristics of Batik Lasem is the use of the fiery red colour that symbolises courage and fighting spirit, as well as the motifs of the *hong* bird (phoenix), dragon, chrysanthemum, and rolling clouds, which are symbols of luck, immortality, and glory in Chinese culture. Chinese-Javanese acculturation, symbols of courage and glory with the dragon, phoenix and lotus flower[10]. All these symbols are adapted to local aesthetics and displayed with Javanese floral elements such as jasmine flowers and vines. Philosophically, Lasem motifs signify cross-cultural harmony, the spirit of struggle and resilience in facing life's challenges. The motifs reflect an appreciation of diversity, as well as illustrating that cultural differences can combine into a unified aesthetic and ethical whole. The distinctiveness of coastal batik lies in its openness to external influences, including in the structure of motifs and colours. In the context of Lasem, this becomes a philosophical strength that makes this batik a representation of tolerance, pluralism, and cultural vitality.

The values of Batik Lasem can be transformed into a meaning-rich landscape design concept through the following elements:

a. Symbolic Zoning

- The main area of the park can be designed as a "Cultural Harmony Zone" with Javanese-Chinese fusion-style landscape architectural elements, such as a gate with Lasem's distinctive flora motif.

b. Floor & Paving Patterns

- The use of geometric patterns resembling cloud and hong bird motifs on paving stones as the main path, creates an expressive yet calm narrative of the space.

c. Thematic Vegetation

- Planting red frangipani trees, lotus flowers, and red flowering plants as a representation of the colour philosophy of abang getih pitik.

d. Art Installation and Cultural Narrative

- Murals and installations based on the historical narrative of Batik Lasem on the walls of the park, as education and strengthening the identity of the area.
- A Chinese-Javanese gazebo with a curved roof shape and local calligraphy ornaments to strengthen the cross-cultural atmosphere.



Figure 4. Visual concept of Batik Lasem landscape design

Source: Illustration of *wastra* application using ChatGPT and Copilot

Through a *wastra*-based design approach such as Lasem motifs, the landscape is not just a physical space, but a medium of cultural expression, identity, and the community's philosophy of life. The implementation of this philosophical value can increase the sense of place, strengthen visitors' emotional attachment to the space, and encourage the sustainability of local cultural heritage in a modern context.

3.3. Sasirangan Motif

The *Sasirangan* motif comes from the culture of the Banjar people in South Kalimantan and is part of Indonesia's traditional *wastra* heritage. *Sasirangan* comes from the word "*sirang*" which means "temporarily sewn" or tied to form a pattern. The motifs are formed from a cross-dyeing technique, creating distinctive and repetitive patterns. Motifs such as *Bayam Raja*, *Kambang Tanjung*, and *Kulit Kurikit* contain deep philosophical meanings, such as spiritual strength and self-protection, hope for healing and salvation, and balance between the real and spiritual worlds. *Sasirangan* is traditionally used as a healing or ritual cloth, demonstrating the close connection between humans, nature and spiritual forces. This reflects the philosophy of the Banjar people who uphold inner balance and harmony with the environment[3]



Figure 5. *Sasirangan* batik motif

Source: pinterest.com

The *Bayam Raja* motif is in the form of a traditional batik pattern. This motif is characterised by the large, upright and structured shape of the spinach leaves, symbolising strength, determination and self-preservation. The typical colours tend to be strong and contrasting such as dark red, black, or dark green

to emphasise the character of protection and energy. The spiritual values and visual patterns of *Sasirangan* can be converted into elements of urban landscape design or culture-based public spaces through symbolic and narrative approaches:

1. Layered and Symbolic Zoning

- Public spaces are designed with layered zones that resemble the *Sasirangan ikat* technique.
- Each layer can represent stages of healing or spiritual transformation.

2. Repeated Floor or Paving Patterns

- The *Kulit Kurikit* and *Kambang Tanjung* patterns can be applied to the paving or plaza floor design, creating a repetitive yet dynamic visual

3. Herbal and Traditional Medicinal Plants

- The garden area can be complemented with herbal plants used in the healing rituals of the Banjar people, such as betel leaves, red ginger, or *sambiloto*.

4. Reflection and Meditation Area

- A reflection space is created with a round or spiral shape to symbolise a cyclical and repetitive spiritual journey, according to the philosophy of *Sasirangan* fabric

5. Use of Symbolic Colours

- The yellow, purple and green colours commonly used in *Sasirangan* can be applied in architectural elements such as benches, garden lights or pergolas as symbols of healing, spiritual energy and harmony.



Figure 6. Visual concept of *Sasirangan* motif landscape elements
Source: Illustration of *wastra* application using ChatGPT and Copilot

Visuals in the landscape such as zigzag paving, colourful fabric pergolas, plazas with bonding patterns, and brightly flowering tropical vegetation.

3.4. Moluccan Motifs (Birds & Ships)

Motifs from the Moluccas often feature symbols of birds and ships, two elements that are closely related to the maritime identity and cosmology of the island people. Birds in Moluccan culture symbolise freedom, guardians of nature, and ancestral spirits watching from the sky. The presence of birds is also considered a sign of weather or natural changes, which is important for seafaring communities.

Ships symbolise mobility, inter-island connections, the spice trade and cultural connectedness. In the past, ships also symbolised political power and territorial expansion. Ships symbolise the journey of life and the adventure of the soul. The motif as a whole conveys a message of openness to the outside world, while still maintaining local cultural roots and respect for nature and ancestors. The motifs of ships and birds not only depict visual elements, but also embody the philosophy of human connection with nature and the history of overseas and spirituality of the Moluccan.

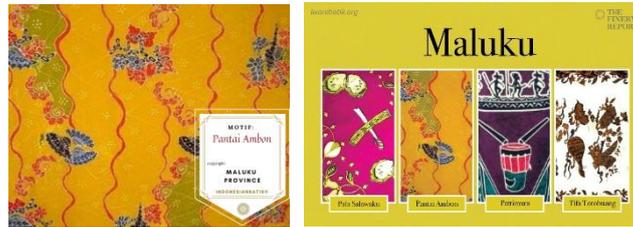


Figure 7. Moluccan batik motif

Source: pinterest.com

Landscape design that highlights bird and ship motifs from Moluccas can be a medium to convey stories of ancestral journeys, spice trade, and inter-island connectivity that form the culture of the archipelago. By bringing these symbolic elements into spatial form, the landscape becomes a visual narrative that unites cultural identity, education, and spatial comfort.

a. Phased thematic zoning the park is developed in several zones:

- Interconnection Zone: Walkways resemble the shape of waves or the trajectory of a ship, depicting the interconnectedness of the islands.
- Cultural Reflection Zone: A sitting area or plaza with a floor patterned with ships and birds, used as a space for contemplation or education on Moluccan culture.
- Endemic Plant Zone: Tropical vegetation typical of the islands, such as walnuts, nutmeg and coconuts, reinforcing local identity.

b. Symbolic Elements

- An archway in the shape of a ship's sail welcomes visitors as an entrance to a journey of cultural experience.
- Bird statue installation (*Cendrawasih* or Moluccan *Nuri*) in the middle of the park as a focal point that invites attention while reflecting hope and spirituality.

c. Materials and Colours

- Using earthy colours, navy blue, and the white of a ship's kite to create a visual harmony inspired by the nuances of the beach and sea.
- Natural wood or bamboo as seating elements and pergolas to reinforce the warmth of the coastal atmosphere.

d. Application of Space Philosophy

- Large open spaces depict the adventurous spirit and openness of the Moluccan people.
- Circular circulation paths reflect the cycle of life and the relationship between man, sea and God.



Figure 8. Visual concept of Moluccan motifs landscape design
Source: Illustration of *wastra* application using ChatGPT and Copilot

Landscape design based on Moluccan batik motifs is not just aesthetic, but an educative and spiritual medium that revives local wisdom in the context of modern public spaces. This effort is in line with the view that landscape is not only a physical environment, but also a cultural narrative space.

3.5 Papuan Motifs (Asmat & Cenderawasih)

The Asmat tribe is known as master carvers who produce motifs with high spiritual value. Wood-carved ornaments, such as *mbis*, poles depict the relationship between ancestors and current generations, the power of nature, and the cycle of life. Asmat motifs represent:

- Spirituality and respect for ancestors
- Resilience and adaptation to the wild
- Community identity and social attachment

Asmat carvings are not just artistic expressions, but spiritual symbols that represent the close relationship between humans, ancestors and nature. Carved patterns often depict creation myths, spirit journeys or natural forces. The carvings symbolise respect for ancestors, courage in the face of natural challenges, and the community's attachment to its environment [11].

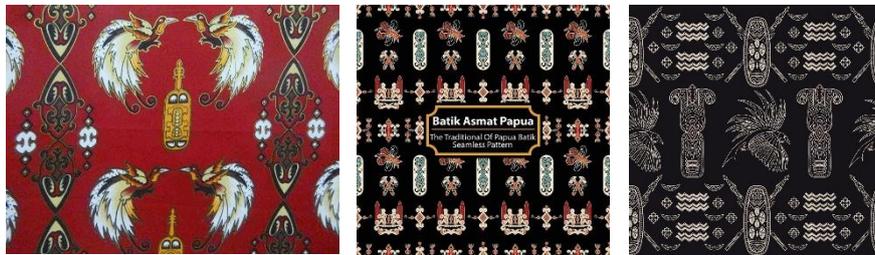


Figure 8. Papua batik motif

Source: pinterest.com

As an icon of Papua, *Cenderawasih* or the bird of paradise, symbolises beauty, nobility and human dignity. In local contexts, its presence is often associated with messages of peace, respect, and noble cultural values. The graceful shape and colour of its feathers also symbolise Papua's unique and enchanting natural aesthetics [4], [11].

These noble values are then interpreted into public landscape elements as follows:

- a. Asmat Carving Relief
 - Applied to thematic walls, garden gates, or manually carved concrete benches. Revives symbols of Papuan mythology in contemporary spaces.
- b. Bird of Paradise Sculpture
 - Placed in a central area as a landmark, depicting beauty and dignity.
 - Designed with dynamic poses and bright colours to attract attention while educating.
- c. Ranching Landscape Paths Resembling a River
 - Mimicking the shape of the Papuan river delta, which symbolises man's journey and connection with nature.
 - Using natural paving such as river stone and wood texture.
- d. Tropical Vegetation System
 - Typical Papuan species such as sago (*Metroxylon sago*), forest orchids (*Dendrobium* sp.), and giant ferns are utilised as symbols of the biodiversity and ecological identity of eastern Indonesia.
- e. Reflective Zone
 - A quiet area with Papuan nature sound installations and seating, to reflect on the philosophy of human and ancestor relationships.



Figure 9. Visual concept of Papuan landscape
Source: Illustration of *wastra* application using ChatGPT and Copilot

The conversion of the philosophical values of Papuan motif into landscape design enables the creation of public spaces that are not only beautiful and functional, but also educational and respectful of cultural heritage. This approach is also in line with the principle of placemaking based on deep local wisdom.

4. Conclusion

The five *wastra* motifs studied show how cultural philosophical narratives can be translated into landscape design concepts. *Mega Mendung* brings shade, Lasem reflects courage and harmony, *Sasirangan* channels spiritual energy, Moluccas highlights maritime identity, and Papua represents human connection with nature and ancestors. The integration of these motifs in public spaces not only adds beauty, but also strengthens local identity, provides an educational space, and maintains cultural continuity in the midst of modern urban development.

The exploration of the philosophical value of *wastra nusantara* into landscape design has opened a new space of meaning in the creation of public spaces that are not only functional and aesthetic, but also reflective and educative. The conversion of cultural symbols into spatial elements strengthens local narratives that have been underrepresented in contemporary urban space design. Through this approach, the landscape can become a living and interactive medium of cultural narrative, strengthening people's sense of belonging to their own space.

This research proposes a *wastra*-based thematic approach as part of a contextualised and sustainable landscape design methodology. By highlighting five motifs from various regions such as *Mega Mendung*, Lasem, *Sasirangan*, Moluccas, and Papua, this research shows that each motif holds a unique philosophy that can be translated into landscape design through shape, colour, pattern, vegetation, and spatial structure. Therefore, a follow-up collaboration between landscape designers, cultural experts, textile artists, and local governments is needed so that the local values contained in the *wastra* can be internalised in future policies and implementation of public spaces.

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Handwritten signature of Diomari G. Centeno in black ink.

L.Archt. Diomari G. Centeno
Chair, The NEXt Landscape 2025

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Prof. Chun Hyun Jin
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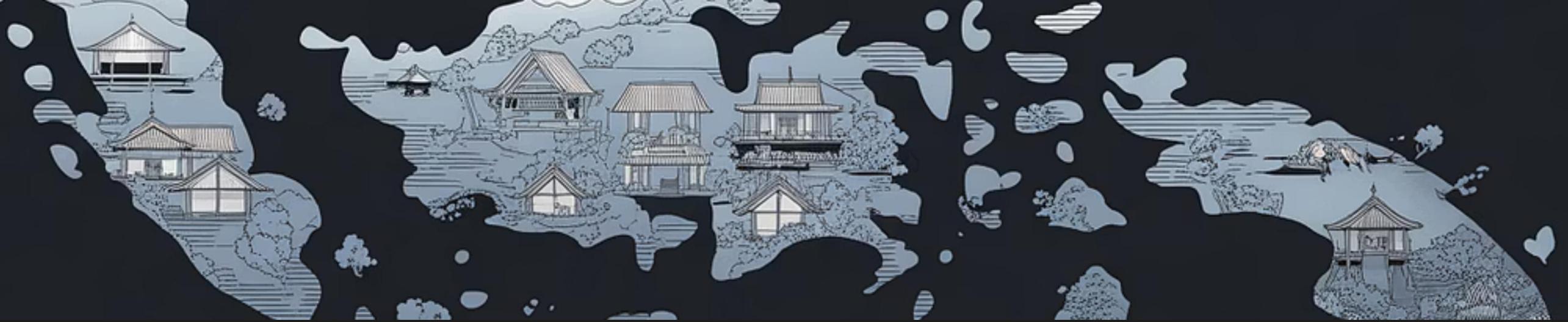


Exploring the Philosophical Value of Wastra Nusantara in Landscape Design

(Study on Mega Mendung,
Lasem, Sasirangan, Maluku, and Papua Motifs)

The wastra of the archipelago is not just a traditional fabric, but contains philosophical meanings, spiritual values, and cultural narratives inherent in the lives of Indonesian people. This research examines five regional motifs to be transformed into meaningful and contextualised landscape architecture design concepts.

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Research Background and Purpose

Background

- Indonesia is culturally diverse, rich in *wastra nusantara* (traditional textiles) like **batik**.
- Each region's motifs reflect **local philosophy, environment, and cosmology**.
- Batik serves as a **cultural expression** that connects humans, nature, and identity.

Purpose

- Explore philosophical meanings in selected batik motifs.
- Translate these meanings into concepts for landscape design.
- Promote culturally grounded and sustainable landscape architecture.
- Preserve intangible cultural heritage through design innovation.

Research Methodology

01

Approach

- Qualitative descriptive with an exploratory focus.
- Combines literature review and visual analysis of batik motifs from Cirebon, Lasem, South Kalimantan, Maluku, and Papua.

03

Analysis Process

- Identify philosophical values within each motif.
- Translate symbolic meanings into landscape design principles.
- Develop visual simulations for: circulation & spatial zoning, vegetation layering, landmark and focal elements.

02

Data Collection

- Sources: books, journals, cultural articles, and visual documentation.
- AI tools (ChatGPT & Copilot) used to refine conceptual ideas, results verified and revised by authors.

04

Concept Development

Concept of Philosophical Wastra Nusantara

Appropriate Wastra Nusantara for Landscape Design

- Wastra Nusantara holds philosophical, symbolic, and cultural meanings that inspire spatial design.
- Motifs reflect local wisdom and values of harmony with nature.

Mega Mendung Motif (Cirebon, West Java)

Patience and Serenity

Mega Mendung This motif represents serenity, patience, and emotional control. It inspired wave-like paving patterns, layered shading structures (pergolas), and tiered vegetation to evoke a calming and contemplative public space.



Figure 1. *Mega Mendung* motif Source: [pinterest.com](https://www.pinterest.com)

Application in Landscape Design

- Symbolic-Spatial: Motifs become elements of form, circulation, or zoning
- Emotional Atmosphere: Create a calm, peaceful and reflective atmosphere
- Contextual-Cultural: Presenting the local identity of Cirebon and the value of batik

Symbolic values such as in the Mega Mendung motif have great potential to be transformed into landscape design, especially in creating public spaces that emphasise inner calm, visual balance, and reflective nuances.



Figure 2. Visual concept of Mega Mendung motif
Source: Illustration of wastra application using ChatGPT and Copilot

Lasem Motif: Cross-Cultural Courage and Harmony

- Batik Lasem is a type of coastal batik originating from the Lasem, Rembang Regency, Central Java.
- Lasem is known as "Little China" due to its long history of acculturation between Javanese and Chinese cultures since the 15th century.
- Lasem motifs reflect the fusion of philosophical Javanese cultural values with Chinese visual aesthetics, making it a symbol of harmonious multiculturalism.

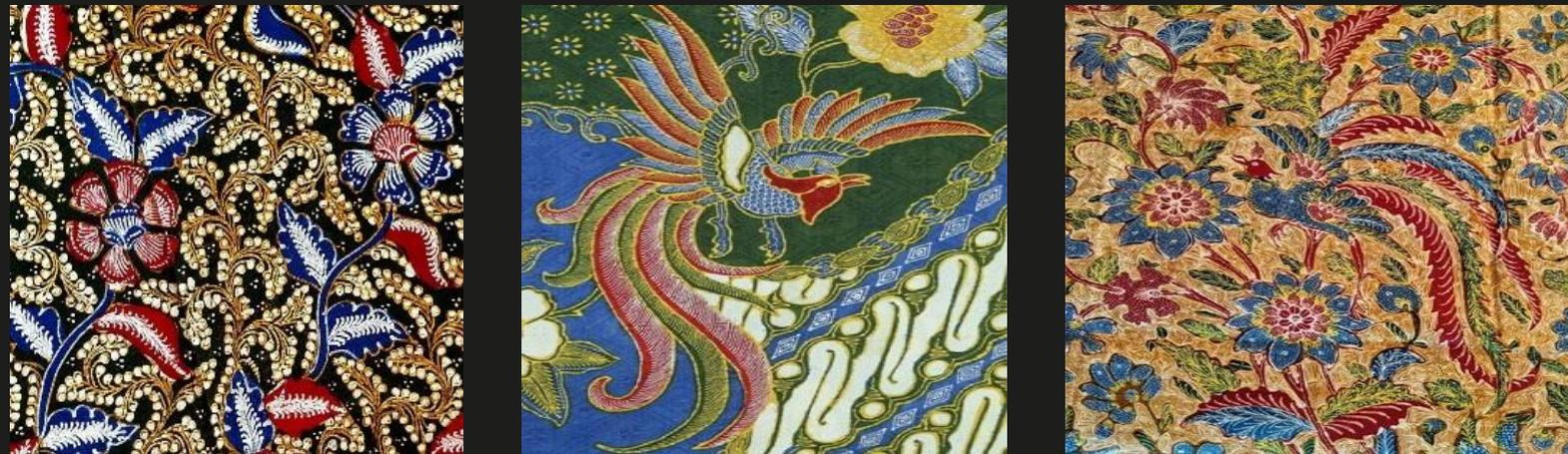


Figure 3. Lasem batik motifs Source:
pinterest.com

One of the main characteristics of Batik Lasem is the use of the fiery red colour that symbolises courage and fighting spirit, as well as the motifs of the *hong* bird (phoenix), dragon, chrysanthemum, and rolling clouds, which are symbols of luck, immortality, and glory in Chinese culture.

Lasem (Central Java)

Symbolizing courage, openness, and cultural harmony, Lasem motifs were translated into axial pathways, spatial intersections, and bold color zoning to celebrate multicultural interaction and heritage narratives.

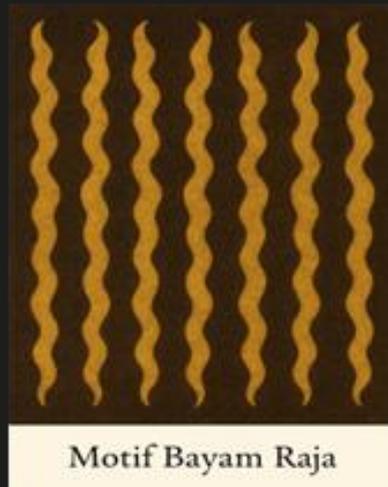


Figure 4. Visual concept of Batik Lasem landscape design

Source: Illustration of *wastra* application using ChatGPT and Copilot

Sasirangan Motifs (South Kalimantan) Spiritual Power and Hope

Sasirangan patterns, reflecting healing and spiritual resilience, informed radial circulation concepts, reflective water features, and concentric planting beds that symbolize regeneration and spiritual connectivity.



The Philosophical value

Sasirangan from South Kalimantan comes from the word "sirang" which means "temporarily sewn". Motifs such as Bayam Raja, Kambang Tanjung, and Kulit Kurikit signify spiritual strength, self-protection, hope for healing, and balance between the real and spiritual worlds.



Layered Zoning

The public spaces are designed with layered zones resembling the Sasirangan ikat technique, representing the stages of healing or spiritual transformation.



Herbal and Traditional Medicinal Plants

The garden area is equipped with herbal plants used in Banjar people's healing rituals such as betel leaves, red ginger, or sambiloto.



Reflection and Meditation Area

The round or spiral-shaped reflection space symbolises the cyclical and repetitive spiritual journey as per the philosophy of Sasirangan fabric.

Use of Symbolic Colours

The yellow, purple and green colours commonly used in Sasirangan can be applied in architectural elements such as benches, garden lights or pergolas as symbols of healing, spiritual energy and harmony.

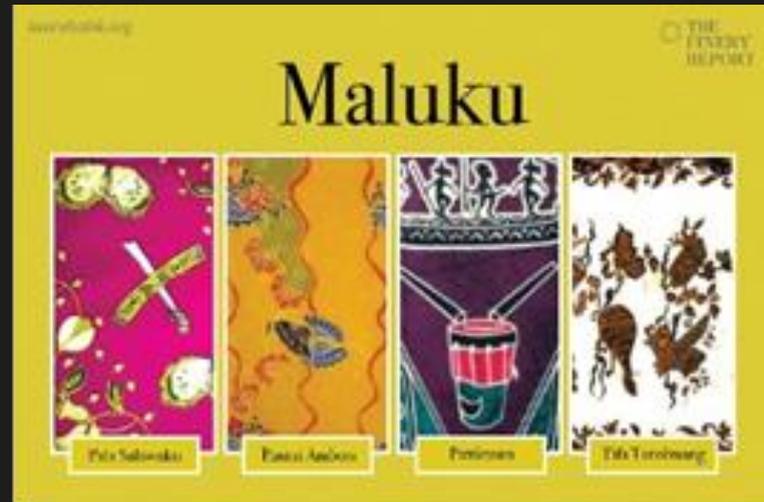


Figure6. Visual concept of sasirangan motif landscape elements
Source: Illustration of wastra application using ai GPT and Co pilot

Maluku Motifs: Maritime Identity and Connectivity

Maluku (Bird and Boat Motifs)

These motifs emphasize maritime identity and inter-island connectedness. They were converted into harbor-inspired terraces, bird-shaped signage, and thematic flora symbolizing marine biodiversity and voyage.



Bird Symbol

Birds symbolise freedom, guardians of nature, and ancestral spirits watching from the sky. The presence of birds is also considered a sign of weather or natural changes that are important to seafaring communities.

Ship Symbol

Ships symbolise mobility, inter-island connections, the spice trade and cultural connectedness. Ships also symbolise the journey of life and the adventure of the soul.

Philosophical Values

The overall motif conveys a message of openness to the outside world, while still maintaining local cultural roots and respect for nature and ancestors.

Figure7. Maluku batik motif
Source: pinterest.com



Figure8. Visual concept of landscape design of maluku motifs
Source: Illustration of wastra application using ai GPT and Co pilot

Symbolic Elements

- An archway in the shape of a ship's sail welcomes visitors as an entrance to a journey of cultural experience.
- Bird statue installation (Cendrawasih or Nuri Maluku) in the middle of the park as a focal point that invites attention while reflecting hope and spirituality.
- c. Materials and Colours
- Using earthy colours, navy blue, and the white of a ship's kite to create a visual harmony inspired by the nuances of the beach and sea

Papua Motifs (Asmat & Cenderawasih)

Asmat Motif

The Asmat tribe is known as master carvers who produce motifs with high spiritual value. Wood-carved ornaments such as mbis poles depict the relationship between ancestors and current generations, the power of nature, and the cycle of life. Asmat motifs represent:

- Spirituality and respect for ancestors
- Resilience and adaptation to the wild
- Community identity and social attachment

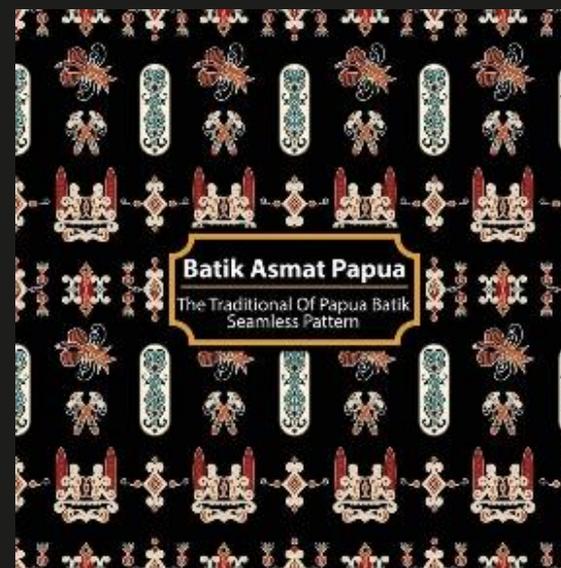


Figure8. Papua batik motif
Source: pinterest.com

Cenderawasih Motif

As an icon of Papua, the bird of paradise symbolises beauty, nobility and human dignity. In local contexts, its presence is often associated with messages of peace, respect, and noble cultural values. The graceful shape and colour of its feathers also symbolise Papua's unique and enchanting natural aesthetics.

The conversion of the philosophical values of Papuan Batik into landscape design enables the creation of public spaces that are not only beautiful and functional, but also educational and respectful of cultural heritage. This approach is also in line with the principle of placemaking based on deep local wisdom.



Figure9. Visual concept of papua lanakap

Source: Illustration of wastra application using ai GPT and Co pilot

Papua (Asmat & Cenderawasih)
Rich in ancestral connection and harmony with nature, these motifs inspired the use of organic pathways mimicking tribal carvings, open-air communal spaces, and vibrant vegetation to echo the sacred balance between humans and the forest.

Integration of Philosophical Values in Landscape Elements

Circulation Pattern

The pedestrian path adopts the shape of the wastra motif to create a meaningful narrative of movement

Colours and Materials

Use of colours and materials that reflect the philosophical characteristics of each motif



Space Zoning

Division of areas based on motif philosophy to create a gradual spatial experience

Vegetation Composition

Selection of endemic plants that represent local identity and ecological value

Cultural Markers

Sculptures, murals and gates as educational elements and identity enhancers



Conclusion: Landscape as a Living Cultural Narrative

The five wastra nusantara motifs illustrate how cultural philosophy can shape landscape design.

- Mega Mendung → calm and shade
- Lasem → courage and harmony
- Sasirangan → spiritual strengthMaluku → maritime identity
- Papua → connection with nature and ancestorsIntegrating these motifs into public spaces enhances beauty, education, and cultural identity.

This study proposes a wastra-based thematic approach for sustainable, contextual landscape design—encouraging collaboration between designers, cultural experts, and local communities to embed local wisdom into future urban spaces.