

Mystical Creatures in Local Wisdom: Praewa Patterns of Thailand and Indonesian Batik as Cross-cultural Textile Motifs

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ABSTRACT

This research presents a multicultural experiment that integrates local wisdom from Thailand and Indonesia to offer a novel perspective on cross-border artistic synthesis. The study is structured into two phases: a conceptual phase and an experimental phase. The first phase examines the cultural implications and identity of the Nak or Naga (serpent/dragon) within traditional textiles, focusing on production methods and symbolic interpretation. The second phase establishes a cross-cultural design framework for cultural branding, using Praewa silk from the Phu Tai community in Thailand and Indonesian Batik techniques as primary case studies. Employing a mixed-methods approach, the research utilizes qualitative data from local community sources and quantitative analysis of market interest in contemporary textile applications. The study aims to synthesize heritage patterns by merging mystical creature iconography influenced by specific geographical indicators inherent to the origins of Batik and Praewa. By evaluating cultural influence and consumer viewpoints, this research contributes to the development of a cross-cultural identity and fosters innovative pattern designs that reflect contemporary community behavior.

Keywords: Culture Identity, Local Wisdom, Multicultural, Pattern, Textile.

INTRODUCTION

In the context of behavioral change within local communities, it is essential to monitor trends and phenomena specific to local conditions to manage the persistence of cultural identity (Nugteren, 2019, p. 9). These shifts are influenced by religious beliefs, political climates, and cross-national perceptions, resulting in significant changes in how communities interpret the "local wisdom" embedded in local knowledge. This knowledge, often tied to spiritual beliefs and social practices developed over generations (Hua Huang, 2022, p. 179), is particularly evident in the arts. Rather than being defined solely by technical skill, this local wisdom encompasses folklore, religious integration (including animist, Buddhist, and Islamic influences), and traditional crafting philosophies used to interpret nature. Specifically, it reflects the community's behavioral relationship with geographical influences. To understand this connection, it is important to note that cultural branding in this context refers to the

strategic use of traditional symbols to establish a distinct, recognizable identity in the contemporary market.

While traditional branding often isolates a single national identity, such as Thailand's "Queen of Silk" or Indonesia's national Batik identity, the impact of cultural preservation within the arts is instrumental in shaping communal trends and paradigms. This preservation contributes significantly to the branding of cultural identity for both sustainability and environmental conservation. As the cornerstone of national identity, preservation provides nuanced cultural perspectives within traditional communities (Taras et al., 2016, p. 461). Consequently, these efforts influence lifestyles in conservative settings, particularly in managing environmental conditions that intersect with cultural heritage. As community trends evolve under the influence of local wisdom, it becomes crucial to analyze the historical and contemporary positioning of social behavior toward art and craft. Recognizing the vital link between environmental well-being and cultural survival, both individuals and society must develop the necessary skills for stewardship (Bishoge et al., 2023, p. 35). Furthermore, managing the development of these skills and documenting habitual activities during periods of significant change allows for the effective communication of cultural messages through art, specifically within the realm of textile identification.

This cross-cultural approach also addresses the limitations of modern Geographical Indicators (GIs) as a formal mechanism of cultural branding by legally confining a product's identity to a strict geographical boundary (such as Praewa silk to specific Thai provinces). While GIs are crucial for protecting authentic origins, they are limited by their rigidity and confinement to modern national borders (Varnekar et al., 2024, p. 13866), which rarely reflect historical trade routes or shared ancient folklore. The experimental design in this study addresses this limitation by proposing a fluid, cross-cultural representation encompassing GIs art preservation in Batik (Bantul) and Praewa (Phu Tai community) as sources of their originating identity. It demonstrates that cultural identity does not have to be strictly confined by GIs to be authentic; rather, it can evolve through synthesis, celebrating the nuances of shared regional heritage in different situations and contexts (Pecot et al., 2018, p.12). Cross-cultural branding plays a unifying role blending Thai and Indonesian motifs, the resulting design creates a shared visual identity that transcends modern borders. The primary benefit of this cross-cultural branding is its ability to foster regional solidarity, offering a marketable aesthetic for Southeast Asian diplomacy, regional tourism, and modern home textile that honors shared historical roots, providing a strong foundation for comparing their shared mythological narratives.

To obtain a comprehensive perspective on cross-cultural dynamics between Thailand and Indonesia, the authentic influence of textiles is examined for its specific cultural impact (Rismantojo, 2021, p. 71). Grounded in local wisdom and environmental concepts, applying analytical thinking to cultures with shared interests can facilitate the preservation of cultural identity in both nations. This is particularly evident in the research surrounding the interpretation of nature-based art into textile patterns. This research examines the application of the design thinking process to the development of a cross-cultural object. The novelty of this research lies in its cross-cultural design approach, systematically integrating traditional Thai Praewa and Indonesian Batik dragon (Nak/Naga) motifs to synthesize a new hybrid textile identity. Thus, this research will significantly contribute to understanding the practical applications of pattern acculturation, as well as to the strategic use of this shared identity for contemporary cultural branding.

1. PATTERN PRESERVATION IN THAILAND AND INDONESIA

The culture between Thailand and Indonesia shares massive details, both familiar and differential (Yulianto et al., 2023, p. 892). This study takes a connection related to Batik preservation to have an equal comparison with textiles from Thailand, specifically the national branding of Praewa silk, which is well-known as the "queen of silk" in Thailand. Both textiles exhibit their own cultural assimilation and acculturation based on Geographical Indicator parameter each identity bring an origin idea. However, a specific similarity lies in the interpretation of nature shaped by the community's beliefs, especially regarding mystical creatures grounded in traditional beliefs and religious influences.

Both Thailand and Indonesia preserve each method and pattern as part of their national identity and customs, thereby contributing to the branding of local wisdom. In the Indonesian trend of preserving national identity through Batik, cultural branding extends to all sections of textile applications (Ramlan, 2019, p. 894). In the past, people used Batik to express conditions and ceremonially represent situations (Sarwono et al., 2019, p. 78). Some patterns, especially those representing mystical creatures such as the dragon, were created to express the community's conditions and appreciation, serving as a medium for conveying specific problems and protests due to limited freedom of speech in certain political situations. In a similar context, Thailand's textile identity draws a clear boundary around pattern, with its unique branding of national identity within the ethnic group known as Praewa silk (Saenudom, 2022, p. 34). The approach of Thailand's Praewa involves significant geometric grid patterns, which share visual similarities with the Batik Nitik from the Bantul regency in Indonesia. This connection explores the possibility of combining cultural methods and patterns.

2. RESEARCH METHODOLOGY

This research utilizes design thinking to develop a cross-cultural object, blending qualitative methodology with experimental design and quantitative user validation. The study is grounded in Geographical Indications (GI), focusing on Javanese Batik philosophy and Phu Tai Praewa symbolism. Research samples from Thailand and Indonesia highlight the significant cultural impact of textiles (Rismantojo, 2021, p. 71). Drawing from the shared historical lineage of Theravada Buddhism in Southeast Asia (Figure 1), the ideation of environmental analytical thinking across different cultures with similar interests can aid in preserving the cultural identities of both nations. This is particularly evident in the interpretation of nature-based art into textile patterns.

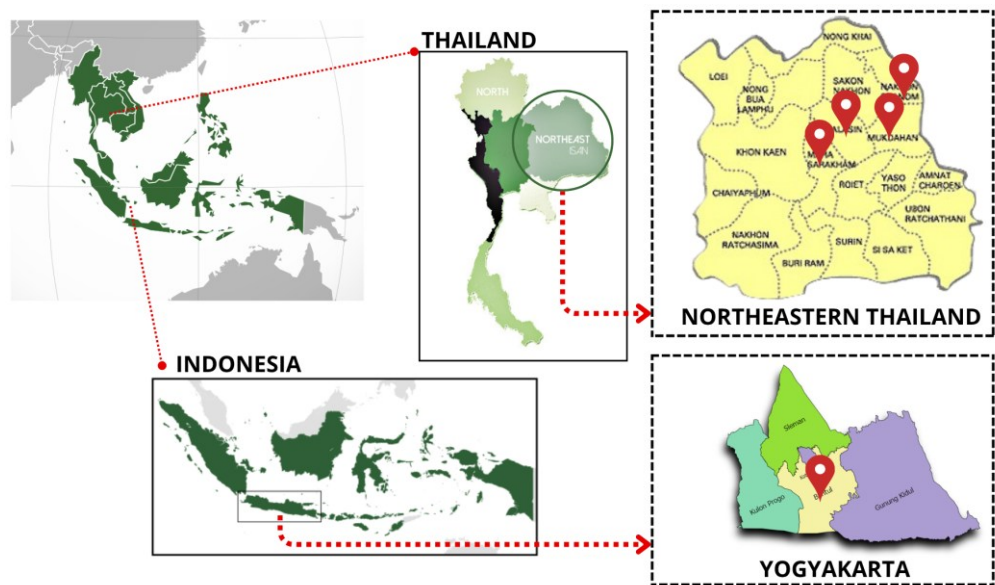


Figure 1. Maps of two identities sampling sources.

In Indonesia, the tradition of Buddhist-influenced assimilation is still visible in ceremonial practices; however, the context of offerings has shifted to align with Islamic values and objectives (Adam et al. 2019, 27). Conversely, in Thailand, the symbolism of religious acculturation is a core component of heritage, conserved as a vital part of community life through symbolic patterns. This includes the interpretation of lifestyles, architectural details, and pattern visualizations that reflect local wisdom (Lertcharnrit 2017, p. 281). While Thailand focuses on symbolic conservation, Indonesia's unique identity emerges from the authentic character of assimilation, where ceremonial and religious elements combine to represent Islamic values through practical behaviors influenced by a Buddhist cultural substrate (Hermansyah 2014, 58).

2.1. Combination of Research Methods

Fieldwork was conducted in Phu Tai communities along the Mekong River (Mukdahan, Nakhon Phanom, Mahasarakham) and Batik workshops in Yogyakarta and Bantul. Following ethical consent, data was collected via participant observation and interviews with master artisans and historians. Thematic analysis was used to map technical production limits and Nak/Naga folklore, ensuring cultural authenticity. The design process integrated traditional habitual behaviors into a new prototyping method, utilizing Batik as the vehicle for a novel cross-cultural style. To evaluate market perception, 106 purposive respondents, including design students and cultural tourists, assessed physical prototypes via a 5-point Likert scale. The survey measured three constructs: (1) cultural authenticity, (2) aesthetic harmony, and (3) commercial viability for modern interior and fashion applications.

2.2. Acculturation between Thai and Indonesia Wisdom Pattern

Conceptualizing religious boundaries in art often necessitates a negotiation between strict doctrinal guidelines and enduring indigenous motifs. While Buddhist crafts frequently utilize animal forms as sacred offerings (Jaruworn, 2019, p. 16), Indonesian Islamic traditions typically restrict the depiction of animate beings as sacred entities (Astaneh, 2023, p. 401). However, this boundary is not a total rupture but a site of syncretic reinterpretation; pre-Islamic mystical creatures are often "filtered" to fit Islamic and Javanese frameworks

(Maharsiworo, 2013, p. 55). This transition suggests that the value of the motif shifts from a literal religious icon to a symbolic representation of virtue, allowing shared cultural archetypes; like the dragon, to persist across disparate theological landscapes.

In both Thailand and Indonesia, the dragon (or Naga/Nak) functions as a primary vehicle for embedding cultural narratives into material culture. In Java, the Naga is inextricably linked to folklore and local wisdom, finding its physical manifestation in batik designs that serve as archives of historical social practice (Aryani, 2019). Conversely, the Thai Nak is defined by a more direct religious utility within Buddhism, specifically as a protector of the Mekong River's ecological and spiritual balance (Sriruksa et al., 2021, p. 461). Despite these different functional origins, one more folkloric and the other more liturgical, both cultures utilize textile art as a communal bridge. As noted by Putri et al. (2023), the pattern becomes a shared identity marker that connects the mystical creature to the people, even across migrating ethnic groups.

2.3. Theoretical Framework and Cross-Cultural Contributions

While GIs often serve to protect the commercial interests of specific regions, this research employs "cultural branding" as a broader strategy to visualize cross-cultural fluidities that modern national boundaries often obscure in examines the application of the design thinking process to the development of a cross-cultural object. By blending Thai Praewa and Indonesian Batik, the design experimentation addresses the limitations of GIs by highlighting how cultural representation is not a static regional artifact but a dynamic, shared experience of the Mekong and Javanese regions. Ultimately, this cross-cultural exchange facilitates a systematic "design interpretation" that aligns art-based product development with authentic branding according to Schadewitz (2009, p. 39) as systematically integrating traditional Thai Praewa and Indonesian Batik dragon (Nak/Naga) motifs to synthesize a new hybrid textile identity. By recognizing the emotional and social boundaries of a community, designers can create applications that are culturally resonant rather than merely decorative (Rubin et al., 2012, p. 16). This process of archiving local wisdom across two cultures; Thailand and Indonesia, is not merely an act of preservation, but a proactive strategy for establishing a "new collaborative cultural identity" (Saddhono et al., 2014, p. 58). Through the experimental combination of traditional methods and shared narratives, the integration of these motifs serves as a cross-cultural dialogue that transcends a different geographical identity and religious borders for contemporary cultural branding.

The research methodology (Figure 2) progresses from an observed phenomenon to the formulation of research questions, leading into the experimental design. The final results significantly contribute to the practical application of pattern acculturation in contemporary products, serving as a strategic approach to cultural branding.

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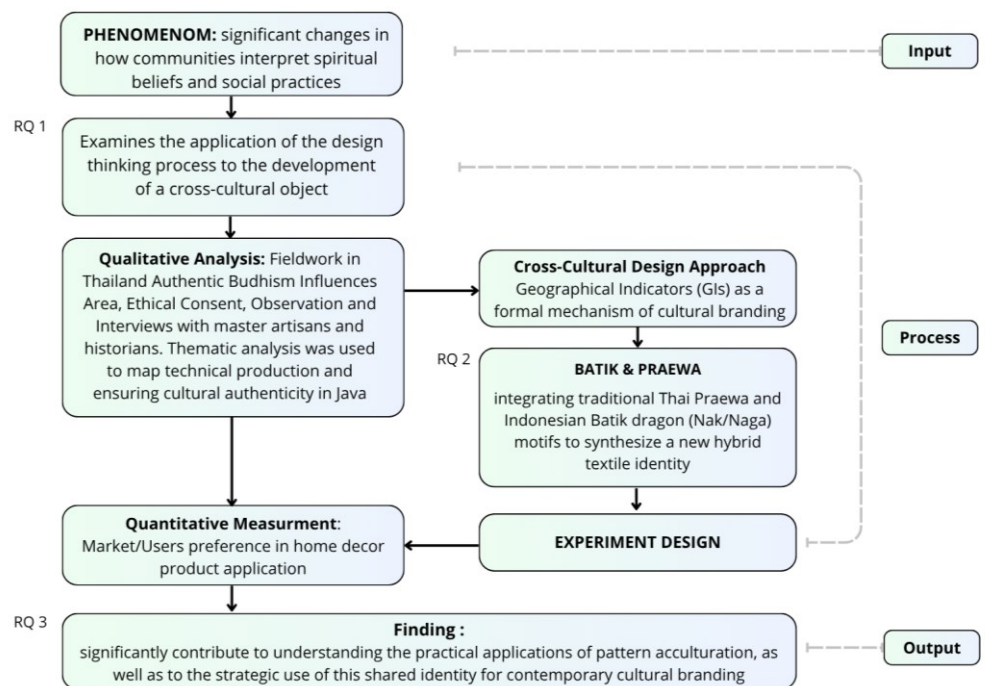


Figure 2. Research Methodology.

3. RESULTS AND DISCUSSION

The integration process strategically collaborates weaving and Batik traditions through intentional pattern interpretation and accessible production. Central to this visualization is the Nak (Naga) motif, specifically focusing on the dragon's head as the primary focal point. Departing from traditional weaving, the head is rendered as a grid-based, triangular form with curves calibrated to the body's proportions. This analysis explores the Nak's behavioral symbolism; its riverine movement, revealing only the head above water, reflects deep community lore. Additionally, integrating "Naga" motifs into head adornments draws parallels with traditional Javanese accessories, effectively bridging Thai and Indonesian decorative identities.

3.1. Analysis of Mystical Patterns in Thai Culture

The representation of the Phayanak (Nak) in Phu Tai communities (Mukdahan, Nakhon Phanom, Mahasarakham) serves as the primary visual anchor for investigating the link between traditional beliefs and textile identity. The Mekong River's boundaries shape community lifestyles and religious practices, where the Nak acts as a guardian of sacred spaces (Figure 3). Architectural styles at sites like Wat Mano Phirom feature mystical creatures guarding façades, reflecting local wisdom that transitions into the artistic storyboard for Batik production. While historical variations exist, such as 18th-century Mahasarakham paintings or plainer Bangkok façades, these nuances confirm the Nak as a dynamic symbol of protection and gratitude, providing a shared mythological foundation for cross-cultural design.

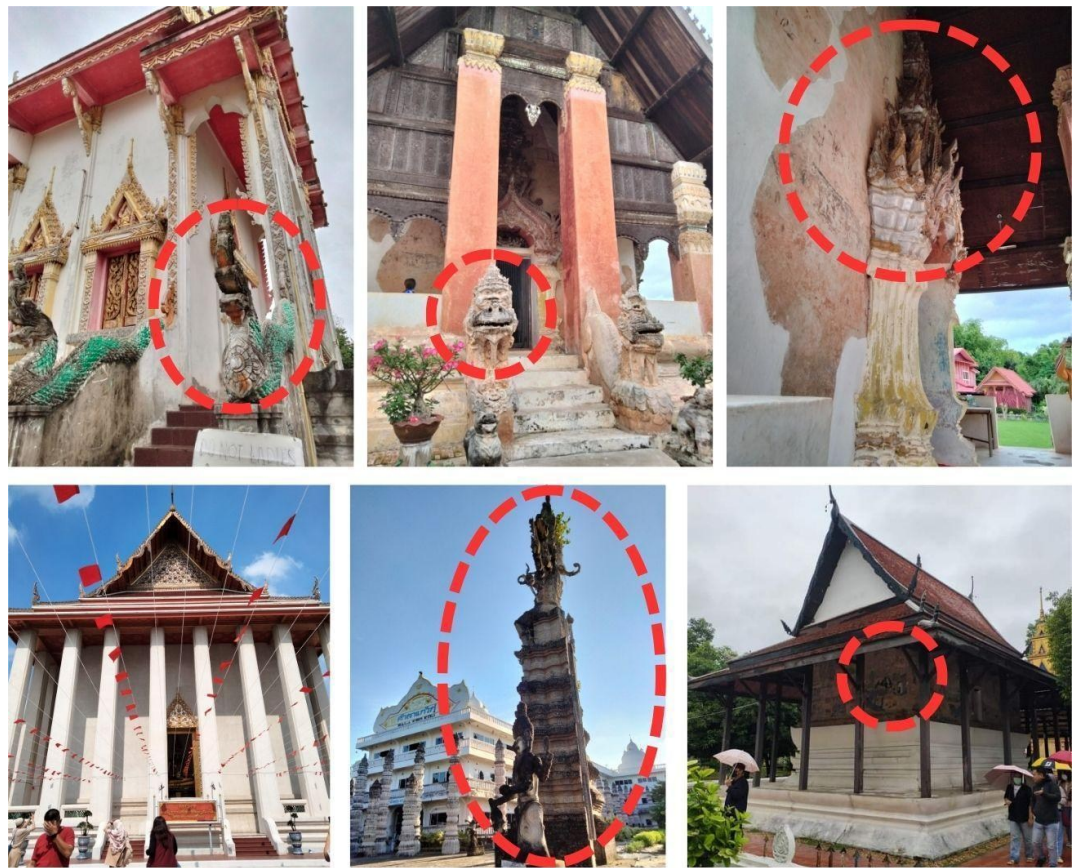


Figure 3. Buddhism Temple with *Nak* façade in Northeastern Thailand.

In the preliminary research phase, testing materials to collaborate with the dragon motif revealed optional materials, such as Loei, which was identified during observations of the Mahasarakham local community in Ban Dong Noi village (Figure 4). These distinctive crafting practices, rooted in local beliefs, utilize materials similar to those found in bamboo puppets to preserve tradition with greater flexibility in form-making. Community crafts and folklore figures, such as hybrid human-Nak puppets, provide a conceptual precedent for the hybridization of motifs used in this study. This approach allows for a 'story of pattern' that transcends the movement limitations of weaving modules, instead utilizing a 'freestyle lining' model of patterning to deliver an ideated mystical creature storyline adapted to contemporary trends that found in Ban Phu Cultural Village in Mukdahan.



Figure 4. Local Wisdom of Phu Tai Community.

Furthermore, the inclusion of other animal patterns, including horses, elephants, and ants, is critical to the central argument regarding patterning production methods. These figures demonstrate how large-scale wildlife and spiritual activities are deconstructed into a compact grid format (Figure 5), as seen in the "men riding horse" or "elephant" motifs (Kovathanakul, 2016, p. 4). By documenting how these diverse animals are realistically and mystically integrated into weaving media, the research clarifies the technical logic required to translate the dynamic, tall figure of the Nak into the modular constraints of textile design.



Figure 5. Praewa Blueprint (Boontiang, 2017).

This patterning process draws interpretive inspiration from nature and local ways of life, incorporating flora and fauna into specific modules that rely on the weaver's expertise in coloring and pixelation through the manual double ikat method. The Praewa pattern, as a

hallmark of cultural identity, mirrors the symbolic representation of the Nak by reinterpreting large-scale creatures as petite figures through the application of grid methods (Atchariyapitak, 2023, p. 164). The narrative of patterning employs the repetition of a single module to achieve geometric balance, a process that ensures synchronized detail across family lineages and technical household identities. By organizing complex designs into three sections; the outer part, the main design, and the separation design (Sritares, 2017, p. 87), the Nak motif is successfully integrated with other traditional activities, such as the repeating "dok" fishhook motif. This technical synthesis proves that the Nak is not merely an isolated symbol but the apex of a modular design system, allowing for a structured transition from the rigid geometry of Thai weaving to the fluid cross-cultural identity of Indonesian Batik.

3.2. Analysis of Indonesia Batik Philosophy

The Indonesian Batik process serves as a profound meditative practice, where the technical stages of production mirror the philosophical journey of human existence (Filamenta 2021, p. 117). Utilizing white cotton fabric as a starting point, the process symbolizes primordial purity and kindness. The initial phase of drawing patterns functions as a "trial stage," where corrections reflect the life-lesson of forgiveness and the acquisition of foundational skills, aligning with Islamic perspectives on early developmental stages. This transitions into the first wax lining, where the wisdom of belief informs responsible decision-making. In traditional methods, the artisan must delicately blow on the wax to ensure a smooth, controlled flow; this technical requirement underscores the necessity of patience and deliberation, consistent with Islamic behavioral principles. Achieving a single pattern module can take a week or more, requiring a state of internal calmness to ensure a harmonious result, thus positioning Batik as a reflection of the cause-and-effect nature of human life.



Figure 6. Javanese Naga as Temple Guard (Santiko, 2015, p.91).

The specific motifs are deeply anchored in Javanese dragon lore, particularly the narrative of Naga Antaboga (Figure 6) according to asian folkore identity in Java temple in Santiko (2015, p.91). This motif represents a unique Hindu-Shiva acculturation that has persisted through pre-Islamic traditions. Drawing a direct connection to the Thai representation discussed previously, the detailed depiction of the Javanese dragon similarly symbolizes strength and power, highlighting a shared regional interpretation of these attributes despite differing religious transformations. A distinctive marker of this Javanese identity is the dragon's depiction wearing a blangkon, a traditional headgear customarily worn by Javanese men. This accessory serves as a vital cultural signifier, grounding the mystical creature's form within a specific regional and human context



Figure 7. Batik in Taman Lumbini Workshop.

At Taman Batik Lumbini, contemporary adaptations like the nitik dotting technique allow craftswomen to refine unique styles while maintaining competitive production schedules (Figure 7). Visual inspiration is drawn from Hindu and Buddhist heritage sites, such as Borobudur, where temple inscriptions and façade ornamentations reflect historical social behaviors (Martyastiadi, 2023, p. 52). While these representations originated in the pre-Islamic period, they have been adapted to align with modern Islamic values. Unlike the rigid grid constraints of weaving, the "freestyle lining" found in these temple panels and Batik textiles allows for fluid, unconstrained interpretation. This synergy is pivotal: while Praewa contributes geometric transformation, the Batik method provides a meditative, fluid repetition. This combination ensures the design remains rooted in traditional religious contexts while adapting to contemporary social trends.

3.3. Design Thinking and Hybrid Identity Synthesis: The Nak and Balancing Motifs

The implementation of this design concept demonstrates a systematic application of the design thinking process, prioritizing cultural preservation by integrating traditional patterns through an interdisciplinary lens (Schadewitz 2009, p. 39). This approach moves beyond a mere conceptualization of historical influences to "ideate ways of life" within textiles, examining the character-associated patterns of the dragon (Nak/Naga) to generate contemporary narrative meanings. By incorporating the symbolism of the Nak, representing protection and power, the research establishes a visual parameter centered on natural harmony and mythological composition.

CONCEPT DESIGN IN CULTURE INTERPRETATION



Figure 8. Design Keyword.

The contribution of this methodology lies in its ability to transform ancient symbolic motifs into modern markers of good fortune and prosperity, thereby enhancing their relevance in the daily life of contemporary communities. This transition from traditional symbolic values to modern meaning-making ensures that the design experimentation does not merely replicate the past but provides a robust framework for cultural continuity in a contemporary context. Furthermore, this methodology aims to connect natural harmony with mythological composition, introducing a novel symbol of good fortune to enhance prosperity in the community's daily life; this aligns with Chintabur (2019, p. 61) regarding the formation of connections between local beliefs and religion (Figure 8).

The novelty of this research lies in its cross-cultural design approach, which systematically integrates Thai Praewa and Indonesian Batik to synthesize a new hybrid textile identity. As argued by Widayat (2022, p. 323), decorative features must form a cohesive pattern that emphasizes the primary motif; in this study, the dragon functions as the central focal point. To counterbalance the dragon's inherent strength, the peacock is introduced as a "dancing bird" symbol, representing swiftness and the attraction of positive energy. This creates a visual set of values rooted in dynamics, harmony, and balance (Kushairi et al., 2025, p. 42).

The integration is physically realized by combining the intricate Nak and peacock motifs. This synthesis of Praewa and Batik influences within the principal dragon motif is achieved by merging wisdom patterns from both traditions, resulting in a novel patterning style. For instance, the intricate cho-dok-mak detailing from Praewa distinguishes the patterning by referencing ceremonial flowers as symbols of appreciation. Both the dragon and peacock, considered sacred in their respective cultures, contribute to the symbolic realm depicted in the Batik pattern. This composition situates the dragon and peacock in the sky, incorporating the protective Mega Mendung cloud motif in a horizontal orientation. This arrangement aims to preserve the realm's stability while channeling the dragon's power to attract the peacock.

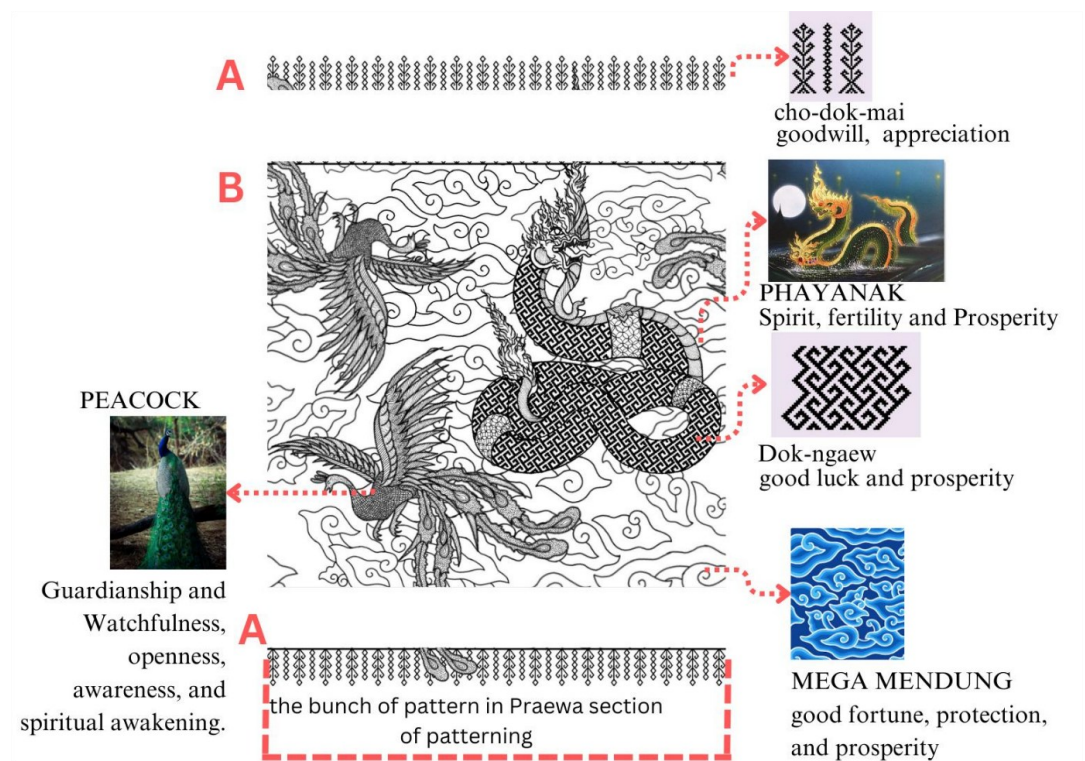


Figure 9. New Design Experiment.

The visual synthesis of the hybrid identity is manifested through a deliberate layering of symbolic and technical elements grounded in specific Geographical Indicators (GI). The depiction of the dragon's scales serves as a primary point of acculturation, combining the protective symbolism of the Naga with the intricate dok-ngaew pattern, a hallmark of the Phu Tai community's Praewa silk in Kalasin, Thailand (Figure 9). By linking these scales to the dok-ngaew motif, the design signifies a contemporary convergence of luck and prosperity rooted in regional heritage. This integration is technically enhanced through a "pixeling" approach applied to the dragon's anatomy; when merged with Indonesian Nitik Batik elements (originating from the heart of Javanese craft traditions), it creates a cohesive fusion of Praewa's geometric precision and Batik's manual resist techniques.

A significant departure from traditional iconography, and a key contribution to contemporary meaning-making, is evident in the collar ornamentation. While Javanese tradition typically presents dragons without collars (Widayat, 2022, p. 325), this model introduces a circular Batik Kawung pattern as a unifying feature. This choice emphasizes the shared geometric DNA of both cultures, using the Kawung's cross-sectional palm fruit geometry to anchor the "flaming head" to the torso. From a compositional standpoint, the design employs the repetition of module areas as a design principle, ensuring continuity through the closure of upper and lower sections. By establishing the dragon as the dominant focal point, the composition utilizes asymmetrical balance against the peacock motif. This intentional asymmetry suggests kinetic movement within the Mega Mendung cloud imagery, a GI-specific motif from Cirebon, Indonesia, imparting a dynamic, animated quality that reflects the modern lifestyle and the "ideation of ways of life" in contemporary cross-cultural textiles.

3.4. Practical Application, Acculturation, and Strategic Cultural Branding

This research contributes significantly to the understanding of pattern acculturation and the strategic use of shared identity for cultural branding. A crucial justification for this study is the decision to use Batik as the primary integrative medium rather than weaving. While Praewa weaving involves introducing color at the yarn stage (Ramlan, 2019, p. 894), the Batik wax-resist process allows for a fluid, multi-stage coloring, using weddhel (dark blue) and sogan (brown), that can achieve up to three distinct colors and complex gradations on a single fabric. The choice of Batik over weaving was made because the wax-resist method provides greater flexibility for integrating the detailed, pixelated "clusters" of Praewa patterns into a cohesive narrative, which would be significantly more time-consuming and technically rigid in a weaving loom. This methodology allowed for a collaborative design form where Nak interpretations and Praewa detailing could be assimilated into the Batik coloring process more efficiently.



Figure 10. Pattern and Color Experiment.

The technical execution of this process begins with selecting specific areas for initial color application, following traditional Javanese techniques for both color placement and motif representation (Figure 10). The first dye, locally known as "weddhel" (dark blue), is commonly applied to cloud motifs, which symbolize the wealth and wisdom associated with indigo. Wax linings are used to clearly define each pattern, thereby preventing the blending of overlapping motifs. Unwaxed areas are dyed dark blue, while waxed areas retain the fabric's original white color. In the next stage, areas intended to remain dark blue are re-waxed, particularly within the dominant cloud motifs. Subsequently, a brown dye known as "sogan" is applied; the previously white regions become brown, and the combination of brown and dark blue produces black in the final stage. This two-stage coloring process contrasts with the Praewa weaving process, in which color is introduced at the yarn stage, enabling precise color placement within each pattern module (Ramlan, 2019, p. 894). While the Batik technique involves soaking fabric modules, Praewa focuses on yarn soaking, resulting in different

processing durations and a shift in contemporary meaning, from a single-origin craft to a hybrid process that communicates cross-cultural messages.



Figure 11. Experiment Result.

In the context of acculturated pattern design, the Nak interpretation and traditional color usage in Batik applications contrast sharply with the typical coloration of Praewa patterns. Praewa often features glamorous, dark red, and nature-inspired colors (Sritares 2017, p. 84), which are arranged with clear separation in pattern interpretation. Although both employ different approaches to color representation, they have experienced passive acculturation, resulting in collaborative traditional design forms. This process establishes new identities in pattern presentation, as seen in the inclusion of dragon motifs in Praewa pattern detailing (Figure 11). Cultural representation, pattern formation, and color application are integrated through an innovative assimilation design, particularly evident during the gradation phase of the Batik coloring process. Dot and pixel details support the integration of Praewa and Batik clusters, enhancing both interpretation and process continuity. In traditional practice, Batik color detailing is repeated multiple times to achieve significant color separation, layering white color with sogan to create gradations and specific linings that signify local identity in the Javanese Batik tradition.

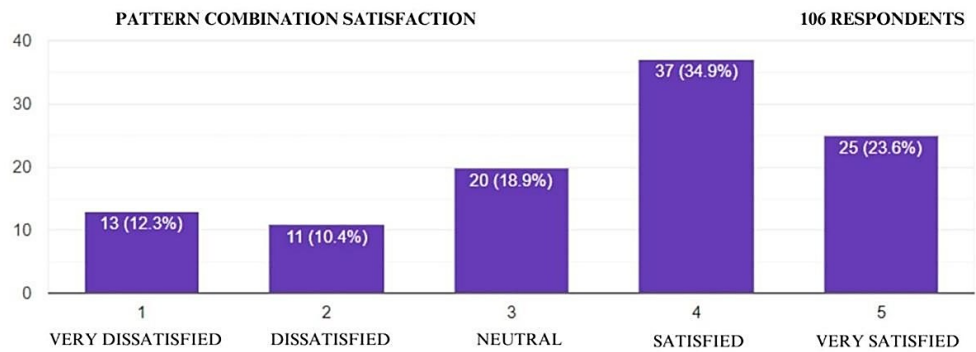


Figure 12. Market Perception.

Strategic cultural branding is here defined as the intentional blending of two distinct cultural motifs to create a recognizable, cross-border visual identity that fosters heritage sustainability. The benefit of this cross-cultural branding is the creation of a "shared identity" that provides a contemporary meaning beyond old symbolic ones, making heritage more accessible to the contemporary market. The survey of 106 respondents (Figure 12) confirmed this potential; while 22.7% felt the Batik application was dominant, approximately 58.5% (62 respondents) expressed satisfaction, particularly regarding the pattern's application in home decor such as curtains, cushions, and wall hangings. This suggests that utilizing Batik as a platform for cultural assimilation is a viable strategy for establishing a distinct pattern identity. It offers a product that is more adaptable to the housing appliance market and more price-accessible than high-end traditional weaving, effectively addressing production limitations while ensuring the survival of local wisdom in a globalized contemporary economy.

4. CONCLUSION

The cross-cultural synthesis of Thai and Indonesian textile traditions demonstrates that the integration of local wisdom into contemporary design provides a robust framework for heritage sustainability. This research concludes that the design thinking process effectively bridges ancient symbolism with modern market needs, transforming historical narratives of the Nak (Naga) into relevant symbols of protection and prosperity for today's society.

The study further establishes that a hybrid textile identity can be systematically synthesized by merging the geometric precision of Thailand's Praewa motifs with the fluid, symbolic storytelling of Indonesian Batik. By identifying visual parameters such as asymmetrical balance and the use of the peacock as a calming counterbalance to the dragon's power, the research provides a clear methodology for visual experimentation. Finally, the practical application of this hybrid identity through Batik, rather than weaving, proves to be a strategic choice for cultural branding. This approach not only overcomes production and cost limitations but also creates a shared regional identity that is highly accessible to the contemporary home decor market, as evidenced by positive consumer feedback.

Reccomendation for Future Research: Sustainable Material Innovation

Based on the findings of this research, future studies are recommended to expand the scope of pattern acculturation into alternative sustainable materials. Specifically, the application of hybrid Praewa-Batik motifs onto bamboo-based textiles or modern bamboo product surfaces offers a compelling opportunity for environmental stewardship. Investigating the use of

organic dyes (such as indigo, morinda, or soga) within the hybrid patterning process to enhance the sustainability of the "cultural branding" model.

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