

Revitalization of Nusantara Traditional Fashion: Integration of *Sanggit* Aesthetics and Design Thinking for the Preservation of Nusantara Culture

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ABSTRACT

The challenge of preserving traditional clothing such as jarik, kebaya, sarong, batik, songket, and weaving is increasingly marginalized by modernity and globalization. The main goal of this paper is to design and realize traditional fashion works based on virtual technology that are adaptive and contextual without losing their philosophical meaning and cultural value. The aesthetic approach of the archipelago in this study uses the concept of *Sanggit* work—a creative principle in traditional art that emphasizes the revitalization and adaptation of cultural values—as a strategy for revitalizing traditional clothing. This research also employs the Design Thinking method in five stages (Empathize, Define, Ideate, Prototype, and Test), strengthened by the *Sanggit* aesthetic approach, which emphasizes cultural revitalization in a contemporary form. The beauty of traditional fashion forms full of religious values is summed up as a concept of beauty that not only preserves visual heritage but also transforms it into ethical values and cultural identity. Five samples of traditional clothing from various regions—Central Java, Minangkabau, Maluku, Osing Banyuwangi, and Dayak Ngaju—formed the basis for the creation of the work. The results of the research, which went through the *Sanggit* process, produced traditional clothing originally used for ceremonial purposes, revitalized as work clothes and party clothes without eliminating the nuances and symbols of the archipelago's culture.

Keywords: Traditional Fashion, *Sanggit*, Design Thinking, Nusantara Cultural Identity

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INTRODUCTION

Nusantara is a historical and cultural term that refers to the Indonesian archipelago stretching from Sabang to Merauke, characterized by very diverse cultural richness (Rizki & Santoso, 2021). Etymologically, the term comes from the Old Javanese language—*nusa*, meaning island, and *antara*, meaning across or between regions—describing a geographical unity consisting of hundreds of local ethnicities, languages, and cultural systems that coexist within a plural national framework (Widodo, 2019). In the cultural context, the archipelago is not only a physical area but also a civilization construction that stores a variety of values, traditions, and aesthetic expressions inherited across generations (Haryanto et al., 2020). One concrete representation of such cultural richness is traditional clothing, which functions not only as a protector of the body but also as a symbol of identity, social status, spirituality, and the value system of indigenous peoples (Sari & Putri, 2022). Traditional textiles and attire are often linked to local rituals, ceremonies, and community cohesion, reflecting the social and spiritual fabric of each ethnic group (Fauzan et al., 2021). Furthermore, the preservation of these textiles has economic implications, supporting local artisans and creative industries while promoting cultural tourism (Mahendra & Lestari, 2020). The diversity and continuity of traditional clothing highlight the importance of integrating cultural heritage into contemporary national identity discourse and sustainable cultural policies (Prasetyo, 2018).

This paper positions the archipelago as a conceptual space as well as a source of inspiration for creation, where five representations of traditional clothing from Central Java, Minangkabau, Tanimbar (Maluku), Osing Banyuwangi, and Dayak Ngaju Kalimantan are chosen as the starting points for exploration. Each outfit represents a unique fragment of local culture (Sunarmi, 2022). The idea of the peculiarities of the archipelago's cultural arts is an intriguing object to be explored and further developed as an integral part of strengthening the nation's cultural literacy (Sunarmi, 2025).

Through a *Sanggit* aesthetic approach based on the principle of creative revitalization, as well as using a design thinking method emphasizing empathic, iterative, and collaborative processes, the heritage of traditional *Nusantara* fashion is not only reconstructed in a contemporary form but also revitalized in the digital space as a new medium of cultural representation. This process presents a transformative dimension, where traditional clothing is not simply positioned as an artifact of traditional ceremonies but is reprojected as a cultural identity that is adaptive, interactive, and relevant to the needs of modern society (Hidayat et al., 2025; Millan & Mittal, 2017). Thus, this paper not only discusses the technical aspects of design creation but also proposes a cultural strategy that links the treatment of traditional values, aesthetic appearance in public spaces, and the reinterpretation of the identity of the archipelago through digital media.

Previous research on traditional fashion preservation has primarily focused on documentation and conventional design adaptation approaches. Studies by Murwani (1998) provided comprehensive documentation of Indonesian traditional clothing but offered limited exploration of digital integration strategies. Research by Dharsono (2021) developed *Sanggit* aesthetic theory but did not specifically address its application to fashion preservation in digital contexts. Damayati (2018) and Martina et al. (2014) examined the evolution of traditional bridal fashion but focused on physical adaptation rather than virtual technology integration. While Ardian and Werdhaningsih (2019) explored Design Thinking in craft development, their work did not address the specific challenges of traditional fashion revitalization in digital environments. Most previous studies have emphasized the importance of revitalizing cultural elements through conventional design approaches but tend to be limited in integrating digital technology as an instrument for the preservation and actualization of traditional fashion.

The gap in this research lies in the absence of a transformative model capable of bridging the philosophical and symbolic values of tradition with the dynamics of contemporary cultural expression in the digital ecosystem. Therefore, this research offers a conceptual and methodological framework combining *Sanggit* aesthetics with design thinking to produce design innovations as well as cultural preservation strategies that are not only visual but also ethical, functional, and representative in the global digital landscape.

The research problem addressed in this study centers on the critical challenge of preserving *Nusantara* traditional fashion in an era of rapid modernization and globalization. Traditional clothing such as *jarik*, *kebaya*, *sarong*, *batik*, *songket*, and various regional weaving traditions face increasing marginalization as younger generations gravitate toward global fashion trends. This cultural erosion threatens the continuity of symbolic meanings, philosophical values, and craftsmanship techniques embedded in traditional fashion. Furthermore, existing preservation approaches often treat traditional clothing as static museum

artifacts rather than living cultural expressions that can evolve and remain relevant to contemporary society.

The urgency of this research stems from the accelerating loss of traditional fashion knowledge and practices across Indonesian regions. With globalization and digital transformation reshaping cultural consumption patterns, there is an immediate need for innovative preservation strategies that bridge traditional values with contemporary relevance. The challenge lies not only in documenting these cultural artifacts but in creating pathways for their meaningful integration into modern lifestyle contexts. Without intervention, valuable cultural knowledge embodied in traditional fashion risks permanent disappearance, representing an irreversible loss to Indonesia's cultural heritage and national identity.

The research gap specifically lies in the absence of comprehensive frameworks that integrate digital technology with cultural preservation methodologies while maintaining the philosophical and symbolic integrity of traditional fashion. Existing studies have not adequately addressed how virtual technology can serve both as a preservation medium and as a platform for cultural transmission to global audiences. Additionally, there is limited research on how contemporary design methodologies like Design Thinking can be combined with traditional aesthetic principles such as *Sanggit* to create culturally authentic yet modern fashion solutions.

The novelty of this research lies in its pioneering integration of *Sanggit* aesthetics with Design Thinking methodology to create a comprehensive framework for digital traditional fashion preservation. Unlike previous studies treating traditional fashion as static cultural artifacts, this research positions them as dynamic cultural expressions capable of evolution through digital mediation. The study introduces a transformative model bridging philosophical traditional values with contemporary digital expression, creating new pathways for cultural preservation that are both authentic and globally accessible. The application of virtual studio technology for fashion development represents an innovative approach to cultural heritage preservation in the digital age.

This research aims to design and realize traditional fashion works based on virtual technology through the Design Thinking approach and *Sanggit* aesthetics. Five samples of traditional clothing from various regions in Indonesia—Central Java, Minangkabau, Maluku, Osing Banyuwangi, and Dayak Ngaju—were used as the basis for design exploration. The *Sanggit* aesthetic approach allows a re-reading of traditional values and forms in contemporary fashion without losing its philosophical roots, while Design Thinking ensures user engagement and cultural relevance.

The benefits of this research include providing innovative methodological frameworks for cultural heritage preservation institutions; offering practical solutions for the creative fashion industry seeking authentic cultural inspiration; contributing to national cultural literacy through accessible digital platforms; supporting sustainable cultural tourism through virtual cultural experiences; and establishing academic foundations for interdisciplinary studies combining design, technology, and cultural preservation. The implications extend to policymakers, educators, cultural institutions, and creative industry practitioners seeking evidence-based approaches to cultural heritage preservation in the digital era.

METHOD

This study used a Design Thinking methodological approach structured in five main stages: Empathize, Define, Ideate, Prototype, and Test. This method was chosen for its ability to integrate user needs with creative exploration in creating innovative and culturally relevant designs. In this research, Design Thinking was combined with *Sanggit* aesthetics as a strategy to revitalize traditional clothing in the archipelago. The *Sanggit* concept was interpreted as a process of creative revitalization that reconnected the values, forms, and symbolism of traditional fashion with contemporary needs while maintaining its philosophical and spiritual roots. Through this approach, traditional clothing—imbued with religious values—was transformed from mere artifacts of ceremonies into ethical-cultural identities that could be represented in modern social contexts, such as workwear and party clothes. Thus, the Design Thinking approach enriched by *Sanggit* made the revitalization of traditional *Nusantara* clothing not just a visual adaptation but an actualization of aesthetic, ethical, and cultural identity values relevant to today's social landscape.

Data were collected through exploration and analysis of five traditional fashions from different Indonesian regions, which served as the main samples for concept development and design visualization. The selection of these five samples considered ethnic diversity, aesthetic values, cultural philosophy, and visual potential for virtual studios and contemporary design. The five outfits included: (1) Central Javanese traditional clothing, known for elegant silhouettes and batik motifs rich in cosmological symbolism; (2) Minangkabau fashion from West Sumatra, reflecting the majesty of customs and matrilineal social structure through ornaments and styles; (3) Panimbar Kei clothing from Southeast Maluku, characterized by marine narratives and maritime identity using local fabrics and ornaments; (4) Osing clothing from Banyuwangi, East Java, illustrating the fusion of Javanese-Hindu culture and animism with distinctive motifs like elephant *oling* and unique coating techniques; and (5) Dayak Ngaju clothing from Central Kalimantan, emphasizing spiritual power, human-nature connections, and traditional weaving and carving skills as expressions of tribal identity.

Each fashion was analyzed in depth regarding form, manufacturing techniques, decorative variety, symbolic value, and socio-cultural context. This analysis formed the basis for the Empathize and Define stages of the Design Thinking process, followed by visual transformations during the Ideate and Prototype stages. The aesthetic approach aimed to balance the preservation of traditional forms with innovations relevant to contemporary contexts. These five garments not only provided ethnographic data but also served as aesthetic inspirations for creating digital fashion works that were contextual, culturally grounded, and oriented toward preserving and empowering Indonesian cultural heritage. Design visualization was realized through digital fashion prototypes combining contemporary elements with traditional motifs and structures. The prototypes were then tested via virtual exhibition simulations to gather feedback from designers, cultural practitioners, and young users.

RESULTS AND DISCUSSION

***Sanggit* in Traditional Fashion**

The concept of *Sanggit* in the context of traditional Nusantara fashion is an aesthetic approach that does not stop at the processing of forms alone, but emphasizes the reinterpretation of cultural values through visual processing, structure, and fashion symbolism

that is adaptive to the context of the times through revitalization. Within the framework of this research, *Sanggit* serves a dual function: first, as an artistic technique that allows for the transposition of aesthetics from traditional to contemporary forms; Second, as a hermeneutic method that emphasizes the reinterpretation of traditional clothing as a cultural artifact that is alive, dynamic, and transformative across generations. The traditional fashion objects studied—such as Jawi Jangkep from Central Java, Bundo Kanduang from Minangkabau, Sangkarut Dayak Ngaju, Tanimbar clothing, and Osing bridal clothing from Banyuwangi—each contain a complex cosmology, social system, spirituality, and ethnic identity. Through *Sanggit*, the symbolism is not erased or substituted, but is reinterpreted in contemporary visual and structural forms, so as to maintain the continuity of philosophical values while opening up space for design innovation.

In the realm of design, this revitalization has given birth to shape innovations such as mermaid dresses, A-line silhouettes, masculine outings, to modern shirts that still contain sacred motifs such as Parang, Kawung, Gajah Oling, Batang Garing, and Kembang Enau weaving. The integrity of cultural identity is maintained through the strengthening of visual elements and philosophical narratives that are symbolically embedded in textile products. For example, the placement of sequins and lace is not positioned only as decorative ornaments, but as a medium of transposition of traditional meanings, symbols of spirituality, and cultural aesthetic legitimacy. Furthermore, the use of virtual studio media expands Sangkit's horizons into the digital space. Traditional fashion is no longer limited to exclusive physical displays, but can be accessed, experienced, and reinterpreted by global audiences through digital interaction. Thus, traditional fashion acquires a new status as a cultural event in progress—a cultural event that continues and develops instead of becoming a static relic. This position affirms that *Sanggit* is not only a bridge between heritage and innovation, but also an epistemic device for nurturing collective memory while opening up spaces for present expression in transnational cultural landscapes.

In particular, *Sanggit* in traditional fashion affirms that adaptation does not have to mean assimilation or elimination. Instead, it becomes a reflective and creative preservation strategy, allowing culture to negotiate with modernity without losing its roots. Within this framework, fashion is not only an aesthetic product, but a narrative device that voices the identity, history, and existence of the nation in the global digital cultural landscape.

Traditional Clothing in the Perspective of *Sanggit*

Traditional Javanese Clothing

Jawi Jangkep clothing is traditional Javanese men's clothing that is used in official events and traditional ceremonies, such as weddings, inaugurations, or palace activities. The term "Jawi Jangkep" literally means "complete Java," which refers to the completeness of clothing that reflects Javanese cultural identity and values.



Figure 1. Javanese Fashion Development Design

Source: Najwa, Akhsan 2025

This outfit not only displays traditional aesthetics, but also is full of philosophical meaning that depicts harmony, modesty, and dignity. Jawi Jangkep clothing consists of several important elements that have their own symbolic functions and meanings. Jawi Jangkep Fashion, a traditional Javanese costume, represents a harmonious blend of noble values and cultural beauty. For men, Jawi Jangkep consists of beskap (closed suit), jarik (long batik cloth), blangkon (headband), keris tucked on the back, and slippers as footwear, symbolizing harmony, dignity, and spirituality. Meanwhile, the couple's clothing for women is a kebaya with elegant details, combined with jarik or batik cloth that is neatly wrapped, and equipped with buns and various jewelry such as necklaces, bracelets, rings, brooches, and slippers, reflecting elegance, subtlety, and honor. These two outfits, with all their completeness, are not just clothes, but a visual narrative rich in Javanese philosophy, ethics, and cultural identity, often worn in important traditional ceremonies such as weddings, palace events, or cultural performances.

A Collection of Poems

The Dayak Ngaju tribe is the largest indigenous tribe inhabiting the Central Kalimantan region. In early literature, this tribe was known as "Biaju", a term derived from the Bakumpai language meaning "from the upstream" or "from the udik". This long history makes Dayak Ngaju one of the oldest tribes in Indonesia. The viscosity of customs that have been preserved for generations is an integral part of their identity that continues to be preserved. The Dayak Ngaju tribe uses the Bakumpai and Maanyan languages, especially in the Kahayan and Kapuas River areas. The use of these two languages reflects the interaction and history of migration between communities in the region. The Ngaju Dayak tribe's settlements are mostly found in water areas such as the Kapuas, Kahayan, Barito, and Katingan rivers (Utami & Laksmi, 2016). The original religion embraced by most of the Ngaju Dayak people is Kaharingan, an ancestral belief believed to be the first religion in Kalimantan. Kaharingan has a sacred place called Balai Basarah. In addition, the Dayak Ngaju tribe also has a very important distinctive symbol, namely Batang Garing or "tree of life".



Figure 2. Design of Dayak Ngaju Fashion Development

Source: Nabila Khoirunisa Zalianty, 2025

One of the most prominent symbols in Dayak Ngaju fashion is the Batang Garing motif or tree of life, which represents the cosmic harmony between the human world, nature, and ancestors. The presence of this symbolic element makes Dayak Ngaju clothing not only ceremonial clothing, but also a form of deep spiritual expression and respect for the cycle of life. The Batang Garing motif is often applied in their art and culture, including in traditional clothing and tattoos (*tutang/cacah*), symbolizing the cosmology and philosophy of life of the Dayak people. The developmental fashion forms featured in this design harmoniously combine modern and traditional elements. The asymmetrical silhouette of the top creates a dynamic and fresh look, while the use of bell sleeves gives it a feminine and artistic feel. The A-line skirt with the addition of ribbon accents at the waist adds an elegant feel while emphasizing the design structure. In men's fashion, shirts without buttons display a minimalist and modern impression that remains characteristic. Although it has undergone modifications, distinctive motifs such as *kalalawit* and hornbills are still presented as markers of Dayak Ngaju cultural identity, strengthening the design's attachment to local values. The overall fashion reflects a symbolic, adaptive and ready-to-wear character, representing a blend of contemporary innovation and cultural heritage.

Traditional Tanimbar Clothing

Tanimbar, a cluster of islands at the southeastern tip of Maluku, holds an extraordinary cultural richness, clearly reflected in its unique and meaningful traditional clothing. This traditional clothing not only functions as a body covering, but also as a symbol of identity, social status, and noble values of the local community. Tanimbar clothing is generally assembled from local natural materials, such as tree fibers or traditional weaving, although modern fabrics are now also used. Its distinctive features include the predominance of natural colors such as brown, black, and white, which symbolize their closeness to nature. The beauty of this fashion is further enriched by various decorations, ranging from beads, shells, dog teeth, bird feathers, to wood carvings (Soelistyowati & Rahadiyanti, 2025). Each decoration and motif of *ikat* weaving—both geometric and figurative—is not just an ornament, but a narrative

that holds a symbolic meaning, sometimes related to myths, le Motif Lelumuku 1 (Orchid Flower) genda, or the daily life of the community.



Figure 3. Fashion Development Design

Source: Rifara Aulia Ulinnuha. 2025

Tanimbar clothing has a clear differentiation between men and women, each with its own elements and meanings. Men's clothing usually consists of loincloths (niki-niki) as the core, sometimes equipped with a simple shirt or vest, and a head covering decorated with bird feathers, especially paradise which signifies status (Tanzil et al., 2021). Accessories such as dog tooth necklaces and spears or machetes often accompany them, symbolizing strength. Meanwhile, women's clothing is characterized by the use of beautifully woven sarongs (tais), which can be wrapped from the waist or to the chest. Jewelry is a crucial element for women, with large necklaces stacked (Ina Funi) of beads or shells in the spotlight, complemented by bracelets and earrings. This traditional clothing is not only used for celebrations, but also as a marker of social status based on the quality of materials and the complexity of decorations, as well as as a mandatory complement in various traditional ceremonies such as weddings, deaths, or agricultural rituals that are believed to have protective and spiritual powers. The preservation of Tanimbar traditional clothing is an integral part of efforts to preserve invaluable cultural heritage, reflecting the richness and diversity of the nation's identity.

Bundo Kanduang Traditional Clothing

Bundo Kanduang is a fundamental cultural symbol in West Sumatra, especially within the Minangkabau community. This traditional clothing is not just clothing, but contains philosophical meaning and reflects Minangkabau social and cultural values in depth. Etymologically, "Bundo Kanduang" is often used as a synonym to refer to women in Minangkabau society. The position and role of a Minangkabau woman is also often identified with the position of "Bundo Kanduang" (Dea Islamiati, 2022).



Figure 4. Design of the Development of Bundo Kaduang Clothing

Source: Kriko, Amelia, Husna. 2025

Bundo Kanduang's oversized clothing symbolizes the leadership of a woman in her community. As a leader, Bundo Kanduang is expected to be a good role model, show humility, be responsible, have broad insights, and comply with the limits in each of his activities, which are also mandated through the clothes he wears. In the matrilineal system that is the foundation of Minangkabau society, women hold a crucial position. Their role is not only limited to domestic affairs, but also contributes to decision-making regarding the child's inheritance and education.

Traditional Clothing of Banyuwangi Osing

Banyuwangi Regency is located on the direct border with Situbondo Regency to the east bordering the Bali Strait, to the south bordering the Indian Ocean, to the west bordering Jember and Bondowoso Regencies. Banyuwangi has many historical stories that cannot be separated from its original tribe, namely the Osing tribe, the Osing tribe is a native of Banyuwangi and is a resident of the majority in several sub-districts in Banyuwangi Regency. The people of Osing are the indigenous people of Banyuwangi who have consistently preserved their ancient Javanese culture and language, a tradition that has been maintained since the establishment of the Blambangan Kingdom until today. Banyuwangi traditional clothing uses batik with the Gajah Oling motif as the main identity of its people. The early motif of Banyuwangi batik symbolizes the prosperity and natural beauty of Banyuwangi through the depiction of flora and fauna. Philosophically, "Elephant" which represents the greatness of the Creator and "Oling" (or iling in Javanese) which means "remember," contain the meaning of an invitation to always remember God (Ratnawati, 2010). The Oling Elephant motif continues to develop in its shape and color until now.



Figure 5. Osing Fashion Development Design

Source: Amila, Nazifa, Azwa, Oby, Marta Ramdhani. (2025)

The traditional clothing of the Osing tribe is usually used as bridal clothing, which is rooted in the ancient traditions of Kemiren Village, which used to tend to be marginalized by the dominance of Javanese and modern bridal styles. However, through the initiative of pioneer youth, makeup artists, and fashion designers, efforts to excavate and recreate Osing's makeup and bridal fashion were carried out without neglecting the original essence. This revitalization is driven by the need for regional bride identity. The Bride of Mupus Braen Blambangan, in particular, was inspired by the culture of the Kingdom of Blambangan (Febrin & Sukarman, 2021). This is reflected in the variety of decorations that give a luxurious impression and exude an aura (called *mromong*), indicating the luxury that used to exist in the Blambangan kingdom.

Revitalization of Traditional Fashion Design as a Form of Cultural Adaptation

Five digital prototypes of traditional fashion from five regions of Indonesia were adapted in a contemporary form through the *Sanggit* aesthetic approach and the Design Thinking method. Each design not only re-articulates the philosophical and symbolic values contained in traditional clothing, but also expands the function of fashion that was originally limited to ritual spaces and traditional ceremonies into party clothing, work clothes, and formal clothing in the modern context. This transformation shows the success in positioning the archipelago's wastra as a source of design inspiration that is relevant in the virtual era as well as functional in the landscape of daily life.

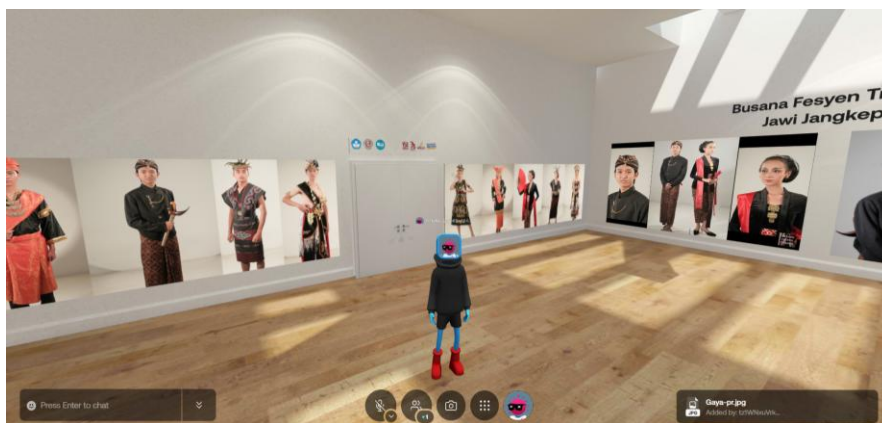


Figure 6. Virtual studio (Source: Researcher, 2025)

For example, the revitalization of Central Javanese fashion resulted in beskap and kebaya designs with modern structural pieces. On a visual level, this design maintains a symbol of Javanese harmony and spirituality, while in the functional realm, the kebaya can be worn as formal work clothes or semi-formal party clothes, thus expanding cultural meaning into contemporary social spaces. Similarly, the design of Minangkabau, which combines matrilineal identity in the form of elegant mermaid dresses for parties and adaptive masculine tanjuak as formal work attire. The presence of songket and the form of tingkuluak is maintained, so that the value of women's leadership is still present in a modern form. In Tanimbar clothing, the design results are manifested in party dresses made of woven materials and formal-style men's outerwear that can be worn as work clothes or official events. The narrative of the sea and the spirituality of the coastal people of Maluku are inscribed into the weaving pattern, making this clothing still full of meaning even though it is present in a modern format. Meanwhile, Osing Banyuwangi fashion features a visualization of Gajah Oling batik in a kutubaru kebaya and shanghai shirt. These two designs not only affirm the distinctive symbol of strength and resilience of the Osing people, but are also adaptive as work and party clothing that highlights ethnic character.

The Dayak Ngaju design is transformed into a modern minimalist silhouette that presents Kalalawit and Hornbill motifs. This innovation gives room to a new meaning: spiritual protective motifs are now present in formal-style workwear and party clothing with strong character. Thus, through the virtual studio, these five digital prototypes show that the aesthetic of *Sanggit* is not only a visual revitalization, but also a cultural strategy in making the archipelago's wastra function across spaces—from customs, work, to celebrations—while expanding cultural reach to global digital audiences. In the trial, users—consisting of young designers, cultural actors, and fashion observers—expressed their positive appreciation for the use of development through digital media as a means of cultural education and artistic exploration. These findings support previous theories that emphasize the importance of integrating the creation of artworks in cultural preservation (Dharsono, 2022; Ardian & Werdhaningsih, 2019). It also creates a new context in the encounter between global audiences and local identities.

CONCLUSION

This research successfully designed and realized five digital prototypes of traditional clothing from diverse Indonesian regions—Central Java, Minangkabau, Tanimbar (Maluku), Osing Banyuwangi, and Dayak Ngaju—by integrating the Design Thinking method with the *Sanggit* aesthetic approach. This combination enabled the revitalization of cultural elements rich in religious, symbolic, and philosophical values into contemporary digital fashion that transcended their original ritual functions to serve as modern work and party attire, while preserving the archipelago's cultural identity. The process demonstrated that ethical and spiritual values inherent in traditional garments could be maintained and innovatively adapted to the needs of today's digital society. Positive feedback from participatory trials with cultural actors, designers, and users confirmed the effectiveness of this approach, positioning traditional clothing as a dynamic “ongoing cultural event” within digital media. The study introduced a model for virtual traditional fashion creation encompassing aesthetic, philosophical, and practical-economic dimensions, with potential applications in academic research and the creative industry's sustainable development. Future research could explore the integration of augmented reality (AR) and interactive technologies to enhance user engagement and cultural transmission in digital traditional fashion experiences.

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