



## Editorial

We are pleased to present Volume 16, Issue 2 of the *Journal of Visual Art and Design*. This edition marks another step in our ongoing commitment to advancing scholarly discourse in the fields of visual arts and design. We begin by expressing our sincere appreciation to the authors and reviewers whose invaluable contributions have played a crucial role in developing and critically evaluating theoretical and empirical advancements in these disciplines.

In this issue, we have curated a selection of six articles that further delineate the journal's focus and scope, particularly in addressing contemporary issues within the realm of visual arts and design. These contributions not only enrich ongoing academic discussions but also provide insightful perspectives that reflect the dynamic and evolving nature of the field.

First, the article, “*Transformation of Malay Manuscript Illumination as Embroidery Motif on Baju Kurung Basiba*,” proposes a creative industry product featuring decorative motifs inspired by antique illuminated manuscripts preserved in the Leiden University Library. The study employs a scientific and historically systematic approach, describing several nomenclatures of wisdom in each case object. While the methodology is qualitative and descriptive, the analysis extends beyond mere description, offering in-depth analysis and conceptualization.

The article, “*Crafting the Future: A Sustainable Practice of Endek Woven Cloth in Jinengdalem Village, Buleleng District, Bali Province, Indonesia*,” explores the assimilation of traditional and contemporary elements in the context of the heritage Balinese Endek woven cloth. It emphasizes the necessity of integrating sustainability practices to prevent the craft from becoming obsolete over time. This article has neatly connected Balinese Endek weaving with natural dyes, balancing the preservation of cultural heritage with contemporary demands. In contemporary products or works, the tug-of-war between traditionality and modernity is always inevitable. However, further opportunity-opening practices are needed to improve the economic perspective of the community and expand their knowledge to support the sustainable goals of Indonesia Emas 2045 and the UN Sustainable Development Goals (SDGs).

The article “*Cultural Origin of European Modern Design*” explores the discourse of European cultural heritage as represented by European modern design based on the views of rationalism and idealism. The search results reveal an awareness

that cultural traditions can take new forms according to the context of space and time, including their embodiment in the form of modern design.

The creative process is an issue that is always interesting to discuss in relation to technological developments. This also became the focus of the article entitled “*The Impact of Different Media Materiality on the Creative Process*”. Based on the literature study, this paper focuses on the materiality in the midst of the tension between conventional and digital methods in a creative process. The results of this investigation reveal an awareness that different media will always contain differences in materiality, including its perception. This difference is actually an opportunity to create unique works based on the uniqueness of the materiality offered by each media.

This article, “*Identifying the Meaning of Colors as Design Information for Design Tools: A Systematic Literature Review*,” explores the critical role of color in shaping effective design outcomes by examining its associations, connotations, and cultural significance. Employing a qualitative methodology, the research reviews key reference materials to identify consistent themes in color meanings despite diverse perspectives. The findings highlight three core dimensions: emotional and conceptual associations, positive-negative connotations, and cultural variations. These insights are positioned as actionable design information for integration into tools like web-based consumer packaging goods platforms and graphic design applications, enabling users to select color palettes that align with desired objectives. By bridging theory and practice, this study provides a valuable resource for designers and developers, offering guidance to enhance the relevance and impact of design decisions across diverse cultural and emotional contexts.

The discussion surrounding a series of posters from the esteemed animation studio Studio Ghibli examines how these visuals effectively convey both appeal and essential information about the content of their animated films. This analysis employs a Multimodal Discourse Analysis approach and serves as the concluding article for this edition (*Multimodal Discourse Analysis of Studio Ghibli Movie Posters (Study of Studio Ghibli Movie Posters 1984-2023)*). By analyzing 25 Studio Ghibli film posters, we uncover insights related to the 'meaning of representation,' highlighting two poster types: character-oriented and relationship-oriented; 'interactive meaning,' which pertains to how the characters in the films resonate with the audience/viewers; and 'compositional meaning,' which artfully encapsulates the storyline. The study's conclusion emphasizes that the visual language used in Studio Ghibli's animated film posters can be elucidated and identified through the three semiotic meta functions within the visual grammar framework, aiming to enhance the message through a distinctive collaboration between text and visuals.

The *Journal of Visual Art and Design* is also in the process of expanding its scope to accommodate various forms of articles that reflect diverse research and creative processes in the field of Visual Art and Design. The outcomes of this development effort are expected to be featured in the next edition. Therefore, we encourage you to continue considering the *Journal of Visual Art and Design* as a platform for publishing your research and creative works.

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