



Editorial

We are delighted to introduce Volume 17, Issue 2 of the *Journal of Visual Art and Design* (JVAD), an edition that underscores our sustained commitment to international visibility, academic quality, and the advancement of art and design scholarship. As a Scopus-indexed Q4 and SINTA 2-accredited journal, JVAD continues to serve as a meeting point for global and regional perspectives in art and design research. In an era shaped by digital transformation, cultural hybridity, material innovation, and expanding forms of creative practice, this platform aims to highlight how visual research can contribute meaningfully to contemporary discourse, practice, and knowledge production.

The articles in this issue collectively demonstrate the expanding role of visual art and design as a field that does not merely produce images, objects, or aesthetic surfaces, but also shapes sensory experience, social relations, cultural negotiation, learning processes, and consumer perception. Across different contexts—textile design, digital gaming culture, religious visual acculturation, educational media, and interior branding—these papers show how visual expression operates as a mediating practice between material, body, culture, technology, identity, and meaning.

The first article, “*Nature Inspired Fashion: The Design of Patterned Fabrics Inspired by the Ylang-Ylang (Cananga odorata) Flower with the Application of Fragrance Microencapsulation using Biomimicry*,” expands the discourse of craft and textile design beyond the conventional emphasis on surface, pattern, color, and material construction. By developing ylang-ylang-inspired patterned fabrics with fragrance microencapsulation, the study positions textile as a multisensory medium that engages both visual and olfactory experience. The significance of this contribution lies not only in the technical application of fragrance to fabric, but also in the way it opens textile design toward sensory design, well-being, biomimicry, and material innovation. In this sense, the article demonstrates how textile design can become a gateway for multidisciplinary inquiry, connecting fields that may initially appear unrelated: craft, fashion, chemistry, sensory experience, and human well-being. Through this approach, textile is no longer understood merely as a visual or functional surface, but as an experiential material that mediates the relationship between nature, body, memory, and perception.

The second article, “*Latent Message Playing the Game Free Fire as a Celebrity Factor and Fan Among Students*,” shifts the discussion of games beyond their conventional position as entertainment media. Through its analysis of *Free Fire*,

streamer figure Rasyah Rasyid, and student fandom, the article demonstrates how online games have become spaces of communication, social bonding, identity formation, and aspiration. The finding that “friend” emerges as the central latent message in the streamer’s communication suggests that game-based interaction is not merely technical, strategic, or competitive, but also relational and affective. In this context, the gamer or streamer is no longer perceived only as a skilled player, but also as a public figure, idol, and role model within digital youth culture. This article therefore contributes to the expanding field of visual communication design and digital visual culture by showing how gaming ecosystems, streaming platforms, online personas, and fan communities shape new forms of social relations and career imagination. It marks a shift from game as entertainment to game as social and aspirational media.

The third article, “*Visual-based Acculturation in Balinese Wayang for the Characters of Jesus and Mary*,” offers an important contribution by positioning visual design as a space of negotiation between local tradition and religious representation. Its reinterpretation of Jesus and Mary through the visual language of Balinese wayang is not merely a stylistic adaptation, but a careful attempt to balance theological reverence with local aesthetic and cultural sensibility. More importantly, the article opens a creative possibility for exploring spirituality through local spirit. In this context, local visual tradition does not function only as ornament or stylistic reference, but as a medium through which spiritual narratives can be experienced, interpreted, and communicated in culturally meaningful ways. The article therefore contributes to the discourse of visual acculturation by showing how art and design can mediate between faith, tradition, aesthetic experience, and local identity. It marks a shift from religious representation as iconography to religious representation as cultural and spiritual mediation.

The fourth article, “*Comparative Study of Two English Storytelling Learning Media for 4 to 5 Grader Primary School Students with Eric Hill’s Picture Book ‘Spot Goes to the Beach’*,” strengthens the role of design within educational contexts by showing how visual storytelling can support the process of understanding learning materials. Through the development of an interactive learning kit consisting of flash cards, a magnetic board, and cue cards, the study demonstrates that design can structure learning into a more engaging, participatory, and meaningful experience. The learning kit does not merely assist children in looking at pictures or memorizing text; it invites them to recognize vocabulary, arrange sentences, connect visual sequences, and retell stories in their own way. In doing so, the article highlights a shift in the learner’s role from passive recipient to active participant. This contribution is significant for visual communication design because it shows how visual and interactive media can mediate between image, language, cognition, and creativity. It marks a shift from

learning media as instructional support to learning media as interactive learning experience.

The fifth article, “*Typography of Culture-Specific Scripts in Interior Branding: Preliminary Data from Indonesian Consumers in the Case of Ethnic Restaurants*,” further extends the discussion of visual expression into the realm of commercial space and consumer experience. The article provides a concrete illustration of how culture-specific scripts, together with other spatial elements, may operate as part of an interior branding strategy in ethnic restaurants. In this context, typography is not treated merely as a textual or decorative element, but as a culturally charged visual expression that contributes to the construction of atmosphere, authenticity, and perceived value. Culture-specific scripts become part of a constellation of designed elements through which consumers assess the worth of a consumption practice and the economic transaction they are about to undertake. This article therefore opens a productive discussion on the relationship between design, consumerism, and cultural representation, particularly in examining how culturally related visual expressions may affect consumers’ desire for objects, spaces, and experiences.

Through this issue, JVAD reaffirms its commitment to providing a broad and inclusive scholarly platform for visual art and design. We particularly welcome studies that emerge from artistic works, creative practices, and design projects, as these forms of inquiry are essential to the development of knowledge in our field. By supporting reflective, practice-based, and project-based research, JVAD aims to strengthen the position of art and design scholarship as a space where making, meaning, experience, and critical reflection can productively meet.

Hafiz Aziz Ahmad

Visual Communication and Multimedia Research Group, Faculty of Art and Design,
Bandung Institute of Technology, Indonesia
ORCID 0009-0003-4187-8303
E-mail: jvad@itb.ac.id

Ruly Darmawan

Visual Culture Literacy Research Group, Faculty of Art and Design,
Bandung Institute of Technology, Indonesia.
ORCID 0000-0002-7339-6099