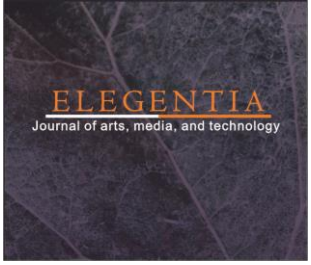
Mughni et al. (2025). Elegentia: Journal of Arts, Media, and Technology
https://doi.org/ 10.62033/elegentia.v2i1.166
ISSN (Online):XXX-XXXX



RESEARCH ARTICLE

The utilization of Acehnese ornaments in branding design and visual identity

Sasniah Al Mughni[1], Amanda Tasya[2], Chiquita Almira[3], Tri Melisa[4], Cici Novera[5], Nabila Putri Syafi'i[6]

Received:
June 10th, 2025
Accepted:
June 24th, 2025

***Corresponding author:**
Sasniah Al Mughni,
Department of Fine Art and Design, Institut Seni Budaya Indonesia Aceh
E-mail:
sasniahal16@gmail.com

Abstract: This research raises the phenomenon of the use of Acehnese ornaments in branding design and visual identity as an effort to preserve culture as well as innovation in the creative industry in the midst of globalization. The purpose of the study is to identify and analyze how traditional Acehnese ornaments are applied in food products, beverages, consumer goods, brand logos, and typography as part of a branding strategy that strengthens local identity. The method used is a qualitative case study with data collection through digital documentation from online sources such as the brand's official website and social media. The results of the study show that Acehnese ornaments not only function as an aesthetic element, but also as a cultural symbol that strengthens consumers' emotional connection to the product. In conclusion, the use of Acehnese ornaments in branding provides significant added value for the preservation of culture and marketing of local products. The recommendations of this study emphasize the importance of an ethical and contextual approach in the development of designs in order to still respect the value of indigenous cultures.

Keywords: Ornament Utilization, Branding Design, Visual Identity, Creative Industry, Cultural Preservation

Abstrak: Penelitian ini mengangkat fenomena pemanfaatan ornamen Aceh dalam desain branding dan identitas visual sebagai upaya pelestarian budaya sekaligus inovasi dalam industri kreatif di tengah arus globalisasi. Tujuan penelitian adalah untuk mengidentifikasi dan menganalisis bagaimana ornamen tradisional Aceh diaplikasikan dalam produk makanan, minuman, barang konsumen, logo brand, dan tipografi sebagai bagian dari strategi branding yang memperkuat identitas lokal. Metode yang digunakan adalah studi kasus kualitatif dengan pengumpulan data melalui dokumentasi digital dari sumber online seperti situs resmi merek dan media sosial. Hasil penelitian menunjukkan bahwa ornamen Aceh tidak hanya berfungsi sebagai elemen estetika, tetapi juga sebagai simbol budaya yang memperkuat koneksi emosional konsumen terhadap produk. Kesimpulannya, pemanfaatan ornamen Aceh dalam branding memberikan nilai tambah yang signifikan bagi pelestarian budaya dan pemasaran produk lokal. Rekomendasi penelitian ini menekankan pentingnya pendekatan etis dan kontekstual dalam pengembangan desain agar tetap menghormati nilai budaya asli.

Kata kunci: Pemanfaatan Ornamen, Desain Branding, Identitas Visual, Industri Kreatif, Pelestarian Budaya

About Author
Sasniah Al Mughni, Institut Seni Budaya Indonesia Aceh, Indonesia; Amanda Tasya, Chiquita Almira, Tri Melisa, Cici Novera, Nabila Putri Syafi'i

To cite this article: Mughni et al. (2025). The utilization of Acehnese ornaments in branding design and visual identity, *Elegentia: Journal of Arts, Media, and Technology*, 2(1),25-36. DOI: 10.62033/elegentia.v2i1.166

Copyright © 2023 The Author(s). This is an open access article is distributed under the terms of the Creative Commons Attribution (CC-BY) 4.0 international license. (http://creativecommons.org/licenses/by/4.0/)

https://doi.org/ 10.62033/elegentia.v2i1.166
ISSN (Online): XXXX-XXX

1. Introduction

The use of Acehnese ornaments in branding design and visual identity is a social fact that describes the community's efforts to care for and modernize cultural heritage in the midst of an increasingly massive flow of visual globalization. In the creative industry era, visual branding has great power in shaping perceptions, building emotional connections, while strengthening the local identity of a product or entity (Bilillah, 2024). Acehnese ornaments that are full of traditional philosophical and aesthetic meanings, if processed contextually, not only beautify the design but also become a representation of deep-rooted cultural values (Amalia et al., 2023). This phenomenon is important to study considering that it involves the dynamics between cultural preservation and commercial needs, which if not bridged wisely can lead to the degradation of meaning or commodification that reduces local value (Nugraha et al., 2013). Therefore, this research seeks to capture the potential and challenges in elevating traditional ornaments as a sustainable and ethical branding force.

Previous studies on branding design and visual identity based on local culture have generally highlighted more aesthetic aspects or visual semiotics, but it is still rare to specifically raise Acehnese ornaments as the main object of study. Research as conducted by (Hanindharputri et al., 2022; Noorwatha & Wirawan, 2020) more focused on the visual culture of Java and Bali, while the visual representation of Acehnese culture in the context of branding is still minimally discussed. In addition, most previous studies have prioritized product design without dissecting the relationship between ornaments, cultural meaning, and commercial strategies in branding in a holistic manner (Zulfikar et al., 2019). This shortcoming shows that there is a research gap related to the integration of Acehnese ornaments in contemporary design practices that are not only decorative, but also socially and culturally meaningful. Therefore, this research is here to fill this void, as well as to make a conceptual and practical contribution to the development of visual identity based on Acehnese local wisdom.

The purpose of this paper is to complement the shortcomings of previous studies that have not seen the problem from the perspective of integrating cultural meaning and visual strategies in the use of Acehnese ornaments for the sake of branding and visual identity. Many previous studies have tended to place ornaments only as aesthetic elements, without examining the long-term consequences of the exploitation of cultural symbols that are not rooted in a deep cultural understanding, including the risk of commodification that could erode traditional values. In line with that, this paper answers three main questions: (1) What is the form of using Acehnese ornaments in product design, logos, and typography in the context of branding? (2) What is the cultural significance contained in the Acehnese ornaments used in visual identity design? (3) What is the impact of the use of Acehnese ornaments on the preservation of culture and the image of local products? Answering these three questions will provide a comprehensive understanding of the potential and ethics of using traditional ornaments in sustainable contemporary design practices.

The main argument tested in this study is that the use of Acehnese ornaments in branding design and visual identity not only functions as an aesthetic element, but also as a medium of cultural representation that can strengthen selling value, visual appeal, and expand the market reach of local products. The hypothesis developed states that the more contextual and appropriate the use of Acehnese ornaments in design elements both in products, logos, and typography, the stronger the cultural identity formed and the positive perception of consumers towards the product or brand. In this case, the relationship between cultural understanding (as an independent variable) and the effectiveness of branding design (as a dependent variable) became the focus of the test. This study also examines the possibility that the exploration of traditional ornaments carried out without an adequate cultural foundation can actually have a negative impact on the preservation of cultural values and reduce the symbolic meaning contained in them.

https://doi.org/ 10.62033/elegentia.v2i1.166
ISSN (Online): XXXX-XXX

2. Literature review

2.1. Utilization of Acehnese Ornaments

Change is a fundamental concept that is widely discussed in various disciplines, including cultural arts and anthropology. Conceptually, change is defined as a process of transformation that occurs in social, cultural, or material aspects of a community over time (Panggabean, 2021). In the cultural context, change involves modifying cultural symbols, practices, or products that adapt to external as well as internal conditions. Indah Mar'atus Sholichah et al., (2023) emphasizes that cultural change is not just the substitution of old elements for new ones, but a dynamic process that involves the negotiation of meaning and identity. This concept is important to understand how traditional motifs in crafts can evolve without losing the basic values inherent in their culture of origin. Thus, this theory of cultural change is a relevant framework to examine the transformation of the mesikhat motif on the souvenirs of the Alas Tribe in this study.

Various cases in the study of art and culture show how cultural change takes place in the form of adaptation and innovation. For example, research on fashion business strategies shows that changes in motifs and techniques emerge in response to the global market without completely eliminating traditional values (Imelda & Simangunsong, 2024). Another example is the change in the design of Dayak carvings that integrate modern symbols into classical patterns in an effort to maintain cultural relevance in the modern era (Sulisthio, 2013). In addition, a study by (Darmayanti et al., 2021). Batik revealed that innovation in motifs and production materials creates new economic opportunities while posing the challenge of preserving cultural values. These cases illustrate how the theory of cultural change can be applied to understand the transformation of motifs and techniques in traditional crafts such as those experienced by the Alas Tribe souvenirs.

2.2. Branding Design

Branding design is a strategic process that involves the creation of visual and communication elements to form a brand's identity with the aim of building an emotional connection and increasing recognition in the market (Sinaga & Sawitri, 2024). According to (Yasa et al., (2024), branding design includes symbols, colors, typography, and other visual elements that consistently represent the brand's values and personality. Moreover In Kadek et al., (2025) emphasizing that branding design not only serves as a mere aesthetic, but also as an important tool to convey the brand's story and philosophy to the audience. Effective branding design concepts must integrate cultural uniqueness and local contexts in order to create authentic and sustainable differentiation in the midst of global competition (Yuda et al., 2024). As such, branding design is a combination of art and strategy that demands an in-depth understanding of brand identity and purpose.

2.3. Visual Identity

Visual identity is the graphic elements that form the image of an organization, product, or brand in a consistent and easily recognizable visual communication (Radhitanti, 2023). According to Swasty & Utama (2017) Visual identity includes logos, colors, typography, and design styles that unanimously convey the brand's values, personality, and strategic position in the market. Moreover Taufik et al., (2024) emphasizing that visual identity plays a role as a foundation in building brand awareness and forming positive associations in the minds of consumers. The concept is also seen as a symbolic communication tool that connects consumers with the culture and story behind the brand (Salamoon, 2016). Therefore, visual identity is not only a matter of aesthetics, but also a strategic means of strengthening emotional bonds and brand differentiation.

Mughni et al (2025). Elegentia: Journal of Arts, Media, and Technology
https://doi.org/ 10.62033/elegentia.v2i1.166
ISSN (Online): XXXX-XXX

3. Method

.

This study focuses on the unit of analysis in the form of the use of Acehnese ornaments in branding design and visual identity, especially on food, beverage, and consumer goods products that adopt elements of traditional Acehnese ornaments. This focus was chosen in order to understand how the ornament is integrated in various visual elements to reinforce cultural value as well as commercial function in the context of the local creative industry.

The research design uses a qualitative approach with a descriptive case study method, which aims to explore and describe in depth the process and pattern of the use of Acehnese ornaments in the context of branding design and visual identity. This approach is relevant to capture the complexity of the relationship between traditional culture and modern design practices. The source of research information comes from secondary data accessed through various online platforms, such as the brand's official website, social media, and e-commerce, which displays products with Acehnese ornamental elements as part of their visual identity.

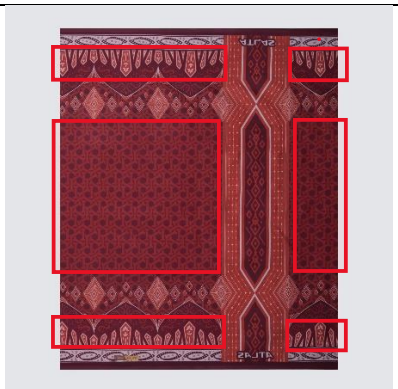
Data collection is carried out by digital documentation method, namely downloading and archiving images, logos, typography, and related visual promotional materials, thus allowing a thorough analysis of the use of ornaments. Data analysis was carried out qualitatively using the content analysis technique, which focuses on the interpretation of the symbolic meaning of ornaments and their function in building the visual identity and commercial appeal of the product, thereby providing an in-depth understanding of cultural integration and branding.

4. Result

4.1. The use of ornaments that are applied in the form of products

In contemporary design practices, traditional Acehnese ornaments are starting to be widely applied in the form of products such as food, drinks, and various souvenirs. The presence of this ornament is an important means to strengthen local identity while providing a distinctive visual added value to the product. The design of Gayo coffee packaging, for example, features many motifs of bamboo shoots or Acehnese tendrils combined with distinctive colors such as maroon and gold, creating an elegant and culturally rooted impression. Similarly, in traditional cake packaging or bottles of local herbal drinks, ornaments are used as part of the product narrative that depicts ancestral heritage and authentic taste. Not only does it increase visual appeal, but the use of this ornament is also a visual communication strategy that emphasizes the origin of the product. This phenomenon shows that ornaments not only function aesthetically, but also strengthen the emotional connection between consumers and their regional cultural identity.

Table 1 visualization of ornaments applied to the shape of the product

		
Figure 1	Figure 2	Figure 3

Anchovies Nasi Kriuk Aceh https://www.blibli.com/p/aceh-teri-nasi-kriuk-teri-medan-oven-krispi-siap-makan-rasa-balado-kemasan-kaleng-120-g/ps--BKZ-18584-00212	Aceh coffee packaging https://dikemas.com/10-desain-kemasan-kopi-aceh-nomor-5-tembus-export-2	Aceh Door Motif Cover https://sarungindonesia.co.id/product/sarung-atlas-bustan-series-aceh-maroon/

Sourcer: Research Data, 2025

Data from the three visuals displayed show the innovation of local Acehnese products that prioritize quality, richness of taste, and cultural value. Figure 1 is Anchovy Nasi Kriuk Aceh, a healthy snack made from crispy field anchovies in a 120-gram can package that is processed through the oven, making it more durable and still crispy. Available in four flavor variants: Original, Balado, Seaweed, and BBQ, this product is not only delicious but also rich in nutrients, both for children and adults, especially in supporting heart, bone, brain health, as well as for diabetics. The second picture 2 shows Acehnese coffee packaging which shows the efforts of business actors in raising local wisdom through visual design. Coffee packaging is created with Acehnese cultural motifs as a form of national identity promotion. Meanwhile, Figure 3 shows the ATLAS Bustan Series Aceh Maroon Sarung which combines modern touches with typical Acehnese motifs, such as the golden kasab and the geometric shape of the tsunami museum. This product reflects the rich culture and visual beauty of the city of Aceh in a functional and aesthetic form.

The description of the overall data shows that products from Aceh are now increasingly prioritizing innovation in form, packaging, and cultural values. The three products show that the packaging and design strategy based on local culture not only increases market attractiveness, but also strengthens the image of Aceh as a region with cultural richness that can be translated into various forms of creative products. Three main patterns emerged: first, the preservation of local culture through product design, whether in the form of food, packaging, and textiles, the second modern adaptation of traditional products, which makes the product more relevant in today's market, and finally the branding strategy based on regional identity, which combines functional and symbolic values to build the image of Aceh at the local and global levels.

4.2. The use of ornaments in the form of a brand logo

The use of Acehnese ornaments in the form of a brand's logo is a visual strategy that is increasingly in demand by local business actors. Ornaments are used to build an image that is not only aesthetic, but also full of cultural meaning, so that it is able to distinguish the brand from similar products in the market. Several MSME actors in Banda Aceh, Lhokseumawe, and several other Aceh districts, have begun to adopt traditional motifs such as bungong jeumpa, cloud meuligo motifs, and Acehnese calligraphy carvings as the main elements in their logos. The motif is usually restyled in a modern way, combined with strong typography and symbolic colors such as gold, black, or green, so that it remains relevant in today's design context. This approach not only strengthens the brand identity, but also becomes a form of appreciation for Aceh's visual heritage. This proves that traditional ornaments can be creatively adapted in the realm of branding to create sustainable cultural value.

Table 2. Utilization of Aceh Ornaments in Logos

No.	News	Narrative and sources	Coding
1.	Miscellaneous Logos, Mascots, and Taglines of PON XXI 2024 Aceh-North Sumatra	Jakarta - The 21st National Sports Week (PON) (XXI) will be held in September 2024. The Central Indonesian National Sports Committee (KONI), as the organizer of the event, has also released the logo, mascot, and tagline of PON XXI 2024. The PON event is held every 4 years in several regions in Indonesia. The logo, mascot, and tagline carried also adjust the characteristics of the region that hosts the largest sports event in Indonesia. For this year, the host of PON XXI 2024 is Aceh and North Sumatra (North Sumatra). The following are the logos, mascots, and taglines of the 21st (XXI) National Sports Week (PON) in 2024 in Aceh and North Sumatra https://news.detik.com/berita/d-7423069/serba-serbi-logo-maskot-dan-tagline-pon-xxi-2024-aceh-sumut	Logo of PON Aceh-North Sumatra 2024
2.	Commercialization of Acehnese Door Motifs by Well-Known Brands, What Does Aceh Get?	It is time for the Aceh Government to move quickly. Regulating fair benefit-sharing schemes, strong legal protection, and recording the motif of Pinto Aceh as a Traditional Cultural Expression must be a priority to be protected from unilateral claims or unauthorized commercialization attempts, as well as strengthening Acehnese cultural identity at the national and global levels. The Aceh Pinto motif is one of the strong cultural symbols of Aceh Province, with a history that dates back to 1953 when it was first designed by a gold craftsman from Blang Oi, Mahmud Ibrahim. Inspired by the legacy gate of Sultan Iskandar Muda, Pintu Khob, this motif reflects a deep local identity. Pnto Khob itself is the connecting gate between Taman Sari and Krueng Daroy, a place that witnessed the activities of the daughters of the Sultanate of Aceh Darussalam in the past. Today, the historical and artistic value of this motif makes it one of the nationally recognized intangible cultural heritages. Unfortunately, the commercialization of Pinto Aceh's motif by large companies without clear permits has triggered questions from the people of Aceh. Is there a legal licensing process? And does Aceh as the owner of culture benefit from this commercial exploitation?	The phenomenon of using traditional motifs of Aceh doors

https://doi.org/ 10.62033/elegentia.v2i1.166
ISSN (Online): XXXX-XXX

		https://www.hukumonline.com/berita/a/komersialisasi-motif-pinto-aceh-oleh-merek-ternama--aceh-dapat-apa-lt67323a189f434/	

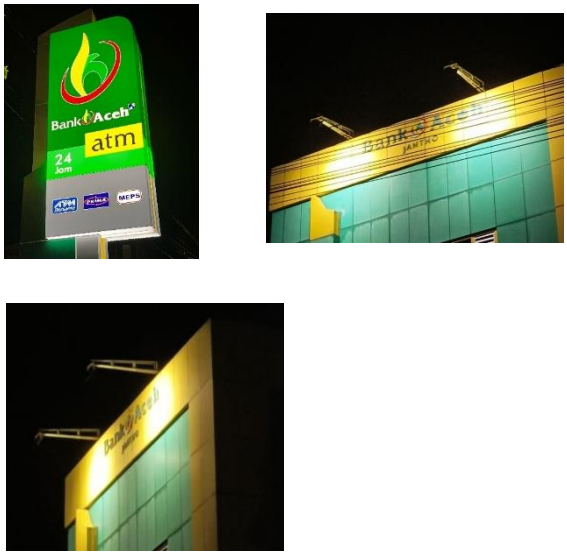


Figure 1
Bank Aceh logo, location of Jantho city



Figure 2
1. Logo of the 2023 Aceh Scout Movement XI National Congress
2. Logo Bank Aceh
3. Logo DPMG Aceh

https://munas2023.pramuka.or.id/files/Logo-Identity-Munas-2023.pdf

Source: Varios online media, 2025

The visual data displayed in table 2 represent two logos that are full of Acehnese cultural identity. Figure 1 shows the Bank Aceh logo taken at night in the city of Jantho. This logo reflects the typical character of the region as it is designed by adapting elements of traditional Acehnese ornaments, making it a strong symbol of regional banking spread throughout the province of Aceh. Meanwhile, figure 2 shows the logo of the XI National Conference (Munas) of the 2023 Scout Movement held in Aceh. The logo is designed in an abstract manner by combining the element of an elephant's head as the symbol of "Poe Meurah" and pieces of Gayo openwork ornaments that form the composition of the circle. The design depicts the combination of traditional values and modernity as a reflection of Aceh's advanced character as the host of the National Congress. Conceptually, this logo represents the spirit of the Scout Movement which continues to develop and contributes to building the nation's character through the principles of deliberation, mutual cooperation, and the spirit of togetherness which are part of the noble values of the Acehnese people.

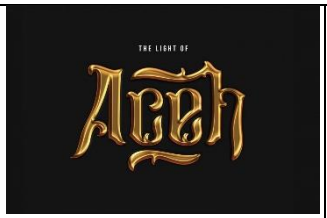
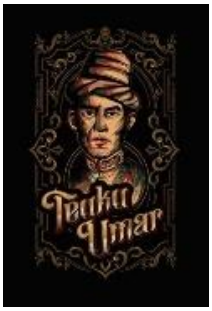
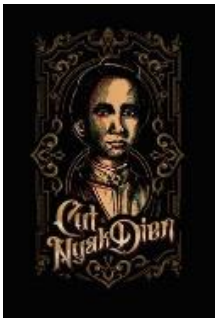
4.3. Utilization of Ornament into Typographic Forms

Acehnese ornaments are now beginning to be used in the form of typography as part of an exploration of visual design that highlights local identity. The integration of ornaments into the shape of the letters creates a unique typography character, while reinforcing cultural nuances in the delivery of visual messages. This initiative can be found in the design of posters for cultural events, packaging of local products, to the visual identity of culture-based agencies, where Latin or Arabic Malay letters are modified with distinctive elements such as arches of bamboo shoots, lotus flowers, or a variety of Acehnese tendrils. The result is a typography that is not only verbally communicative, but also rich in visual meaning that represents the

https://doi.org/ 10.62033/elegentia.v2i1.166
ISSN (Online): XXXX-XXX

roots of tradition. This application shows that typography is not just a reading element, but also a medium of cultural expression that is able to expand the role of ornament in the context of contemporary design. Thus, Acehnese ornaments have a dynamic and relevant space for actualization in today's graphic design world.

Table 3. Visualization of Ornaments in Typography

Fonts in the Dirtyline project https://dirtylinestudio.com/product/rencong-typeface/	Font Aceh in the Studio Design project http://www.desainstudio.com/2010/12/logo-atjeh.html

Source: Varios online media, 2025

Data table 3 shows two explorations of typography and logo designs inspired by Acehnese culture with different but complementary visual approaches. Figure 1 shows Rencong Typeface, a modern-vintage typeface style with decorative characters and dynamic baseline lines. This typeface takes inspiration from the traditional Acehnese weapon, rencong, which is then processed into unique and attractive letterforms to be used in various media such as logos, business cards, quotes, and posters. Meanwhile, Figure 2 shows the Atjeh logo and font, the result of a personal project carried out by Design Studio without commercial purposes, but as a form of creative expression. This logo presents the rich culture of Aceh through a combination of distinctive shaded colors and ornamental typography inspired by traditional motifs and carvings. This design prioritizes the principle of simplicity to remain timeless and easy to recognize, avoiding the tendency to follow momentary trends but still evoke strong local cultural values and character.

The visual data displayed shows two design approaches that elevate Aceh's cultural richness in the form of typography and logos. The two data show a pattern: Transformation of local culture into modern design, The use of typical Acehnese elements (colors, shapes, carvings) as visual identities, and Aesthetic approaches that prioritize simplicity but meaning.

https://doi.org/ 10.62033/elegentia.v2i1.166
ISSN (Online): XXXX-XXX

These three patterns reinforce the narrative that design can be a medium for adaptive and sustainable cultural preservation.

5. Discussion

This study examines the use of traditional Acehnese ornaments in branding design and visual identity, focusing on three main forms: application in products, logos, and typography. Through field observation and visual documentation, it was found that Acehnese ornaments not only function as decorations, but also as representations of cultural values that strengthen the visual character of local products. In the form of products, ornaments are applied to the packaging of food, beverages, and souvenirs to increase appeal and reinforce the impression of ethnicity. In logos, ornaments are used to build a distinctive brand identity and are rooted in local wisdom. Meanwhile, in typography, ornaments give a unique and cultured visual touch to the letters, expanding the meaning of the text through aesthetic expression. This research shows that Acehnese ornaments have great potential as a strategic element in contemporary design that prioritizes the identity and sustainability of local culture.
The use of Acehnese ornaments in branding design and visual identity shows that there is a close relationship between local cultural expression and visual communication strategies in the contemporary design world. Ornaments are used not only as decorative elements, but as representations of collective identity that reinforce the emotional closeness between the product and the consumer. This is in accordance with the opinion Udris-Borodavko et al., (2023) that cultural identity is formed through symbolic representation in visual practice. When ornaments are applied in products, logos, and typography, they not only embellish the visual look, but also represent historical values, spirituality, and local pride (Balık & Allmer, 2016). This strategy responds to the needs of the modern market that increasingly values the value of authenticity and cultural roots. Therefore, the use of ornaments in the context of design not only strengthens the competitiveness of products, but also becomes a means of preserving visual culture that is adaptive to the times.

The results of this research can be interpreted as a form of reactualization of Aceh's visual culture in an ever-changing social context, where people and creative industry players seek to maintain local identity in the midst of the globalization of design. The use of Acehnese ornaments in products, logos, and typography reflects a collective awareness of the importance of visual heritage as a marker of identity and resistance to cultural homogenization. In the historical context, Acehnese ornaments are inseparable from the roots of Islamic values, and traditional aesthetics that are inherited across generations (Afriadi, 2009). Now, these symbols are being reinterpreted in the commercial realm as a form of local pride and marketing strategy. In an ideological context, this practice suggests that cultural preservation does not have to be conservative, but can be done creatively and adaptively, as affirmed by Scares (1997) in the concept of "Invention of Tradition" which links innovation with the continuity of cultural values.

The results of this study have important implications for the development of culture-based design, both in terms of function and potential dysfunction. Functionally, the use of Acehnese ornaments in branding is able to increase the selling value of products, strengthen visual identity, and contribute to the preservation of local culture through a contextual and adaptive approach. This is in line with the idea Suciu & Năsulea (2019) about the creative economy, where cultural heritage becomes a strategic asset in creating new economic value. However, on the other hand, there is a potential for dysfunction when ornaments are used only superficially without a deep understanding of meaning, which can lead to cultural commodification and a reduction in symbolic value. If it is not accompanied by ethical awareness and cultural education, then this practice risks obscuring the historical and spiritual roots of the ornament itself. Therefore, synergy between creative actors and cultural communities is crucial in maintaining a balance between innovation and authenticity.

The results of this study show similarities with the study Setyawan et al., (2023) which examines the use of regional batik motifs as visual elements in logo design, where elements

https://doi.org/ 10.62033/elegentia.v2i1.166
ISSN (Online): XXXX-XXX

of local culture are used to strengthen the visual character of the product. Similarities were also found in the study Wijaya (2023) regarding ethnic branding in the packaging of MSME products that elevate regional identity as a market attraction. However, this study is different because it specifically explores Acehnese ornaments not only in products and logos, but also in typography as a form of visual expression that is still rarely studied. This indicates novelty in design approaches that expand the scope of visual cultural representation. This research also complements the study Afriadi (2024) which highlights the role of ornamental art in the preservation of visual culture in public spaces, by adding a strategic context to the use of ornaments in the broader and dynamic realm of commercial and digital branding.

Based on the findings of this research, concrete steps that need to be taken are to encourage the birth of collaborative policies between local governments, creative industry players, and cultural communities to develop local culture-based design centers, especially Acehnese ornaments. The government can facilitate design training and incubation that brings together traditional artists with young designers to create visual innovations that remain rooted in cultural values. In addition, it is important to develop regulations or ethical guidelines for the use of traditional ornaments in commercial products to avoid the superficial exploitation of cultural symbols. Art and design education institutions also need to strengthen curricula that include the study of local visual culture as the basis for creating works. With this approach, the results of the research do not stop at the level of discourse, but become the basis for sustainable policies that support cultural preservation, identity strengthening, and creative economic growth simultaneously.

6. Conclusion

The most important findings of this study show that traditional Acehnese ornaments are not just an aesthetic element, but have a vitality that is able to bridge the past and present in the realm of visual design. This research process provides valuable lessons that cultural heritage not only needs to be preserved in a conservative form, but can also be creatively empowered to respond to the needs of the times. When traditional ornaments are reinterpreted and applied contextually, they not only enrich visual expression, but also reinforce cultural identities in public and commercial spaces. The lesson that can be taken is the importance of building awareness of the symbolic value of local culture in contemporary design practice. Works that contain traditional roots have a deeper power—not only beautifying visuals, but also reinforcing meaning, identity, and cultural sustainability in a fast-paced, competitive global current.

This research has the main strength in its contribution to the development of local culture-based design studies, especially in the context of the use of Acehnese ornaments as a strategic element in branding and visual identity. Scientifically, this study enriches empirical data on contemporary visual practices derived from tradition, and offers a new variable in the study of design, namely the relationship between traditional ornamental elements and modern visual communication functions. The concept raised opens a discussion space on the transformation of cultural values in the realm of commercial and digital design. The approach used, namely visual and contextual analysis, also provides a methodological alternative in design studies that combines aesthetic, sociocultural, and creative economy perspectives. These findings prompted new questions, such as how the visual ethics of local culture are applied in the global industry, and the extent to which local communities can play a role in controlling the meaning of ornaments in the context of commercialization.

This study has several limitations that need to be noted for the development of further studies. The main focus of the research is only limited to the visual aspects and applications of Acehnese ornaments in product design, logos, and typography without reaching further into the aspect of audience reception or consumer response to the use of these ornaments. In addition, this study has not examined in depth the dynamics of the role of local artists and indigenous peoples in the production process and the reinterpretation of ornaments in the

creative industry. Geographical limitations are also a factor, because the study was conducted only in certain areas in Aceh, so the generalization of results is still limited. To gain a more comprehensive understanding, advanced research may involve ethnographic approaches, market studies, and semiotic analysis to capture the interaction between cultural meaning, audience perception, and branding strategies on a broader scale and across cultural contexts.

Author Contribution Statement

The authors would like to thank those involved in completing this research

Disclosure of Interests

No conflict of interest to declare

Funding

No funding received

References

Afriadi, D. (2009). *Ragam Hias Pada Arsitektur Rumah Tradisional Aceh: Kajian Estetik dan Simbolik*. Institut Seni Indonesia Yogyakarta.

Afriadi, D. (2024). *Ornamen Rumoh Aceh: Bentuk dan Estetika*. ISI Surakarta.

Amalia, L., Deni, D., & others. (2023). Ornamen Rumah Adat Aceh Utara dalam Terminologi Arsitektur. *Arsir*, *6*(2), 136–152.

Andeska, N., & Ghifari, M. (2022). Digitalisasi Ornamen Aceh. Studi Kasus: Museum Cut Nyak Dhien. *DESKOVI : Art and Design Journal*. https://doi.org/10.51804/deskovi.v5i2.1891

Balık, D., & Allmer, A. (2016). A critical review of ornament in contemporary architectural theory and practice. *A/Z : ITU Journal of Faculty of Architecture*, *13*(1), 157–169. https://doi.org/10.5505/itujfa.2016.73745

Bilillah, R. S. (2024). Peningkatan Branding UMKM Lokal Melalui Desain Komunikasi Visual. *Arunika*, *1*(1), 33–38.

Hanindharputri, M. A., Ariesta, I. G. B. B. B., & Utami, S. (2022). Konten visual instagram sebagai upaya branding desa wisata saat pandemi covid-19: Studi Kasus pada Instagram Desa Kemiren, Desa Penglipuran dan Desa Waerebo. *Jurnal Bahasa Rupa*, *6*(1), 90–98.

Hermanto, H. (2024). Kesinambungan bentuk ornamen pada Masjid Langgar Dalem, langgar bubrah, dan masjid menara Kudus Jawa Tengah. *Jurnal Ilmiah Arsitektur*, *14*(1), 75–81.

Hermita, R., & Sianturi, N. E. (2020). Penerapan ornamen motif gorga pada hiasan dinding. *PROPORSI : Jurnal Desain, Multimedia Dan Industri Kreatif*, *6*(1), 44–55. https://doi.org/10.22303/proporsi.6.1.2020.44-55

I Kadek, G. A. K., Ni Ketut, P. S., & Eldiana Tri, N. (2025). Branding jajanan bali sebagai sarana penyampaian konsep tri hita karana melalui perancangan character design sarad pulagembal di projek Agni. *ISI Denpasar*.

Noorwatha, I. K. D., & Wirawan, I. G. N. (2020). Strategi Desain Dari Visual Branding The 6Th International Seminar on Nusantara Heritage (ISoNH) 2017. *Segara Widya: Jurnal Penelitian Seni*, *8*(1), 20–32.

Nugraha, E. F. S., Bahruddin, M., & Aziz, A. (2013). *Perancangan Branding Kampoeng Batik Jetis Sidoarjo sebagai Upaya Melestarikan Produk Budaya Lokal*. Universitas Dinamika.

Radhitanti, A. (2023). Komposisi Elemen Grafis pada Produk Kreatif dalam Membangun Identitas Visual Jenama (Studi Kasus: Produk Aksesori" Tulisan"). *REKA MAKNA: Jurnal Komunikasi Visual*, *3*(2), 53–64.

Salamoon, D. K. (2016). “Sticker” LINE, Sebuah Jembatan Simbolik Teknologi Interaksi Manusia dalam Media Komunikasi. *Jurnal Desain Komunikasi Visual Nirmana*, *16*(1), 12–17.

Scares, J. A. (1997). A reformulation of the concept of tradition. *International Journal of Sociology and Social Policy*, *17*(6), 6–21. https://doi.org/10.1108/eb013310

Setyawan, H., Gunawan, W., & Alfaruqy, D. (2023). *Visual Language: A Literature Review for Bridging Linguistics and Visual Communication Design* (pp. 270–298).

https://doi.org/10.2991/978-2-38476-060-2_27

Sinaga, A. S., & Sawitri, D. K. (2024). Meningkatkan Citra Merek Melalui Desain dan Identitas Visual. *Jurnal Ilmiah Wahana Pendidikan*, *10*(14), 279–287.

Suciu, M.-C., & Năsulea, D.-F. (2019). Intellectual Capital and Creative Economy as Key Drivers for Competitiveness Towards a Smart and Sustainable Development: Challenges and Opportunities for Cultural and Creative Communities. In *Intellectual Capital Management as a Driver of Sustainability* (pp. 67–97). Springer International Publishing. https://doi.org/10.1007/978-3-319-79051-0_5

Swasty, W., & Utama, J. (2017). Warna sebagai Identitas Merek pada Website. *ANDHARUPA: Jurnal Desain Komunikasi Visual & Multimedia*. https://doi.org/10.33633/andharupa.v3i01.1294

Taufik, Y., Marlina, M., & Syifa, S. (2024). Analisis Membangun Identitas Merek Pada Instragram PT. Gerbang Sinergi Prima. *Innovative: Journal Of Social Science Research*, *4*(6), 5119–5128.

Udris-Borodavko, N., Oliinyk, V., Bozhko, T., Budnyk, A., & Hordiichuk, Y. (2023). Aesthetics and semiotics in 21st century visual communications: Pedagogical and sociocultural aspects. *Research Journal in Advanced Humanities*, *4*(4). https://doi.org/10.58256/rjah.v4i4.1144

Wijaya, H. D. (2023). Peran Branding Dalam Peningkatan Loyalitas Konsumen: Tinjauan Literatur Empiris. *Jurnal Kajian Dan Penalaran Ilmu Manajemen*, *1*(3), 200–210.

Yasa, I. W. A. P., Putra, R. W., Kurniawan, H., Ruslan, A., Muhdaliha, B., Suryani, R. I., Dwitasari, P., Jayanegara, I. N., Mustikadara, I. S., Asia, S. N., & others. (2024). *Desain Komunikasi Visual: Teori dan Perkembangannya*. PT. Sonpedia Publishing Indonesia.

Yuda, M. S., Kurniawan, H. G., & Kristanto, H. (2024). Strategi Branding Berbasis Pengalaman Wisata dalam Membangun Citra Destinasi Geopark Ciletuh-Palabuhanratu. *Communication \& Design Journal*, *1*(1), 69–82.

Zulfikar, Z., Josef, A. I., & Santoso, R. E. (2019). Penerapan teknik kasab Aceh pada produk sepatu wanita dewasa. *CORAK*, *8*(2), 113–122. https://doi.org/10.24821/corak.v8i2.2793