

CULTURAL IDENTITY AND SUSTAINABILITY IN ASIA PACIFIC'S CREATIVE LANDSCAPE

Ni Putu Indah Putri Utami

Master of Design Institute of Art Indonesia Denpasar

ABSTRACT

This article explores the intersection of cultural identity, sustainability, and design in Asia-Pacific. As globalization influences contemporary design, the challenge for designers lies in preserving local traditions while embracing global trends. The cultural heritage of the Asia-Pacific, deeply rooted in historical, religious, and social contexts, shapes artistic and design practices that reflect the unique values of the region. However, environmental crises such as rising sea levels, deforestation, and pollution necessitate the adoption of eco-friendly solutions in design. This article examines how designers can address these pressing environmental issues through sustainable architecture, green urban planning, and ethical product design while maintaining a strong cultural identity. Furthermore, the article emphasizes the importance of collaboration among universities and institutions across the region to foster sustainable design education and community-driven solutions. By engaging with global and local perspectives, designers can create innovative works contributing to cultural resilience and environmental sustainability. The concept of Kala Manawa Kalpa, which emphasizes the cyclical relationship between time, culture, and nature, provides a guiding framework for integrating traditional wisdom with modern design practices. Ultimately, this article argues for a harmonious convergence of culture, sustainability, and design, offering pathways for the Asia-Pacific region to navigate the challenges of the 21st century while preserving its rich cultural legacy. Through such an approach, design can play a pivotal role in shaping the region's sustainable and culturally vibrant future.

KEYWORDS

Cultural identity, sustainability, design practices, Asia-Pacific region, Kala Manawa Kalpa



©2024 The Author(s).
Published by UPT. Penerbitan LP2MPP Institut Seni Indonesia Denpasar. This is an open-access article under the [CC-BY-NC-SA](#) license.

The Role of Culture in Shaping Art and Design

Culture is the backbone of art and design, deeply intertwined with each society's traditions, history, religion, and social practices [1], [2], [3], [4]. In the Asia-Pacific region, this influence manifests in diverse artistic expressions, from architecture to textiles, sculpture, painting, and the performing arts. As societies evolve, so do the forms of artistic expression that define them [5], [6], [7]. The cultural narratives embedded in these art forms serve as repositories of shared history, collective memory, and identity, offering a window into a community's values and social structures [8], [9].

In the Asia-Pacific region, artistic traditions have been shaped by millennia of history, religious beliefs, and cultural exchanges. For example, the architectural styles in Bali

reflect the influence of Hinduism and local traditions [10], [11]. At the same time, the intricate weaving of textiles in the Pacific Islands speaks to deep-rooted cultural stories and rituals [12], [13]. The design ethos in these regions is not merely an aesthetic choice but a reflection of a culture's philosophical and spiritual worldview [14], [15], [16]. As globalization influences these traditions, it is crucial to balance the preservation of local art forms with the opportunities offered by modern design technologies and methodologies.

Environmental Challenges in the Asia-Pacific Region

The Asia-Pacific region is grappling with some of the most urgent environmental challenges of our time. Issues such as rising sea levels, deforestation, pollution, and the depletion of natural resources threaten the environment's sustainability and the cultural heritage that depends on it [17], [18], [19]. In this context, designers have a pivotal role in fostering eco-friendly solutions that address environmental concerns and promote sustainable cultural practices.

The rapid urbanization of cities in the Asia-Pacific has led to a proliferation of environmentally unsustainable designs, contributing to pollution and the degradation of local ecosystems [16], [20], [21]. From sustainable architecture to green urban planning, designers must create solutions that harmonize with nature rather than exploit it. In particular, sustainable design practices, such as using locally sourced materials and energy-efficient technologies, can significantly reduce the environmental impact of development. Designers must also consider the environmental footprint of products and services, advocating for practices that promote long-term ecological balance.

The Tension Between Globalization and Cultural Identity in Design

As the global creative industries continue to expand, there is increasing pressure to align with international design trends and practices. While this offers opportunities for innovation, it also challenges maintaining cultural identity. Blending local aesthetics with global trends can dilute indigenous practices and art forms, potentially eroding the cultural diversity that once characterized the region [22], [23].

The challenge for designers in the Asia-Pacific region lies in preserving the uniqueness of local traditions while engaging with the broader global design landscape. How can designers embrace global trends without sacrificing the rich cultural heritage that defines their work? The key lies in creating a dialogue between traditional and contemporary design practices, where local aesthetics are integrated into global contexts in a way that respects and celebrates the past while adapting to the present. This requires technical skill and a deep understanding of cultural narratives and values.

The Future of Eco-Friendly Design in Asia-Pacific's Creative Landscape

As the world faces an escalating climate crisis, the demand for eco-friendly design solutions has never been more urgent. In the Asia-Pacific region, where natural disasters and environmental degradation are pressing concerns, the need for sustainable design practices has become central to creative industries [24]. Designers have the unique opportunity to shape the future of design by focusing on solutions that promote environmental sustainability without compromising aesthetics or functionality [25].

Eco-friendly design is no longer a niche consideration but a necessary approach informing all aspects of the creative process. From using biodegradable materials in product design to integrating sustainable architecture in urban planning, designers must consider the entire lifecycle of their creations. The focus is on creating products, buildings, and spaces with minimal environmental impact, promoting energy efficiency, and supporting long-term sustainability. By engaging with these principles, designers can contribute to the Asia-Pacific region's cultural and ecological resilience.

Collaborative Efforts for Sustainable Design Education

The importance of collaboration among educational institutions across the Asia-Pacific region cannot be overstated when it comes to fostering sustainability in design. Universities with art and design programs are at the forefront of developing new frameworks for eco-friendly, culturally sensitive design. By collaborating with one another and with industries, these institutions can create a network of knowledge and innovation that addresses both environmental and cultural concerns.

Partnerships between universities, local communities, and governments can drive the development of innovative, sustainable design solutions that are rooted in cultural heritage. Such collaborations can also create opportunities for cross-cultural exchange and learning, enriching the academic experience for students and fostering a deeper understanding of global and local sustainability challenges. In this way, universities play a crucial role in shaping the future of design, ensuring that it remains responsive to both cultural and ecological needs.

Kala Manawa Kalpa: Design as a Harmonious Convergence of Time, Culture, and Nature

The philosophy of Kala Manawa Kalpa, which emphasizes the cyclical nature of time, culture, and the environment, offers an essential framework for sustainable design in the Asia-Pacific region. This concept highlights the interconnectedness of all things and encourages a design approach that respects a place's natural cycles and cultural traditions. Rather than viewing design as a static form or function, it is seen as a

dynamic process that must evolve in harmony with the environment and its cultural context.

Design is not just about creating visually appealing or functional objects in this context. It is about creating meaning and harmony between the built environment, cultural heritage, and the natural world [26], [27], [28]. Sustainable design, therefore, goes beyond material choices to encompass values, spiritual beliefs, and local wisdom passed down through generations [29]. By embracing the philosophy of Kala Manawa Kalpa, designers can create works that resonate with both contemporary needs and the timeless rhythms of nature and culture.

Conclusion: Navigating the Future of Culture, Design, and Sustainability in the Asia-Pacific

The future of design in the Asia-Pacific region lies at the intersection of cultural identity, environmental sustainability, and global innovation. As designers continue to grapple with the challenges posed by globalization and environmental degradation, they must embrace solutions that honor cultural traditions while addressing the pressing ecological concerns of our time. Through collaboration, education, and a commitment to sustainability, the creative industries in the Asia-Pacific can forge a future where culture and nature coexist in harmony and design becomes a force for positive change.

By maintaining a strong connection with cultural roots and the natural world, designers can ensure that their work reflects the dynamism of contemporary society and the enduring values that shape the region's artistic and cultural heritage. The key to a sustainable and culturally rich future is creating designs that respect the past, engage with the present, and safeguard the future.

REFERENCES

- [1] M. Yang, "Research on the Aesthetic Concept of Art Design Interpreting National Traditional Culture in the Context of Big Data," *Applied Mathematics and Nonlinear Sciences*, vol. 9, no. 1, p. 20240141, Jan. 2024, doi: 10.2478/amns-2024-0141.
- [2] A. T. Holroyd, T. Cassidy, M. Evans, and S. Walker, "Wrestling with Tradition: Revitalizing the Orkney Chair and Other Culturally Significant Crafts," *Design and Culture*, vol. 9, no. 3, pp. 283-299, Sep. 2017, doi: 10.1080/17547075.2017.1370310.
- [3] C. Burghel, "Muzeele și cercetarea antropologică „la un click distanță”. Home culture și Art design: povești cusute „cu fitău pă jolj” (păretarele de bucătărie)," *transilvania*, 2023, doi: 10.51391/trva.2023.11-12.16.
- [4] R. L. Anderson, "Cross-Cultural Aesthetic Contrasts and Implications for Aesthetic Evolution and Change," *Empirical Studies of the Arts*, vol. 11, no. 1, pp. 51-60, Jan. 1993, doi: 10.2190/TKV4-73D6-X9TD-6CP2.
- [5] R. Bharucha, "Under the sign of 'Asia': rethinking 'creative unity' beyond the 'rebirth of traditional arts,'" *Inter-Asia Cultural Studies*, vol. 2, no. 1, pp. 151-156, Jan. 2001, doi: 10.1080/14649370120039560.

- [6] J. F. Andrews, "Modernity in Asian Art. Edited by John Clark. Sydney, Australia: University of Sydney East Asian Series, No. 7. Broadway, NSW, Australia: Wild Peony Publishers. Distributor, University of Hawaii Press, 1993. 167 black-and- white plates, 236 pp. Aus. \$37.50; \$28.00 (paper).," *J of Asian Stud*, vol. 55, no. 1, pp. 127-128, Feb. 1996, doi: 10.2307/2943644.
- [7] R. E. Nisbett and T. Masuda, "Culture and point of view," *Proc. Natl. Acad. Sci. U.S.A.*, vol. 100, no. 19, pp. 11163-11170, Sep. 2003, doi: 10.1073/pnas.1934527100.
- [8] J. V. Wertsch and H. L. Roediger, "Collective memory: Conceptual foundations and theoretical approaches," *Memory*, vol. 16, no. 3, pp. 318-326, Apr. 2008, doi: 10.1080/09658210701801434.
- [9] W. L. Perdomo Vanegas and L. Y. López Pineda, "El lenguaje artístico como dinamizador de la memoria histórica," *Arte, individuo y sociedad (Internet)*, vol. 33, no. 4, pp. 1273-1290, Jul. 2021, doi: 10.5209/aris.71572.
- [10] K. Taylor and K. Altenburg, "Cultural Landscapes in Asia-Pacific: Potential for Filling World Heritage Gaps¹," *International Journal of Heritage Studies*, vol. 12, no. 3, pp. 267-282, Mar. 2006, doi: 10.1080/13527250600604555.
- [11] I. D. A. D. Putra and S. Abdullah, "Iconological Analysis of the 'Man on a Bicycle' Relief in North Bali Created During the Dutch Colonial Period | Analisis Ikonologi Karya Relief 'Laki-laki di sebuah Sepeda' di Bali Utara Jaman colonial Belanda," *SPJ*, vol. 7, pp. 136-152, Dec. 2023, doi: 10.26721/spafajournal.a759ql83r8.
- [12] J. Hulkenberg, "Masi : House and cloth of the vanua," *Journal of Material Culture*, vol. 21, no. 2, pp. 187-204, Jun. 2016, doi: 10.1177/1359183515610136.
- [13] J. F. P. Wowor, "Weaving Ancestral Wisdom: Communicating the Power of Sumbanese Women's Resistance to the Next Generation through Arts-Based Liberative Pedagogy," *Religious Education*, vol. 117, no. 5, pp. 386-400, Oct. 2022, doi: 10.1080/00344087.2022.2138032.
- [14] J. Ostapkowicz and L. Newsom, "'Gods... Adorned with the Embroiderer's Needle': The Materials, Making and Meaning of a Taino Cotton Reliquary," *Latin Am. antiq.*, vol. 23, no. 3, pp. 300-326, Sep. 2012, doi: 10.7183/1045-6635.23.3.300.
- [15] A. Musolff, "Narrative and identity construction in the Pacific Islands: edited by Farzana Gounder," *Journal of Multilingual and Multicultural Development*, vol. 37, no. 8, pp. 862-864, Nov. 2016, doi: 10.1080/01434632.2016.1173878.
- [16] G. L. Kiddle *et al.*, "Nature-Based Solutions for Urban Climate Change Adaptation and Wellbeing: Evidence and Opportunities From Kiribati, Samoa, and Vanuatu," *Front. Environ. Sci.*, vol. 9, p. 723166, Oct. 2021, doi: 10.3389/fenvs.2021.723166.
- [17] K. N. Nguyen and S. Baker, "Climate Change Impacts on UNESCO World Heritage-Listed Cultural Properties in the Asia-Pacific Region: A Systematic Review of State of Conservation Reports, 1979-2021," *Sustainability*, vol. 15, no. 19, p. 14141, Sep. 2023, doi: 10.3390/su151914141.
- [18] L. Elliott, "Environmental regionalism: moving in from the policy margins," *The Pacific Review*, vol. 30, no. 6, pp. 952-965, Nov. 2017, doi: 10.1080/09512748.2017.1303534.
- [19] J. Richards, S. A. Orr, and H. Viles, "Reconceptualising the relationships between heritage and environment within an Earth System Science framework," *JCHMSD*, vol. 10, no. 2, pp. 122-129, Oct. 2019, doi: 10.1108/JCHMSD-08-2019-0099.
- [20] A. Grêt-Regamey, M. Galleguillos-Torres, A. Dissegna, and B. Weibel, "How urban densification influences ecosystem services—a comparison between a temperate and a tropical city," *Environ. Res. Lett.*, vol. 15, no. 7, p. 075001, Jul. 2020, doi: 10.1088/1748-9326/ab7acf.

- [21] Z. Yang *et al.*, "Health Effects of Long-Term Exposure to Ambient PM2.5 in Asia-Pacific: a Systematic Review of Cohort Studies," *Curr Envir Health Rpt*, vol. 9, no. 2, pp. 130-151, Jun. 2022, doi: 10.1007/s40572-022-00344-w.
- [22] Simona Azzali, Lisa Law, and Anita Lundberg, "Sustainable Tropical Urbanism: Insights from Cities of the Monsoonal Asia-Pacific," *eTropic*, vol. 19, no. 2, pp. 1-24, Dec. 2020, doi: 10.25120/etropic.19.2.2020.3777.
- [23] S. M. Tabor *et al.*, "Healing, Empowering, Engaging, Learning, and Decolonizing Through Culture: Living Wellness, Resilience, and Resurgence in the Classroom Through Creative Arts," *Canadian Journal of School Psychology*, vol. 38, no. 1, pp. 86-104, Mar. 2023, doi: 10.1177/08295735221147322.
- [24] F. Z. Fahmi, E. Krismiyaningsih, S. A. H. Sagala, and S. Rustiadi, "Creative industries and disaster resilience: A focus on arts- and culture-based industries in Indonesia," *International Journal of Disaster Risk Reduction*, vol. 99, p. 104136, Dec. 2023, doi: 10.1016/j.ijdr.2023.104136.
- [25] J. Faludi *et al.*, "A Research Roadmap for Sustainable Design Methods and Tools," *Sustainability*, vol. 12, no. 19, p. 8174, Oct. 2020, doi: 10.3390/su12198174.
- [26] M. N. Folkmann, "Encoding Symbolism: Immateriality and Possibility in Design," *Design and Culture*, vol. 3, no. 1, pp. 51-74, Mar. 2011, doi: 10.2752/175470810X12863771378752.
- [27] P. Memmott and C. Keys, "Redefining architecture to accommodate cultural difference: designing for cultural sustainability," *Architectural Science Review*, vol. 58, no. 4, pp. 278-289, Oct. 2015, doi: 10.1080/00038628.2015.1032210.
- [28] M. Backman and P. Nilsson, "The role of cultural heritage in attracting skilled individuals," *J Cult Econ*, vol. 42, no. 1, pp. 111-138, Feb. 2018, doi: 10.1007/s10824-016-9289-2.
- [29] W. Sri Kristinayanti, Y. Zaika, Y. Padma Devia, . Solimun, and M. Agung Wibowo, "Green Construction and Local Wisdom Integration for Sustainability: A Systematic Literature Review," *Civ Eng J*, vol. 10, no. 11, pp. 3779-3802, Nov. 2024, doi: 10.28991/CEJ-2024-010-11-020.