

Regenerative Branding through Visual Communication Design: A Comparative Case Study of Local Wisdom Representation in Indonesian Brands

Made Arini Hanindharputri^{1*}, I Gusti Ngurah Gede Gita Yogi Irhandi², Theresa Naftali Karin³, Ni Nyoman Neilya Satya Mulia Oka⁴, Ni Made Rika Feby Santiari⁵, I Made Adi Juniarta⁶

¹²³⁴⁵⁶Institut Desain dan Bisnis Bali, Bali, Indonesia

Abstract

Visual communication design has become a strategic medium through which brands construct meaning, identity, and cultural narratives. Amid growing globalization, local cultural elements are often reduced to decorative symbols detached from their social and cultural significance. This study examines how visual communication design represents and communicates local wisdom within regenerative branding practices of Indonesian brands. While previous studies have explored regenerative design in architecture and product design, and branding research has focused on cultural identity and heritage, limited attention has been given to visual communication design as a regenerative branding strategy through local wisdom representation. This study addresses this gap through a qualitative comparative case study of three Indonesian brands across different sectors: SukkhaCitta (sustainable fashion), Javara (local food), and Utama Spice (natural body care). Data were collected through non-participatory observation of 24 visual communication items from official websites, product packaging, and social media platforms published between January and March 2026, analyzed using a descriptive-interpretive visual analysis framework. The findings reveal that each brand represents local wisdom through a distinct visual approach: SukkhaCitta emphasizes community-based production through artisan and textile imagery; Javara recontextualizes local food knowledge through biodiversity and indigenous ingredient narratives; and Utama Spice conveys philosophical values through botanical and sensory visuals rooted in Balinese cultural principles. These findings demonstrate that visual communication design functions beyond aesthetic representation, serving as a medium for regenerating cultural knowledge, practices, and values. Regenerative branding among Indonesian brands operates across three dimensions — practice-based, system-based, and value-based — each communicated contextually through visual design, affirming its strategic potential in sustaining local knowledge systems within the global marketplace.

KEYWORDS

regenerative branding; visual communication design; local wisdom; cultural identity

Introduction

Over the past few decades, the growth of the global creative industry has fundamentally transformed how brands communicate with their audiences. Visual identity no longer functions solely as a product identifier; it has evolved into a medium for constructing meaning, articulating values, and building narratives. Through visual communication design, brands convey stories about product origins, corporate philosophy, and the cultural values they wish to project to the public. This

has been demonstrated across various contexts, including how visual content on social media can reinforce locally grounded branding in the tourism sector (Hanindharputri & others, 2022). More broadly, design is understood not merely as an aesthetic element but as a visual communication system capable of shaping audience perceptions and experiences of a brand (Prawesti et al., 2025).

However, amid intensifying globalization, many brand identities have shifted toward increasing homogeneity. Uniform visual aesthetics, globally oriented design conventions, and communication strategies modeled on international trends have contributed to the growing standardization of brand communication. While such approaches may enhance market recognition, they risk flattening cultural distinctiveness and marginalizing local identities within brand communication. Recent studies emphasize that integrating cultural identity into branding is increasingly important for maintaining authenticity, differentiation, and long-term sustainability in globalized markets (Putra et al., 2025). Likewise, culturally responsive visual identities have been shown to strengthen brand relevance by reflecting local cultural contexts rather than relying solely on universal design conventions (Mohamed, 2025b).

This issue is particularly relevant in Indonesia, where cultural diversity and local knowledge are frequently embedded in branding practices. Heritage branding research shows that cultural elements are commonly used to enhance differentiation and consumer engagement (Chen & Chou, 2025). However, limited attention has been given to how visual communication design may contribute not only to representation but also to the regeneration of cultural knowledge and practices. As a result, cultural elements are often reduced to visual decoration detached from their socio-cultural contexts.

Local wisdom, as a system of cultural values and practices, plays an important role in identity formation and community empowerment (Zulhuda et al., 2025). Yet in branding practice, it is often fragmented from its original knowledge systems, risking superficial symbolic use rather than meaningful cultural continuity (Maryam & Budiawaty, 2025). This highlights the need to examine how visual communication design can support cultural regeneration beyond symbolic representation.

Regenerative design offers a useful lens for this discussion. Unlike conventional sustainability approaches that emphasize maintenance, regenerative approaches focus on restoring interconnected ecological, social, and cultural systems (Macesar, n.d.). Within this perspective, branding can be understood as a relational system connecting products, communities, and knowledge systems, where brands increasingly communicate social and environmental values (Golob et al., 2022).

Visual communication design occupies a particularly important role within this process because it translates abstract cultural values into forms that can be recognized, interpreted, and experienced by broader audiences (Afdhal et al., 2023). Visual identities are not culturally neutral; they are shaped by social and cultural contexts, and culturally grounded visual communication can enhance audience engagement, recognition, and perceived authenticity (Mohamed, 2025a). From this perspective, regenerative branding may be understood as a branding approach that contributes to the renewal of social, ecological, and cultural relationships through the creation and communication of meaningful

narratives, values, and practices. Rather than functioning solely as a marketing instrument, the brand becomes a medium through which cultural knowledge, community identities, and local wisdom can be sustained, revitalized, and transmitted across generations.

This perspective is reflected in several Indonesian brands that actively position local wisdom as a central component of their brand identity and communication strategies. This study focuses on three cases: SukkhaCitta (fashion), Javara (local food products), and Utama Spice (wellness products). These brands were selected through purposive sampling based on three criteria: (1) the explicit integration of local cultural knowledge and traditions into their branding narratives; (2) the consistent use of visual communication to represent local values across digital and physical media; and (3) recognition of cultural sustainability and community-based practices as core aspects of their organizational identity. Although operating in different sectors, all three brands provide information-rich cases for examining how visual communication design represents local wisdom within regenerative branding practices.

Despite growing interest in sustainability and cultural branding, academic discussion at the intersection of regenerative design and branding remains limited, particularly within the context of visual communication design. Existing regenerative design studies have predominantly focused on architecture, environmental design, and product development, while comparatively little attention has been given to how visual communication design may function as a regenerative branding strategy. Furthermore, research exploring the representation of local wisdom within regenerative branding remains scarce, particularly in the Indonesian creative industry context. This study addresses this gap by examining how visual communication design represents local wisdom and contributes to regenerative branding practices through a comparative case study of SukkhaCitta, Javara, and Utama Spice.

This study therefore, aims to analyze the role of visual communication design in regenerative branding practices. Specifically, this study asks: how do visual communication design strategies represent local wisdom as an active cultural instrument in Indonesian regenerative branding? Using a qualitative case study approach across three brands (Javara, n.d.; Uta, n.d.), this study finds that visual communication design can function beyond aesthetic representation, serving as an active cultural instrument in revitalizing local wisdom within contemporary branding practices.

Methods

Research Type

This study employs a qualitative approach using a comparative multiple-case study design to examine how local wisdom is represented through visual communication design within regenerative branding practices. Rather than measuring relationships between variables, the study seeks to explore the meanings, narratives, and visual representations constructed within brand communication. Qualitative approaches are widely used in design and visual culture research because they enable researchers to interpret symbolic meanings embedded in visual artifacts and understand their broader sociocultural contexts (Sugiyono, 2013).

The comparative multiple-case study method was

selected because the research investigates three distinct Indonesian brands: SukkhaCitta, Javara, and Utama Spice—that share a commitment to incorporating local wisdom into their branding strategies while operating in different industry sectors. A multiple-case design allows patterns and differences across cases to be identified, thereby strengthening the analytical depth and transferability of the findings. According to case study methodology, multiple-case studies are particularly useful for examining contemporary phenomena within their real-life contexts and for generating insights through cross-case comparison (Yin, 2018).

Within the field of visual communication design, branding is understood not only as an aesthetic practice but also as a cultural strategy that mediates relationships among visual representation, community identity, and local knowledge systems (Safitri, 2025). Accordingly, this study treats branding as a sociocultural phenomenon, examining how visual communication design functions as a medium through which local wisdom is represented, communicated, and regenerated. The case study approach therefore enables an in-depth investigation of the relationships among brand identity, cultural narratives, and communication strategies as they operate within contemporary Indonesian branding practices.

Population and Sample/Informants

The cases examined in this study consist of three Indonesian brands selected through purposive sampling: SukkhaCitta, Javara, and Utama Spice. The selection was based on three criteria: (1) the explicit incorporation of local cultural knowledge and traditions within brand narratives; (2) the consistent use of visual communication across digital and physical media to communicate these narratives; and (3) publicly documented commitments to community-based, environmentally responsible, or culturally grounded practices. These characteristics indicate that the selected brands provide information-rich cases for examining how local wisdom is represented through visual communication design within regenerative branding contexts.

The three brands operate in different sectors, namely sustainable fashion (SukkhaCitta), food products (Javara), and natural body care (Utama Spice, n.d.). This diversity provides a comparative context for examining variations in how local wisdom is visually represented and communicated across different branding practices.

Research Location

This study was conducted within digital research setting through the analysis of publicly accessible visual communication materials produced by three Indonesian brands: SukkhaCitta, Javara, and Utama Spice. Rather than focusing on a specific geographical location, the study examines how these brands communicate visual narratives across digital and physical communication media. Data were collected between January and March 2026 from the brands' official communication channels, including official websites, official Instagram accounts, and product packaging materials (Suparti et al., 2026). These platforms were selected because they represent the primary channels through which the brands communicate their identities, products, and brand narratives to audiences.

Only visual materials that were publicly accessible and actively displayed during the observation period were included in the analysis. Archived, deleted, or inaccessible content was excluded. The final dataset consisted of 24 visual communication materials, comprising 10 materials from SukkhaCitta, 7 from Javara, and 7 from Utama Spice.

The selected materials included website imagery, Instagram posts, product packaging, and promotional visual content that contained references relevant to branding communication and local cultural representation.

By focusing on official communication channels, the study seeks to examine visual representations that are intentionally produced and disseminated by the brands themselves. This digital research setting provides access to contemporary branding practices while enabling cross-case comparison across different industry sectors.

Instrumentation or Tools

Data were collected through systematic observation of visual communication materials obtained from the official communication channels of three Indonesian brands: SukkhaCitta, Javara, and Utama Spice. The dataset consisted of 24 visual materials collected between January and March 2026, comprising 10 materials from SukkhaCitta, 7 from Javara, and 7 from Utama Spice.

The materials were obtained from three primary sources: official websites, official Instagram accounts, and product packaging. Website materials included homepage visuals, product-related imagery, campaign visuals, and brand storytelling content. Instagram materials were selected through purposive sampling based on their explicit visual representation of local cultural elements, traditional practices, community activities, indigenous resources, or local value systems. Only posts published and publicly accessible during the observation period were included. Product packaging materials were obtained from product images displayed on the brands' official websites and online promotional materials.

The selection of visual materials followed three criteria: (1) the presence of visual or textual references to local wisdom, cultural traditions, indigenous knowledge, or community practices; (2) relevance to branding and visual communication activities; and (3) accessibility through official brand communication channels. Materials that contained only product information without cultural or branding narratives were excluded from the analysis. The collected materials served as the primary research instruments for identifying visual symbols, imagery, narratives, and communication strategies related to the representation of local wisdom within regenerative branding practices.

Data Collection Procedures

Data collection was carried out through non-participatory observation of each brand's publicly available visual communication materials. The observation focused on identifying recurring visual elements, narrative themes, and cultural references across official websites, product packaging, digital promotional content, and social media platforms. All data sources were accessed openly without requiring direct interaction with brand representatives or informants.

Data Analysis

Data were analyzed using a descriptive-interpretive visual analysis approach. The analysis was conducted in two stages. First, each visual material was examined descriptively by identifying its formal visual characteristics, including imagery, composition, color, typography, symbols, and visual storytelling elements. Second, the identified visual elements were interpreted in relation to brand narratives and their cultural contexts to understand how meanings associated with local wisdom were constructed and communicated (Andrianto, 2018). Following Williams, (2019), visual analysis was used not only to describe visual forms but also to interpret how design elements function as

carriers of cultural meaning. To ensure analytical rigor, the analysis followed a structured coding framework applied consistently across all visual materials. Interpretations were developed through repeated examination of visual evidence, brand narratives, and relevant theoretical concepts related to local wisdom and regenerative branding. Data from multiple communication channels, including official websites, Instagram content, and product packaging, were compared to identify recurring patterns and strengthen interpretive consistency. In addition, cross-case comparison was conducted to examine similarities and differences among the three brands, thereby enhancing the credibility of the findings.

Result and Discussion

Data in this study were collected through the observation of visual communication materials from three Indonesian brands: SukkhaCitta, Javara, and Utama Spice. The observation focused on how each brand constructs visual narratives and communicates local wisdom through branding practices. A total of 24 visual materials were analyzed, comprising website imagery, Instagram posts, product packaging, and promotional visual content collected between January and March 2026. Table 2 provides an overview of the cases, data sources, number of visual materials analyzed, and the dominant visual themes identified during the preliminary observation.

The following sections present a detailed analysis of each case to examine how local wisdom is visually represented and communicated within the context of regenerative branding.

Data Description SukkhaCitta

Visual data analyzed from SukkhaCitta were obtained from the brand's official website and Instagram account. The observation focused on publicly available content, including product photography, social media posts, and digital promotional materials. The visual content on its digital platforms does not merely present clothing products; it also documents the production process, artisan communities, and the raw materials used in textile-making. The analysis identified four recurring types of visual representations across the observed materials.

The first type features female farmers and weavers within their working environments, such as agricultural fields, weaving spaces, or natural open-air settings.

The second type presents natural materials used as fabric dyes, including fruits, sugar, plants, and other plant-derived sources of natural color. These photographs are presented in close-up compositions that emphasize the texture, color, and material character of each ingredient.

The third type positions local weavers as the primary subjects of the photographs. In several Instagram posts, artisans are depicted wearing the textiles they produced themselves, placed as models within the brand's visual materials. These visuals are accompanied by captions that speak to the role of women's communities in preserving textile traditions and their relationship with the surrounding natural environment.

The fourth type consists of products visually presenting garments dyed with natural colourants, rendered through clean product photography and minimalist text. These visuals foreground the natural color characteristics and fabric textures produced through plant-based dyeing

processes.

Javara

Visual data analyzed from Javara were obtained from the brand's official website and Instagram account. The observation focused on publicly available content, including product photography, infographics, and social media content. Across all observed content, Javara's visual approach is divided into two distinct yet complementary visual characters. The first consists of product visuals with a modern and minimalist aesthetic. Packaging is presented in clean compositions against simple backgrounds, sometimes accompanied by supporting elements such as natural ingredients or relevant props. Product information, including type and characteristics, is communicated directly through packaging labels and text within the visuals.

Variations in approach also appear across Instagram content, ranging from product photography of organic rice, coconut oil, honey, and nuts to the use of models in everyday contexts, as well as close-up visuals highlighting the textures of food ingredients. Several social media posts are accompanied by brief text connecting the products to health benefits or particular lifestyles, making text an integrated component of the brand's visual communication system.

The second character is informative and structured visual content, most clearly visible in the infographic titled "Javara's Journey in Reviving Ancestral Wisdom and Cultivating Sustainable Food Systems," obtained from the brand's official website. This visual presents data on international market reach, the number of farmers and communities involved, raw material sourcing regions, and contributions to biodiversity conservation. The infographic combines text, icons, maps, and statistical figures. Unlike the more aesthetic Instagram content, this infographic explicitly positions the brand within a broader production system and social network.

Utama Spice

The visual data analyzed from Utama Spice were obtained from the brand's official website and Instagram account. The observation focused on publicly available content, including product photography, social media content, and website materials. The most consistent visual element is the botanical illustration on product packaging, as seen in the essential oil product line. Labels are dominated by plant imagery rendered in soft, natural tones, paired with minimalist typography free of excessive decorative elements. Product photography supports the same character through warm lighting, simple backgrounds, and calm compositions. This overall approach creates a visual identity that feels organic and uncluttered.

On social media, several posts take the form of videos depicting everyday activities, human interactions, and behind-the-scenes processes. Some content explicitly references the Tri Hita Karana philosophy as the foundation of how the brand operates, with visuals of closeness to nature and reflective moments serving as supporting elements. The narrative is present both in caption text and within the visuals themselves.

On the website, the communication approach shifts toward more direct environmental messaging. One visual presents a cleaning product accompanied by the message that everyday activities, such as doing laundry, need not come at an environmental cost. Green tones, simple graphic illustrations, product photography, and a clean layout composition are the main elements of this content, in contrast to the more personal and reflective tone of the Instagram content.

Representation of Local Wisdom in SukkhaCitta's Visual Communication Design

Based on the visual data analyzed, SukkhaCitta constructs its visual communication not around the product itself, but around the process. Clothing products are present, yet they do not occupy the center of the visual narrative; rather, they are presented as the outcome of a chain of relationships involving land, natural resources, artisan labor, and inherited cultural practices. This framing reflects how the brand positions itself in relation to the communities and environments that underpin its production system.

The representation of local wisdom is particularly evident in the recurring visual depiction of local women in their working environments and the documentation of natural dye materials. Neither element functions merely as a background or decorative component; both are presented as primary subjects within the visual composition. When artisans wear the textiles they themselves have produced and are positioned as the central figures of the imagery, the visual narrative departs from conventional fashion advertising and shifts attention toward the people and cultural practices behind the product.

This perspective is reinforced through accompanying captions that describe these women as "The Guardians of Ibu Pertiwi" and "the heroes of regeneration" (Flesch, n.d.). Rather than emphasizing product attributes, the narrative highlights the role of women in preserving traditional knowledge, cultivating natural resources, and sustaining community-based production practices. The visual and textual elements therefore work together to construct a regenerative branding narrative in which local wisdom is represented as a living practice embedded within everyday social and ecological relationships. In this context, branding functions not only as a means of product promotion but also as a medium for communicating cultural continuity, environmental stewardship, and community resilience. This finding supports previous research suggesting that culturally grounded visual narratives can strengthen audience trust and foster deeper engagement with the values represented by a brand (Salonen et al., 2025; Siregar et al., 2023).

The representation of local wisdom is further evident in visuals presenting the natural materials used as fabric dyes. Photographs featuring plants, roots, and other natural materials underscore that the dyeing process draws on locally available natural resources. Within the context of visual communication design, the use of compositions that foreground natural textures and colors functions to build a visual association between the fashion product and a nature-based production process. This approach simultaneously reinforces the brand's image as a product rooted in environmentally responsible production practices.

Within the regenerative branding framework, what SukkhaCitta demonstrates can be understood as an effort to revive traditional textile knowledge, not by preserving it as an artifact, but by making it visible, relevant, and connected to contemporary consumers. Regeneration here extends beyond the use of symbols or aesthetics alone; it reaches into more fundamental practices such as weaving knowledge, natural dyeing, and community-based production. This resonates with findings in artisan entrepreneurship literature, where social, environmental, and organizational factors collectively determine the sustainability of craft-based enterprises, and where the empowerment of artisan communities is central to preserving culturally based products and knowledge systems (Hasanah et al., 2023). By presenting the

production process, natural materials, and the role of artisan communities in its visual materials, the brand does not merely promote a fashion product; it also deepens awareness of the cultural and ecological systems underlying its production practices. Accordingly, the visual communication design employed by this brand functions as a medium that both represents and regenerates local wisdom practices within the context of the contemporary fashion industry. This positioning also resonates with broader shifts within the fashion industry toward more responsible and reflective practices. As discussed in sustainable fashion literature, the integration of design processes, ethical production, and storytelling can generate deeper emotional value while aligning brands with social and environmental concerns (Moorhouse & Moorhouse, 2018; Yoga, 2018). In this sense, SukkhaCitta's visual communication extends beyond representation, repositioning fashion as a practice embedded within cultural continuity and ecological awareness.

Representation of Local Wisdom in Javara's Visual Communication Design

Unlike SukkhaCitta, which places human figures and everyday practices at the center of its narrative, Javara presents local wisdom primarily through the food commodities themselves. Forest honey, local rice varieties, and coconut oil are not merely products; they function as tangible representations of traditional knowledge embedded within Indonesia's food systems. This aligns with findings from participatory design research in Indonesian rural communities, where the reintroduction of traditional food varieties such as local rice cultivars was identified as a key strategy for reviving indigenous values and strengthening community resilience (Utami et al., 2022). Local wisdom here is not a symbolic attribute attached to a product but is embedded within the ingredients, cultivation methods, and production processes from which the products originate. This is evident in how each product is connected to its geographical origins, production communities, and ecological context through product naming, packaging information, and accompanying visual narratives. The diversity of local food products is therefore presented not only as a range of consumer choices but also as part of Indonesia's biodiversity heritage (Choi & Ahn, 2023). Local wisdom emerges as knowledge distributed across different regions and communities and reintroduced through products accessible to contemporary markets. In terms of visual communication design, Javara employs a systematic and informative approach. This is reflected in the use of structured layouts, clear typographic hierarchy, product-centered photography, and packaging elements that communicate ingredient types, regional origins, and product characteristics. Visual materials observed on the brand's website also incorporate infographic-based elements, including maps, statistical information, and visual summaries describing farmer participation, biodiversity conservation initiatives, and distribution networks. These design elements organize complex information into a coherent visual system that enables audiences to understand products not merely as consumer goods but as outcomes of interconnected relationships among farmers, local ecosystems, and regional food traditions. Rather than relying primarily on emotional storytelling, the brand communicates local wisdom through information-rich visual structures that foreground traceability, biodiversity, and knowledge systems. Design therefore functions not only as a promotional medium but also as a mechanism for communicating knowledge about food, place, and cultural heritage.

Within the regenerative branding framework, Javara's

strategy can be understood as a form of cultural recontextualization rather than simple commodification. Cultural commodification generally refers to the transformation of cultural resources into marketable products in ways that may detach them from their original social and cultural meanings (Baillie & Taha, 2010). By contrast, Javara consistently maintains references to the origins of its products by communicating information about production regions, farming communities, biodiversity value, and traditional cultivation practices. Through packaging, website content, and infographic-based communication, the products are situated within broader ecological and cultural systems rather than being presented as isolated commercial objects. This approach enables local food products to function as carriers of cultural knowledge that are translated into contemporary market contexts while retaining connections to the communities and environments from which they emerge. Such a strategy reflects a process of recontextualization in which cultural meanings are adapted for contemporary audiences without entirely displacing their original significance (Maryam & Budiwaty, 2025). In this sense, Javara demonstrates how visual communication design can support regenerative branding by preserving the contextual integrity of local knowledge while making it visible, accessible, and relevant within modern consumption practices.

Regeneration here occurs not only at the level of the product, but in the way, consumers perceive local food. Through a consistent combination of visuals and information, Javara gradually shifts the perception that local food is not a secondary alternative, but an essential component of a sustainable food system. In this way, visual communication design becomes an instrument that both represents local wisdom and actively constructs its relevance for contemporary audiences.

Representation of Local Wisdom in Utama Spice's Visual Communication Design

Utama Spice presents local wisdom through a more conceptual dimension. Local values are not surfaced through explicit cultural symbols, but through living principles that form the foundation of everyday Balinese practice. The Tri Hita Karana philosophy is not merely declared as a tagline; it serves as the foundational framework that shapes the brand's entire visual communication system. Rooted in the Balinese values of Parahyangan, Pawongan, and Palemahan, this philosophy represents a holistic and ethically grounded paradigm that extends beyond local practice into broader discourses on sustainability and community development (Johnson et al., 2025). The values of balance, simplicity, and connectedness with nature are translated into observable visual elements, including minimalist compositions, botanical imagery, earthy color palettes, and references to natural materials. Rather than relying on explicit cultural symbols, local wisdom is embedded within the brand's visual language and recurring narratives of Tri Hita Karana across its packaging, website, and digital content. In terms of visual communication design, Utama Spice's approach reflects an effort to build a deeper emotional relationship with its audience. Video content, vlogs, and narratives about values and processes position visual communication as a medium for conveying a worldview, rather than simply selling. Design does not stand alone as an aesthetic element but becomes part of a broader communication system in which visuals, narrative, and product work together to form a single, consistent impression.

Within the regenerative branding framework, Utama

Spice's approach can be understood as an effort to regenerate values through visual and narrative representation. Branding today is no longer merely about aesthetics but has become part of a broader transformation toward regenerative practices (Das & Bocken, 2024). Based on the visual materials analyzed, the Tri Hita Karana philosophy is presented as a central organizing principle across the brand's packaging, website, and digital content. Through this visual communication system, Balinese cultural values appear to be reintroduced in forms that connect traditional philosophical concepts with contemporary sustainability narratives.

To clarify the differences in how each brand represents local wisdom through visual communication design, the findings are summarized in the following table:

The distinctions presented in Table 3 emerged from the cross-case analysis of visual communication design, brand narratives, and local wisdom representations observed across the three brands. Although all cases demonstrate regenerative branding characteristics, the primary focus of regeneration differs. SukkhaCitta emphasizes the regeneration of cultural practices through the visual documentation of artisan activities, traditional textile production, and community participation. Javara focuses on the regeneration of systems by visually communicating relationships among biodiversity, local food products, farming communities, and regional food networks. In contrast, Utama Spice emphasizes the regeneration of values through visual and narrative representations of the Tri Hita Karana philosophy, which serves as a guiding principle across its communication materials. These differences form the basis for interpreting the three cases as practice-based, system-based, and value-based approaches to regenerative branding.

The table above demonstrates that although all three brands engage with local wisdom, they differ in the level at which regeneration is communicated through visual communication design. These differences are reflected in their representation strategies, communication approaches, and regenerative branding orientations.

Recommendations for Future Research

Future research may expand the scope of analysis by examining a broader range of Indonesian brands across different creative industry sectors to provide richer comparative insights into regenerative branding practices. In addition, qualitative approaches such as interviews and ethnographic studies involving local communities, artisans, and brand representatives could offer a deeper understanding of how local wisdom is interpreted, practiced, and communicated beyond publicly available visual materials. Future studies may also investigate audience reception to explore how local wisdom representations are perceived by consumers. Combining visual analysis with quantitative methods could further contribute to a more comprehensive understanding of regenerative branding across different cultural, organizational, and geographic contexts.

Conclusion

This study investigated the role of visual communication design in regenerative branding practices among Indonesian local brands and examined how local wisdom is represented through visual and narrative strategies across three distinct brand contexts. The findings suggest that regenerative branding can function

not only as a means of cultural preservation but also as a mechanism for communicating and revitalizing local wisdom within contemporary branding contexts. Across SukkhaCitta, Javara, and Utama Spice, local wisdom was represented through three distinct approaches: as community-based practice, as a local food knowledge system, and as a philosophical value. Based on the comparative analysis, this study proposes three regenerative branding approaches within visual communication design: practice-based, system-based, and value-based, as an initial framework for understanding how local wisdom is communicated and recontextualized through contemporary branding. These findings suggest that visual communication design may extend beyond aesthetic representation by serving as a medium through which local knowledge, cultural values, and regenerative narratives are made visible and meaningful within brand communication.

However, these conclusions are limited to the analysis of publicly available brand communication materials, including websites, social media content, and product packaging. As the study did not include interviews with brand representatives, local communities, artisans, or audiences, it cannot fully verify how regenerative practices are implemented internally or how local wisdom is experienced, interpreted, and impacted by different stakeholders. Accordingly, the findings should be understood as interpretations of brand-facing visual and narrative representations rather than direct evidence of organizational practices or community outcomes.

Author contributions

Made Arini Hanindharputri contributed to the conceptualization of the research, developed the core ideas, and conducted the analysis. I Gusti Ngurah Gede

Gita Yogi Irhandi contributed to data collection, analysis, and manuscript review. Theresa Naftali Karin, Ni Nyoman Neilya Satya Mulia Oka, Ni Made Rika Feby Santiari, and I Made Adi Juniarta contributed to data collection. All authors have read and approved the final manuscript.

Funding

This research received no external funding. The study was conducted independently by the authors without financial support from any grant, contract, or funding agency. The absence of external funding ensures the full independence of the research design, execution, analysis, interpretation, and manuscript preparation.

Acknowledgements

The authors would like to express their sincere gratitude to the Visual Communication Design Program at the Institut Desain dan Bisnis Bali for the institutional support and academic environment that made this research possible.

Conflict of interest

The authors declare that there are no conflicts of interest, financial or personal, that could have influenced the impartiality or outcomes of this research. This study was conducted with full objectivity, and no relationships with external entities existed that might have unduly affected the research process or findings.

References

- Afdhal, V. E., Sayuti, M., & Artikel, G. (2023). *Analisis desain komunikasi visual sebagai subjek pelestarian seni budaya dan kearifan lokal Minangkabau*. <https://doi.org/10.30812/sasak.v5i2.3445>
- Andrianto, N. (2018). Pesan kreatif iklan televisi dalam bulan Ramadan: Analisis semiotika iklan "Bahagiannya adalah Bahagiaku." *Jurnal Studi Komunikasi (Indonesian Journal of Communications Studies)*, 2(1). <https://doi.org/10.25139/jsk.v2i1.336>
- Baillie, B., & Taha, S. (2010). Packaging the Past: The Commodification of Heritage. *Heritage & Society*, 3(1), 51–71. <https://doi.org/10.1179/hso.2010.3.1.51>
- Chen, P., & Chou, H. (2025). Blending the past and present: Why and when brand revitalization and retro branding strategies are effective in heritage branding. *European Journal of Marketing*, 59(8), 2019–2053. <https://doi.org/10.1108/EJM-03-2024-0169>
- Choi, T. R., & Ahn, J. (2023). Roles of brand benefits and relationship commitment in consumers' social media behavior around sustainable fashion. *Behavioral Sciences*, 13(5), 386. <https://doi.org/10.3390/bs13050386>
- Das, A., & Bocken, N. (2024). Regenerative business strategies: A database and typology to inspire business experimentation towards sustainability. *Sustainable Production and Consumption*, 49, 529–544. <https://doi.org/10.1016/j.spc.2024.06.024>
- Flesch, D. R. (n.d.). *Meet the PERTIWI edit: Your modern heritage capsule wardrobe*. Retrieved <https://www.sukkhacitta.com/blogs/journal/meet-the-pertiwi-edit-your-modern-heritage-capsule-wardrobe>
- Golob, U., Burghausen, M., Kernstock, J., & Davies, M. A. P. (2022). Brand management and sustainability: Exploring potential for the transformative power of brands. *Journal of Brand Management*, 29, 513–519. <https://doi.org/10.1057/s41262-022-00293-7>
- Hanindharputri, M. A., & others. (2022). Konten visual Instagram sebagai upaya branding desa wisata pada masa pandemi Covid-19 (studi kasus pada Instagram Desa Kemiren, Desa Penglipuran dan Desa Waerebo). *Jurnal Bahasa Rupa*, 6(1), 90–98. <https://doi.org/10.31598/bahasarupa.v6i1.1079>
- Hasanah, U., Sukoco, B. M., Supriharyanti, E., & Wu, W. Y. (2023). Fifty years of artisan entrepreneurship: A systematic literature review. *Journal of Innovation and Entrepreneurship*, 12, 46. <https://doi.org/10.1186/s13731-023-00308-w>
- Javara. (n.d.). *Our journey*. Retrieved <https://javaraco.id/>
- Johnson, K., Putra, D. K. H., Hadley, A., & Farahmand, M. (2025). Reimagining sustainability: The philosophy of Tri Hita Karana as a framework for integrated community development in Bali and beyond. *International Journal of Arts, Humanities and Social Sciences*, 6(7). <https://doi.org/10.56734/ijahss.v6n7a10>
- Macesar, A. F. (n.d.). *What does "regenerative" mean and should we trust it?* Retrieved <https://thesustainableagency.com/blog/what-does-regenerative-mean-within-sustainability/>
- Maryam, E., & Budiwaty, S. (2025). The semiotics of cultural commodification: Repackaging the English Afternoon Tea tradition for modern tourism. *International Journal of English and Applied Linguistics*, 5(3), 421. <https://doi.org/10.ijeal.v5i3.7289>
- Mohamed, K. M. (2025a). Investigating the effect of translated international logos on brand awareness and corporate image within the Arabian Gulf regions. *Frontiers in Communication*, 10. <https://doi.org/10.3389/fcomm.2025.1571993>
- Mohamed, K. M. (2025b). Visual storytelling and cultural connection in GCC social media advertising. *Frontiers in Communication*, 10, 1584156. <https://doi.org/10.3389/fcomm.2025.1584156>
- Moorhouse, D., & Moorhouse, D. (2018). Designing a sustainable brand strategy for the fashion industry. *Clothing Cultures*, 5(1), 7–18. https://doi.org/10.1386/cc.5.1.7_2
- Prawesti, D. A., Sari, D. M., & Iriani, D. A. (2025). *Penguatan citra merek melalui integrasi desain komunikasi visual dan strategi branding dalam media sosial @Prenagenworld*. <https://ejournal.upi.edu/index.php/IJDB>
- Putra, D. S., Puspaningrum, A., Rofiaty, R. D. V. (2025). Exploring the Role of Brand Cultural Identity in Business Performance: A Systematic Review and Bibliometric Analysis. *Review of Applied*

- Socio-Economic Research*, 30(2), 44–60. <https://doi.org/10.54609/reaser.v30i2.814>
- Safitri, D. (2025). Strategi Desain Komunikasi Visual melalui Platform Digital dalam Mendukung Pelestarian Budaya Lokal. *Journal of Innovative and Creativity*, 5(3), 28271–28284. <https://doi.org/10.31004/joecy.v5i3.4285>
- Salonen, K., Ritala, P., & Bocken, N. (2025). Emerging regenerative business paradigm: Narrative review, synthesis, and research agenda. *Journal of Circular Economy*, 3(1). <https://doi.org/10.55845/DOZQ3944>
- Siregar, F. S., Purnama, H., & Parsono, S. (2023). *Pengelolaan branding perusahaan di media sosial melalui pendekatan content marketing*. <https://doi.org/10.25124/ijdp.v1i2.5519>
- Sugiyono. (2013). *Metode penelitian kuantitatif* (19th ed.). Alfabeta.
- Suparti, S., Malarsih, M., & Purnomo, S. H. (2026). Ideologi visual wayang orang sebagai media pendidikan budaya visual. *DIKSI: Jurnal Kajian Pendidikan Dan Sosial*, 7(1), 144–155. <https://doi.org/10.53299/diksi.v7i1.3752>
- Uta. (n.d.). *What is regenerative branding?* Retrieved <https://carrotandkarma.com/what-is-regenerative-branding/>
- Utama Spice. (n.d.). *Welcome to Utama Spice Bali*. Retrieved <https://utamaspicebali.com/>
- Utami, L. A., Lechner, A. M., Permanasari, E., Purwandaru, P., & Ardianto, D. T. (2022). Participatory learning and co-design for sustainable rural living, supporting the revival of indigenous values and community resiliency in Sabrang Village, Indonesia. *Land*, 11(9), 1597. <https://doi.org/10.3390/land11091597>
- Williams, W. R. (2019). Attending to the visual aspects of visual storytelling: Using art and design concepts to interpret and compose narratives with images. *Journal of Visual Literacy*, 38(1–2), 1–16. <https://doi.org/10.1080/1051144X.2019.1569832>
- Yin, R. K. (2018). *Case Study Research and Applications: Design and Methods* (6th ed.). Sage Publications.
- Yoga, S. (2018). *Perubahan sosial budaya masyarakat Indonesia dan perkembangan teknologi komunikasi*. <https://doi.org/10.22373/albayan.v24i1.3175>
- Zulhuda, R., Delima, I. P., Oktavianti, W., Azizah, F., & Zora, F. (2025). Kearifan lokal sebagai sumber inspirasi dalam pengembangan produk wisata budaya kreatif. *Innovative: Journal of Social Science Research*, 5(3), 2089–2100. <https://doi.org/10.31004/innovative.v5i3.19289>