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Aesthetic Jewelry Design and Entrepreneurial Creativity Patterns: Case Study of Four Generations of Pasirjambu Jewelry Artisans

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ABSTRACT

The aesthetics of jewelry design and patterns of entrepreneurial creativity are key aspects in developing Kamasan jewelry products in Pasirjambu, Ciwidey. Each generation of artisans exhibits unique skills and approaches in creating bespoke accessory designs. This study aims to explore the creativity patterns and aesthetic values in the jewelry designs produced by four generations of artisans in Pasirjambu. A qualitative approach with a case study method was employed to gather data from four artisans, both male and female, focusing on ring designs. Data collection techniques included interviews, observations, and document studies, with data analysis conducted through triangulation. The findings reveal that the artisans' creativity lies in their innovative use of motifs, enhancing aesthetics, comfort, and market appeal. This study highlights how tradition and innovation coexist to preserve the jewelry heritage of Pasirjambu while fostering entrepreneurial creativity.

Keywords: design aesthetics; jewelry; entrepreneurial creativity; Kamasan, Pasirjambu

ABSTRAK

Desain Perhiasan yang Estetis dan Pola Kreativitas Wirausaha: Studi Kasus Empat Generasi Pengrajin Perhiasan Pasirjambu. Estetika desain perhiasan dan pola kreativitas kewirausahaan menjadi kunci dalam pengembangan produk perhiasan kamasan di Pasirjambu, Ciwidey. Setiap generasi pengrajin menunjukkan keunikan keterampilan dan pendekatan yang berbeda dalam menciptakan desain aksesoris pesanan. Penelitian ini bertujuan untuk mengeksplorasi pola kreativitas dan nilai estetika dalam desain perhiasan yang dihasilkan oleh empat generasi pengrajin di Pasirjambu. Pendekatan kualitatif dengan metode studi kasus digunakan untuk menggali data dari empat pengrajin, baik laki-laki maupun perempuan, yang berfokus pada desain cincin. Teknik pengumpulan data meliputi wawancara, observasi, dan studi dokumentasi, sedangkan analisis data dilakukan melalui triangulasi. Hasil penelitian menunjukkan bahwa kreativitas para pengrajin terletak pada inovasi motif yang mendukung estetika, kenyamanan, dan kebutuhan pasar. Studi ini mengungkap bagaimana tradisi dan inovasi berjalan beriringan dalam melestarikan warisan perhiasan Pasirjambu sekaligus memperkuat pola kreativitas kewirausahaan.

Kata kunci: estetika desain; perhiasan; kreativitas kewirausahaan; Kamasan; Pasirjambu



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1. Introduction

The term *kamasan* in the Sundanese language originally referred to artisans specializing in gold jewelry, but over time, the term has expanded to include silver jewelry makers and other accessory artisans working with precious metals, particularly in the West Java region. Jewelry in this context holds value beyond its aesthetic appeal; it also functions as a medium for cultural identity and the creative expression of local communities. Within the realm of design, *kamasan* exhibits unique characteristics, where the works produced not only emphasize beauty but also incorporate distinctive traditional elements. As noted by Hariyanto et al. (2022), traditional motifs can be reinterpreted into contemporary forms to increase their appeal in global markets.

In Indonesia, the tradition of jewelry making—such as that in Pasirjambu Subdistrict, Bandung Regency has been passed down across generations. The Center for Historical Studies and Traditional Values (1993) acknowledged the *kamasan* craftsmanship in this region as having significant potential to support cultural preservation while simultaneously strengthening the local economy. However, barriers such as limited capital, lack of formal training, and weak managerial systems continue to hinder broader development (Rachmawaty et al., 1994). In response to these challenges, creativity and innovation have become essential drivers. As emphasized by Hadiyati (2012), these factors play a critical role in the performance of small enterprises amid increasingly competitive market environments.

The future sustainability of traditional crafts like *kamasan* jewelry is increasingly tied to innovation, digital transformation, and market orientation. Wijaya (2020) emphasizes that innovation enables traditional artisans to adapt to modern demands without losing their cultural identity. Wibowo (2021) further highlights the importance of market-driven design strategies to keep traditional crafts relevant in today's fast-changing consumer landscape. The National Craft Institute (n.d.) also underscores the urgency of integrating traditional crafts into the digital economy to enhance visibility and economic viability. Meanwhile, Wohlstetter (2010) stresses that organized systems and adaptive structures are vital for ensuring long-term sustainability—principles that are equally relevant to the empowerment of artisan communities.

In Pasirjambu, the notion of “generation” is locally used to describe the passing of craftsmanship from one group of artisans to the next. Since the 1980s, villages such as Cukanggenteng have been recognized as centers of *kamasan* jewelry production, where skills are transmitted through family heritage and community-based apprenticeships. Each generation contributes to preserving traditional techniques while simultaneously adapting to evolving materials, customer preferences, and design trends. This intergenerational continuity reflects a living cultural ecosystem in which tradition and innovation interact dynamically.

2. Literature Review

The development of traditional craftsmanship, particularly in the jewelry-making industry, reflects the interplay between cultural heritage and modern entrepreneurial demands. The artistic expression seen in the intricate designs of traditional jewelry demonstrates a commitment to preserving cultural identity. However, artisans face challenges in balancing tradition with innovation to meet market demands. According to Olivia et al. (2022), creativity and entrepreneurial knowledge are essential in enhancing business success, especially in a competitive modern market. This aligns with the findings of Hadiyati (2012), who highlights the significant role of innovation in small enterprises.

The process of cultural preservation in traditional crafts often reveals the tension between maintaining authenticity and adopting technological advancements. In Indonesia, traditional jewelry-making practices, such as those in Pasirjambu, have been passed down through generations (Balai Kajian Sejarah dan Nilai

Tradisional, 1993). Yet, artisans frequently struggle with limited resources and access to modern tools (Rahayu, 2020). This dichotomy reflects the broader challenge faced by traditional industries worldwide in adapting to global markets without losing their unique cultural value (Smith & Taylor, 2020).

The role of innovation is not only limited to adapting designs but also extends to utilizing digital platforms for promotion and distribution. Olivia and Wahyudi (2022) emphasize that digital technology has become a crucial tool for small and medium enterprises to reach a wider audience. This digital shift allows artisans to showcase their craftsmanship to global markets while creating opportunities for collaboration and knowledge sharing.

In the realm of jewelry design, the integration of traditional motifs, such as flora and fauna, with contemporary aesthetics, has become a distinguishing feature of *kamasan* jewelry. Hariyanto et al. (2022) argue that adapting traditional designs into contemporary styles enhances their appeal to modern consumers. This approach ensures that cultural heritage remains relevant while addressing the evolving preferences of the market.

Despite these advancements, the challenges of market adaptation persist. Traditional artisans often face difficulties in competing with mass-produced jewelry that leverages advanced industrial technologies (Rahayu, 2020). However, the uniqueness of handcrafted jewelry, rooted in cultural identity, continues to be a valuable selling point. Studies on cultural craftsmanship highlight the importance of preserving these traditions through innovative practices that blend heritage with modernity.

Various studies on traditional craftsmanship provide valuable insights but differ from this research in terms of their focus on material objects, concepts, and distribution methods. This study seeks to explore the aesthetic values, patterns of creativity, and entrepreneurial innovation in *kamasan* jewelry-making across four generations of artisans in Pasirjambu. By doing so, it aims to reveal how tradition and innovation intersect in preserving and evolving this cultural heritage.

3. Methods

This research adopts a qualitative approach using a case study method to explore the aesthetic values and creativity patterns in *kamasan* jewelry-making across four generations of artisans in Pasirjambu Subdistrict, Bandung Regency. The study focuses on the relationship between traditional values and innovation in the production process, examining how each generation's adaptation to market demands reflects broader social phenomena. According to Yin (2018), a case study is an effective method for capturing the depth of phenomena within real-life contexts.

Data were collected through in-depth interviews with artisans, participatory observations at their workplaces, and document analysis of jewelry products and local archives. To ensure data validity, this research employed triangulation by combining findings from multiple sources and correlating them with previous literature.

The data analysis was conducted using thematic coding based on the approach by Braun and Clarke (2006), which identifies recurring themes related to motif innovation, production techniques, and the integration of cultural heritage into modern designs.

The participants in this study consist of four artisans, each representing a different generation of *kamasan* jewelry makers from the 1970s to the 2000s. The selection of participants was purposive, not only to reflect generational continuity but also because they are considered senior and influential figures within the *kamasan* artisan community in Pasirjambu. Although the region has more than a dozen active artisans, these four individuals were chosen due to their recognized expertise, long-standing contributions, and their accessibility for in-depth interviews. They represent the stylistic evolution, production techniques, and cultural values that have shaped the development of *kamasan* jewelry across decades. This approach aligns with the view that understanding service innovation and cultural production requires engaging

with key actors who embody knowledge transmission and adaptation over time (Gustafsson et al., 2020). Furthermore, these artisans' experiences are essential for exploring how traditional crafts may evolve and gain marketability, especially when combined with digital exposure and collaborative design efforts (Damayanti, 2022). As seen in other cultural communities, such as the Acehnese performers studied by Clair (2012), intergenerational transmission of tradition often becomes a form of cultural resilience and identity negotiation amid socio-political change. Similarly, the relationship between artisans and their craft can be deeply emotional and spiritual—rooted in long-practiced rituals, embodied memory, and a sense of trance-like focus, much like what Becker (2004) describes in her study of musical experience and altered consciousness.

Mr. Adis, representing the first generation (1970s), was known for creating various types of accessories, particularly those featuring floral and fauna motifs. He was the pioneer of *kamasan* craftsmanship in Cukanggenteng Village. Mr. Dicky, from the second generation (1980s), mastered almost all types of accessories except chain bracelets and was known for his expertise in producing complex and innovative designs. Mr. Encep, representing the third generation (1990s), focused on standardized ring products with simple, modern forms, though he did not develop intricate traditional motifs. Lastly, Mr. Cuncun, from the fourth generation (2000s), specialized exclusively in women's rings and adopted minimalist design principles using modern tools to achieve precision.

The skills and creative approaches of each generation evolved in response to their individual experiences and the types of client orders they received. Artisans who frequently handled designs with floral and fauna motifs tended to develop a stronger sense of artistry and craftsmanship. Moreover, creativity in jewelry design is not solely based on technical ability but is also shaped by entrepreneurial mindset and adaptability. As highlighted by Olivia et al. (2022), entrepreneurial knowledge and creativity significantly influence business success, especially in highly competitive markets. Rahayu (2020) also pointed out that traditional jewelry artisans in Indonesia often face challenges in adopting new technologies while preserving cultural identity. This is consistent with the situation in Pasirjambu, where artisans strive to innovate while maintaining the traditional values that define *kamasan* jewelry.

The research involved four main artisans, each representing a different generation from the 1970s to the 2000s. Participants were purposively selected based on their experience, expertise, and historical relevance to the development of *kamasan* jewelry craftsmanship. The following are brief profiles of the participants:

- a. **The first generation (1970s):** Mr. Adis was capable of creating various types of accessories, including those with floral and fauna motifs.



Figure 1: Mr. Adis, the first-generation *kamasan* artisan in Pasirjambu, who pioneered these skills in Cukanggenteng Village
(Source: Researcher's Documentation, 2024)

- b. **The second generation (1980s):** Mr. Dicky mastered almost all types of accessories, except chain bracelets.



Figure 2: Dicky, the second-generation kamasan artisan, known for his expertise in complex designs
(Source: Researcher's Documentation, 2024)

- c. **The third generation (1990s):** Mr. Encep was proficient in creating standard products but lacked expertise in variations of floral and fauna motifs.



Figure 3: Mr. Encep, third generation kamasan craftsman, who focus on simple products with modern forms
(Source: Researcher's Documentation, 2024)

- d. **The fourth generation (2000s):** Mr. Cuncun specialized exclusively in creating rings.



Figure 4: Mr. Cuncun, the fourth-generation kamasan artisan, who specialized in creating women's rings
(Source: Researcher's Documentation, 2024)

The skills of each generation developed based on their individual experiences and the types of orders they received. Those who frequently worked on floral and fauna motifs generally developed a higher sensitivity to artistic expression. An artisan's creativity is also influenced by entrepreneurial attitudes. As Olivia et al. (2022) stated, creativity and entrepreneurial knowledge are crucial for the success of small enterprises, particularly in facing modern market demands. This aligns with Rahayu (2020), who observed that traditional artisans often face dilemmas between preserving cultural values and adopting new production technologies. This challenge is also faced by *kamasan* artisans in Pasirjambu, who continue to innovate while upholding the cultural values they cherish.

4. Results and Discussions

4.1. Cross-Generational Creativity

Cross-Generational Creativity in the making of *kamasan* jewelry in Pasirjambu reflects the evolution of skills and unique artistic approaches across different eras. Changes in techniques, design patterns, and market orientation illustrate how tradition is preserved while simultaneously evolving through innovation. Observations and interviews reveal that each generation possesses a specialization that distinguishes them from one another.

a. First Generation: Mr. Adis (1970s)

Mr. Adis was the pioneer of *kamasan* jewelry artisans in Pasirjambu. He learned jewelry-making techniques from an artisan in Ciwidey in the 1970s. After mastering the basic skills, Mr. Adis returned to Cukanggenteng Village and began sharing his expertise with the local community. Through his dedication, the *kamasan* tradition in Pasirjambu flourished and became one of the key jewelry-making centers in the region.

Mr. Adis was renowned for his ability to create various types of accessories, such as rings, bracelets, and necklaces, featuring intricate floral and fauna motifs. One of his standout works was a flower-patterned ring, manually engraved using simple tools like a small hammer, chisel, and traditional molds. These pieces not only reflected profound traditional aesthetics but also showcased exceptional artistic craftsmanship in working with precious metals.

1) Strengths:

Detailed and artistic designs, strong use of traditional motifs, and the ability to develop production techniques from scratch without modern tools.

2) Challenges:

Limited tools and materials during that period often hindered production efficiency. However, this did not diminish the quality of his creations but instead highlighted the artistic value and creativity of Mr. Adis.



Figure 5: One of Mr. Adis's creations: a flower-patterned ring adorned with a small red gemstone in the center. The intricate engraving reflects a high level of craftsmanship and the richness of traditional aesthetics.

(Source: Researcher's Documentation, 2024)

Table 1: Analysis of Mr. Adis's Jewelry Creations (First Generation)

Aspect	Description
Type of Jewelry	A ring with a unique square shape, adorned with floral motifs at the front, and a small red gemstone as the focal point of the design.
Motif	Intricate floral engravings, reflecting the beauty of nature and traditional aesthetic values.
Material	Precious metals (likely silver) with a fine finish to create an elegant and luxurious appearance.
Technique	Manual techniques using traditional tools such as a small hammer, chisel, and molds.
Design Uniqueness	The use of intricate floral motifs and a small gemstone as a focal element enhances the aesthetic appeal.
Function	Decorative ring that not only enhances appearance but also serves as a symbol of artisan craftsmanship.
Strengths	Highly detailed artistic designs, strong traditional motifs, and entirely handcrafted unique pieces.
Limitations	Time-consuming production process and reliance on individual artisan skills, making mass production challenging.
Market Context	Suitable for markets valuing unique, high-art jewelry pieces, including collectors and cultural enthusiasts.

Mr. Adis's creations, as shown in Figure 5, reflect strong traditional artistic values and intricate details rarely found in mass production. The complex floral motifs combined with the addition of a gemstone give an elegant and unique impression, showcasing the high level of creativity and craftsmanship possessed by this first-generation artisan. The manual and traditional approach used by Mr. Adis transforms each of his works into not just jewelry but also a valuable cultural heritage.

The analysis in the table indicates that Mr. Adis's jewelry designs exhibit exceptional uniqueness but face challenges in the production process. This highlights an opportunity to develop more efficient techniques without compromising the traditional artistic value that characterizes the creations of this first-generation artisan.

b. **Second Generation: Mr. Dicky (1980s)**

Mr. Dicky was a second-generation *kamasan* artisan in Pasirjambu who continued the tradition passed down by Mr. Adis. He learned directly from Mr. Adis and demonstrated exceptional skill in creating more complex designs. Mr. Dicky was capable of producing various types of jewelry, such as rings, bracelets, and necklaces, though he did not master the technique of making chain bracelets. One of his standout works was a flower-patterned ring with additional circular decorative elements, giving it a contemporary touch.



Figure 6: One of Mr. Dicky's creations: a flower-patterned ring with additional circular decorative elements, reflecting a combination of traditional aesthetics and modernity. (Source: Researcher's Documentation, 2024)

Mr. Dicky's creations reflect a blend of tradition and innovation. He frequently experimented with modern geometric designs while retaining floral motifs as traditional elements. This creativity demonstrated an adaptation to market trends in the 1980s, which began leaning toward simpler yet elegant jewelry designs.

1) **Strengths:**

Ability to adapt to modern design trends while maintaining traditional elements. His designs showcase a fusion of classical aesthetics and contemporary innovation.

2) Challenges:

Limited mastery of certain techniques, such as chain bracelet making, which requires specialized tools and training.

Mr. Dicky's creations, as seen in Figure 6, demonstrate design innovation combining traditional and modern elements. The floral motifs, adapted with additional circular decorations, create a dynamic impression in line with design trends of the 1980s. The analysis indicates that these works successfully meet market needs evolving toward modernity without abandoning traditional roots.

Table 2: Analysis of Mr. Dicky's Jewelry Creations (Second Generation)

Aspect	Description
Type of Jewelry	A ring with floral motifs and circular decorative elements, creating a dynamic and elegant impression.
Motif	Floral motifs combined with modern decorative arches encircling the main part, showcasing innovation and creativity.
Material	Precious metals (likely silver) with the addition of a small red gemstone, providing a luxurious accent to the simple design.
Technique	Manual techniques using traditional tools such as a small hammer and chisel. The process required high precision to create symmetrical circular decorative elements.
Design Uniqueness	- Combination of traditional floral motifs with modern decorative elements. - Use of a small gemstone as an accent to enhance the aesthetic appeal.
Function	Decorative ring for consumers who appreciate elegant designs with traditional touches.
Strengths	- Innovative design capable of attracting modern markets. - Harmonious blend of traditional and modern elements. - Artistic details maintained despite simpler designs.
Limitations	- Limited mastery of certain techniques, such as chain bracelet making. - Reliant on specific market demand for modern-traditional fusion designs.
Market Context	Suitable for markets prioritizing elegant and innovative designs. Such works are favored by urban consumers who value jewelry with modern aesthetic appeal and traditional touches.

Mr. Dicky excelled in experimenting with more contemporary designs while maintaining the artistic value of traditional elements. Challenges in mastering certain techniques did not detract from the aesthetic value of his creations but instead highlighted his strong adaptability to the ever-changing market demands.

c. Third Generation: Mr. Encep (1990s)

Mr. Encep was a third-generation *kamasan* artisan in Pasirjambu who focused on ring designs with minimalist and simple forms. He learned from the previous generations but chose to emphasize simpler and more practical designs. One of Mr. Encep's signature works was an octagonal-shaped ring featuring a floral motif as the central design element. This floral motif was engraved with high precision, despite lacking additional complex details.

Mr. Encep's creations reflected the market demands of the 1990s, which leaned toward minimalist yet elegant designs. This focus on simplicity made his production more efficient but limited his exploration of more artistic motifs, such as those seen in previous generations.

1) Strengths:

Efficiency in production and the ability to meet market demands with minimalist designs. The focus on geometric shapes like the octagon added a unique touch to the simple designs.

2) Challenges:

Limited exploration of more artistic motifs, such as flora and fauna, which were hallmarks of the first and second generations.

Mr. Encep's creations, as seen in Figure 7, reflect the shifting market preferences of the 1990s toward minimalist designs. The octagonal shape of the ring adds a unique geometric touch, while the simple floral motif maintains continuity with tradition. The analysis reveals that these works excel in production efficiency but are limited in exploring more artistic motifs.



Figure 7: One of Mr. Encep’s creations: an octagonal ring with a floral motif, reflecting simplicity with precise engraving details. (Source: Researcher’s Documentation, 2024)

Table 3: Analysis of Mr. Encep’s Jewelry Creations (Third Generation)

Aspect	Description
Type of Jewelry	An octagonal-shaped ring, uniquely designed with a simple floral motif at the center as the primary design element.
Motif	A precisely engraved floral motif without complex ornaments, reflecting minimalist and functional design.
Material	Precious metals (likely silver) with a smooth finish, creating a clean and modern appearance.
Technique	Manual techniques using traditional tools, focusing on precise geometric shapes and simple engravings.
Design Uniqueness	- Rare use of the octagonal shape in ring designs. - A simple floral motif that retains traditional aesthetic elements.
Function	Decorative ring with a simple yet elegant design, suitable for consumers who appreciate minimalist styles.
Strengths	- Production efficiency focusing on minimalist forms. - Unique combination of geometric shapes and traditional motifs.
Limitations	- Limited exploration of more complex and artistic motifs. - Designs tend to be homogeneous, with less variety compared to previous generations.
Market Context	Suitable for markets favoring minimalist designs with traditional touches. These works aligned with the 1990s jewelry trends that leaned toward functionality.

Mr. Encep demonstrated how minimalist designs could preserve traditional aesthetic values while adopting a more practical approach. The focus on simplicity provided opportunities to improve efficiency, but it also posed challenges in meeting market demands for more intricate designs.

d. **Fourth Generation: Mr. Cuncun (2000s)**

Mr. Cuncun is a fourth-generation *kamasan* artisan in Pasirjambu who specializes in crafting women’s rings. He focuses on simple yet elegant designs, incorporating gemstones as the centerpiece. One of Mr. Cuncun’s signature works is a ring featuring an oval-shaped red gemstone as the focal point, surrounded by a minimalist yet symmetrical metal frame.

Mr. Cuncun’s creations reflect modern jewelry trends that prioritize functionality and simple aesthetics. The use of modern tools enables him to produce highly precise products, which have become the hallmark of this generation. His focus on a single product type also allows him to delve deeply into the details and techniques of ring-making, achieving a high level of craftsmanship.

1) **Strengths:**

Utilization of modern tools to enhance precision, appealing minimalist designs for millennial consumers, and the ability to meet market demands with a focused product line.

2) **Challenges:**

Limited exploration of other product types, resulting in design variations being confined to rings.



Figure 8: One of Mr. Cuncun's creations: a ring with an oval red gemstone, reflecting a simple yet elegant design with high precision. (Source: Researcher's Documentation, 2024)

Table 4: Analysis of Mr. Cuncun's Jewelry Creations (Fourth Generation)

Aspect	Description
Type of Jewelry	Women's ring with an oval-shaped red gemstone as the focal point, supported by a minimalist and symmetrical metal frame.
Motif	Focus on the gemstone as the primary element without additional motifs, reflecting a modern and simple aesthetic.
Material	Precious metal (likely silver) with a smooth finish and an oval red gemstone as the main accent.
Technique	Utilizes modern tools to achieve high precision in crafting the ring frame and setting the gemstone.
Design Uniqueness	- Minimalist design focusing on the gemstone as the central element. - Symmetrical and simple shapes appealing to modern consumers.
Function	Elegant decorative ring that complements various fashion styles, ideal for modern women consumers.
Strengths	- Use of modern tools for efficiency and precision. - Designs appealing to millennial and urban markets. - Focus on functionality without sacrificing aesthetics.
Limitations	- Limited exploration of design variations. - Products confined to rings, leaving other potential jewelry markets untapped.
Market Context	Suitable for modern markets emphasizing simple jewelry with prominent gemstone elements. This product aligns with minimalist lifestyles and contemporary jewelry trends.

Mr. Cuncun's creations, as shown in Figure 8, reflect adaptation to modern trends in jewelry design. The use of an oval gemstone as the centerpiece gives an elegant impression that appeals to modern women consumers. The focus on simple yet precise designs mirrors the shifting market needs toward minimalist styles.

Mr. Cuncun demonstrates the ability to leverage modern technology in producing highly precise works, providing an advantage over previous generations. However, the lack of product variation poses a challenge for expanding to broader markets. The analysis reveals that these creations are highly relevant for modern markets, particularly millennials who appreciate simple yet luxurious designs.

4.2. The Role of Tradition and Innovation

The research findings indicate that tradition plays a crucial role in shaping the foundational skills of each generation of kamasan artisans. Traditional values such as the aesthetic beauty of flora and fauna motifs serve as key elements passed down by Mr. Adis, the first-generation artisan. These traditions not only define the identity of the designs but also establish the aesthetic foundation preserved and developed by successive generations. As emphasized by UNESCO (2023), cultural heritage embodied in craftsmanship is a valuable asset that must be preserved through intergenerational practice as a form of safeguarding intangible culture.

As a pioneer, Mr. Adis relied on manual techniques and traditional tools to produce intricate and detailed works. The distinctive floral and fauna motifs reflect a high level of craftsmanship and strong traditional aesthetics. This aligns with Venkatesh and Sherry's (2019) ethnographic perspective, which

highlights the importance of understanding the cultural and symbolic meanings embedded in local production activities. However, innovation has emerged as a vital factor in responding to shifting market preferences, as demonstrated by the works of the second, third, and fourth generations. Each generation uniquely adapts tradition and innovation to produce designs that reflect the values and demands of their respective eras.

As Press and Cooper (2017) explain, the role of designers in the twenty-first century goes beyond form-making; they serve as mediators between tradition and contemporary needs. Lee (2020) further notes that cultural heritage can stimulate the development of modern craft industries when strategically integrated with thoughtful design approaches. In the context of the digital economy, the National Craft Institute (2021) underscores the urgency of digital transformation and online platforms to expand the market reach of traditional products. Innovation in both design and business models becomes essential for sustainability, as Osterwalder and Pigneur (2010) argue that creativity in defining relevant value propositions is central to success in rapidly evolving markets.

Table 5: The Role of Tradition and Innovation in Four Generations of *Kamasan* Artisans

Aspect	First Generation (Mr. Adis)
Tradition Approach	Focused on floral and fauna motifs with highly detailed engravings, using simple manual tools.
Innovation Approach	No significant innovation; tradition served as the primary foundation for design and production.
Design Uniqueness	Intricate and artistic designs featuring distinctive floral and fauna motifs of traditional carving art.
Market Focus	Art collectors and consumers prioritizing high traditional values.
Strengths	Highly detailed engravings with significant artistic value.
Challenges	Slow production process due to limited tools.
Aspect	Second Generation (Mr. Dicky)
Tradition Approach	Maintained floral motifs while beginning to adapt simpler and more modern forms.
Innovation Approach	Combined traditional elements with modern designs, such as circular decorative arches.
Design Uniqueness	Contemporary designs with added circular decorations while retaining traditional floral motifs.
Market Focus	Urban consumers appreciating a blend of traditional and modern aesthetics.
Strengths	Innovative designs combining traditional and modern elements.
Challenges	Lacked mastery of certain techniques, such as chain bracelet making, resulting in limited design variations.
Aspect	Third Generation (Mr. Encep)
Tradition Approach	Retained traditional elements in minimalist forms, such as simple floral motifs without complex ornaments.
Innovation Approach	Simplified designs for production efficiency and to meet market demands prioritizing functionality.
Design Uniqueness	Minimalist designs with a focus on unique geometric shapes like octagons, which are practical and distinctive.
Market Focus	Local markets prioritizing practical designs at more affordable prices.
Strengths	Efficient production, meeting market demands for practicality.
Challenges	Limited artistic exploration of more complex floral or fauna motifs.
Aspect	Fourth Generation (Mr. Cuncun)
Tradition Approach	Traditions reflected in the use of precious metals, but traditional elements began to diminish, focusing on gemstones.
Innovation Approach	Employed modern technology to create precise designs with minimalist aesthetics.
Design Uniqueness	Focused on gemstones as the primary element, with a simple yet elegant metal frame.
Market Focus	Millennial consumers and modern markets favoring minimalist and simple yet elegant designs.
Strengths	High precision, simple designs relevant to minimalist lifestyles.
Challenges	Limited product variety, focusing solely on ring designs.

The analysis in Table 5 highlights the interplay of tradition and innovation across the four generations of *kamasan* artisans. Mr. Adis established the foundation with detailed traditional motifs, while subsequent generations introduced varying degrees of innovation to adapt to evolving market trends.

Mr. Cuncun's focus on precision and minimalist design reflects the modern consumer's preference, yet the diminishing traditional elements suggest a challenge in balancing heritage and innovation. Each

generation's approach showcases the evolution of *kamasan* craftsmanship while maintaining its cultural significance.

a. Development of Tradition by the Second Generation

Mr. Dicky, as the second generation, demonstrated efforts to combine traditional motifs with more contemporary design elements. For example, a flower-patterned ring adorned with circular decorative arches reflects a balance between traditional aesthetics and modern styles. This adaptation highlights innovation aimed at meeting the market demands of the 1980s, a period when designs with modern touches began to gain popularity. According to Hadiyati (2012), creativity and innovation are key factors in the success of small businesses. This finding aligns with Mr. Dicky's efforts to integrate traditional elements into simpler and more modern forms, making his works relevant to the consumer needs of the time.

b. Simplification and Efficiency by the Third Generation

The third generation, represented by Mr. Encep, showcased more minimalist and efficient designs. An octagonal-shaped ring with a simple floral motif demonstrates how traditional designs can be simplified to meet the needs of local markets, which prioritize functionality over intricate ornamentation. This simplification also reflects the influence of trends in the 1990s, a period when minimalist styles began to dominate.

c. Precision and Focus by the Fourth Generation

The fourth generation, represented by Mr. Cuncun, demonstrated more modern innovations in precision and technique. By utilizing modern tools, Mr. Cuncun was able to produce ring designs that were simple yet highly precise. The focus on gemstones as the central element reflects a shift from traditional motifs to a more minimalist modern aesthetic. Tradition provides identity to *kamasan* artisans' creations, while innovation enables them to thrive in an ever-changing market. The blend of tradition and innovation results in unique designs that are relevant to consumer needs while preserving cultural heritage.

4.3. Design Aesthetics and Market Influence

The design aesthetics produced by *kamasan* artisans in Pasirjambu reflect a dynamic interaction between the tradition of carving arts and market demands. The ever-changing market preferences across generations influence how artisans develop their designs. In the first generation, artisans like Mr. Adis emphasized intricate engraving details, particularly floral and fauna motifs, which embody the richness of local culture. Conversely, the fourth generation, represented by Mr. Cuncun, focused on simple, highly precise designs that cater to modern consumers.

This adaptation to market preferences demonstrates the flexibility and innovative capability of Pasirjambu artisans. The first generation created more artistic and high-value designs suited for art collectors or premium markets. Meanwhile, the fourth generation prioritized the needs of modern markets, particularly millennial consumers who value minimalist, elegant, and practical designs. According to Hariyanto et al. (2022), adapting traditional designs into contemporary styles is a crucial step to enhancing competitiveness in the global market, which is clearly evident in the evolution of *kamasan* designs in Pasirjambu.

This generational shift illustrates what Han (2021) describes as the "blurring of boundaries" between tradition and innovation where traditional visual elements are not lost but reimaged to suit modern sensibilities. Kurniawan (2019) further explains that innovation in traditional jewelry design, especially in the digital era, enables artisans to remain culturally grounded while meeting the aesthetic and functional expectations of new consumers. Larsen (2018) supports this by highlighting the importance of balancing tradition and modernity in craftsmanship, allowing artisans to remain authentic yet relevant. As Berg (2011) noted in his study of Indonesian Islamic musical arts, cultural expressions

evolve through negotiation between inherited forms and present-day realities an idea equally applicable to the transformation of traditional jewelry design.

a. Aesthetics of the First Generation: Focus on Detail and Tradition

The first generation, pioneered by Mr. Adis, exhibited aesthetics rich in detail and steeped in traditional values. The floral and fauna motifs showcased a high level of craftsmanship in carving art, with a manual process that required time and dedication. These designs held significant artistic value and were a primary choice for collectors or consumers who prioritized cultural heritage. However, despite their strong artistic appeal, the intricate designs demanded lengthy production processes, making them less competitive for mass markets. This posed a challenge for the first generation in adapting to modern market demands.

b. Aesthetics of the Second and Third Generations: Fusion of Tradition and Efficiency

The second and third generations began blending traditional elements with more practical approaches. Mr. Dicky, from the second generation, preserved traditional motifs such as flora while incorporating modern decorative elements, like circular arches, to create a contemporary impression. These designs reflected efforts to reach broader urban markets while retaining artistic value. The third generation, represented by Mr. Encep, adopted a more minimalist approach. The simple floral motif on an octagonal-shaped ring demonstrated a simplification of aesthetics for production efficiency. This adaptation showed how artisans began aligning with markets prioritizing functionality and affordability over intricate artistic details.

c. Aesthetics of the Fourth Generation: Minimalist and Modern Designs

The fourth generation, represented by Mr. Cuncun, marked a significant shift in design aesthetics, moving from richly detailed traditional designs to minimalist modern ones. The focus on gemstones as the central element, paired with a simple metal frame, reflected the needs of modern markets favoring a minimalist lifestyle. These designs are highly relevant for millennial consumers who prefer jewelry that is simple, elegant, yet impactful. According to Olivia et al. (2022), adapting to market trends and leveraging modern technology are key to attracting new-generation consumers. By utilizing modern tools, Mr. Cuncun achieved high-precision designs that met the expectations of global markets.

4.4. Market Influence on Design Choices

Market preferences are a key factor shaping the design aesthetics of *kamasan* artisans in Pasirjambu. The local market in the first and second generations valued artistic details and cultural significance, while the modern market of the fourth generation prioritized practicality and efficiency. This shift compelled artisans to innovate in motifs, forms, and production techniques. As Kotler and Keller (2016) argue, understanding and adapting to market preferences is essential for building relevant value propositions in a competitive environment.

As explained by Hariyanto et al. (2022), traditional artisans can enhance their competitiveness by integrating cultural values into designs that align with modern market needs. In Pasirjambu, this transformation is evident in the evolution of designs that blend tradition with modernity, creating jewelry that is both beautiful and functional. Jamaludin and Abdullah (2019) further emphasize that the survival of traditional craftsmanship in the modern economy depends on its ability to reinterpret heritage into contemporary contexts. Similarly, He, Ding, and Yang (2021) describe this evolution as a necessary adaptation within the broader framework of creative industries, where artisans must innovate to remain culturally significant and economically sustainable.

Even within fields seemingly unrelated to craft, such as dance, the concept of evolving from internal tradition while responding to external stimuli as discussed by Hawkins (1991) resonates with how artisans must move from within their cultural foundations while engaging with the demands of modern markets.

This layered process of transformation reflects a deeper cultural negotiation between preservation and progress.

a. Challenges and Opportunities

Each generation of *kamasan* artisans in Pasirjambu faced unique challenges corresponding to the advancements of their time. From limited tools to the need for technological adaptation, the generational journey highlights the artisans' continuous efforts to preserve tradition while meeting market demands. Despite significant challenges, there are also considerable opportunities, particularly in innovation and marketing.

b. Challenges of the First Generation

Mr. Adis, as the pioneer of *kamasan* artisans in Pasirjambu, faced major challenges such as the limited availability of traditional tools and access to high-quality raw materials. The jewelry-making process was entirely manual, requiring significant time and exceptional skills. Additionally, product distribution was constrained by the lack of marketing networks at the time. Nonetheless, the focus on the quality of carving art and meticulous craftsmanship ensured that the works of the first generation retained high artistic value, still appreciated to this day.

c. Challenges of the Second and Third Generations

The second generation, represented by Mr. Dicky, encountered challenges in integrating traditional elements into modern designs. This required balancing the preservation of traditional identity with meeting the dynamic preferences of urban consumers. Limitations in tools and techniques, such as chain bracelet making, also posed hurdles in diversifying product offerings. Meanwhile, the third generation, represented by Mr. Encep, faced challenges in production efficiency. With markets increasingly favoring practical designs, this generation was pressured to simplify designs without compromising quality and aesthetics. However, the lack of exploration of more complex motifs was a shortcoming in maintaining the artistic value of their works.

d. Challenges of the Fourth Generation

The fourth generation, exemplified by Mr. Cuncun, faced more complex challenges in the modern era. They needed to adapt to new technologies to produce highly precise designs while competing in a global market dominated by mass-produced products. Additionally, competition from industrially manufactured jewelry posed a threat, particularly in terms of pricing and production volume. However, these challenges also presented opportunities to leverage technology as a tool for improving quality and efficiency. The use of modern tools enabled the fourth generation to create precise works that align with market trends, such as minimalist designs favored by millennial consumers.

e. Cross-Generational Opportunities

Despite facing different challenges, each generation has opportunities to grow and evolve. One of the greatest opportunities lies in utilizing social media and digital platforms for marketing. With broader access, artisans can promote their works to a global market while building direct relationships with consumers. Moreover, collaboration between artisans across generations can serve as a way to transfer traditional knowledge while introducing technological innovations. As noted by Olivia et al. (2022), artisans who utilize digital technology for marketing and design innovation have a greater chance of sustaining and growing in the global market.

Each generation of *kamasan* artisans faces unique challenges shaped by the socio-economic and technological context of their time, yet opportunities for growth and reinvention remain a constant thread. The first generation, as exemplified by Mr. Adis, upheld strong artistic traditions rooted in cultural symbolism and meticulous manual craftsmanship. According to Adis (interview 2024), the earliest practices emphasized not only skill but also spiritual and communal values embedded in the act of making jewelry was not merely a product but a vessel of meaning passed down through generations.

Table 6: Challenges and Opportunities in Four Generations of Kamasan Artisans

Generation	Challenges	Opportunities
Generation 1	- Limited traditional tools. - Restricted access to raw materials. - Minimal marketing networks.	- High artistic value appreciated by collectors. - Distinctive floral and fauna motifs representing cultural identity.
Generation 2	- Difficulty integrating traditional elements into modern designs. - Limited tools for specific techniques.	- Potential to attract urban consumers through contemporary designs. - Development of new motifs to reach broader markets.
Generation 3	- Production efficiency became the primary focus. - Lack of exploration of complex artistic motifs.	- Minimalist designs aligned with local market needs. - Faster production to meet market demand.
Generation 4	- Adaptation to modern technology. - Competition with mass-produced products in the global market.	- Utilization of modern tools for high precision. - Social media and digital platforms as marketing tools.

In contrast, the fourth generation has had to navigate a rapidly shifting landscape shaped by digitalization, changing consumer preferences, and global market pressures. Rather than abandoning tradition, many contemporary artisans, such as Mr. Cuncun, have embraced technological tools, minimalist design trends, and online platforms to reach wider audiences. This adaptive behavior reflects what Han (2021) describes as the “blurring of boundaries between tradition and innovation,” where heritage is not discarded but reshaped to maintain cultural relevance in new forms.

The ability to creatively synthesize tradition with modern tools is one of the defining strengths of *kamasan* artisans in Pasirjambu. As Amabile (2018) explains, creativity thrives when individuals are able to work within a meaningful context that allows for experimentation, learning, and the merging of old and new knowledge systems. In the case of *kamasan*, this creativity is not spontaneous but deeply contextual emerging from a dialogue between inherited skills and emerging possibilities in design, marketing, and technology.

By combining heritage-based knowledge, innovative production techniques, and digital marketing strategies, *kamasan* artisans in Pasirjambu are not only preserving their cultural legacy but also actively expanding their relevance in the global market. The interplay between preservation and progress empowers each new generation to both honor and reimagine their identity as artisans, opening sustainable pathways for creative and economic growth.

5. Conclusions

This study demonstrates how tradition and innovation play crucial roles in the development of *kamasan* jewelry design in Pasirjambu, which has been passed down through generations. Each generation of artisans faced unique challenges but also found ways to adapt and leverage existing opportunities. The key conclusions of this study are as follows:

- **Sustainability of Carving Art Traditions**
The first generation, represented by Mr. Adis, laid the foundation for the *kamasan* carving tradition. Floral and fauna motifs with intricate details reflect the richness of local cultural values. This tradition has become an identity carried forward by subsequent generations, albeit with various adaptations.
- **The Role of Innovation in Meeting Market Demands**
Each generation demonstrated the ability to innovate according to the needs of their time. The second and third generations began incorporating traditional elements with contemporary styles, while the fourth generation adopted modern technology to achieve high precision and cater to millennial consumers.

- **Market Influence on Design Aesthetics**

Market preferences significantly influenced the evolution of designs. The first generation emphasized complex traditional aesthetics, while the fourth generation focused on minimalist designs relevant to modern lifestyles. This adaptability highlights the artisans' ability to respond to changing market needs.

- **Cross-Generational Challenges**

The main challenges faced by the artisans include limited tools in the early generations, the need for production efficiency, and competition with mass-produced products in the modern era. Despite these challenges, artisans continuously strive to preserve tradition while enhancing their competitiveness.

- **Opportunities Through Technology and Digitalization**

Significant opportunities exist for artisans to leverage modern technology and digital platforms as tools for marketing and design innovation. Social media provides broader access to global consumers, while modern tools allow for improved efficiency and product quality.

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