

THE CULTURAL DIVERSITY IN FASHION IN GLOBALISATION ERA

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Abstract

Cultural diversity continues to grow as a result of plurality and a dynamic global situation, so that cultural differences cannot be avoided. This allows the formation of a cultural recognition outside the community and the wider environment, resulting in acculturation and enculturation. This is also understandable when interpreting Wastra Nusantara not only as a cloth covering the body, but also as a diverse cultural heritage. When local and international designers utilise wastra fabric into a design, it will produce extraordinary value in wastra. Departing from this, wastra then became public consumption, especially for urbanites in building their identity. This research examines fashion works with wastra, which is a hybridity between elements in traditional textiles and elements in the culture or lifestyle of urbanites in order to build a new identity that is the result of fusion. This research uses a qualitative method using literature data. The primary data objects in this research are various examples of wastra clothing to be analysed by content analysis. The content analysis is using Homi Bhabha's post colonialism, which is a part of the deconstructive postmodern text interpretation method. Through this paper, it is expected to enrich the development of fashion products with Indonesian cultural nuances that will increase the expected marketability of the community, so that they can increasingly realise that there are still regional motifs and patterns that are still unexplored and sustainable.

Keywords: *Global, local, Identity*

Introduction

Wastra Nusantara is an Indonesian cultural heritage that is considered a very extraordinary work and is popular today. In addition to the creativity of the craftsmen in the process of making wastra, this cannot be separated from the creativity of fashion designers with all their work, not only domestic fashion designers but also western fashion designers do not hesitate to make it as inspiration for innovative works, of course it cannot be separated from the prevailing fashion trends and the influence of world tourism. Although fashion always repeats in its development starting from fashion history and often becomes an inspiration in making artworks, but in the process of working, it still does not abandon the essence of the historical period of fashion. Included in this case is the relationship between the creative industry and tourism with the archipelago's *wastra*, which always follows the times in the era of globalisation. This is very interesting, because it is proven that Indonesian wastra as the work of the Indonesian people can adapt to today's world. However, development efforts and alternative uses are still needed as a step to maintain the existence of the archipelago's wastra. One of the ways to make it as a ready to wear fashion is from the understanding of design, the understanding of traditional cloth as a look with a diversity of motifs needs to be assessed as a whole starting from the manufacturing process to the wearing stage.

Wastra or textile means the same as cloth, only the manufacturing process is different. Wastra is a fabric made with traditional tools with manual techniques. Textiles are fabrics made with modern machines. Wastra is definitely a traditional fabric. However, traditional fabrics are not necessarily wastra. For example, all types of batik are traditional Indonesian fabrics, but specifically batik made using modern machines, such as batik-print is a traditional fabric that cannot be considered wastra. There are examples of various wastra of the archipelago. These include *songket*, *weaving*, *tapis*, *lurik*, *ulos*, *gringsing*, *jumputan*, and others. Each piece of wastra has a philosophical value and reflects the cultural characters of the nation.

Various traditional Indonesian fabrics are produced through various creation processes, such as batik and weaving. Batik is made with canting tools that contain a liquid called *malam* as a barrier to the absorption of colour substances during the colouring process. In woven fabrics, motifs are raised by first giving colour to the threads that will be woven, either by tying, or differentiating the colour of each group of threads. Traditional fabrics or what is now commonly referred to as wastra is an important part of tribal cultural heritage in Indonesia. The introduction of Indonesian people to wastra, according to Wieke Dwiharti, an anthropologist from the University of Indonesia who is also an activist of preserving the archipelago's wastra, occurred around the second century when Hindu influence began to enter. "Because of its strategic location, Indonesia, which was once called Nusantara, became a melting point for the surrounding nations. There were two civilizations that

entered Indonesia, namely from the West and the North, for example from India, which brought Hindi and Buddhist cultures that gave quite a lot of nuances to the Nusantara culture," Wieke said. The migrants, who mostly stopped by for trade, did give cultural influences that interacted with and were later adapted by the local culture.

Initially the fabric serves to protect the body, and then the function of the fabric becomes diverse as a complementary element of the ceremony that has a certain meaning for the Indonesian people and as a means of fulfilling needs and beauty. Therefore, due to the development of science, the idea emerged to make fabrics into colours, shapes, sizes, decorations with various motifs that are full of meaning and philosophy according to the culture and customs of the Indonesian people, with various types of traditional fabric terms making a symbol of the Indonesian people, in this case the author only limits it to analyse batik fabrics with *Parang* motifs, and *Tenun Endek* and *Ikat Sumba*, which are used by local and Western designers to become fashion collections that have value in the current era of globalisation.

Batik

Batik is one of Indonesia's cultural heritages, because since the time of our ancestors we have been able to recognize what batik is. This is evidenced by the discovery of various kinds of batik motifs on ceramics and so on. Indonesia is rich in various kinds of batik with various techniques and decorations. Many regional batik ornaments in Indonesia are sourced from prehistoric decorations such as geometric motifs and symbolism. The variety of batik can be seen from the motifs used, just like culture, the variety of decorations on batik has also developed.

Batik varieties can be categorised into 2 groups:

1. Batik *Keraton*, which is a batik that developed in the palace grounds, especially in Central Java, *Cirebonan* such as Solo batik, Jogja batik and Cirebon batik. The motifs produced are based on a cultural philosophy that refers to spiritual values.
2. Coastal batik is a batik that grows outside the palace batik and undergoes changes that are different from the palace batik changes that are influenced by its environment.
2. Batik motifs can be grouped into several types, namely: Geometric motifs with *tumpal*, meander and twisted patterns. Flora motifs, such as leaves, creepers and so on.
3. Fauna motifs such as butterflies, birds and so on.
4. Natural object motifs such as rocks, clouds and many others.

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the ornamental variety in batik also undergoes changes that are influenced by its environment.

Batik Making Techniques

Batik is a technique for making decorative ornaments, which is done using wax. There are three kinds of Batik making techniques:

1. Batik Tulis (handmade batik) is a method of making batik by painting patterns on the cloth by hand. The tools needed include:
 - *Canting* functions as a pen, which is made of copper, using *malam* (wax).
 - *Gawangan* is to help spread the batik fabric to be painted.
 - *Wajan*, a pot made of clay or metal to melt the *malam* (wax).
 - Brazier, a clay fireplace, the fire is lit using charcoal.
 - *As / Tepas*, used to raise the fire.
2. Batik *cap* is a batik motif that is produced from the dyeing process of a kind of tool made of copper that has been formed in such a way on the fabric. In this process, what needs to be considered is the connection on each side, so that later the motif does not look fragmented.
3. Batik printing. The technique of making batik is the same process as making textile fabrics in general, what distinguishes it is the batik motif.

Tenun

Tenun is a typical Indonesian woven fabric, which is a legacy of ancestors that we must preserve. Weaving is a culture that from the past until now is still very popular. Woven fabrics are used by the people of Indonesia for clothing, knick-knacks, home decorations, souvenirs and so on. According to the traditional method, weaving uses manual processes, but now it uses modern methods. Although there is already an ATBM or non-machine loom, it does not mean that it makes weaving easy; it is still difficult and requires patience to produce good and beautiful motifs. This tool only facilitates the weaving process. The colours produced in ancient times used plants as dyes. Nowadays it uses textile dyes for fabrics so that the colours are more diverse. The motifs produced also vary with the development of new motifs.

Tenun Materials

Cotton is the most important material or basic material for making woven fabrics. Cotton will be processed and spun into yarn. Cotton is produced from cotton plants that grow in tropical weather in Indonesia. Cotton plants can be taken fibre. The fibre will be dried in the sun and separated from the seeds using a tool called *golong*. Then the cotton is softened so that it clumps when spun into yarn. Cotton produces cotton yarn. Silk cocoons will produce silk thread and gold thread. This yarn is very soft and relatively expensive because it is produced from silkworms. Songket fabric uses silk thread or gold thread as the base material.

Research Methods

This research is a type of qualitative research using literature data. The object of this primary data research is from various examples of clothing by western designers namely Dior, Gucci and Dries Van Houten, and local designer Edward Hutabarat, which are then analysed by content analysis (Natalia, Widiawati, and Sachari, 2019). The content analysis used here is the post colonialism of Homi Bhabha, which is one part of the deconstructive postmodern text interpretation method. After the data is collected, it will be read with a hybridity approach before being analysed through three simultaneous steps, namely identification, categorization, and interpretation (Fadloly, 2019).

Fashion Wastra Nusantara as Hybridity in Urban Culture

This discussion will be described by context analysis through three stages, including identification, categorization, and interpretation with the following explanation:

Identification

At this stage, the symbols representing Eastern culture, namely *wastra*, and the symbols representing Western culture, which are look and style, will be identified. The *wastra* that will be used as readings in this context are the main Batik and Tenun, namely Tenun Endek, Sumba and Batik Parang Rusak. Meanwhile, urban fashion is used as a representation of Western fashion designers and Indonesian fashion designers. The fusion between these representations then gave birth to a new form of hybridity in the context of wastra fashion shown through the works of Dior, Gucci, Dries Van Houten, Burberry, Edward Hutabarat and Biyan.

Tenun Endek

This endek woven fabric from Bali also has various motifs that are rich in meaning. Each motif has its own use; some are worn for formal events, religious activities, and used for daily activities. The *patra* and *encak saji* motifs, for example, are sacred and only used for religious ceremonies because they show respect for the Almighty. In addition, there are also motifs that depict more natural nuances that are usually worn for social activities or in everyday life. Flora, fauna, and puppet characters that appear in Balinese mythological stories usually dominate these motifs.

Precious Legacy of Bali's Ancestors

Endek is a traditional woven fabric from Bali. The word '*Endek*' comes from the word '*Gendekan*' or '*Ngendek*', which means still or fixed, not changing colour. *Endek* woven fabric can be found in a number of districts in Bali, ranging from Karangasem, Gianyar, Klungkung, Buleleng, Negara, to Denpasar. Each region has its own motifs. *Endek* woven fabrics first

developed in 1985 during the reign of King Dalem Waturenggong in Gelgel Klungkung. Some motifs are considered sacred, and are only used for nobles and kings. In addition, it is also often used to decorate ceremonial places in the temple.

The production process of *endek* cloth uses traditional looms, spinning the yarn one by one until it becomes a single piece of cloth. The skill of weaving *endek* cloth is passed down from generation to generation within the family, social circle and community. The women will weave together after finishing the housework while the husbands are at work. *Endek* woven fabric has many forms, ranging from sarongs, sheets or long cloth, and shawls. *Endek* sarongs are used by men whereas those in the form of long cloth and shawls are used by women. *Endek* woven fabrics for women have decorative ikat motifs on the edges, while the centre is plain.

Tenun Sumba

Sumba woven fabrics have different colours and motifs from one district to another. In West Sumba Regency itself there are colour patterns and in the form of a series of lines decorated with images such as triangular boxes, parallelograms and circles. There are three major tribes in West Sumba, namely Lamboya, Wanokaka, and Loli there are pawora, pahikung, and *lambaleko* fabrics. The motifs of West Sumba woven fabrics usually depict *mamuli*, crocodiles, turtles, chickens, crabs, buffalo eyes, butterflies and others. Each motif has its meaning and philosophy. The *mamuli* motif, for example, reflects the fertility of women, crocodiles reflect the strength of men, turtles reflect loyalty, and chickens are animals that remind time and wake people up to work.

The meanings and values reflected in the motifs of West Sumba woven fabrics are cultural values. Cultural values which are the foundation of the nation's character are very important to be instilled in every individual, therefore this cultural value needs to be instilled early so that each individual is able to better understand, interpret, and appreciate and realize the importance of cultural values in carrying out every activity of life (Fitroh & Hikmawati, 2015). The cultivation of cultural values can be done through the family environment, education, and in the community environment. Sumba woven fabric motifs depict animal patterns that contain meaning. For example, horse-patterned fabrics symbolize pride, strength, and virility. Chicken-patterned fabrics symbolise women who have married, while cockatoo-patterned fabrics symbolise unity. The motifs and colours also indicate the social strata of the owner.

Sumba woven fabrics are divided into two types, "*Hinggi*" and "*Lau*". *Hinggi* type Sumba woven fabrics are usually worn by men in traditional ceremonies. *Hinggi* for adult men is about 2 metres long and functions as a shawl or cloth wrapped around the waist. The dominant

colour of this fabric is brownish red, which is widely used by the nobility and bluish more worn by ordinary people. The second type of Sumba woven fabric is "*Lau*", which is worn as a sarong by women. This fabric is ikat weaving which is then given the added *lungsi songket* technique so that the patterns seen on the fabric are similar to embroidery patterns.

Besides being used for traditional events, woven fabrics are also commonly used in everyday life. In the West Sumba area, there are still many people who wear the accessory. In the daily life of adult men in Sumba, there is always a cloth wrapped around the head and waist. They wear these accessories on various occasions, from going to the farm to taking their children's report cards at school. A machete is usually tucked into the cloth wrapped around the waist and they always carry it everywhere, even if they are not gardening or attending traditional events. It seems like an honour for a Sumbanese man to wear two pieces of woven fabric and a machete tucked into his waist.

In Wanukaka Sub-district, West Sumba, where the two weavers live, there are still many traditional looms in the houses. Not only grandmothers, many young mothers also have weaving skills. With traditional looms, they weave while their husbands are out farming, to fill their spare time. Most of them weave cloth only for personal needs but there are also those who make it as a profession.

Sumba woven fabric is a work full of meanings. It has become part of the community in everyday life. It is a source of pride for the people of Sumba and its wearers. Woven fabrics are becoming more and more rare with overtime. At present practicality and efficiency become a necessity. Now the sound of simple looms can still be heard occasionally accompanied by the boisterous chatter of the weavers. Strand after strand of weave is created out of the hands that perform high skill. They are still creating and working despite their old age. Trying to continue the tradition so that it remains sustainable.

Batik Parang

Batik parang has a great meaning, philosophy and value, and is one of the oldest batik motifs. Batik parang has the meaning of advice to never give up, like the waves of the sea that never stop moving. Batik parang also depicts a never-breaking tangle, both in the sense of efforts to improve oneself, efforts to fight for prosperity, and forms of family ties.

Batik parang depicts an undamaged cloth, both in the sense of self-repair, the well being of their endeavours, as well as the form of relationship where batik parang in the past was a noble gift to its children. The straight diagonal lines symbolise respect and ideals, as well as loyalty to true values. The dynamics in this parang pattern also referred to dexterity, vigilance,

and continuity between workers. Batik parang is usually used for opening ceremonies. For example: Senapati who wants to go to war, in order to return home with victory.

"Parang means war, Javanese kings and Javanese knights always wear parang batik which means war against their lust every single day, continuously. Only warrior kings are allowed to wear parang batik, as their religion, as their daily maujud ageman, saying laku lampah".

"Batik artinya Bakti, Bekti, Dhama bakti, para raja ksatria jawa harus berbakti kepada nusa bangsa keluarga dan agama nya. Ageman dari Batik menjadi agama nya, ucap tekat laku lampah seorang menuju sampurna" (syafri Indra Kusuma)

Types of batik *parang* include: 1/ *Parang Rusak*. This motif is Penembahan Senapati while meditating on the south coast. This batik motif is inspired by the waves that are never tired of hitting the beach reef. This motif symbolises humans who internally fight evil by controlling their desires so that their wise, noble disposition of character will win; 2/ *Parang Barong*. This motif is a motif that has a larger size than Parang Rusak, which was created by Sultan Agung. This motif has the meaning of self-control in the dynamics of continuous effort in motion, wisdom and prudence in action; 3/ *Parang Klitik*. This motif is a machete pattern with subtle stylization. The size is smaller and also depicts a feminine image; this motif symbolises gentleness, delicate and wise behaviour. Usually used by the king's daughters; 4/ *Parang Slobog*. This motif symbolises firmness, thoroughness and patience, and is usually used in the inauguration ceremony. This motif brings hope for the inaugurated leader that he would have trust and wisdom in himself to carry out his duties.

Categorization

The next phase is the categorization to see how the elements of Eastern culture are merged with the elements of Western culture to generate new culture.

Christian Dior

French fashion house Christian Dior used Balinese Endek fabric as the base fabric in its 2021 Summer and Spring collection. Dior showcased the Endek Bali fabric creations at the Paris Fashion Week event on September 29, 2020 at Jardin de Tuileries, Paris. Out of 86 designs in Dior's latest collection, there were nine creations that used Balinese Endek fabric as one of the materials. This Balinese Endek fabric is not only used as material for clothing, but also applied to the bag collection. The silhouette presented in the oversized clothes with an urban look with the application of mix-and-match collections, such as outer with various sizes of long and short, then top and bottom in the form of palazzo pants and hot pants.



<https://www.womanblitz.com/kain-endek-bali-tampil-dalam-paris-fashion--2936.html>

Burberry

Burberry also released its 2012 Spring Collection, which also utilised the charming Ikat. Combined with comfortable fabrics, it makes Burberry look very distinctive. Even foreign designers are proud to use *ikat* woven fabric for fashion. This time menswear collection, the shirt and pants on blue *ikat* print.



<https://www.deluxshionist.com/2011/07/indonesian-kain-ikat-in-burberry.html?m=1>

Gucci

International brand Gucci apparently uses original Indonesian woven fabrics as its fashion material. The international market has trusted Indonesian weaving. Indonesian weaving is considered very valuable because of its handmade nature. That's what makes international brands like Gucci want to collaborate with weaving craftsmen in Indonesia. Weaving is a work

of cloth made with yarn and inserted into the weft on a tool called warp. In the Spring 2010 fashion week, Frida Gianini from the Gucci fashion house issued a cocktail collection with a Tribal theme using Ikat (woven fabrics and woven motifs typical of Indonesia, especially Sumbawa). Frida Giannini, the creative director of Gucci, released a Tribal-themed collection that used Ikat, woven fabrics and woven motifs from Indonesia, especially Sumbawa, which were applied to outfits such as jackets with bold line designs, to flowy dresses.



<https://www.goodnewsfromindonesia.id/2015/07/05/gucci-dan-christian-dior-gunakan-kain-tenun-indonesia>

Dries Van Noten

The parang batik motif is considered to be one of the most familiar batik motifs among the general public. Not only in Indonesia, the existence of the parang batik motif has also existed in the fashion show of Belgian Designer, Dries Van Noten for the spring/summer 2010 collection. At that time, Dries Van Noten presented this batik parang fabric motif in the form of a ready-to-wear outfit, aka ready to wear with a game of natural colours for batik parang motifs that met other motifs that were brightly coloured so that they displayed an edgy collision style.



<https://www.viva.co.id/amp/berita/nasional/355996-gerakan-batikday-agar-batik-makin-mendunia>

Edward Hutabarat

Edward Hutabarat is the first Indonesian designer to apply batik fabric to each of his collections with simple cutting techniques but still elegant and sophisticated. For analysis, the Edo Collection featured many A-line dresses with loose silhouettes. The overalls were combined with a long coat or short jacket style outer. Details such as pleats, ruffles and flares were also presented to give a feminine impression in this casual style collection. Wide skirts and dresses with pockets gave Edo a playful look that suited the summer theme. Parang motifs were also customized by the designer with a mix of floral or polka dot motifs that made it unique.



<https://m.antaranews.com/amp/berita/401387/batik-parang-simpel-elegan-dari-edward-hutabarat>

Bijan

Sumba's woven fabric became the base material for various long dresses that were reworked with other materials using patchwork techniques, and then applied details that have become the hallmark of Bijan's designs. Embroidery, beading, fringe, and seashell embroidery were embellished on the fabric to make it look beautiful and luxurious when worn. Bijan's handiwork also produced a new taste for traditional fabrics. Sumba weaving, which has a rustic character, looked so light combined with luxurious materials such as silk lame and jacquard made into various garments, such as jackets, coats and blouses. Many Sumba fabrics were also beautifully combined as scarves that looked so elegant.



<https://www.popbela.com/fashion/style-trends/amp/michaelrichards/review-humba-hammu-biyan>

Interpretation

Hybridity in the form of contemporary fashion can at least be seen through two aspects, which are internal and external aspects: The internal aspect is taking elements that exist in Tenun, batik and modern fashion without eliminating the substance of each. Contemporary Tenun, Batik fashion must be able to facilitate both elements in a hybrid manner and not favour one element alone. This internal aspect must also be able to make Tenun and batik in contemporary fashion have a dualism of meaning, namely the popular meaning that tends to be enjoyed on the surface and the subliminal meaning that shows the depth of the Tenun and Batik motifs used. This means that contemporary fashion cannot only be appreciated by ordinary people, but can also be studied by those who understand the meaning of Batik and Tenun more profoundly.

The external aspect in this case is a form of resistance and liberation from two elements at once. First, resistance to modern Western fashion clothing that is considered incompatible with Eastern culture. The resistance is followed by the liberation phase by placing Batik and Tenun into the elements of Western representation so that Western fashion, which previously tended to be used for modern urban events such as cocktail parties and gatherings of fashionistas, can now be used for broader purposes. Second, resistance to the meaning that was previously more often sacralised as a motif or fabric used in official events in the palace. By initiating Tenun and Batik fashion, there is a de-sacralisation of Tenun and Batik parang motifs and making this motif can be consumed by as many people as possible as an individual expression.

The next interpretation is related to the identity that connects contemporary Batik, Tenun ikat fashion with urban spaces and lifestyles. In reading the works from the collections of Dior, Gucci, Burberry, Dries van Houten, Edward Hutabarat and Biyan, a statement can be made regarding the function of space and a semi-formal lifestyle. Semi Formal means that their fashion pieces can be used in formal situations, but with a casual attitude. For example, the Tenun Ikat and Batik Parang fashion pieces were made semi formal with a touch of Haute Couture for cocktail parties. It will give a modern, semi-formal, but strong and elegant atmosphere as a hybrid art form.

Meanwhile, the fusion of the two styles is very interesting in a hybrid work for fashion that is suitable for semi-informal occasions. In this analysis, interviews are not really used as a reference because the focus of the approach is more on literature review. Nevertheless, the keyword "semi-formal" can be interpreted as an attempt to form a new identity that brings together Tunik ikat and Batik Parang with modern Western fashion in relation to spatial functions and urban lifestyles. That is, Tenun Ikat and Batik parang are withdrawn from their formal function of protocol, so that they can be applied more casually in urban spaces and lifestyles.

Fashion Tenun ikat and Batik Parang also provide a semi-formal feel through Endek and Parang motifs so that the atmosphere that was previously casual in urban spaces and lifestyles, then becomes more formal and "classy". At this point, there is a "top down" process to the urban space and lifestyle and a "bottom up" process from the casual situation in the urban space and lifestyle to something more serious and meaningful. Accordingly, the identity, if described, is as follows:

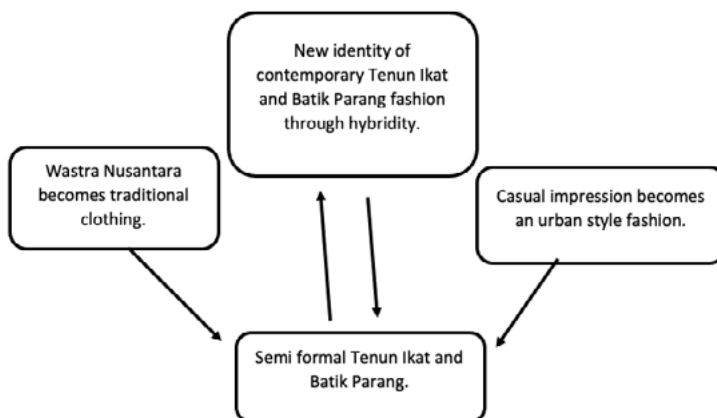


Chart 1. New identity formation through hybridity.

Source: processed by the author

Conclusion

Based on the discussion in the previous section, it can be concluded that contemporary Tenun Ikat and Batik parang fashion is a fusion between elements that represent Eastern culture, namely Tenun with Ikat and Endek motifs, and Batik parang, with elements that represent Western culture, namely long midi dresses, jackets, blouses, skirts.

Meanwhile, based on the interpretation of internal aspects, contemporary fashion creates a dualism of meanings, namely popular meanings that tend to be enjoyed on a surface basis for ordinary people to appreciate and subliminal meanings that show the depth of the Lurik motifs used to be studied in depth by people who understand the meaning of Lurik deeply. Furthermore, based on the interpretation of external aspects, contemporary Tenun Ikat and Batik fashion is a form of resistance to Western modern fashion as well as tradition.

Towards Western modern fashion, hybridity is done as a way to decolonize Western influences that are considered not fully compatible with Eastern culture. Meanwhile, towards tradition, hybridity is done as a form of de-sacralisation so that it can be consumed by as many people as possible as an individual expression. Finally, the hybridity performed on contemporary Tenun Ikat and Batik Parang fashion gave birth to a new identity, namely the placement of Tenun Ikat and Batik parang in a wider urban space and lifestyle, especially with regard to its access to semiformal situations.

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