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National Identity Recognized Through Ethnic Costumes International Festival: A Perspective to Construct Multidimensional Identity

Lois Denissa^{1*} Yasraf Amir Piliang^{1,2}

1. Maranatha Christian University, Jalan Prof.drg.Surya Sumantri 65, Bandung 40164, West Java, Indonesia.
2. Doctoral Program of Art and Design, Bandung Institute of Technology, Jalan Ganeca 10 Bandung 40122, West Java, Indonesia.

Abstract

The success of Dynand Fariz to manage Jember Fashion Carnaval and various fragrant name in the selection of International Best National Costume and road shows bring into question how far the authors' costume creation are presented the state identity. Costumes display were able to be appreciated by International observers and managed to get award that will boost the country. This study uses interpretive analysis of the Indonesian costumes that follow international competitions from 2011 to 2015. The existence of national tradition costumes in the international event explaining its role as a form of non-verbal intercultural communication. On one side costume display prioritizing an icon, a symbol of regional ethnic specialties on the other side also do crossbreeding with other area codes, code of locality or transnational. Costumes such treatment is not only emphasized the diversity that is often touted as efforts to resolve social conflicts, but also opens up cultural barriers through dialogue process. With creative ideas the creators have to do reasoning and freedom to choose, mix and match aspects of the tradition that exist in costume with other aspects of regional localities even open for crossing with transnational aspects. An awareness to build not just a plural identity mono-culturalism but a multidimensional identity perspective that is liquid as it is idealized by multiculturalism and should be appreciated.

Keywords: International Event, Multidimensional Identity, Fariz' National Costume Creation, National Identity

1. Introduction

After Dynand Fariz, initiator and president of Jember Fashion Carnival/JFC seeks to lift Jember as a city that is considered by world countries and because of his persistence brought the city into a world carnival city. Then the world began to pay more attention and gradually began to give recognition. Recognition of Jember journey begins when Jember Fashion Carnaval received an award from the Indonesian Record Museum in 2004 as the world's longest catwalk ± 3.6 km, and this record has not been solved until now. Then successive Jember Fashion Carnaval received ratings to fourth of the seventh world carnival in 2010 as the most unique and hottest carnival on the spot Trans Television version and as the biggest carnival in South East Asia. This predicate reaffirmed by Dynand Fariz himself by saying that the biggest and grandest carnival to four in the world that can be encountered in the town of Jember, East Java (markeeteers.com/article/rahasia-di-balik-suksesnya-jember-fashion-carnaval.html). Furthermore Jember Fashion Carnaval received awards as Metro TV Eagle Award Finalists, Kick Andy Heroes Winners in 2010 and invited to perform at prestigious events both domestically and abroad.

Some of the agendas and activities those become important notes on the way during Jember Fashion Carnival among others JFC invited to perform at the Ceremonial Opening in Jakarta Convention Center; Dynand Fariz and JFC perform at Trisakti University; JFC appeared in the Autonomous Expo & Forum 2012; Dynand Fariz obtain Nominee *Seputar Indonesia* Award in 2012; JFC appeared in *Gading Nite* Carnival in 2012 Jakarta; JFC Exclusive Coverage joint Brazilian Media; JFC appeared in Indonesia Beautyflying Events Conference 2012; JFC appeared in Fengshui Card Launching Surabaya, Dynand Fariz and JFC won The Best Indonesian Creativity Award in Ancol Carnival 2012. Dynand Fariz together with JFC Creative Team won Best National Costume International Award in 2011, 2012 with the theme among others *King of Papua* in the Dominican Republic, *King of Mentawai* and *Mystery of Toraja* in Manhunt International in Seoul, South Korea.

This success culminated at the end of 2014 when Dynand Fariz together with JFC creative team were believed designing national costume for *Yayasan Puteri Indonesia* and won at once three international predicate. Title as International Best National Costume Miss Universe at Doral, Miami, Florida, USA with costume's theme is *Cronicle of Borobudur*. According to the philosophy of Buddhism, Borobudur is a sacred Buddhist temple, the largest and well-known site in the world. Title as Best National Costume Miss International in Tokyo, Japan, with the theme *The Tale of Siger Crown*, describes the sacred values of ethnic Lampung bride wearing, a replicas crown of Sekala flowers with sacred by the people of Lampung. Title as Best National Costume Miss Supernatural in Poland, with the theme is *Warrior Princess of Borneo*, describing the sanctity of *Dayak* ethnic warrior-hunters but displayed in a manner that is completely different because it is played with gender differences.

When examined closely the nuances of cultural diversity ethnic costume has an advantage in the eyes of the international jury and foreign appreciators who also did the winner voting via the Internet. In 2013 Indonesia won five major categories Best National Costume and in 2014 was awarded the title of the ultimate winner of three International Best National Costume where the whole costume exhibited strength ethnic and cultural show. From the themes and the winners costumes display, we could conclude that Indonesia's ethnic diversity has the strength and visual appeal that is able to amaze the world. Various visual fragment that can be either an icon or symbol to be a part of ethnic culture will be found in costumes. Costumes explored with enlarged dimensions, processed form is added, expanded towards the top of the head as a space that has the highest hierarchy, to the top of the shoulder, the right to the left side of the body and towards the backwards. Despite showing ethnic cultural, deputy of *Yayasan Puteri Indonesia* always wearing high-heels boots having characteristic costumes are always given a local extra accessories of various shapes and colors in each of its parts.

The enlarged costumes become icons or symbols space of ethnic culture are explored by creative idea of the creator as a space that creates visual appeal. The costumes are no longer focused on what is worn on the body but more in the enlarged and expanded outside wrapping the model's body. The expansion of this part is the exploration spaces that the contestant worn to communicates diversity and ethnic cultural superiority. Costumes that wraps the contestant's body usually covered with bustier exposed that tend functionalist, sexy and packed with crowded accessories. Icons and symbols of culture precisely are recognizable by parts which enlarged, expanded from the outside of the body with the idea of shape, color, texture, interesting material and techniques that support the exploration of the composition.

2. Research Methodology

This study uses an analytical interpretative method for the potential of ethnic cultures diversity that have proven their advantages and appeals, not only in giving apresiator favorite votings but also on the international juries which gave the assessment. The study was conducted primarily on the winner of the Best National Costume created by Dynand Fariz together with Jember Fashion Carnaval's creative team on the international event as Miss, Mister Universe from 2011 until 2015. Data collected by participant observation, documentation study, web sites bibliography and life video recording, further analysis and interpretation. The success of Dynand Fariz and his creative team have winning costume creations for *Yayasan Puteri Indonesia* in the international event not separated from Dynand Fariz' long journey in the fashion world and his struggle to build Jember's young people taking part in fashion carnival world. Generating a creative team who most of them are experienced and talented leaders, builder of young creator of Jember Fashion Carnaval's participants who want to excel. The coaching process be continued in order to find the seeds of new talent and in turn put into cadres and successor for Jember Fashion Carnaval.

At the beginning of JFC, the leaders are also the young creators who then obtain training and intensive coaching, in their development they often won the Grand Jury and the festival repeatedly each year. Not a few of them were gifted a chance scholarship at the Fashion Design and Business School Esmod Jakarta, and were elected to be leaders, roadshow teams and creative team of JFC. The consistency of the event and the quality of JFC activities are better in the agenda every year, routine roadshow requests, many achievements and awards were given by society. The incessant media coverage to the lunge of JFC make *Yayasan Puteri Indonesia* glanced Dynand Fariz and creative team of JFC become designers of national costume for *Puteri Indonesia* in the Miss World pageant. The success of Dynand Fariz and his creative teams won at once three winners of the Best National Costume in the international event in 2014 are pushing them for research to study the visual power that is behind the costume.

Simply intercultural communication is a communication between people, ethnicities, tribes, nations and cultures

of different social classes (Larry Samovar and Richard E. Porter, 1972: 25) This notion can be sharpened into a process of negotiation or symbolic system exchange that encourages people to behave or restrict their behavior in the meeting between cultures (Liliweri, 2002: 13). In the negotiation process there is certainly a meaningful themes are communicated, debated and even opposed to reaching a same meaning agreement among the involved cultures subjects in the meeting. Thus intercultural communication there is always a meaning fought, negotiated and interchangeable. Intercultural communication in the present era is important to do among other things for the opening of globalization relation requires that we have to expand relationships. There are various factors behind this intercultural communication becomes an essential requirement, among others (Shoelhi, 2015: 81-90) Indonesia's society has diverse of ethnic, ethnicity, creed, language, accent, values, philosophy of thinking, customs and a different historical background requires understanding, appreciation and tolerance of one another in living together.

On the other side the development in all sectors of life have resulted a friction value system of society. Including accretion demographic also demands increase public infrastructure in quantity and quality. The incessant flow of information and modern telecommunications facilitated by the mass media helped facilitate the contacts between cultures. In order to create a strong bond integration, diversity that is constructive potentially, self-awareness to improve the ethics required of intercultural communication skills are adequate. Either to maintain informally harmonious relations between individuals with individuals and formal relationships between individuals with governments and individuals who are members of the government and other state governments. Judging from the international interest, the era of globalization is not only understood as a gift from the progress of human thought, but in it also stores a number of problematic which is not enough demanding a completion in the country but also requires the engagement between nations. Imbalances due to the gap between the developed nations and developing nations in the fields of economics, politics, science, technology, ideology requires such settlements are inevitable. Intercultural communication then becomes imperative as a bridge to connect the idea of dialogue, to connect insights and thoughts of settlement between countries, to reduce conflict and encourage understanding and peace between ethnic, between nations.

Presenting a cultural perspective in the streets, in the form of carnival is a communication dialogue between cultures. Especially when the carnival is presented is a diversity of cultures. Presenting a variety of cultural perspectives in open spaces can be considered as intentional create a catalyst for conflict. But this conflict is not a conflict that triggered riots but the conflict will deepen the alignment. Cultural exposure in open space is a form of declaration of the difference cultures, it contains various forms of tastes, interests, beliefs, styles, customs, levels of social, economic, human resources, natural resources and its civilization possessed. This openness then presents the stage of confrontation as well as contestation that actually greeted with appreciation, because the language of communication used in the carnival is a non-verbal communication language, visual languages that communicate the local culture, transnational, current issues and trends of fashion. A complexity that paraded in creativity that is chosen and desired its presence by his supporters to be spectacular. The language that is born from creativity always had a fascination creativity that lifted up the creation of visual intercultural communication. For example, global culture performed by local communities, at the local spaces, using materials and techniques which is nuanced of local presentation will always publish appreciation. And vice versa local culture that was sung by the global community, but using the language, fashion, costume, grooming local culture will feel more refreshed.

Non-verbal communication is communication through the acts and attractions that do more than the use of words, carried by a person or group to an exchange of meaning which is more practical and comprehensive. Consciously transmitted and received with the aim of achieving feedback and specific purposes. In human life has been researched and proven 55% of human communication is done non-verbally. Non-verbal communication has advantages over verbal communication because it can deliver and respond to the emotions, looks real because it involves aspects of visual, proven to help clarifying verbal communication what is happened. In many practices we were not able to communicate effectively without the support of non-verbal communication. Non-verbal communication have strength to transfer and respond messages, influence and respond to the effect of the message faster, more continuous, more effective and give consciousness smooth, supple without offending. Visual intercultural communication can be used as a means to strengthen international relations, cultural forms were introduced through a visual presentation to the international community can influence and improve the attitudes of the international against the state carrier of its culture. Visual culture can be a powerful weapon for diplomacy, fostering mutual understanding, appreciation and even can bridge that had different views.

3. Analysis Costume as Non Verbal Communication Media

Umberto Eco expressed his famous opinion about fashion 'I speak through my cloth'. Clothing or costumes we wear are able to make a statement about who we are. Although we own ignorant about what we wear, they are looking at it that interact with, our stay would interpret as if we deliberately convey the message through what we wear (Eco, 1972). Costume worn to give a statement communication and non-communication function of the wearer or about the group, which the user states represent. Costumes give a real picture of who is wearing a costume or group, the delegate represented. On a larger scale such as forums of international meetings that carries the name of the state, the costumes worn by the user will be linked with the delegation of the nation and the state. Other nations will no longer see the identity of the wearer, but more focused look at the identity of the delegating country.

Fashion, costume and make up were taken in a meeting between countries is a form of communication that convey non-verbal messages that include non-verbal intercultural communication. Especially when the costume worn to represent the diversity of national ethnic culture that has a net worth of history. Its tethered arrangement of various artifacts such as a combination of certain clothing, ornaments, accessories and colors are charged symbolic, typical use of natural materials, the arrangement of certain makeup that characterizes typical ethnic. Costumes worn then become non-verbal communication media that conveys messages of artifactual (Barnard, 2011: vii). Variety of ornamental weaving or batik on certain areas, for example, the shades are set to represent certain ethnic and demographic as well as the use of a specific color combination is able to communicate the picture only owned by certain ethnic, and not shared by other ethnic groups. The costumes in the international meeting can serve as a cultural display because of its ability to deliver its affiliate to certain culture. Through the costumes worn by other countries would quickly recognize the origins delegating regions or countries because of its ability to realize the national identity and culture of the wearer.

3.1. Costumes of ethnic cultural nuances at the international event to communicate the power and the excellence of national culture at world level.

The selection of ethnic culture on Best National Costume International Event become a superior force in international assessments. Dynand Fariz as president JFC joint with his creative team would not necessarily carry the cultural richness of ethnic groups in Indonesia as a costume theme in the election of the Best National Costume. Through excavations and research were observant of all the nation's cultural wealth, ethnic traditions eventually be an option that has competitive by JFC creative team. They tried to raise the value of ethnic tradition by looking for uniqueness, kind of distinctness shape philosophy, decoration, colors and textures for the ethnic specifically for being elaborated to be the main attraction / vocal point of typical costumes of Indonesia. Ranging from *Mysterical of Toraja* costume, which is taking the peculiarities form of *patedong*, a pair sacrificed buffalo horn as a symbol of the owner's social status. The more sacrificed buffalo the higher ranks of *patedong* arranged at a pole in front of *Tangkonan* house, *Tangkonan* is a Toraja's tradition house. The higher *patedong* arrangement at a main pole in front of the house the higher the social level of homeowner. Costume who took the idea of Toraja ethnic traditions has won the Best National Costume Mister of Pageant in 2011.




Papua costume which explores a canine form of forest animals and white polka dot painting as face decoration detail became a symbol of the typical tradition of Papua, won the Best National Costume Mister Universe 2011. *King of Mentawai* costume which explores an agile hunters with arrows, tattoos all over his body and brightly colored plumage, won the Best National Costume Prince Mentawai 2013. Then in 2014 costumes which were lifting culture fortune locality have won beauty princess in the international event with three predicates at once. *Chronicle of Borobudur* costume which explores the texture of stupas, Buddhist religious tradition, as a headdress and robe won the Best National Costume Miss Universe in Doral, Miami, USA. *The Tale of Siger Crown* costume that explores traditional forms typical bride crown that is *Siger of Lampung* as the Best National Costume Miss International in Tokio, Japan. *Warrior Princess of Borneo* costume that explore feathers and beak hornbill, *Ranying Hattala Langit* ornaments as a symbol of valuable, all are sacred symbols of Borneo ethnic as the Best National Costume Miss Supernatural in Poland.

They lifted costume which tells the value of regional traditions that exist in Indonesia and won the competition on the world stage have been telling there was appreciation and high assessment of international observers. Victory costume nuanced national tradition has an advantage over other countries, has a value which boasts even valued as the original specification and identity. The lifting of the distinctive characteristics of each region in Indonesia on a world-class festival, indirectly that characteristics will communicate the location where the costumes came from. Furthermore, the location will communicate the country where the area is located and the name of the country will be better known in the international environment. Through the costumes worn by people the world community learn more about the country affiliated with the costumes than who was the user or

his social agencies that represented. The characteristics of the signs do not have to be part of common clothing characteristics but also typical of other advantages, non-clothing owned by national cultures into a tendency to be appeared in costumes. As seen in the costume designed by Dynand Fariz and JFC's creative team is not the whole focal point of clothing taken from national dress code but also typical code such as feathers and beak hornbills in the Miss Supernatural in 2015 in Poland, stupas code of Borobudur temple at Miss International 2015 in Doral Miami, eyes of *barong* code for International Costume 2016 in Las Vegas, United States.

Table 1: Winner of Indonesian Best National Costume

Best National Costume	Name actor, Event, Place	Vocal Point on Costume
	Rikas Harsa, Best National Costume Mister Universe Model 2011 ' <i>King of Papua</i> ', in Korea Documentation Source: http://maxnuable.blogspot.co.id/2013/09/prestasi-indonesia-di-ajang-malepageant.html	Replica of paradise bird feathers, tusks and teeth forest animals and painting detail exploration of fangs and polkadot white color is replaced to be brown color
	Albern Sultan, 1st Runner Up Best National Costume Mister International 2013 ' <i>Prince of Mentawai</i> ', in Korea Documentation Source: http://maxnuable.blogspot.co.id/2013/09/prestasi-indonesia-di-ajang-malepageant.html	Replica of an agile hunter with <i>omma</i> poisonous arrows, tattoos all over his body, <i>kabit</i> a loincloth of bark, bird feathers with bright colors.
	Johanica Yanuar, Best National Costume Manhunt International 2011, ' <i>Mysterical of Toraja</i> ', in Korea Documentation Source: http://1.bp.blogspot.com/-m67iSQgky8U/ToHZ3g4j78I/AAAAAAAAAMuo/cPKEfX7HmPk/s1600/Natcos%2BJohan.jpg	Replica of <i>Bella Dada</i> , a typical hat of Toraja ethnic and buffalo horn called <i>Patedong</i> as homeowners Tongkonan social symbol, a house of Toraja ethnic traditions.
	Miss Indonesian 2015: Anin dya Kusuma Putri, ' <i>Mystical Eyes on Barong</i> ', candidate Best National Costume Miss Universe 2015, di Las Vegas Amerika Serikat Documentation Source: http://cdn0-a.production.liputan6.static6.com/medias/1068107/big-portrait	Replica of the large eyes of <i>Barong</i> , a myth typical of Balinese ethnic society. <i>Barong</i> eyes is a window of the soul to see good and bad. Overall <i>Barong</i> face filed with typical Balinese wood carving, costume weight \mp 27 kg
	Puteri Indonesia Pariwisata 2015 Gresya Amanda Maaliwuga, ' <i>Mystical of Toraja</i> ' National Costume Miss Supranational 2015, in Polandia Documentation Source: http://cdn.radarbanyumas.co.id/wp-content/uploads/Gresya-Amanda-Maaliwuga-FEDRIK-TARIGAN-JAWA-	Replica of typical form of Tongkonan's roofs at headdress and shoulder exploration. Clothing decorative use in Toraja traditions <i>ikad</i> weaving.

	<p>POS_Jawa-Pos.jpg</p> <p>Miss Indonesia 2015 Elvira Devinamira Wirayanti with '<i>Chronicle of Borobudur</i>' won <i>Best National Costume</i> for Miss Universe, in Doral Miami, Florida, USA</p> <p>Documentation Source: http://indonesiashow.biz/wpcontent/uploads/2015/08/tempo.co_.jpg</p>	<p>Replica of stupa of Borobudur temple are arranged to form a triangular structure, filled with swarovski gems and flames silver of Imogiri city</p>
	<p>Puteri Indonesia Lingkungan 2014 Elfin Pertiwi Rappa with '<i>The Tale of Siger Crown</i>' won <i>Best National Costume</i> for Miss International Event, in Japan</p> <p>Documentation Source: http://2.bp.blogspot.com/-VBWdaEVvYAs/VEWwGBRYmpl/AAAAAAAAAMG0/IC_14bpEgE0/s1600/elfin5.jpg</p>	<p>Replica of the <i>Siger</i> crown which is distinctive and sacred charged for the bride along with Lampung ethnic traditions <i>tapis</i>. <i>Tapis</i> is a typical woven from Lampung ethnic</p>
	<p>Puteri Indonesia Pariwisata 2014 Estelita Liana with '<i>Warrior Princess of Borneo</i>' won <i>Best National Costume</i> for Miss Supranational Event, in Polandia</p> <p>Documentation Source: http://assets.tabloidnova.com/media/embed/Estelita-Miss-Supranational.jpg</p>	<p>Replica of beak and feather-hornbill and decorative of <i>Ranying Hattala Langit</i> which are sacred symbols by the Borneo Dayak ethnic community</p>

3.2 Defining the country identity through national cultural hybridity is an appreciative response to multiculturalism

Overall costume who won the Best National Costume in the international event, the year 2011 - 2015 is the result of Fariz design and JFC's creative team. All the costumes, intentionally displaying national cultural diversity by elaborating icons, symbols, typical ornamentation and historical value of the cultures that exist in Indonesia. Icon, symbol, decoration, it then becomes a typical sign system in which social order, the order of national cultural was communicated through costume design. The signs are not presented simply what their pure but instead explored with other elements, presented new ideas about change for the sake of generating differences. The costumes are different from one another costume, each costume communicate the values, experiences, beliefs, way of life as part of a society, represents the distinctive culture of certain selected regions according to creativity and creators elaborated. Selection of costume in the international event is a way that is produced and reproduced, not just a question of how Fariz and his creative team communicate a social order but also how social order is negotiated, raised and built through communication..

Thus the national costume not just reflect the nuances of its national culture, but represents the identity of the community in the social order as well. On a broader scale, in the international meeting, national costume contestants will represent the country's identity. *Mystical Costume of Toraja*, *Cronicle of Borobudur*, *Warrior Prince of Borneo*, *Prince of Mentawai*, *King of Papua*, the names that appear in costumes area were not strong enough to represent the original location of the costumes were taken. By contrast, in the eyes of international

observers, the whole costume representing explicitly contestant state identity more than the original location name of the costumes. At a deeper understanding costumes communicated in international event is not only popularize the hallmark of contestant countries just as a cultural display. Creativity is built in the costume has crossed various other code both national and transnational character. For instance, in the costume of *The Tale of Siger Crown* that brought typical traditions culture of Lampung ethnic has explored such a way with the amount of crown dent propagated, addition of metal wings on large dimensions, the use of robes, bustier exposed and boots are proof the costume has had a dialogue with foreign cultures. But on the other side the creators still give priority to adhere to the Lampung ethnic icons are Siger gold crown, a sacred bride crown, use of materials and *tapis* woven motifs for clothing, as typical traditions of Lampung.

Freedom for crossing various codes became the persevering choice by Fariz and JFC's creator team, who in their journey have appreciated by international observers and have won the title as International Best National Costume. Although never understood by the creators that the process is carried out on the costume as a process of hybridity, without deliberate practice costume design has instead put forward the concept of multiculturalism identity naturally. The crossing results in costume design has weakened the barriers of culture which in previous practice those barriers often precisely constructed to affirm national identity. Openness to dialogue with different foreign cultures aspects, making national costumes of Fariz and his team ideas so supple and have pluralistic character. The creators have a freedom to choose, mix and match aspects that they want according to their reasons. A discourse that identity is only dominated by one particular identity have to be fade already, on the contrary tend to compound or multidimensional. There is a freedom for creators to choose which aspects to invite dialogue and which aspects of priority will be highlighted. As an example how the JFC's costumes and Faris' costume always put their hallmark ethnicity as a vocal point on the headdress otherwise combine with the boots, which are not the hallmark of a national ethnic as footwear. A freedom which gives new meaning as idealized by Amartya Kumar Sen is not only plural monokulturalisme that tends to confirm the cultural barriers so that a single identity, but develops a dynamic identity that is multidimensional, opens to respond other different cultures.

4. Conclusion

Without begins with a comprehensive understanding of the meaning of ideal multiculturalism, Fariz, the creators and the creative team of Jember Fashion Carnaval has initiated many positive measures that support the occurrence of non-verbal intercultural communication. Starting from an idea then establish Jember Fashion Carnaval, followed by fostering Jember's young people become creators, leaders, choreographers for Jember fashion runway, and roadshows until they became a creative team costume designer for the Best National Costume in the international event. The overall costumes which are resulted by Fariz and his creative team always produce hybrid creations that do cross different aspects of costumes with other aspects of non costume, another code which are different both national and transnational. Similarly costumes which are created by Fariz and creators whose had been trained in the practice of Jember Fashion Carnaval events, conduct roadshows, mister pageant and miss international, have always become an effective intercultural visual communication media. Because of those visual ability have successfully to melt the barriers of cultures so that there were no real boundaries between one culture with another culture both nationally and internationally.

Unwittingly the creations of Fariz, creative team and the creators of Jember Fashion Carnaval, through the work of the costumes, have consistently been knitting a new plural identity that is multidimensional as aspired by multiculturalism. Identities are built not just monoculturalism that often asserted diversity with strict boundaries for distinguishing peculiarities with the others, but diversity which is born of a freedom of creativity crossed all cultural properties there were inter-ethnic, national or transnational as well. Crosses do not make the loss of characteristics that define the identity be limits but crosses opened the door for award on the diversity, equality, the wealth of other cultures into a reality that can be seen real. Other cultures can mingle with own culture, other cultures is not higher than our own culture but to stand in line, to complement and give each other creating a new color was no longer rigid barriers that blocking.

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Lois Denissa

Lois Denissa was born in Klaten, Middle of Java, Indonesia, in 1960. She received Architectural Engineer from Parahyangan Catholic University, Indonesia, in 1987, and the MFA degree in visual art from Bandung Institute of Technology, Indonesia in 2009. In 2005, she joined the Department of Art and Design, Faculty of Art and Design, Maranatha Christian University, as a Lecturer. Her current research interests include artistic creativity, paintings, and visual culture,.

Yasraf Amir Piliang

Yasraf Amir Piliang was born in Maninjau, Agam, West Sumatera, Indonesia, in 1956. He received the BA degree in graphic design from Bandung Institute of Technology, Indonesia, in 1984, the MA degree in design product from Central Saint Martins College of Art & Design, London, Inggris in 1993, and Ph.D.degree in design ontological study from Bandung Institute of Technology, Indonesia (Doctor) in 2007. In 1998, he joined the Department of Design, Faculty of Fine Art and Design, Bandung Institute of Technology, as a Lecturer, and in 2015 become a Professor. His current research interests include design and culture, product semantics, design postmodernist theories, and cultural studies which have been printed in the form of books, seminars and journal articles. He was a philosopher, a thinker of culture, academia, and social observers from Indonesia.