

# CONFERENCE HANDBOOK



# ARTESH

INTERNATIONAL CONFERENCE ON ART  
FOR TECHNOLOGY, SCIENCE AND HUMANITIES

**1<sup>st</sup> International Conference 2018**

**Trans-Discipline Approach :  
"Challenges on Art for the Future  
of Technology, Science, and Humanity"**

(Reflection, Interaction, and Projection)



Program Studi Seni Rupa  
Fakultas Seni Rupa & Desain  
Institut Teknologi Bandung

**Aula Barat & Faculty of Art and Design  
Bandung Institute of Technology**

**30 November - 2 December 2018**

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**Conference Handbook**

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Aula Barat, Bandung Institute of Technology

30 November – 2 December 2018

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Faculty of Art & Design, Bandung Institute of Technology

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ABOUT IC ARTESH

# ART FOR TECHNOLOGY, SCIENCE AND HUMANITIES

International Conference ARTESH 2018

We are looking closely and responding to changes, developments, and movements in the art world that dynamically occur in various lines of the last decade. The great movements and currents of the world seem to have a common vision of re-awareness and contemplation of old culture, and this becomes the main theme of the growth of new contemporary art that has led to artistic diversity and innovation today. This renewal movement, especially in the Asia-Pacific region, has emerged as a new force enriching international art. This creative potential is offered by artists who come from multicultural urban communities.

Another aspect that supports this major change is the process of creating art with a transdisciplinary research-based that produces new material and immaterial media, as well as in the practice of creating art directly. The changes are supported by information technology and digital technology as well as new media to produce visual images with a wide range of national, regional and international. The development and innovation of visual and expression concepts in contemporary visual culture has enriched the quality and scope of world art. This dynamic change has an impact on the social field of art in responding to and responding to it, which involves all art stake holders: artists, curators and art spaces as distributors, and collectors and the public as appreciators and consumers.

An interesting feature of this movement is the waning boundaries of the art branch, especially the art actors in the process of creating art products. This reflects the synergy and trans-discipline of various other fields of science without limits, not only with other arts branches such as performing arts, music, dance, film and others, but also with the fields of science and technology. The appreciation

of the art discourse is increasing, not only from the community of people who are interested in the field of art but also from various circles and various social strata.

Education in the field of Fine Arts, especially arts colleges has long contributed to this movement. This is noticed from a number of names involved in the vehicle and discourse of the scope of the movement of art culture, and the graduates from various Indonesian Art universities. It is related to the post-medium art approach, the movement of global ideas, anticipated changes, and shifting perceptions of cultural activities in the arts. The dissemination of ideas from various lines in the field of art becomes an excellent opportunity to keep up with the latest developments and make strategies for new breakthroughs in the fields of education, research, and service of the fine arts community, especially art educators who are facing the post millennial generation 4.0. In connection with these important backgrounds and issues, the event of academic dissemination and the holding of international conferences as done by the education sector must be carried out in art colleges.

Bandung, which was honored with the title City of Education and Creative City, as a multi-cultural, multi-urban, multi-dimensional social city is possible to be a meeting point to discover the form of hybrid identity, experimental ideas and awareness preparing the residents to predict the present and future artistic creation. The aim is to be able to understand the various dimensions of art education in the face of the third decade in the 21st century.

Theme of The 1<sup>st</sup> Artesh International Conference :

**“Trans-Discipline Approach : Challenges on Art for the Future of Technology, Science, and Humanity” (Reflection, Interaction, and Projection)**

**Sub themes includes:**

1. The Role of Art in Higher Education
2. The Relevance of Art Higher Education in the Era of Infinite Information & Communication
3. The Role of Technology in Art Education
4. Traditional Art: Revitalization and New Technology
5. Trans Disciplinary Approach in the Latest Art Creation and Studies
6. Artistic Exploration in Scientific Research & Technology
7. Art in Transcultural Development
8. Art and Humanities
9. Art and Environment
10. Future Interdisciplinary Interaction between Art, Science, and Technology

## **Conference Location**

Bandung is the provincial capital and the largest metropolitan city in West Java Province, located 140 km southeast of Jakarta, and is the largest city in the southern part of Java Island. In this city, there were important histories recorded, and had been the venue of the 1955 Asia-Africa Conference, a meeting which voiced the spirit of anti-colonialism, even the Indian Prime Minister Jawaharlal Nehru said in his speech that Bandung was the capital of Asia-Africa. As the place for the establishment of one of the first technical colleges in Indonesia (Technische Hoogeschool te Bandoeng - TH Bandung, now Bandung Institute of Technology - ITB).

In 1990 the city of Bandung was chosen as one of the safest cities in the world based on a Time magazine survey. The flower city is another name for this city, because in the old days this city was considered very beautiful with many trees and flowers growing there. Besides, Bandung used to be called Parijs van Java because of its beauty. In addition, the city of Bandung is also known as a shopping city, with malls and factory outlets that are widely spread in this city, and currently the city of Bandung has also become a culinary tourism city. In 2007, a consortium of several international NGOs made Bandung the pilot project of the most creative city in East Asia. Currently the city of Bandung is one of the main destinations for tourism and education.

## **Geographic Environment of Bandung**

Bandung is surrounded by mountains so that the morphology of the area is like a giant bowl, geographically the city is located in the middle of the province of West Java, and is at an altitude of  $\pm 768$  m above sea level, with the highest point in the north with an altitude of 1,050 meters above sea level and south is a low area with an altitude of 675 meters above sea level.

While the climate of Bandung is influenced by a humid and cool mountain climate, with an average temperature of  $23.5^{\circ}\text{C}$ , the average rainfall is 200.4 mm and the number of rainy days averages 21.3 days per month.

Bandung city is geographically visible surrounded by mountains, and this shows that in the past the city of Bandung was indeed a lake. Sangkuriang is a legend that tells how the formation of the Bandung lake, and how Gunung (Mountain) Tangkuban Perahu formed, then how dry the Bandung lake is so that it leaves the basin like today. The water from the lake in Bandung according to the legend is dry because it flows through a cave called Sanghyang Tikoro.



## **The meaning and origin of the name of the City of Bandung**

Based on Sundanese philosophy, the word Bandung also comes from the Banda Indung sentence, which is a sacred and noble sentence because it contains Sundanese values. Banda is everything that is in the realm of life that is on earth and the atmosphere, both living things and inanimate matter. Synonyms of banda are property. Indung means Mother or Earth, also called Mother Earth where Banda is.

It was from the Earth that all were born into the realm of life as Banda. Everything that is in the realm of life is Banda Indung, namely Earth, water, soil, fire, plants, animals, humans and all the contents of the bowels of the earth. The sky outside the atmosphere is the place to watch, Nu Nga-Bandung. Which is called Wasa or Sang Hyang Wisesa, who rules in the sky without limits and the entire universe including Earth. Nga-Bandung-an means watching or testifying. So the word Bandung has a philosophical value as a place where all living things and inanimate things are born and live in the Motherland whose existence is witnessed by the Almighty.

## **Bandung Institute of Technology**

Bandung Institute of Technology or Institut Teknologi Bandung (ITB) traces its origin to de Technische Hoogeschool te Bandoeng (THB) which was established by the Dutch colonial administration to meet the needs of technical resources in Dutch East Indies. It was opened as a branch of Delft Institute of Technology. The school building was designed in 1918 by a Dutch architect named Henri Maclaine Pont, who was inspired by Indonesian vernacular architecture and blending it with modern elements. When the school opened its door for the first time on July 3, 1920.

In 1950 after the Netherlands left Indonesia, the university became faculty of engineering and faculty of natural sciences, under University of Indonesia. On March 2, 1959, the 2 faculty of University of Indonesia in Bandung was declared a separate academic entity. On Government Regulation (Peraturan Pemerintah) No. 155/2000, ITB was declared a Legal Enterprise (Badan Hukum). Bandung Institute of Technology was founded for higher learning in natural sciences, technologies, and Visual arts.

Several national, regional, and global surveys have been conducted to assess the quality of universities. ITB is among the first choices of college applicants to enter higher education. In a 1991 survey, the top 200 high school students in the national entrance examination indicated ITB as their first choice. The QS, a UK-

based University ranking survey, ranked ITB 80th in the field of Engineering and IT in the world, the only university in Indonesia within the top 100 in its field. The first rank in the field was MIT. ITB is considered to have the highest selectivity in the field of science and engineering in the SNMPTN (nationwide state university entrance test) in 2009 from 422,159 examinees competing for its limited 2,000 seats. As of 2015, Bandung Institute of Technology is ranked #51-100 worldwide for Art and Design.



# WELCOME REMARKS

Rector of Bandung Institute of Technology



It is a great honor to welcome you to the 1<sup>st</sup> International Conference on Art for Technology, Science, and Humanities organized by Faculty of Art and Design, Institut Teknologi Bandung, and also welcome to Indonesia to International participants. I would like to take this opportunity to express our sincere thanks to all keynote speakers for having accepted our invitations to share their experience and expertise. Their expertise sharing will surely enrich the knowledge of and be greatly appreciated by the audience of the IC ARTESH 2018.

We all realize that the art world has seen a number of developments and movements that occur dynamically in the last decade. There are at least two main tendencies developing in today's art practice. Firstly, similar to global culture, there seems to be a common vision of contemplating on tradition which has led to current artistic diversity and rediscovery. This revival has emerged as a new force that enriches art in the international context. Secondly, trans-disciplinary research-based art practice has diffused to every corner of the earth and produced new material and immaterial media. Its growth is supported by the rise of information and digital technology that creates unlimited world. The innovation of visual and expression concepts in contemporary visual culture has enriched the quality and scope of world art and impacted the social field of art. This also reflects the synergy of various fields, branches of arts and also with the fields of science, technology, and humanities.

On the other hand, we have seen the growing number of scientific exploration and research that employs art in different stages. Also, it is evident that some artworks trigger deeper scientific studies. The creative side of art creation has pushed

the boundaries of science and raised its use to bridge a scientific or technological innovation and societies. In social science and humanities, art serves as an imaginative playground where abstract concepts can be explored safely.

Art Higher Education takes a central part in this movement. Visual Art Study Program under the Faculty of Art and Design, Institut Teknologi Bandung, is one of the oldest institutions in Indonesia. It has contributed directly through alumni and indirectly through ideas that circulate in the art world. As a leading Art Higher Education, Faculty of Art and Design, Institut Teknologi Bandung has maintained its position on number 51-100 in QS World Ranking. Its unique position at an institute of technology gives it a special characteristic. Trans-disciplinary approach and research-based art creation are not new in its learning tradition.

Through this conference, a critical and timely idea is proposed, "How can art contribute further for technology, science, and humanities?". Participants would be able to look at and discuss how art has developed over the years, how relevant art higher education is in the middle of Industrial Revolution 4.0, and most importantly how the synergy between art, science, technology, and humanities can be achieved to create not only better future, but the future led by a more sustainable and empathetic generation. We believe that the aforementioned aspects play an important role in creating an integrated Art in the new era in high Communication Technology and Unlimited Information era.

In this special occasion I would like to congratulate the organizing committee of the 1st International Conference on Art for Technology, Science, and Humanities 2018 for their success in hosting this remarkable event and I thank all participants for contributing to the betterment of our future.

Prof. Dr. Ir. Kadarsah Suryadi, DEA

# FOREWORD

Dean of Faculty of Art and Design, Bandung Institute of Technology



Assalamualaikum Warohmatullohi Wabarokatu

First of all, I feel honored, that the Faculty of Visual Art and Design is hosting the 1<sup>st</sup> ARTESH International Conference, with the theme of *"Future Challenges for Art Higher Education Contribution in Technology, Science, and Humanity"* (Reflection, Interaction, and Projection). This is very important, both for ITB higher education and for the development of the art world within the national and international scale. This international conference will discuss the meaning and role of art from various aspects such as: Art contributions in Higher Education; Arts Higher Education in the context of the Industrial Revolution 4.0; The Role of Science, Technology and Humanity in Higher Education in Art; Art in the context of Trans-discipline and Trans-culture; Art of Tradition and New Technology; and Artistic Exploration in Scientific Research

Nowadays, the Higher Education in Arts cannot distant themselves toward the impact of Advanced Globalization, with social relations and interdependence between humans and regions are getting bigger, the development of information technology which is starting to replace the role of humans and the very large dependence toward the fast changing databases. *The World is Flat* paradigm gave birth to concepts such as Net-scape, through which internet data is easily accessible. Various software application allows humans from various parts of the world to collaborate through the internet. Internet technology allows Open Sourcing and Out Sourcing, with people from all over the world are able to collaborate and to share information for various purposes. The *'A Whole New Mind'* paradigm created the concept of *"Not just a function but also DESIGN"*. In the

past people always thought about functions, making artifacts always related to functions, but now the function itself is designed in such a way. The nature of scientific knowledge is no longer oriented to specialization but is open to and influences each other, acting as the great orchestra. The principles of modern science that rely on logic (silogism) develop to empathy. The development of fast changing data causes data to lose its rationalization, making the data is seen just as a meaning.

A segmented view of scientific knowledge is being related to the needs of the world today, where communication is fast and enables rapid exchange of information among knowledge producers, making collaborative work an option, even over long distances. The next complicated thing is how to deal with disciplinary categorization within science. The increasing volume of scientific knowledge, driven by the acceleration of information sharing, leads to a new paradigm for understanding reality. Humans began to investigate trans-disciplinary and complex thinking to explain complex phenomena. Trans-disciplinarity does not deny discipline, but overcomes limitations through more integrated knowledge.

This condition must be immediately realized and anticipated by the curriculum evaluators at the university, because the interdisciplinary stage, which was the previous stage before Trans-disciplinary, had not yet been mastered.

Perhaps universities in the present time must begin to introduce new teaching structures based on problem studies and knowledge science, not only toward certain specific disciplines. The possibility of interdisciplinary and transdisciplinary ways of thinking will face social change at the beginning of this millennium and it will demand the transformation, episteme, mission and ethos of universities in the contemporary era. In the Classical Greek, episteme is used as a meaning of science, knowledge, and practice of art. Strictly speaking, the two meanings are not different, but "two sides of the same coin", a dialogue between theory and practice, which forms the latest scientific research. Therefore the concept of the paradigm of interdisciplinary and transdisciplinary ways of thinking in research at the Graduate and Postgraduate level of Arts must be formulated. In the past Plato emphasized that paradigms are not only models, but patterns to be copied, or examples of a reality; that is, a model that is *"exemplary, that is perfect to be considered good to be followed and imitated."* The research paradigm includes the object of research, research problems, the nature of the method and how to explain and understand the results of the conducted research. The meaning of the paradigm itself is a system of beliefs, principles, values, and places that determine the reality of the Contreras (1996) scientific community. Damiany (1997) stated that paradigms are systems of ideas that guide and organize scientific research to solve relevant problems, the view of disciplines is the paradigm itself, where

we must break away if we want to enter the knowledge society, which is complex and, therefore, demanding the integration of knowledge.

Pengetahuan formal dan sistematis selalu mencari kenyataan, dan ini merupakan refleksi dialektis dari realitas. Kompleksitas, globalisasi, kecepatan transmisi informasi dan intensifikasi produksi pengetahuan telah menuntut universitas yang menghasilkan pengetahuan yang terintegrasi dan dinamis terhadap masalah kompleksitas, dan ini hanya akan mungkin melalui transdisciplinarity. Paradigma harus disesuaikan dengan realitas. Dunia tidak akan menunggu jawaban kita; realitas itu dinamis, dan proses istorisnya permanen.

Formal and systematic knowledge always seeks reality, and this is a dialectical reflection of reality. Complexity, globalization, the speed of information transmission and the intensification of the production of knowledge have demanded that universities produce integrated and dynamic knowledge of problems of complexity, and this will only be possible through transdisciplinarity. Paradigms must be adjusted to the reality. The world will not wait for our answer; reality is dynamic, and the official process is permanent.

Within this context, the Faculty of Art and Design ITB is honored to be able to contribute in solving the latest contemporary problems through this international conference, especially in the development of the art education paradigm concept (including craft and design). Once again, congratulations and appreciation are conveyed to various parties and partners for their role in supporting this program. Wass. Wr.wb.

Dr. Imam Santosa, M.Sn.



# COMMITTEE REPORT

Chairperson of the Organizing Committee IC ARTESH 2018



Bismillahirrahmanirrahiim,  
Assalamua'laikum Warohmatullohi Wabarokatuh

All praise is due to Allah, the Hope of the oppressed, for enabling us to meet together in this International Conference ARTESH 2018.

The Honourable Minister of Research and Technology, Prof. Dr. Muhammad Nasir. The Honourable Governor of west Java, Mr. Ridwan Kamil, The Honourable Rector Institute of Teknologi Bandung, Prof. Dr. Kadarsah Suryadi, DEA., The Honourable Director of DAAD, Deutscher Akademischer Austauschdienst, Germany, Mr. Thomas Zettler.

Our honorable keynote speakers: Dr. Ignas Kleden (University of Indonesia), Prof. Uly Martin Plank (Hochschule Bildende Künste Braunschweig, Germany), Dr. Jean Couteau (Art critic & Writer, Sorbonne University, France), Dr. Bitasta Das (Center for Contemporary Studies, Bangalore India), Dr. Edwin Jurriëns (University of Melbourne, Australia), Dr. Chaitanya Sambrani (Australia National University, Australia), Ibu Irma Hutabarat (Environment Activist from University of Indonesia), Prof. Iwan Pranoto, Ph.D (Faculty of Mathematics and Science, ITB), Prof. Setiawan Sabana and Prof. Yasraf Amir Piliang (Faculty of Art and Design, ITB).

Our honourable parallel speakers and participants. The honorable organizing committee members and especially all distinguished guests of the 1<sup>st</sup> International Conference on Art For Technology, Science, and Humanities (ARTESH 2018).

First of all, on behalf of the organizing committee, I would like to extend my warmest greetings and enthusiastically welcome you all to the 1<sup>st</sup> International Conference on Art For Technology, Science, and Humanities 2018. I would like to welcome you all to our lovely City of Bandung, a city well-known because of its creativity, hospitality, and comfort, that offers exciting places for all participants to visit and enjoy.

Allow me to deliver several points of report as follows. The 1<sup>st</sup> International Conference ARTESH 2018 is the first effort to accommodate exchanges of theories, information, and research results among experts of the ever challenging topic of Art for Technology Science, and Humanities. This year, we try to bring up the theme of Challenges in Art for and its synergy with Science, Technology and Humanities. We believe that the aforementioned aspects play an important role in creating an integrated art for the new high Communication Technology and Unlimited Information era.

The main event is divided into two sessions, namely keynote speeches and parallel sessions. To expand the knowledge of all the participants particularly Indonesians, we invite several international speakers from Germany, Australia, France, India and also Indonesia whom I believe shall bring new insights into the development of the synergy of art and science, as well as art, technology, humanities in education. Furthermore, I would like to thank the paper presenters for their participation without whom the seminar will be meaningless. For parallel sessions, there were more than 100 accepted abstracts to be presented during the conference, some of them are from ITB while others come from various institutions such as Unhas, Unand, Unsyah, Unstrat, UNJ, Unesa, UPI, UNY, UNNES, ISBI Bandung, ISI Yogyakarta, Trisakti, Paramadina, ISI Surakarta, ISI Padang, Maranatha, ITHB and also our neighbor, UNPAD. There are also several overseas participants from Malaysia, Philippines, India, Ecuador, and Egypt. There are also DAAD alumni participants from all over Indonesia, from Aceh, Padang, Jambi, Bandung, Jakarta, Bogor, Semarang, Malang, Solo, Yogyakarta, Samarinda, Makasar, Manado, Bali, Mataram, Sumbawa and also far away from Ambon. This reflects the diverse knowledge that would be disseminated throughout this conference. Therefore, I hope that this conference is beneficial to all.

Representing the organizing committee of the conference, I would like to express my profound gratitude and appreciation to DAAD for supporting German alumni to participate at this seminar, to all the sponsors: LPPM ITB, Medco Foundation, Kriya Nusantara, and JDB Timika. We would also like to extend my deepest gratitude to the organizing committee and to everyone who has worked hard to support and take part in organizing this conference. Finally, I do hope that the

1<sup>st</sup> International Conference on Art for Technology, Science, and Humanities 2018 will be a memorable one to attend. I wish everyone enjoy this valuable event. Thank you.

Wabillahitaufik wal hidayah. Wassalamualaikum wr wb.

Dr. Nuning Y Damayanti

# PROGRAMS

International Conference ARTESH 2018

## I. Conference Day 1: Friday, 30 November 2018

Time	Activity	Speakers
07:30 – 08:30	Registration	
08:30 – 09:10	Opening Ceremony	Opening speeches by: <ol style="list-style-type: none"> <li>1. Head of Committee ARTESH 2018</li> <li>2. Rector of Bandung Institute of Technology</li> <li>3. DAAD Representative</li> <li>4. Governor of West Java</li> <li>5. Minister of Research, Technology, and Higher Education (<i>on confirmation</i>)</li> </ol>
09:10 – 09:40	Keynote Speech	Dr. Ignas Kleden <b>Art, Science, and Humanities</b>
09:40 – 10:00	Coffee Break	
10:00 – 10:20	Plenary Session 1	Prof. Iwan Pranoto, Ph.D (FMIPA ITB) <b>The Role of Art in Higher Education</b>
10:20 – 10:40	Plenary Session 2	Dr. Bitasta Das (Center for Contemporary Studies, Bangalore India) <b>Artistic Exploration in Scientific Research &amp; Technology</b>
10:40 – 11:00	Plenary Session 3	Dr. Edwin Jurriëns (Asia Institute, University of Melbourne, Australia) <b>Future Interdisciplinary Interaction between Art, Science, and Technology</b>
11:00 – 11:30	Plenary Discussion (moderated)	Dr. Hafiz Ahmad, M.Desg.
11:30 – 12:30	Friday Prayer	
12:30 – 13:30	Lunch Break	
13:30 – 15:00	Parallel Presentation 1	
13:30 – 15:00	Parallel Presentation 2	
13:30 – 15:00	Parallel Presentation 3	
13:30 – 15:00	Parallel Presentation 4	
13:30 – 15:00	Parallel Presentation 5	
15:00 – 15:30	Coffee Break	
15:30 – 17:00	Parallel Presentation 6	
15:30 – 17:00	Parallel Presentation 7	
15:30 – 17:00	Parallel Presentation 8	
15:30 – 17:00	Parallel Presentation 9	
15:30 – 17:00	Parallel Presentation 10	

## Conference Day 2: Saturday, 1 December 2018

Time	Activity	Speakers
07:30 – 08:30	Registration	
08:30 – 08:40	Music Performance	
08:40 – 09:00	Plenary Session 4	Prof. Dr. Yasraf Amir Piliang, MA (FSRD ITB) <b>The Relevance of Art Higher Education in the Era of Industrial Revolution 4.0</b>
09:00 – 09:20	Plenary Session 5	Dr. Chaitanya Sambrani (Australia National University) <b>Trans Disciplinary Approach in the Latest Art Creation and Studies</b>
09:20 – 09:40	Plenary Session 6	Dr. Ulrich Plank (HBK Braunschweig, Germany) <b>The Role of Technology in Art Education</b>
09:30 – 10:10	Plenary Discussion (Moderated)	Dr. Agung Hujatnika, M.Sn.
10:10 – 10:30	Coffee Break	
10:30 – 10:50	Plenary Session 7	Dr. Jean Couteau (Art critic & writer, France) <b>Art in Transcultural Development</b>
10:50 – 11:10	Plenary Session 8	Prof. Dr. Setiawan Sabana, MFA (FSRD ITB) <b>Traditional Art: Revitalization and New Technology</b>
11:10 – 11:30	Plenary Session 9	Irma Hutabarat (Environmental Activist) <b>Art and Environment</b>
11:30 – 12:00	Plenary Discussion (Moderated)	Dr. Irma Damajanti, M.Sn
12:00 – 13:30	Lunch Break	
13:30 – 14:30	Parallel Presentation 1	
13:30 – 14:30	Parallel Presentation 2	
13:30 – 14:30	Parallel Presentation 3	
13:30 – 14:30	Parallel Presentation 4	
13:30 – 14:30	Parallel Presentation 5	
14:30 – 15:30	Parallel Presentation 7	
14:30 – 15:30	Parallel Presentation 8	
14:30 – 15:30	Parallel Presentation 9	
14:30 – 15:30	Parallel Presentation 10	
15:30 – 16:00	Coffee Break	
16:00 – 17:00	Closing Ceremony	
18:30 – 21:30	Gala Dinner (tentative)	

## Conference Day 2: Saturday, 1 December 2018

Time	Activity	Participants	Workshop Instructors
07:30 – 08:30	Registration		
08.00 - 08.30	Coffee Break	Public & Professionals	Abdul Sobur, M.Sn.
10:30 – 12:00	Master Class I: "Innovation on Artworks to Embed Economical Values and Entrepreneurial Prospects in the Era of Infinite Technology		
12.00 - 13.00	Lunch Break		
13.00 – 14.30	Workshop I: "Art and Environment: Innovation in Learning and Community Empowerment through Local-Based Art"	Public & Professionals	Rahmat Jabaril Co-instructor: Dr. Ika Ismurdyahwati, M.Sn.
14.30 – 15.00	Coffee Break		
15.00 – 17.00	Master Class II: "Methodology, Research, and Innovation in Art Creation"  Workshop II: "Research and Creation on Sculpture: <i>Kapal Bercadik</i> from A Relief on Borobudur Temple"	Public & Professionals	Titarubi (Artist) Co-instructor: Deden Hendan Durahman, M.Sch.

### **Cultural representation and national identity in Indonesian animation**

**Andrian Wikayanto**

In its development, there are many animations made in Indonesian studios that raise the themes of local culture such as the traditional culture, folklore, as well as modern themes combined with traditional themes. This research study reveals the development of Indonesian local animations, which have originally appeared in 1955 to 2018, and how local culture represented in the works. The study uses content analysis to show the elements of any culture that many creators put into the local animation works. The study has resulted that the selection of the themes about local culture cannot be separated from the daily life and habits of the creators, who unconsciously often put it into the narratives on animations made by local Indonesian studios.

**Keywords:** culture, representation, national identity, animation, Indonesia

### **The Complexity of Visual Aspects of Jember Fashion Carnival Costumes Has Created Unconventional Principles of Hybridity and Enthusiasm**

**Lois Denissa**

The Jember Fashion Carnival event has shown the consistency of creativity from the young people of Jember, which has never been diminished since 2003 until now. Instead it has increased the number of appreciators, both national and transnational, creators, and photographers who continue to climb each year along with the heterogeneous and innovative visual costume quality. This study uses interdisciplinary methods, namely modern ethnography and semiotics to read visual costumes that are never the same even though in the same sub-theme, they are full of crosses between codes, ethics and eras.

These crossing of signs that are always different in the Jember Fashion Carnival costume have surpassed the principle of formal composition which prioritizes unity by designing it with balance, harmony, proportion and vocal points. The heterogeneity of Jember Fashion Carnival costumes tends to be contrary to the principle of formal composition, so they will study by hybridity theories. This continuous costume creation practice is really as a representation of the socioculture of the Pendhalungan community, from the sociohistorical point of views. The visual costume of the Jember Fashion Carnival has created the unconventional principle of contemporary hybridity which has proven to be able to arouse enthusiasm of its people.

**Keywords:** complexity, jember fashion carnival costume, the principle of hybridity, unconventional

**The Complexity of Visual Aspects of Jember Fashion Carnaval  
Costumes Has Created Unconventional Principles of Hybridity and  
Enthusiasm**

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**Abstract.**

The Jember Fashion Carnaval event has shown the consistency of creativity from the young people of Jember, which has never been diminished since 2003 until now. Instead it has increased the number of appreciators, both national and transnational, creators, and photographers who continue to climb each year along with the heterogeneous and innovative visual costume quality.

This study uses interdisciplinary methods, namely modern ethnography and semiotics to read visual costumes that are never the same even though in the same sub-theme, they are full of crosses between codes, ethics and eras.

These crossing of signs that are always different in the Jember Fashion Carnaval costume have surpassed the principle of formal composition which prioritizes unity by designing it with balance, harmony, proportion and vocal points. The heterogeneity of Jember Fashion Carnival costumes tends to be contrary to the principle of formal composition, so they will study by hybridity theories. This continuous costume creation practice is really as a representation of the socioculture of the Pendhalungan community, from the sociohistorical point of views.

The visual costume of the Jember Fashion Carnaval has created the unconventional principle of contemporary hybridity which has proven to be able to arouse enthusiasm of its people.

**Keywords:** *complexity, Jember Fashion Carnaval's costume, the principle of hybridity, unconventional Introduction*

**1 Introduction**

The phenomenon of the Jember Fashion Carnaval in Jember Regency since 2003 and until now has shown a very significant consistency of events and developments. It can be seen from the indicators such as an enhancement of

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39 creators, photographers, mass media, the requests for roadshows and hundreds  
40 of thousands domestic and foreign appreciators. This research is suspected to  
41 have broad and free crossing aspects of the costumes, characters and types of  
42 activities that consistently appear, the whole is the creations of Jember's young  
43 people. The costumes and activities displayed in the carnival fashion formation  
44 from year to year, over the past 16 years, have created a fascination of the  
45 people around Jember and its surroundings to foreign countries.

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47 The costume creations made show indications of crossing signs that go beyond  
48 the conventions of codes in the fashion domain. For example, there is a crossing  
49 of fashion forms in the form of carnival, having an extension dimensions  
50 towards the top of headdress reaching for 1- 4 m up, towards the left and right  
51 body like wings or robes, towards the back like tail even down through the  
52 addition of a motorized, wheeled train, with the total weight of costumes carried  
53 around 15-30 kg. The crossing codes between local traditions / archipelago /  
54 national culture and transnational culture with exploration of contemporary  
55 forms. The free crossing of costume forms do intertext among local archipelago  
56 traditions, transnational culture, actual issues, fashion trends with film stories so  
57 make street fashion shows have a treatical character. The protocol path of  
58 Jember's city then became the catwalk as well as the stage for dancers and  
59 creators who also acted as actors, choreographers and dancers.

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61 The material crossing between fabric, weaving, *batik*, *ikad* which is common in  
62 the realm of fashion and then combined with non-fashion material. The crossing  
63 of fashion materials with woven bamboo, chicken feathers, craft products,  
64 sponges, wood profiles, plastic sheets, dry plants, wire, steel, EVA sponge and  
65 spunbond. The crossing of technology between sewing techniques, *batik*,  
66 weaving, tie technique which is common in the realm of fashion then combined  
67 with non-fashion techniques such as hot plastic glue gun, welding techniques,

68 wheel engineering, motor engineering, weaving techniques, tassel techniques,  
69 wood glue techniques, airbrush techniques and so on. The crossing of  
70 Archipelago's traditional culture, such as Betawi clothing, Borneo, Madura,  
71 which is commonly used for traditional events that have sacred values, then it is  
72 displayed in the form of carnival culture that is extravaganza, contemporary  
73 without patron or binding rules which profane value.

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75 The Jember Fashion Carnaval event is found in crossing the time code or the  
76 age code, which presents the past code of both fashion and non-fashion, present  
77 and future. Current codes appear in various forms of actual issues, material,  
78 techniques, cultures that are found in the present while the future tends to  
79 communicate messages, knowledge, appeals to future hopes. The cultural code  
80 of the archipelago tradition is presented at the same moment as the transnational  
81 cultural code so that the codes are intersected. Crossing is not only limited to  
82 what is mentioned above. Various costume crossings with actual issues, sub-  
83 culture community life, fashion trends, natural phenomenas, flora and fauna,  
84 group behavior patterns, games, science, politics, law, health, present and future  
85 myths explored through sub-themes that can be appointed in Jember Fashion  
86 Carnaval.

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88 The term of Jember Fashion Carnaval itself develops the meaning of combining  
89 fashion and carnival. This merger is claimed by Dynand Fariz, the initiator and  
90 president of Jember Fashion Carnaval as the only one and it has never happened  
91 in any part of the world. This merging of fashion and carnival has been claimed  
92 and passed into the possession of Jember by the Director General of Tourism  
93 and the Ministry of Tourism and Creative Economic at the time of the formation  
94 of the Indonesian Carnival Association/*Akari*, who Fariz being its chairman.  
95 Fashion is understood as a change that is expected to change over time. Fashion  
96 is created for the rotation of styles as a cycle that never stops (Channey, 2003:

224). While the carnivals are used for a limited time for public celebrations with a display of forms, they are never the same even though in the same theme and sub-theme. That is why carnival costumes are made very lively full of additional accessories, it is difficult to determine which parts are more highlighted, a show that prioritizes extravaganza.

The merging of fashion and carnival at Jember Fashion Carnaval associate the circulation of fashion that breathes in transnational trends can be lifted in the form of carnivals. Trend is not the monopoly of the dominant group, the elite or the high class, but the subordinate, the non-elite groups are represented by the Jember carnival participants and the appreciators whoever has the right to have a trend. As Dynand Fariz wrote (Fariz, 2011: 27), Jember Fashion Carnaval broke every claim saying that if you want to become a fashion designer you must graduate from design school, want to be a model you must have a lean body and want to be beauty makeup you must graduate from beauty school.

The fashion show in its new form pioneered by Fariz through JFC is not only a trend that can be lifted in the carnival, but also a legacy of past cultural wealth. Not only limited to local culture to be held in Jember, but national culture and transnational cultural heritage from all civilizations on this earth as well can be created and exhibited by the young people of Jember. Actual national and transnational issues do not escape to be the reference to ideas that can be created in costume, exhibited and displayed to the world community. All of these ideas can be transformed in the form of a street carnival which communicate messages, values, support, appreciation, ideals, wisdom and criticism.

The ideals and hopes for the future are anchored in the framework of the annual carnival theme, among others: Discover the world 2005, Anxiety and Spirit of the World 2006, Save the World 2007, World Evolution 2008, World Unity

126 2009, World Treasure 2010, Artechsion 2013, Triangle Dynamic in Harmony  
127 2014, Outframe 2015, Revival 2016, Victory 2017, Asialight 2018 have  
128 explained the attitude of solidarity, the caring attitude of the people of Jember  
129 towards the preservation of nature, actual issues, trends and the upcoming world  
130 civilization.

131  
132 The carnival participants are creators who are the representations of the public,  
133 Jember's people who in their daily reality are far from the influence of urban  
134 fashion. The merging of fashion and carnival is a force that fades distance-  
135 social distance between the elite and non-elite, high and low class, center and  
136 periphery, sexy and non-sexy instead seeks to lift equality between the two.  
137 Through media the role of fashion and carnival combining, it becomes a visual  
138 force capable of reaching the domestic and foreign community. Appreciation  
139 for the diversity of costumes, crowds and enthusiasm of the masses became  
140 magnets that attracted photographers and mass media to create the realm of  
141 hunting visual moments that are interesting to be captured and published.

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143 Theoretically a cross between two forms / two materials / two unusual  
144 techniques can be said as hybridity. Looking at the crossing of the signs found  
145 in the costumes displayed in the Jember Fashion Carnaval from 2005-2018, it  
146 can be said that these costumes are hybrid fashion works. The hybrid  
147 phenomenon in costumes created by the imagination of the young creators of  
148 Jember community certainly does not just happen easily. The background of  
149 socioculture and the advancement of information technology in the present era  
150 is a force that is suspected of encouraging hybridity (Yuswadi, 2001: 13-23).  
151 Reaffirmed in Kompas, Friday, June 27, 2014 regarding Hary Yuswadi in the  
152 book *of Cultural Mapping in East Java Province* which revealed the Jember  
153 community as a Pendhalungan community. According to Yuswadi  
154 Pendhalungan is the image of an area that has ethnic diversity with different

155 cultural backgrounds but in the course of its civilization undergoes a process of  
156 cultural hybridization.

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158 Costume hybrids then became a worldwide phenomenon with the enthusiasm of  
159 appreciators, creators, and the interest of other cities doing the same even with  
160 the support of regional and central government. Mari Elka Pangestu stated  
161 Indonesia as a country of one thousand carnivals that needs to improve the  
162 quality of the organization and publication of carnivals so it become a routine  
163 agenda every year. (<http://majalahpeluang.com>) / heaven-in-country-one-  
164 thousand-carnival /, These phenomenas have attracted attention for a research..  
165 The research becomes a form of moral responsibility in order to obtain  
166 theoretical understanding that can explain the relation of the principle of  
167 costume hybridity, the limitations of previous hybridity theory, social  
168 background of Jember community, enthusiasm of appreciators and creators,  
169 meanings and images that can be formed. As well as providing valuable input to  
170 add to the treasure of theoretical knowledge about carnival fashion as a  
171 contemporary phenomenon that has not been done much. The findings in this  
172 study then can be used as a reference that can build the quality of the carnival  
173 that are developing in various cities in Indonesia and then becomes the basis for  
174 further research.

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176 The research suggestions can be used to preserve and maintain the consistency  
177 of development of Jember Fashion in Carnival and other similar cities as not to  
178 become a phenomenon that resonates only for a moment. But it becomes a  
179 sustainable carnival in developing and accommodating the creativity of young  
180 people as well as giving a positive impact that increasingly revives other  
181 resources related to art, economy, social, culture, politics and tourism either.

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## 183 **2. METODE**

184 This research uses interdisciplinary methods to understand costume visual  
185 hybridity. The study begins with a survey of respondents to find out that the  
186 enthusiasm of appreciators and creators works mainly in the visual hybridity of  
187 carnival costumes. The enthusiasm for serving these costumes has an impact on  
188 the surrounding community, regional, national to foreign countries. The  
189 enthusiasm of the people then created an euphoria which continued to increase  
190 every year since 2003 until now. The consistency of the event that continues to  
191 persist, rolling from year to year with general visual hybridity that is  
192 increasingly live.

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194 Ethnographic methods through in depth interviews as primary data are carried  
195 out to understand Dynand Fariz's motivation as an inspiration for Jember  
196 Fashion Carnaval. Furthermore, in depth interviews with the late Professor Ayu  
197 Sutarto were conducted to understand the history, sociology and character of the  
198 Jember people and its surroundings. The introduction of the historical and  
199 sociological background of the Jember community, which prefers to be referred  
200 to as the Pendhalungan community has a strong relation to the character of the  
201 costume work made by the young Jember community as a local culture. The  
202 Focus Group Discussion was conducted to seek validation of creators'  
203 tendencies and enthusiasm in creating costume visual hybridity freely and  
204 sustainably.

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206 To understand the visual costume content used the method of content analysis  
207 and semiotics. At the results of visual costume analysis found different and  
208 unusual principles of composition compared to the principle of formal  
209 composition. The principle of formal composition is basically to arrange the  
210 rules of composition in such a way as balance, harmony, focal point, proportion,  
211 rhythm, direction arranged in such a way as to lead to the unity of composition  
212 (Feldman, 1976: 259). The principle of composition for all Jember Fashion

213 Carnaval creator costumes tends to contrary of formal composition, on the  
214 contrary tend to do intertextuality.

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216 In the content analysis method, acted an analysis of the relationship between  
217 aspects of costumes which is derivated to shape, color, texture, composition,  
218 material, technique, ideology, culture with the unconventional principle of  
219 compositions that referred to the principle of hybridity. The principle of  
220 hybridity is obtained from a strong analysis and the weakness of the visualized  
221 principle of relations in costume objects such as the principle of *tanyembung* /  
222 discontinuity, the principle of *nglawasi*/imitation of the past/ pastishce, the  
223 principle of *rakaruhan* / chaostic, the principle of *tabalig* / contradiction, the  
224 principle of *nyeleneh*/ deconstruction. The principle that emerges strongly in  
225 costumes explains the dominance of the principle of hybridity in costume  
226 objects studied as well as an illustration of the dominance of the principle of the  
227 hybridity of all Jember Fashion Carnaval costumes.

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### 229 **3. ANALISIS**

#### 230 **3.1 The enthusiasm of Appreciator and Creator for the visual of** 231 **costume hybridity**

232 Measuring Apresiasi's enthusiasm for the performance of the Jember Fashion  
233 Carnaval and the enthusiasm of creative creators tend to produce hybrid  
234 costumes by crossing code freely/intertextuality. From the results of the  
235 respondents' survey on 100 appreciators in the podium room, shortly before the  
236 event was begun, the figures reached 74.7%. The enthusiasm of the appreciator  
237 lies in the performance of the costume which is considered attractive compared  
238 to other reasons. In surveying respondents' survey of 100 creators in the training  
239 room, 80.1% of the enthusiasm of creators liked to create with the hybrid idea.

240 The survey results explain the positive validity that visual costumes are the  
241 biggest attraction of people's enthusiasm, the positive validity of the costumes  
242 that appear is hybridity. The costume hybrid character reflects the dominant  
243 taste of the general population of Jember and its surroundings.

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### 245 **3.2 Geographical conditions form the sosiohistoris Pendhalungan** 246 **community**

247 Jember, a regency town in the southeast of Java Island, the area known as hilly  
248 forest is very fertile, referred to as gumuk suitable as plantation land such as tea,  
249 chocolate, coffee, rubber, sugar cane, coconut and tobacco. Since the  
250 establishment of a plantation company owned by the Dutch colonial *De*  
251 *Landbouw Maatschappij Oud Djember / Ondernmineng* the first tobacco owned  
252 by George Birnie in the early 19th century Jember was known as Tobacco City  
253 because of its excellent tobacco quality. Jember tobacco, coffee and chocolate  
254 have been exported to various cities in Europe until now. This company grew to  
255 be large and rich so that it brought in many garden workers and administrative  
256 personnel from various ethnic groups around Jember such as Java, Mataram,  
257 Madura, Bugis, and Osing.

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259 Foreign ethnics such as Arabs, Chinese also become migrants who fill the  
260 development of the Jember city, they meet each other, interact and then live in  
261 Jember. For hundreds of years migrants formed a new descendant community  
262 resulting from crossing various ethnic groups, which were not the same as the  
263 indigenous people. The descendants of this newcomer community call  
264 themselves as *Pendhalungan* community, from the word *dhalung* which means  
265 big pot. *Dhalung* in his journey signaled the existence of a hybrid cultural  
266 identity that continues to be brought to life by the Pendhalungan community,  
267 which feels generally different from the East Java community



268 Activities that are routinely carried out by the Jember community since 1970 are  
269 colossal walks every 1th September to commemorate the anniversary of the  
270 Jember's city. This activity initially emerged from the people but was then  
271 managed by the government and became the agenda of tourism until all levels  
272 of society simultaneously participated. The colossal road race as far as 31 km is  
273 named *Tajemtra* stands for *Tanggul Jember Tradisional*. The uniqueness of this  
274 walk is the participants wearing unique clothes and makeup with traditional and  
275 contemporary nuances to give them an attraction and fill the excitement, while  
276 the audience stands packed along the Tanggul square road to the square of  
277 Jember.

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279 They participated in providing drinks and food voluntary for participants on the  
280 way to keep up the spirit of reaching the finish line. In various places provided a  
281 resting place and entertainment stage that sang a song of enthusiasm for  
282 participants who were exhausted to take a break. Several ambulance and  
283 security vehicles also monitor pedestrians providing support for children and  
284 parents who are no longer able to walk.

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286 The Jember community is an immigrant community because of the rapid  
287 development of Dutch plantation companies for hundreds of years, this society  
288 assimilated and acculturated with one another. They have rootless culture, they  
289 are a mixture of various cultures. This is the reason why the people of Jember  
290 are very open and easy to tolerate all cultures that come from outside.

### 291 **3.3 Relation between Aspect to Composition Principles of Jember** 292 **Fashion Carnaval Costume Hybridity, a case study 2013-2014**

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294 There are eight aspects examined in the 2013-2014 Jember Fashion Carnaval  
295 costume, namely: shape, color, texture, composition, material, technique,

296 ideology and culture. To get the principle of hybridity in costume, the eight  
 297 aspects of costume are examined over the code that occurs, a comparison is  
 298 made between the standard signifier and the hybrid/ intertext signifier.

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300 **Table 1** Codes of Visual National Culture: Borobudur Costume, 2014



Sumber: Dokumentasi Pribadi

**Standard signifiers:** the shape of the stupa, the coarse color of the stone texture, the composition of terraces of ascetic Buddhas, andesite stone material, lock + key techniques, sacred ideology, religious culture  
**Intertext / hybrid signifiers:** forms of mini stupa stylations; peach, silver, gold colors; plastic, iron, wood, fabric, gems and paint; material; welding technique, hot plastic glue gun, air brush. The transgender Buddhist composition signifier sits in a chair with drappery, carpet, boots duplicating pirate shoes, wood carving crowns, is in a wheeled train with 4 guards. The issue / message of pride in wealth, the nobility of the past, from the sacred to profane can be appreciated, developed sustainably through creativity, expression in the visual culture of liquid street space is an embodiment of intangible hybridity. Temple and Buddhist presentations are displayed with the dominance of the principle of hybridity: *Tanyembung, Rakaruhan, Tabalig* and *Nyeleneh*.

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309 Table 2 Codes of Visual Transnational Culture: Apache Costume, 2014

<p>Sumber:</p>  <p>Sumber:<a href="http://www.jemberfashioncarnaval.com/main.php?com=gallery&amp;id=36&amp;ids=Regular%20Event">http://www.jemberfashioncarnaval.com/main.php?com=gallery&amp;id=36&amp;ids=Regular%20Event</a></p>	<p><b>Standart Signifier:</b> War Bonnet hat shape; natural color white, beige, black; Rajawali fur coat texture; composition of ethnic head figures Apache, <i>Tepee</i>, <i>Tomahawk</i>, and Dream Catcher; fur material, bison skin; rope, frame, technique; ideology of ethnic prowess, a culture of defense against the enemy.</p> <p><b>Intertext/hybrid signifier:</b> the form of stylation of Tepee, craft of Indian heads as accessories; red, blue colors; spundbond, metal, fabric, fur and paint materials; welding technique, hot plastic glue gun. The ethnic Apache head markers are complete with War Bonnet, <i>Tomahawk</i>, and Dream Catcher hats on a stroller with 2 Indian guards. Issues / messages appreciate and accept multiethnic equality, each ethnic group has a unique culture. Freedom of expression in the visual culture of liquid street space is an embodiment of intangible hybridity. The Apache costume presentation is displayed with the dominance of the principle of hybridity: <i>Tanyembung</i>, <i>Rakaruhan</i>, <i>Tabalig</i> and <i>Nyelene</i></p>
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311 Table 3 Codes of Visual Actual Issue: Tribe Costume, 2013

	<p><b>Standart signifier:</b> replica shape of Murzi's female face, Ethiopia; replica of the Ranying Hattala Langit symbol, Borneo; Patedong, Toraja; brown ground, white on Murzi; red, orange, yellow, white, black, green on Borneo, red, black, white, yellow on Toraja; composition of standards according to each ethnicity; material according to each ethnicity, the sacred ideology of each ethnicity, the religious culture of each ethnic</p>
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Sumber: Dokumentasi Pribadi

group.  
**Intertext/hybrid signifier:** human form of rice fields; ash color, occre; spundbond, metal, fabric, fur and paint material; welding hot plastic glue gun, air brush technique. Ethnic head markers sit in wheelchairs driven by 2 aides with various fragments of various ethnic attributes which mix like Borneo bead necklaces; patedong, face painting and ethnic Papuan scorpion claws; Ranying Hattala Langit Borneo symbol; duplication of fangs of forest animals as accessories; duplication of the Mursi female head who shouldered the fruit basket. Use of cuffs, boots and fur material as contemporary codes. Issues / messages of ethnic equality and freedom of crossing cultures need to be developed to mutual trust, need each other, however each ethnic group intersects, has implications for one another, this is an embodiment of intangible hybridity. The presentation of the Tribe costume is displayed with the dominance of the principle of hybridity: Tanyembung, Rakaruhan, Tabalig and Nyeleneh.

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313 Table 4 Codes of Visual Tren Fashion: Stallagmite Costume, 2014

**Standard signifier:** form of ice stallagmite, clear color, slippery and frozen texture, composition in dark, quiet and very cold caves, ice water material, natural phenomenon techniques, ideology of natural wonders, mythical culture of the sun goddess.  
**Intertext / hybrid signifier:** contemporary queen figure shapes with mini skirts, sensual gesture tight leggings; silver, beige colors; smooth, slippery texture, queen figure composition wearing halo circle, crown, in a train driven by 2 aides; sponge mica plastic,



metal, fabric and gems materials,; welding techniques, hot plastic glue gun, face painting; accentuates sensuality ideology; carnival visual culture. The sparkling queen figure signifier with sensual costumes and gestures expressed the issue / message of the mythical shift from the goddess of the sun that brought light in the dark of the cave to worshipping the goddess who gave sensuality a manifestation of intangible hybridity. The presentation of the Stallagmite costume is displayed with the dominance of the principle of hybridity: *Tanyembung, Rakaruhan, Tabalig and Nyeleneh*.

Sumber:<http://www.jemberfashioncarnaval.com/main.php?com=gallery&id=36&ids=Regular%20Event>

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Table 5 Codes of Visual Best National Costume: *The Warrior Princess of Borneo* Costume, reached by Dynand Fariz dan teamin, 2014, Polandia



**Standart signifier:** sacred crown feather crown; black, white color; fur texture; the composition of the pengayau premenid figure complete with mandau, ewah and talawang, war ideology for cosmological balance, traditional Borneo pengayau culture.

**Intertext / hybrid signifier:** the shape of the 2014 Miss Supranational figure with a shoulder cap in the form of a pair of bird wings; black, white, red, orange and yellow. feather texture, variety of Ranying Hattala Langit symbols; figure compositions with duplicates of lava, mandau, talawang, ivory hornbill beak, long cuff, exposed bustier, boots with swarovzki jewel accessories, chain strands, fancy as genital cover; spunbond, metal, taffeta fabric; welding, hot technique; transgender ideology, masculine leaders become feminine; the Best National Costume selection culture at the international



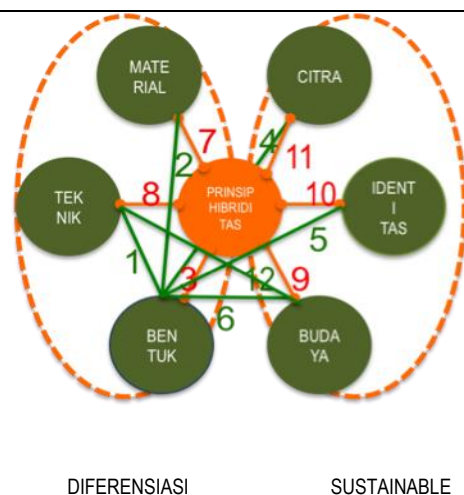
Sumber : <http://www.google.com/search?q=Princess+Borneo+puteri+Supranational+Indonesia>, diunduh 20 Maret 2015

arena. Signifiers of Miss Supranational figures with national costumes that uniquely state the message of the uniqueness and superiority of equal national culture that are even able to compete with transnational culture is the realization of intangible hybridity. The Warrior Princess of Borneo costume presentation is displayed with the dominance of the principle of hybridity: *Tanyembung*, *Rakaruhan*, *Tabalig* and *Nyeleneh*.

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From the results of the analysis on 12 research costumes, 2013 Betawi costumes, Borobudur 2014, Venice 2013, Apache 2014, Tribe 2013. Tambora 2014, Spider 2013, Stallagmite 2014, Mysterical of Toraja performed again in 2013, Chronicle of Borobudur 2014, Tale of Siger Crown 2014 , Warrior Princess of Borneo 2014 obtained 4 dominance of hybridity principles, namely prinip Tanyembung, Rakaruhan, Taajeg, and Nyeleneh. Nglawasi's principle tends to appear weak in the fashion trend category (fauna and flora), tends to be strong in National Cultural, Transnational and Best National Costume costumes (referenced). The Tabalig principle tends to appear weak in the categories of National Culture, Transnational and Actual Issues, which tend to appear strong in Fashion Trend and Best National Costume costumes

#### 4. CONCLUSION



The greater of form differentiation, songkok, the more needed technical engineering, the lighter material substitution, the width of the crossing space to produce the *Tanyembung*, *Nglawasi*, *Rakaruhan*, *Taajeg*, *Tabalig*, and *Nyeleneh* principles. The principle of hybridity is a direct consequence of the occurrence of crossing with different material, techniques, cultures, identities, unusual and diverse. Techniques that prioritize non-fabrication have the power to produce

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a culture/visual culture industry that  
affiliates people's creativity.

The Sustainability Principle of Jember  
Hybridity is able to reach Citra World  
Carnival City

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331 The relation between the enthusiasm of the community towards costume  
332 hybridity is a representation of the Pendhalungan community that is inherently  
333 sociohistorical, a picture of contemporary society with a tendency for multi-  
334 coded works, the dominant character is *tanyembung*, *rakaruhan*, *taajeg*, and  
335 *nyeleneh*.

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