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Foreword: Message from the Rector Honorable Keynote Speaker, Mr. Ignasius Jonan, former Minister of the Energy and Mineral Resources, and previously Minister of the Transportation Ministry of the Republic of Indonesia, we are greatly honored to have you with us this morning. Distinguished keynote speakers, Prof. Ahmad M. Ramli (represented by Ikhsan Baidirus, S.H., LL.M, Director of Post, General Directorate of Post and Information Technology, Ministry of Communication and Information Technology), Prof. John Silke, Dr. Ferry Sandra, Prof. Takayuki Arai, Prof. Young Ho Kim, Prof. Susy Tjahjani, Prof. Pim Martens, Dr. Dwinita Larasati, Prof. Chien-Hsu Chen, Prof. Wilson Bangun and Prof. Marcellia Susan, as well as all participants in the international conferences at Maranatha University. A very good morning and best wishes to you all, and good evening to our colleagues in the US. Greetings and a warm welcome to Maranatha Christian University (MCU), Bandung, Indonesia. I am delighted to be **(More)**

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JFC Timeless Uses Hybrid Codes in Costumes for Reaching Sustainable Identity

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Keywords: Costume, Hybrid Code, Jember Fashion Carnaval, Sustainable Identity.

Abstract: Jember Fashion Carnaval is a fashion carnival aspired by the late Dynand Fariz to elevate the prestige of his hometown to a world-class carnival city. Fariz finally succeeded in making Jember a world carnival city, a different identity from the previous Jember as a Tobacco City. This research uses descriptive analytical method to annual extravaganza costume fashion phenomenon. The costumes displayed continue to experience code hybridity enrichment in the aspects of form, material, texture, color, technique, composition, culture and ideology as an expression of creativity. Its consistent, credible management, involving young creators and the role of district government's legality become a magnet that invites foreign professional photographers to capture the momentum every year. The purpose of this research is to provide awareness that JFC is able to create a sustainable art field between young artists, the government, the artist community, photographers and the world-class beauty event community through hybrid costumes. The entire costume features an unusual cross-hybrid code but invites enthusiasm and brings Jember to a world-acclaimed carnival city image. Since its establishment in 2003 until now, the hybrid code has become a vehicle for the Jember community to prove its sustainable identity.


1 INTRODUCTION

The widespread phenomenon of fashion carnival in Jember Regency, East Java, is began in 2003 and still show continuous event with a very significant growth every year until now. The progress can be read from increase indicator of creators, photographers, and mass medias numbers who came to cover. Also the number of roadshow requests, the number of roadshow appreciators both domestic and abroad which reached hundreds of thousands. The appreciators who pour out every year fill tribune stage beside the town square of Jember along ± 200m and runway along Pangeran Besar Sudirman and Sultan Agung street about 3,6 km long to wide open field of Kaliwates Jember Sports Building.

Since 2010, Dynand Fariz, who is the initiator and president of Jember Fashion Carnaval, together with the team of creators, have made many achievements. They have won Best National Costume at the International Man Hunt, Miss

Supranational and Miss Universe events. The last Garuda themed costume won the Top 5 National Costume Miss Universe 2016 in Philippines. These costumes then re-inspired Dynand Farisz to create the Garuda Gold Costume, which was used to welcome the contingent of 45 countries at the 2018 Asian Games which invited praise and gained admiration from the world community. (<https://www.suarasurabaya.net/senggang/2019/Museum-JFC-Impian-Sang-Maestro-Karnaval-Dynand-Fariz/>).

The costumes that are displayed in the fashion carnival formation are creations of Jember's young people who get direction, training, and selection worthy of appearing from the leaders, namely senior creators who are also carnival participants under supervisor by Dynand Fariz himself. The costumes are always suspected having a very free cross code. The carnival character that is displayed from year to year, over the last 16 years it has created an

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increasing appeal both from the people of Jember and its surroundings and even abroad.

This is marked by the increasing number of professional photographers, both domestic and transnational, recorded in 2019 reaching \pm 350 photographers outside those who registered. The JFC committee provides a special stage at the end of the catwalk, opposite the main stage. In front of these photographers, the actors perform their best choreography, after giving choreography in front of the audience on the left and right of tribune stage along \pm 200 m.



Figure 1: JFC Tribune stage, Sudarman steet, Jember Square. Source: <https://beritagar.id/artikel/gaya-hidup/catwalk-terpanjang-di-dunia>.

Costume creations that occur indicate a cross of signs that go beyond the convention norm of codes in realm fashion. For example, there is a crossover of media between textile, weaving, and batik, which are common in realm fashion, then they are combined with non-fashion media. Cross fashion media with woven bamboo, iron wire, quill, wood carving products, plastic sheets, dried plants, spunbond sheets, dinier soft, etc. There are technological crosses between sewing, batik, weaving, and ikat techniques which are common in the fashion realm then combined with non-fashion techniques such as glue gun techniques, welding techniques, wheel techniques, motor techniques, weaving techniques, twisting techniques, wood glue techniques, painting techniques and so on. etc. The existence of cross-cultural archipelago traditions such as Betawi, Borneo, Madura clothing which is commonly used for traditional events that have sacred procedures and values, is then displayed in the form of extravagant, contemporary, profane carnival culture, such as wearing boots.

At Jember Fashion Carnival, time cross codes are also found, presenting past, present and future fashion codes. Future codes tend to communicate

knowledge, messages, appeals for future hopes. The existence of the archipelago traditional cultural code is presented at the same moment as transnational cultural code so that there are visualization of codes that cross each other. Crosses are not just limited to what were mentioned above. Various crossovers of costumes with global issues, sub-cultural community life, fashion trends, natural phenomena, group behavior patterns, science, politics, law, health can be explored through sub-themes that can be raised in the Jember Fashion Carnival.

The term Jember Fashion Carnival itself has developed the meaning of combining fashion and carnival ([://www.republika.co.id/berita/koran/news-update/13/04/09/mkzppo9-menyulap-jember-jadi-kota-karnaval](http://www.republika.co.id/berita/koran/news-update/13/04/09/mkzppo9-menyulap-jember-jadi-kota-karnaval)). This merger is claimed by Dynand Fariz, the initiator and president of the Jember Fashion Carnival, as the only one and has never happened in any part of the world. Fashion is understood as a change in fashion style that is expected to continuously change all the time. Fashion was created for the cycle of style as a non-stop cycle (Chaney, 2003: 224). Meanwhile, carnival-costumes are used for a limited time for public celebrations. That is why carnival costumes are made lively, with large dimensions full of additional accessories, as a show that emphasizes greatness / extravaganza.

The unification of fashion and carnival in Jember Fashion Carnival associates a fashion cycle that breathes a trend can be lifted in the form of a carnival. Trends are not the monopoly of the elites, even non-elites, represented by carnival participants and appreciators, are entitled to have trends. As Fariz has written (Fariz, 2011: 27) JFC breaks every claim that says,

'JFC destroys all the stigma that requires a fashion designer to graduate from design school, a model must be a perfect body and a make-up model must graduate from a beauty school'.

Carnival participants are creators, representative of the public, people of Jember who are far from the influence of urban fashion. The combination of fashion and carnival will dissolve the distance between elite and non-elite, high and low class, city center and periphery, sexy and non-sexy (Denissa, 2014: 42) but raises equality between the two. Theoretically, the unusual crossover between 2 media/ 2 material/ 2 techniques can be said to be a hybridity. Observing cross markings found on costumes displayed at Jember Fashion Carnival from 2003-2019, it can be said that the costumes are hybrid fashion works. This hybrid phenomenon in costumes created by imagination of young Jember

creators community that certainly did not just happen. The socio-cultural background and advances in information technology in today's era are forces that suspected of encouraging hybridity. (Yuswadi, 2001: 13-23). Reaffirmed in Kompas, Friday, 27 June 2014 about Hary Yuswadi in the book Mapping Culture in East Java Province which reveals about the people of Jember as people of Pendhalungan:

'Pendhalungan is a description of an area that accommodates the diversity of ethnic groups with different cultural backgrounds, which then gives birth to a process of cultural hybridization. Jember Fashion Carnaval was born from a very creative cultural hybridization by the son of the region, Dynand Fariz'.

Since its inception in 2003, Jember Fashion Carnaval costume has shown a complex crossover of codes. Starting from 3 subcultural defiles in first year, namely Cowboy, Punk and Gypsy, then increased every year until they reached 10 defiles with 4 sub-themes of National Culture, Transnational Culture, Global Issues and Fashion Trends in each event year. These 4 sub-themes appear together in the same event, starting from only 1 day in the first year, then expanding to 3-4 days of events. Among others, Kid's Carnival, Art Wear Carnival, Wonderful Archipelago Carnival and Grand Carnival as the highlight of best costume work on last day.

Jember was named the Best Carnival City in Asia 2017 by Arief Yahya, the Minister of Tourism of Indonesia and was ranked as the Third Most Unique Carnival City in the World after Rio de Janeiro Carnival in Brazil; Pasadena Flower Carnival in Los Angeles, United States. This statement is often published in online news for every event, we will very easily find the website with news that is constantly updated. Jember city received three consecutive Top 10 awards out of 100 National Calendar of Events/CeO because it was supported by the prestigious Jember Fashion Carnaval event with its amazingly attractive costumes. The costumes are hybrid fashion pieces. The hybrid phenomenon in costumes created by the imagination of young Jember community creators.

The expected aim of this research is to raise a new awareness among the general public that the unusual code of hybridity can be applied to carnival costumes. The complexity of crossovers codes developed in a carnival costume is capable of producing high-impact creativity. Not only activating the young generation to work with proud achievements and successfully reviving the tourism,

economic, social, cultural sectors but also being able to carve a sustainable identity, as evidenced by JFC achieving recognition as the 3rd most unique international carnival and Jember as the World Carnival City.

2 METHODS (AND MATERIALS)

The method used in this research is qualitative analytic method. The focus of research study is the visualization of costumes at Jember Fashion Carnaval which is divided into 2 stages from 2003 to 2014, which has been proven to have a code of hybridity (Denissa, 2019: International Scientific Proseeding). In 2014, Dynand Fariz's work won 3 awards for Best National Costume as Miss International in Tokyo Japan, Miss Supranational in Warsawa, Poland and Miss Universe in Florida, USA. In the following 5 years 2015-2019 as seconds stage, after this initial research, the hybridity code is suspected to be continuing. This heterogeneous visual code crossover can also be found in Best National Costume which created by Dynand Fariz with some of the Esmod Jakarta Fashion School students who participated. The costume creations received awards, among others, as Best National Costume Miss Supranational 2015 in Warsawa Poland, Miss Grand International 2016 in Las Vegas, America, Miss Tourism International 2016 in Malaysia. The visualization of costumes creators who appeared on 2015-2019 JFC runway as well as the costume work of Dynand Fariz who won Best National Costume show a crossover of equal code complexity.

All costumes that appear at the JFC event are costumes that have hybrid characteristics. This is evidenced through direct observation in general / common sense of various additional shapes on the head, sides and back of the creator's body with dimensions of 1-3 m. The use of various fabrics, weaving, songket materials and common sewing techniques for costumes is combined with the use of various materials and techniques that are not uncommon for fashion. Materials such as spunbond, dinier soft D 300, eva sponge sheet, paint, bamboo, wood, iron, paper, plastic, acrylic and so on with airbrush techniques, manual brushes, hot plastic glue guns and welding to obtain large dimensions and sturdy when choreographing..

The Mimicry phenomenon of Homi Bhabha is a beginning of hybridity theory, which is a mixture of colonized culture against colonial culture in order to "survive" in the post-colonialism era. The theory of

hybridity then developed in realm of art, not only mixing two cultures or two varieties of same species as in the realm of agriculture but also in the use of different materials and techniques in realm art. In the JFC costume, there is a hybridity phenomenon that goes beyond biology and mimicry theory of Homi Bhabha, mixing occurs in many aspects including form, color, texture, composition, material, technique, ideology and culture. Raudlatul Jannah's thesis research explains that JFC is a new identity construction project that is much different from the old identity, Jember as a city of santri and a city of tobacco (Jannah, 2012: 135-151). Implies change without erasing its old identity which is still running.

Furthermore, Dynand Fariz, the initiator and president of JFC from its founding year 2003 until now, admitted emphatically in depth interviews and live show interviews on You Tube that JFC was an idea to mix fashion in France and carnival in Rio de Janeiro. Every year since 2003, JFC event has been characterized by a mix of events from exhibitions, culinary, press conferences, photography festivals, JFC for children from ± 4 years old to teenagers / JFKids Carnival, JF Art Wear Carnival, Carnival provincial representatives who are members of the Wonderful Archipelago/ Waci Carnival and the JFC peak event carnival/ JF Grand Carnival.

Dividing the theme of annual event into 10 defiles with four sub-themes that are always the red threads of JFC event, namely the national culture sub-theme, the transnational culture sub-theme, the actual issue sub-theme and fashion trend sub-theme. The theme set then divided into 4 sub-themes, this group have explained the characteristics of mixing fashion with local creativity of Jember people, foreign culture, actual transnational issues and fashion trends. Visual fashion is created and demonstrated by the local community of Jember, in a location in Jember city with ideas for image acquisition which are explored with input from Fariz, leader and image studies which are taken from various online sites. This mix includes all kinds of events, all three JF Kids Carnival, JF Art Wear Carnival and JF Grand Carnival. The situation of merging these sub-themes has been going on since 2005 until now.

City identity is a specific identification of a city, something that is fundamental and important, through identity we can recognize the uniqueness, distinguishing the characteristics of a place compared to other places (Lynch, 1984: 131). City identity can be physical, namely anything physical that can be used as an identifier such as monumental

buildings, bridges, roads, city furniture, agricultural producers that are unique. Non-physical city identities are identities made by the behavior of city residents, which can be in the form of social, economic, cultural or tourism factors. City identity does not have to be something that is always fixed, because identity can change due to the dynamics of the people who support it. Cities can develop to be bigger and more advanced, on the other hand, they can also become bad and die because there are no people who support them. Identity can appear on its own without being planned to achieve identity, for example due to population growth or physical form, but it can also be created, by something that is non-physical (Haryanto, 1989: 12))

JFC was born and departed from the ideal of Jember resident, Dynand Fariz, who then motivated young people to be active in creating, promoting his costume work on the street catwalks. Fariz does not provide enough education, training, judging, improving the quality of creations, Fariz has to manage the presence of the press, photographers, government legality, regeneration, lodging for international appreciators, scheduling events every year without stopping in order to achieve identity. Jember as a world carnival city, without shifting its old identity as a *Santri* city and Tobacco city. An identity that is non-physical because it is planned, is lived synergistically by the community to really be realized and maintained through the sustainability of the costume hybridity code until now.

3 RESULTS AND DISCUSSION

In this presentation, an analysis of the identity of Jember as a World Carnival City will be carried out, not from history of the city's wealth that has been inherited by the people from generation to generation as we usually find. Conversely, an identity that departs from an ideal which is then encouraged and lived by the community in a sustainable manner.

3.1 Jember as a World Carnival City, an Identity Created

Image is understood as a person's recognition of identification of a different and unique object that is not found in other objects. In this case, the object of image is the city of Jember, how can the image Jember's people be seen and recognized by the world. In order to obtain this image, the people of Jember achieve it through the hybrid code on

costumes. The young creators created and demonstrated the costumes themselves and chose city streets as catwalks for doing choreography and dance.



Figure 2: The main street of Jember city ±3.6 km, as the longest carnival runway catwalk in the world. Source: <https://travel.tempo.co/read/1080667/jadwal-lengkap-jember-fashion-carnaval-2018/full&view=ok>.

Hybridity code is understood as crossover code applied to costumes beyond the commonly code used in fashion. An unusual and complex mixture, covering various aspects including shape, texture, color, composition, material, technique, ideology and culture. This cross has created visual appeal due to its unique nature.



Figure 3: Complex crosses code invite enthusiastic appreciators. Participants are creators, choreographers as well as theatrical dancers. Source://i0.wp.com/wongjember.com/wpcontent/uploads/2019/05/cnnindonesiaFIL Eminiizer.jpg?w=680&ssl=1.

The uniqueness of this complex cross code is an essential feature to gain enthusiasm from appreciators. Sultan Agung street and Gajah Mada street are the main roads for Jember city along the 3.6 km chosen as the performance catwalks. The choice of the road as a runway is the performance can be easily seen by the public on both sides of the road as well as a smart strategy to invite the media. Media and photographers are the key to promotion to reach the world. The increasing number of

appreciators, the number of media and photographers at home and abroad each year increases the enthusiasm of creators to continue working better. There is always something new that is created from year to year which is a main thing that Fariz always plans. Themes are never the same, there are always new things added, costumes are always attractive, types of activities are constantly being improved.

From one Grand Carnival activity in 2003-2012, there have been additional Kids Carnival, Art Wear Carnival and Wonderful Archipelago / Waci since 2013 until now. There are additional activities that drive the socio-cultural life of the community, such as art exhibitions, traditional product exhibitions, art competitions, art product workshops, press conferences, bazaars, pet carnivals and typical Jember culinary delights. This carnival fashion creative activity is consistently promoted by young people, in synergy with the district government. The increasing number of visitors has also revived various economic sectors such as increasing regional income, social sectors such as reducing unemployment, increasing intelligence, creativity and self-confidence of the young generation. There are so many positive values that can be built and lived by the community, such as opportunity for road shows outside the city and abroad, invitations to fashion shows to build and elevate the image of another city through a carnival.

JFC's consistency has carved out the first rank as the best carnival in Asia and the 3rd best carnival in the world after the Rio de Janeiro Carnival in Brazil and the Pasadena Flower Carnival in Los Angeles, USA (<https://wartaevent.com/ini-deretan-prestasi-jfc-at-world-level/>). Since 2016, Fariz and Kreator JFC have won 16 awards and honors at world-class festivals, including Best National Costume Mister Universe in 2011, 2012 and Best National Costume Miss Universe 2014 Miss Supranational 2015, Best National Costume Miss Grand International 2016.

The consistency of JFC's performance every year that has never been cracked since 2003 until now 2020, will even continue even though 2019 Fariz is gone. The spirit of building Jember's identity as a world-class Carnival city continues to surge in the minds of the young people of Jember, even the Jember district government is determined to continue to sustain the implementation of performance every year. What is Fariz's idealism will continue to be maintained, the quality of JFC will continue to prevail so that the Jember identity he aspires to become a sustainable reality.

3.2 The Hybridity of Visual Costume Code Is the Key Achieving Enthusiasm and Identity

The number of visitors who attend JFC from year to year continues to increase, it can be calculated from the number of seats prepared in the tribune stage room. In 2017, 2018, 2019, it has reached 3500 seats, sold as tickets for 1800 seats, the rest were distributed as invited guests. The number of seats has increased from previous years, at the beginning of its establishment there were 100 seats available. The number of creators reached 350, when added by Paskibra, marching band and professional models reaching 900 participants, the number of photographers was 350 who registered. All major media in Indonesia plus Associated Press, America; Agence France-Presse, France; Thomson Reuters, London; and Nippon Hoso Kyokai, Japan are medias that are ready to cover the JFC event per year. In 2020 and 2021 the number of activities and participants was limited due to the pandemic. (Interview with Hamdha Arifta, on June 2021 JFC management team).

Hybridity comes from the word hybrid, a term that was originally used in the field of biology to cross 2 varieties of same species so it produces a new variety that has the characteristics of both parents. This term was later borrowed to describe crosses in the realm of art to describe crosses that developed outside of their usual realm. The serving of costumes is the center of viewing for appreciators. Hybrid codes on the JFC costum have carried out complex crosses code and have become the main attraction of appreciators as well as the main expression of creators in their work (Denissa, 2019: 519) Complex crosses code can be found both runway costumes and national competitions costumes in the Mister and Miss International show as follows:

Table 1: Costume Code Analysis: Royal Sigokh Lampung.

<p>Costume :Royal Sigokh, Best National Costume Miss Grand International, 2016 Las Vegas, Amerika Serikat Created by Dynand Fariz and Costum Creator Team. Source:www.sigerindo.com/2016/11/siger-lampung-raih-best-nationahtml</p>



JFC Creator Creations on the Catwalk Runway

Source:

[//obs.linescdn.net/0hRjW6w5PBdUVqTyKetj5yEIAZDi pZIx5GDnlcWzohU3FPLBhGVipFK0kbVCcSf0obBH5 FI0tIFnRAKENEXyIF/w1200](https://obs.linescdn.net/0hRjW6w5PBdUVqTyKetj5yEIAZDi pZIx5GDnlcWzohU3FPLBhGVipFK0kbVCcSf0obBH5 FI0tIFnRAKENEXyIF/w1200)



<p>Unusual Crosses Code</p> <p>Shape: Siger Crown with Elephant Head Material: Textile with spunbond, beads, metal chain Texture: Fine textiles and full jewelery, carved Color: Raw colors Lampung red and gold with green, black, white Technique: Sew and Hot plastic Glue Gun, paste, hang, stack, drappery Composition: Crown on the Head, on the Shoulders, on the Trunk Culture: Ethnic Lampung with the West, namely footwear High Heels, long cuffs, robes Ideology: Lampung ethnic traditions with carnival ideology based on hybrid creativity.</p>
<p>Analysis: There was a complex crossover codes on the Royal Sigokh costume of the Lampung ethnicity which was favored by creators and appreciated by local and foreign people.</p>

Table 2: Costume Code Analysis: The Sacred Hudoq.

<p>Costume :The Sacred Hudoq 3 rd Runner Up National Costume Miss Supranational 2018, Poland. worn by artist Cinta Laura Khiel in the main stands. Created by Dynand Fariz and Costum Creator Team.</p> <p>Source: https://www.idntimes.com/hype/entertainment/aprilia-nurohmah/curi-perhatian-10-penampilan-cinta-laura-di-jember-fashion-carnaval/10</p>




<p>Source: http://www.liputan6.com/showbiz/read/4034712/jadi-kontroversi-di-jember-fashion-carnaval-cinta-laura-pengalaman-terbaik</p> <p>The Hudoq's dance is native to East Kalimantan Source: http://travel.tempo.co/read/1139293/ada2-000-penari-meriahkan-festival-hudoqdi-kalimantan-timur/full&view=ok</p>

<p>Unusual Crosses Code</p> <p>Shape: Hornbill feathers with tendrils, the crown of the roof of a Kalimantan house Materials: Hornbill Feather, Real Leaf with Imitation of Spunbond Leaves, Dinier Soft D300, Acrylic paint, light steel structure, Sponge Eva Textures: Hornbill Feather, Real Leaf with Imitation of Spunbond Leaves, Dinier Soft D300, Acrylic paint, light steel structure, Sponge Eva Genuine Texture : Fine textiles and various ethnic Dayak jewelery, carved jewelery Color: Hudoq Raw Color: red, green, white, black with yellow Technique: Sewing, tie the rope and Hot plastic Glue Gun, welding Composition: Crown feather hornbills on the left right shoulder Culture: Traditional dance with Western culture, namely Footwear Boots, High Heels, hot pans, long cuffs, head dresser. robes, choreography and modern dancing Ideology: Dayak ethnic tradition with carnival ideology based on hybrid creativity.</p>
<p>Analysis: There was a complex crossover codes on the costume of The Sacred Hudoq, the Dayak ethnic group that was sought after by creators and appreciated by both local and foreign people.</p>

Table 3: Costume Code Analysis: Garuda Unity in Diversity.

Costume :Garuda Unity in Diversity appeared at the National Costume Miss Supranational, 2016 Poland. Created by Dynand Fariz and Costum Creator Team

Source://www.yangpentinghepi.com/assets/picture/medium/Agustus%202018/19/Karnaval%20Unik%20Bin%20Kreatif,%20Bikin%20Akamsi%20PD%20Unjuk%20Gigi!/2.jpg



JFC Creator Creations on the Catwalk Runway
Source://travel.tribunnews.com/2017/06/23/tandai-kalendermu-jember-fashion-carnaval-akan-digelar-tanggal-ini



Unusual Crosses Code
Shape: Wing distortion with decorative carvings

Materials and Textures: Textile with Sponge Eva, Spunbond Dinier 300, softwood carving, Acrylic paint, light steel structure

Textures: Textile with Sponge Eva, Spunbond Dinier 300, softwood carving, Acrylic paint, light steel structure
Texture: Fine textiles and solid jewelery, carved
Color: golden yellow, imitation jewel luster, red-white
Technique: Sewing, tie rope and Hot plastic Glue Gun, welding, chain, twist, stack
Composition: Large dimensional wings and feathers on the body
Culture: Symbol of the Unity of the State of Indonesia, the Indonesian flag with Western culture, namely Footwear Boots, High Heels, head dresser, long cuffs, robes, choreography
Ideology: The symbol of the Unitary State of the Republic of Indonesia with a carnival ideology based on hybrid creativity.

Analysis: There was a complex crossover code on the Garuda Unity in Diversity costume that was sought after by creators and appreciated by both local and international people.

Table 4: Costume Code Analysis: Toraja.

Costume :Mystical Toraja, Best National Costume Miss Supranational, 2015 Polandia. Created by Dynand Fariz and Costum Creator Team. Source: [://www.tribunnews.com/images/seleb/view/1624384/gre-sya-amanda-ikuti-ajang-miss-supranational-2015](http://www.tribunnews.com/images/seleb/view/1624384/gre-sya-amanda-ikuti-ajang-miss-supranational-2015)





Unusual Crosses Code
 Shape: Toraja roof as a crown and shoulder decoration, drappery woven stacks
 Material: Songe Eva Spunbond, plastic, Acrylic paint, chain, ribbon, light steel structure
 Colors: tradition: black, red, yellow, white with orange
 Texture: Woven textile with Toraja motif and solid jewelery
 Technique: Sewing, tying rope and Hot plastic Glue Gun, welding, chain, twist, stacking, air brush
 Composition: Crown shape Toraja roof and roof repetitions acting on either side of the shoulder
 Culture: House and Weaving Toraja tradition with Western culture, namely Footwear Boots, High Heels, head dresser in the form of a roof, long cuffs, robes, choreography
 Ideology: Torajan ethnic tradition with carnival ideology based on hybrid creativity

Analysis: There was a complex crossover code in the costume of The Mystical Toraja which was sought after by creators and appreciated by local and foreign people.

Table 5: Costume Code Analysis: Bird of Paradise.

Costume : National Bird of Paradise, National Costume Miss Universe 2018, Bangkok Thailand. Created by Dynand Fariz and Costum Creator Team.
 Source://wolipop.detik.com/foto-entertainment/d-4338639/foto-aksi-puteri-indonesia-pakai-kostum-cendrawasih-di-miss-universe-2018/1?zoom



Front Views



Back Views



JFC Creator Creations on the Catwalk Runway

Source: [://lifestyle.kompas.com/image/2016/08/30/131218420/ada.cenderawasih.setinggi.7.5.meter.di.jember.fashion.carnivale.2016](http://lifestyle.kompas.com/image/2016/08/30/131218420/ada.cenderawasih.setinggi.7.5.meter.di.jember.fashion.carnivale.2016)

Unusual Crosses Code

Shape: Imitation of 12 birds of paradise flying around the body of the 2nd Runner Puteri Indonesia 2015 and imitation of bird feathers to become a large dimensional train decoration

Material: Textile, Tulle, Sponge Eva, Spunbond, plastic, wire, synthetic fur, tulle textile, acrylic paint, bead, light steel structure

Texture: Smooth and transparent textiles solid jewelry and artificial bird paradise

Technique: Sewing, twisting, draping, Hot plastic Glue Gun, welding, wheels, twist, stacking

Composition: 12 imitation birds of paradise hanging swinging behind the body, on the head as a crown and on the left and right shoulders

Culture: the richness of native fauna of Indonesia, modification of the Tabit shawl between the thighs of the Kalimantan tradition cloths and Western culture, namely

Footwear High Heels, long cuffs, robes, handicrafts

Ideology: Promotion of Papuan fauna wealth with carnival ideology based on hybrid creativity.

Analysis: There was a complex crossover of code on the Cendrawasih costume which was favored by creators and appreciated by local and foreign people.

4 CONCLUSIONS

From the explanation above, a common thread can be drawn that the hybrid code is the main creative idea proposed by Fariz, and JFC leader and is lived by the creators. Creator is a costume creator who was trained by Fariz and the leaders, as well as costume choreographers while on fashion runway. The increasing number of appreciators, professional photographers, mass medias from year to year, in the 17 years of JFC's journey proves that the idea of

creator creativity has an appeal that increases enthusiasm. In the last nine years, there are 16 of Fariz's creations that have won the Best National Costume at various levels of World Princess election event. The results of costume creations both in the runway fashion creator costumes and the national costumes worn by Indonesian men and women at international festivals have been loaded with complex hybrid codes. This proves that the hybrid idea developed in aspects of form, material, texture, color, texture, technique, composition, culture and ideology attracted the juries so that the hybrid code became a code that generated universal enthusiasm. Jember Fashion Carnival has survived to perpetuate hybrid code on the costumes creators from its inception until now. The hybrid code on costumes continues to be explored as a vehicle to achieve Jember's identity as a sustainable world carnival city.

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