

Trapunto Quilting Innovation on Sasirangan Fabric and Community Response in South Kalimantan

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ABSTRACT

The Akara Jukun Sasirangan fashion collection is inspired by the unique destination of Pasar Terapung. "Akara" comes from the Sanskrit language meaning form, while 'Jukun Sasirangan' comes from the Banjar language, meaning boat and Sasirangan fabric. This concept depicts the activities of people who conduct buying and selling transactions on a boat floating on the river. This urban style fashion design was developed based on Sasirangan fabric by applying trapunto quilting technique, adjusted to the character of modern, dynamic, and functional urban style. The design process began with an exploration of the latest fashion trends to determine silhouettes and design details that suit the tastes of women aged 17-35 years in South Kalimantan. This research uses a qualitative descriptive method that includes the stages of exploration, design, realization, and data collection of community responses. The results of the data indicators show that this fashion design innovation can be well received by the community, especially in the Pelaihari City area, especially in the aspects of comfort and visual appeal. This positive response indicates a great opportunity to develop traditional fabrics into the realm of modern fashion without losing cultural values, but still paying attention to market segmentation and consumer tastes.

KEYWORDS

Sasirangan Fabric
Trapunto Quilting
Urban Fashion Design
Textile Innovation
Cultural Sustainability

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INTRODUCTION

The global fashion industry continues to evolve through continuous innovation in design, materials, and production techniques. In recent decades, innovation has no longer been understood merely as aesthetic novelty, but as a strategic response to cultural sustainability, identity formation, and market differentiation. One of the most prominent contemporary trends is the integration of local cultural elements into modern fashion design, resulting in products that combine visual appeal with cultural significance. This approach reflects a growing awareness among designers and consumers that fashion can function not only as a commercial product, but also as a medium for cultural expression and preservation within a globalized creative economy.

Within this context, traditional textiles have gained renewed attention as valuable resources for contemporary fashion innovation. In Indonesia, a country rich in textile heritage, various traditional fabrics such as Batik, Tenun, and Songket have been extensively explored and adapted into modern fashion. However, Sasirangan fabric—an indigenous textile from South Kalimantan—has received relatively limited scholarly and design-based attention compared to other Indonesian textiles. Sasirangan is traditionally produced using a resist dyeing technique, in which motifs are formed through hand stitching (jelujur) before

the fabric is dyed. This process results in distinctive patterns and color gradations that reflect the cultural identity of the Banjar community.

Despite its cultural richness, the development of Sasirangan within the contemporary fashion industry remains constrained. Most innovations involving Sasirangan have focused primarily on motif variation and color experimentation, while deeper explorations of textile structure, surface manipulation, and three-dimensional form are still rare (Sari, 2021). As a result, Sasirangan products often struggle to compete within the increasingly dynamic urban fashion market, which favors garments that are not only visually attractive but also texturally innovative and conceptually distinctive. This limitation highlights the need for alternative design approaches that can enhance the aesthetic and functional value of Sasirangan without compromising its cultural authenticity.

Recent fashion studies emphasize that textile innovation plays a crucial role in increasing the competitiveness of traditional fabrics in modern fashion systems (Casadei, 2021). Beyond surface ornamentation, contemporary consumers are increasingly drawn to garments that offer tactile experience, dimensionality, and material experimentation. Therefore, introducing advanced textile techniques into traditional fabrics represents a strategic pathway for revitalizing local textiles within global fashion discourse. One such technique with strong potential is trapunto quilting.

Trapunto quilting is a decorative textile technique that creates a three-dimensional effect by inserting padding materials between stitched layers, producing raised patterns and enhanced surface texture. Historically associated with luxury textiles and haute couture, trapunto quilting has been widely used in international fashion to emphasize craftsmanship, material depth, and visual complexity (Salolainen, 2018). However, its application has largely been confined to industrial or Western textile traditions, and its integration with indigenous fabrics such as Sasirangan remains largely unexplored. This lack of exploration presents a significant research gap, particularly in understanding how traditional resist-dyed textiles can interact with three-dimensional quilting techniques to generate new aesthetic and cultural meanings.

In addition to addressing design innovation, it is equally important to consider the social reception of such hybrid fashion products. Fashion innovation cannot be separated from consumer perception, as market acceptance ultimately determines the sustainability of creative practices. In the context of South Kalimantan, young women aged 17–35 represent a particularly relevant demographic group. This segment is characterized by high fashion awareness, active consumption behavior, and strong engagement with contemporary trends, often influenced by social media and the Fear of Missing Out (FOMO) phenomenon (Mahmud, 2023). Their responses provide critical insight into whether traditional-fabric-based innovations can successfully transition into urban fashion contexts.

Therefore, this study aims to explore the application of trapunto quilting techniques on Sasirangan fabric within urban style fashion design, while simultaneously examining community responses in South Kalimantan. By combining textile experimentation with social evaluation, this research seeks to contribute to interdisciplinary discussions on fashion innovation, cultural sustainability, and consumer acceptance. Ultimately, the study positions Sasirangan not merely as a heritage artifact, but as a living textile capable of adaptation and relevance within contemporary urban fashion landscapes.

METHOD

This study employs a qualitative descriptive research method with a practice-based and design-oriented approach. This methodological framework is commonly used in art and design research to document, analyze, and interpret creative processes while situating them within cultural and social contexts (Budi, 2021). The qualitative approach was selected to explore in depth the application of the trapunto quilting technique on Sasirangan fabric and to understand how this innovation is perceived by the local community in South Kalimantan. Rather than focusing on hypothesis testing, this research emphasizes process documentation, material experimentation, and interpretative analysis of design outcomes and social responses.

The research process was conducted through several interconnected stages, namely conceptual exploration, design development, material experimentation, embodiment of fashion works, and analysis of community responses. The exploration stage functioned as the initial phase for constructing the conceptual foundation of the fashion designs. In this stage, the researchers conducted contextual research on Sasirangan textiles, trapunto quilting techniques, and urban fashion trends through literature review, visual references, and field observations. Cultural exploration was also carried out by examining the floating market of Banjarmasin as a local cultural phenomenon that informed the thematic concept of the designs. This exploration was translated into visual and conceptual tools such as mind mapping, moodboards, and storyboards to structure ideas, define aesthetic directions, and articulate the relationship between cultural inspiration and contemporary fashion expression.

Following the exploration stage, the research proceeded to the design development phase. This phase focused on translating conceptual ideas into design sketches and technical plans. Sasirangan fabrics were selected based on motif characteristics and color suitability to support the application of the trapunto quilting technique. Design experimentation involved testing various stitching patterns, padding materials (such as dacron and thin foam), and quilting placements to achieve three-dimensional textures without compromising comfort and flexibility. The trapunto technique was strategically applied to specific garment sections, including panels, sleeves, and backs, to create visual accents aligned with urban fashion aesthetics. The design development also considered market segmentation, particularly women aged 17–35 years in South Kalimantan, whose preferences tend toward modern, functional, and visually distinctive clothing.

The embodiment stage constituted the realization of the designs into wearable fashion works. This stage involved a systematic production process, including motif tracing, hand stitching using traditional Sasirangan *jelujur* techniques, dyeing processes inspired by floating market color palettes, and garment construction. The Sasirangan production process was carried out at SMKN 1 Pelaihari, South Kalimantan, involving collaboration between researchers, instructors, and final-year fashion students. This participatory process not only ensured technical accuracy but also reinforced the educational and cultural dimensions of the research. Five urban-style garments were produced as final works representing the integration of traditional Sasirangan techniques and contemporary trapunto quilting.

Data collection on community response was conducted after the completion of the fashion works. The researchers employed observation and simple survey techniques to gather responses from 50 community members in South Kalimantan, particularly in the Pelaihari area. The indicators observed included design appeal, innovation, comfort, and overall product attractiveness. The collected data were analyzed descriptively to identify dominant response patterns and to assess the level of acceptance of the design innovation. The results of this analysis were then interpreted in relation to the research objectives,

providing insights into the potential of trapunto quilting as an innovative strategy for revitalizing Sasirangan fabric within urban fashion contexts.

RESULT AND DISCUSSION

Innovation of Trapunto Quilting Technique on Sasirangan Fabric in Urban Style

The results of this study demonstrate that the application of the trapunto quilting technique on Sasirangan fabric constitutes a significant innovation within the context of urban style fashion design. This innovation operates on multiple levels: aesthetic transformation, functional enhancement, cultural revitalization, and social reception. By integrating a three-dimensional textile technique traditionally associated with luxury and haute couture into a local resist-dyed fabric, the research expands the expressive potential of Sasirangan beyond its conventional applications. The findings indicate that this hybrid approach successfully responds to contemporary fashion demands while maintaining a strong connection to local cultural identity.

From a design perspective, the innovation aligns closely with the preferences of modern urban consumers, particularly younger generations who seek clothing that communicates individuality, cultural awareness, and contemporary relevance. Urban fashion is characterized by flexibility, dynamism, and symbolic communication, where garments function not merely as protective coverings but as visual statements of identity and lifestyle (Rianti, 2019). The Sasirangan garments developed in this study embody these characteristics through modern silhouettes, strategic layering, and the incorporation of trapunto quilting as a textural focal point. The raised surfaces created by the trapunto technique add visual depth and tactile interest, positioning Sasirangan as a fabric capable of competing with global fashion trends that emphasize material experimentation and craftsmanship.

The data collected from community respondents further reinforce the success of this innovation. High levels of appreciation for both design and innovation indicate that the integration of trapunto quilting resonates with consumers who value novelty without rejecting cultural authenticity. This finding supports previous research suggesting that traditional textiles can gain renewed relevance when reinterpreted through contemporary design strategies (Rohmah, 2020). Rather than diminishing the cultural essence of Sasirangan, the trapunto technique enhances its visual and symbolic appeal, allowing the fabric to communicate tradition in a modern visual language.

Textile Experimentation and Material Transformation

A key result of this research lies in the successful experimentation with textile techniques that transform the surface and structure of Sasirangan fabric. Traditionally, Sasirangan emphasizes flat visual patterns produced through resist dyeing and hand stitching (jelujur). In this study, the application of trapunto quilting introduces a new dimension by adding volume and relief to the fabric surface. This transformation marks a departure from conventional Sasirangan aesthetics, which typically rely on color contrast and motif repetition rather than spatial depth.

The experimentation process involved testing various padding materials, including dacron and thin foam, to achieve an optimal balance between three-dimensional form and wearability. The findings show that careful selection and placement of padding materials can enhance the structural integrity of garments without increasing weight or reducing comfort. This challenges the assumption that three-dimensional textile techniques necessarily compromise practicality, particularly in urban fashion contexts where comfort and mobility

are essential.

Moreover, the trapunto technique was not applied uniformly across the garments but was strategically positioned on specific areas such as front panels, sleeves, and backs. This selective application allowed the designers to emphasize certain motifs while preserving flexibility in other parts of the garment. As a result, the garments maintain functional performance while offering visual accents that distinguish them from conventional Sasirangan clothing. This approach reflects contemporary fashion practices, where surface manipulation is used selectively to guide visual focus and enhance design narratives.

Cultural Inspiration: Floating Market as Design Narrative

The conceptual foundation of the fashion designs is rooted in the floating market culture of Banjarmasin, South Kalimantan. The floating market represents a unique socio-cultural phenomenon in which economic transactions occur on water, using small boats known locally as jukung. This cultural landscape served as both visual inspiration and symbolic framework for the design process. The theme “Akara Jukun Sasirangan” encapsulates this narrative, with akara signifying form and jukung sasirangan symbolizing the integration of boat imagery and traditional fabric.

The results show that cultural narratives derived from local environments can be effectively translated into contemporary fashion design. The elongated silhouettes of the garments echo the slim and linear forms of traditional boats, while layering techniques reflect the overlapping movements of boats in the floating market. Color choices—such as brick red, green, yellow, dark brown, and cream—are inspired by the fruits, vegetables, and natural surroundings of the market environment. These colors function not only as aesthetic elements but also as cultural signifiers that connect the garments to their geographical and social origins.

Material selection further reinforces this narrative. Linen and cotton fabrics were chosen for their durability and natural texture, symbolically reflecting the resilience of small boats navigating river currents. The integration of these materials with Sasirangan fabric demonstrates how cultural metaphors can inform material decisions in fashion design. The resulting garments do not merely depict the floating market visually but embody its qualities through form, texture, and material behavior.

Sasirangan Motifs and Traditional Techniques in Contemporary Context

Another important result concerns the reinterpretation of traditional Sasirangan motifs and techniques. In this study, motifs such as jukung (boat), turun dayang, ombak sinapur karang, and fruit forms were developed using two types of jelujur techniques, including the folded walut bone (eel) technique and the conventional single-stitch method. The use of these techniques demonstrates continuity with traditional craftsmanship while allowing for technical adaptation.

The findings indicate that traditional hand-stitching methods remain highly relevant in contemporary fashion when combined with innovative techniques. The hand-sewn motifs serve as a foundational layer upon which trapunto quilting is applied, creating a dialogue between flat resist-dyed patterns and raised quilted forms. This layered approach enhances the visual complexity of the fabric and emphasizes the handmade quality of the garments, which is increasingly valued in global fashion markets that prioritize authenticity and slow fashion principles.

The production process at SMKN 1 Pelaihari also highlights the educational and communal dimensions of textile innovation. Involving instructors and final-year fashion

students in the Sasirangan-making process reinforces knowledge transmission and skill preservation. The collaborative nature of this process contributes to the sustainability of traditional techniques by situating them within contemporary educational and creative practices.



Figure 1. Sasirangan textile

Ready-to-Wear Outcomes and Design Evaluation



Figure 2. Akara Jukun sasirangan Design

The tangible outcome of this research is the realization of five ready-to-wear urban style garments inspired by the floating market concept of South Kalimantan. These garments embody a synthesis of cultural narrative, textile experimentation, and contemporary fashion design, translating local cultural values into wearable forms that respond to modern urban lifestyles. Each garment integrates Sasirangan fabric as the primary material, enhanced through the application of trapunto quilting and contemporary silhouettes, resulting in products that are both visually distinctive and functionally adaptable.

The findings indicate that Sasirangan, when combined with three-dimensional textile techniques and modern design strategies, can effectively function as ready-to-wear clothing beyond its conventional cultural or ceremonial use. The incorporation of trapunto quilting adds depth, structure, and tactile quality to the fabric, while the use of oversized cuts, layering, and clean lines aligns the garments with urban fashion aesthetics. This combination allows the garments to maintain cultural identity while remaining relevant to contemporary fashion sensibilities, particularly among younger consumers who value both uniqueness and practicality.

Design evaluation based on community responses reveals a generally positive perception of the garments. Respondents highlighted the successful balance between traditional Sasirangan motifs and modern visual language, noting that the designs felt appropriate for both cultural occasions and everyday wear. This adaptability suggests that Sasirangan-based fashion has the potential to transition from niche cultural products into mainstream urban fashion markets. Such a shift is significant, as it positions traditional textiles not merely as symbols of heritage, but as active participants in the evolving fashion economy.

However, the presence of negative responses underscores the complexity inherent in culturally based design innovation. Some respondents expressed discomfort with the reinterpretation of traditional motifs into contemporary forms, perceiving the transformation as a departure from the authenticity of Sasirangan. This tension reflects a broader discourse within cultural and design studies, where innovation is often negotiated against expectations of preservation. Rather than being viewed as a limitation, this tension highlights the importance of continuous dialogue between designers, cultural communities, and consumers. Engaging with these perspectives enables designers to refine their approaches, ensuring that innovation remains respectful, contextual, and inclusive while still allowing for creative exploration.

Community Response Analysis

The analysis of community response data provides critical insights into the social acceptance of the innovation. Four indicators—design, innovation, comfort, and product appeal—were used to evaluate public perception among 50 respondents in South Kalimantan, particularly in the Pelaihari area.

Table 1. Community Response Data

No.	Indicator	Category			
		Like	Very like	Dislike	Strongly dislike
1.	Design	80%	90%	30%	15%
2.	Innovation	82%	87%	20%	8%
3.	Comfort	95%	95%	10%	10%
4.	Product appeal	87%	93%	25%	10%

The design indicator shows that 80% of respondents liked and 90% strongly liked the fashion designs. This suggests that the visual integration of trapunto quilting with Sasirangan motifs meets the aesthetic expectations of the target market, especially younger consumers. However, 30% disliked and 15% strongly disliked the designs, reflecting differing tastes and levels of openness to modern reinterpretations of traditional textiles.

In terms of innovation, 82% of respondents liked and 87% strongly liked the application of trapunto quilting. This high level of acceptance indicates that consumers recognize and appreciate novelty in textile techniques. Nonetheless, a minority expressed reservations, citing concerns about deviation from traditional authenticity or unfamiliarity with the trapunto technique. These responses highlight the importance of cultural education and narrative framing in introducing innovative designs.

Comfort emerged as the strongest indicator, with 95% of respondents liking and strongly liking the garments. This finding is particularly significant, as it demonstrates that the introduction of three-dimensional textile techniques does not compromise wearability. Instead, the structural benefits of trapunto quilting, when applied selectively, enhance garment comfort and fit. Negative responses related to comfort were minimal and primarily associated with individual sensitivity to texture.

Product appeal also received high ratings, with 87% liking and 93% strongly liking the overall appearance of the garments. This confirms that the visual impact of the designs successfully attracts consumer attention. However, the presence of dislikes suggests that continuous refinement is necessary to balance decorative intensity and motif clarity, ensuring broader market acceptance.

Cultural Revitalization and Market Potential

Beyond immediate design outcomes, the results of this study reveal broader cultural and socio-economic implications of textile innovation within contemporary fashion practice. The integration of trapunto quilting into Sasirangan fabric demonstrates how traditional textiles, often confined to symbolic or ceremonial functions, can be repositioned as dynamic materials capable of engaging with modern urban lifestyles. By introducing three-dimensional surface manipulation to a fabric historically characterized by flat resist-dyed patterns, this research extends the expressive and functional capacity of Sasirangan, allowing it to participate more actively in contemporary fashion discourse.

This innovation contributes directly to the revitalization of Sasirangan as a living cultural artifact rather than a static heritage object. In many contexts, traditional textiles face the risk of marginalization due to limited adaptation to changing aesthetic preferences and market demands. The application of trapunto quilting offers an alternative strategy for cultural sustainability, wherein preservation is achieved through transformation rather than replication. By maintaining traditional motifs, hand-stitching techniques, and cultural narratives while introducing new textile structures, the study illustrates a model of adaptive continuity that aligns with current discussions in cultural and design studies.

The positive response from the South Kalimantan community further indicates the viability of culturally grounded fashion innovation within contemporary markets. High levels of appreciation for design, comfort, and innovation suggest that consumers are receptive to reinterpretations of tradition when these are presented through coherent design concepts and functional considerations. This finding aligns with global fashion trends that increasingly prioritize sustainability, craftsmanship, and authenticity over mass-produced uniformity. Textiles such as Sasirangan, when supported by thoughtful experimentation and narrative-driven design, possess the potential to gain broader recognition beyond local or

regional markets.

Importantly, the results support the argument that tradition and modernity should not be positioned as opposing paradigms within fashion practice. Instead, they function as complementary forces that can generate new aesthetic and economic value when integrated creatively (Adhitia, 2019). The successful combination of trapunto quilting and Sasirangan fabric demonstrates that innovation does not necessitate the abandonment of cultural identity. Rather, it enables traditional materials to articulate contemporary meanings and to respond to the visual and functional expectations of modern consumers.

Nevertheless, the presence of critical responses within the community underscores the importance of cultural sensitivity in design innovation. Not all audiences readily accept the transformation of traditional forms, highlighting the need for designers to engage in continuous dialogue with cultural stakeholders. These tensions should be understood as productive challenges that encourage more reflective and inclusive design approaches. Ultimately, this study affirms that practice-based fashion research plays a crucial role in sustaining local textile traditions while addressing the evolving demands of the global fashion industry, positioning innovation as a bridge between heritage, creativity, and market relevance.

CONCLUSIONS

This study demonstrates that the application of the trapunto quilting technique on Sasirangan fabric represents a meaningful innovation in the development of urban style fashion rooted in local cultural heritage. By integrating a three-dimensional textile technique commonly associated with haute couture into a traditional resist-dyed fabric, the research confirms that Sasirangan possesses significant potential to evolve beyond conventional aesthetic boundaries while maintaining its cultural identity. The findings affirm that textile innovation can function as a strategic bridge between tradition and contemporary fashion practice.

From a design perspective, the incorporation of trapunto quilting successfully enhances the visual, tactile, and structural qualities of Sasirangan-based garments. The resulting urban style fashion products exhibit increased dimensionality, material richness, and aesthetic distinctiveness without sacrificing comfort or functionality. This outcome challenges prevailing assumptions that experimental textile techniques may reduce wearability, demonstrating instead that careful material selection and strategic application can improve both aesthetic and functional performance. As such, the study contributes to broader discourses on practice-based fashion research and material-driven design innovation.

Culturally, the research underscores the importance of contextual inspiration in contemporary fashion design. The floating market of South Kalimantan, as translated through form, color, motif, and silhouette, functions not merely as a visual reference but as a narrative framework that reinforces the symbolic value of the garments. The reinterpretation of traditional Sasirangan motifs and jelujur techniques within an urban fashion context illustrates how local cultural knowledge can be preserved and revitalized through adaptive creative processes rather than static reproduction. This approach positions Sasirangan as a living textile tradition capable of responding to changing social and aesthetic conditions.

The analysis of community responses further strengthens the argument for the viability of this innovation. High levels of appreciation across indicators of design, innovation, comfort, and product appeal indicate that the integration of trapunto quilting into Sasirangan fabric is socially acceptable and commercially promising, particularly among young urban

consumers. At the same time, the presence of critical responses highlights the ongoing negotiation between innovation and perceived authenticity, emphasizing the need for designers to remain sensitive to cultural meanings and audience diversity. Such tensions should be viewed not as limitations, but as productive spaces for dialogue and refinement in culturally based design practices.

In conclusion, this research confirms that the innovative application of trapunto quilting on Sasirangan fabric can expand the relevance of traditional textiles within contemporary urban fashion. The study contributes to the fields of fashion design, textile innovation, and cultural sustainability by demonstrating that tradition and modernity can coexist through informed, reflective, and context-sensitive design strategies. Future research is encouraged to explore broader market contexts, comparative textile innovations, and long-term impacts on cultural preservation, thereby strengthening the role of traditional fabrics in global fashion discourse.

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