

Local Culture Synchronization in Global Contemporary Fashion Style Breakthroughs

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Fashion now has become an inherent part of people's lives, especially in urban settings. One's fashion sense may be expressed in numerous ways, such as by donning unique clothing, wearing accessories that carry certain identities, or putting on symbols with special meanings or messages. Over the past few years, contemporary fashion design has returned to traditional design values in ethnic motifs, shapes, and even technologies used. Such a phenomenon is worth close observation, drawing interest in how traditional art creative concepts are processed into part of contemporary-styled fashion. To answer this question, this research employed the phenomenological method. From the analysis carried out, the following four appealing traditional values in contemporary design works were identified: 1) symbolization; 2) environmentally friendly materials; 3) traditional technologies; and 4) philosophies. These four values are the most frequently adapted by designers in creating contemporary fashion designs. Finally, we theorize about the ability of symbolic representations of a particular culture to be transferred to fashion over time, without losing the bond with the local tradition.

Keywords: traditional culture, fashion design, contemporary fashion, phenomenology, traditional value.

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INTRODUCTION

Fashion development is rapid. Every season, fashion designers compete against each other to launch up-to-date fashion products. People, too, no longer consider fashion as a mere intermediate need. Fashion has long been regarded as an adherent phenomenon, which gives a particular emphasis on individuality and self-expression (Mayer, 2018). Fashion design is often seen as an artifact that explores narrative and identity, each built upon explicit and embedded notions of time and culture that reflect on something different from the status quo (Roubelat et al., 2015). Since their conception, humans have taken myriad ways to pass their thoughts onto others and express themselves. In these fashions, shapes, colors, and fictional expressions take up a favorable place. The concept of symbols emerges as an expression of this narrative (Kaya et al., 2021). Fashion will play a role as a mirror of the identity of a community group or ethnicity and even cultural context or certain tradition (Fatonah et al., 2022). Such symbols are not standardized in use, but evolve along with time and social conditions in society. Socio-cultural narratives bring about sensitivity to luxury symbolism. As luxury products and brands are part of a network of wealthy socio-cultural narratives, consumers grow to be sensitive to luxury symbolism (Wang, 2022). Is there a trend in this direction in this modern era?

Culture and Indonesia are closely related to each other (Putu Diah Ari Kusumadewi & Mohammad Adam Jerusalem, 2023). Traditional design is the part of an artwork. In traditional art, the role of art in everyday life is described in the function of art as a generator of aesthetic experiences, political, religious, cultural, humanitarian and moral value (Murwonugroho & Wiyoso, 2020). Traditional design is not only regarded as an inspiration, but also a cultural reference that is present in the design system, especially in fashion design. Traditional or classical works of art as local wisdom have a strategic position which is a force to resist the influence of outside cultures, but it can also be developed for the future of the nation's culture (Wahida, et al, 2020).

Today, the legacy of symbols from the past has undergone a shift in usage. For instance, symbols which formerly were only used by certain ethnic groups now are also used by the general public in modernized shapes. Symbols, which are constantly renewed, transformed, and even developed from days of old to date, signal diversity as an expression of people's feelings. Although man-made symbols

in material and spiritual fields are designated for limited situations in the past, they have manifested themselves as a form of expression gravely needed for all life today (Kaya et al., 2021). Besides that, in modern design, color selection becomes the most important aspect because color can communicate visuals, comfort and present a brand (Wiryanan, et al. 2022). In which direction will the fashion trend of contemporary design develop?

Other than symbolization, manual technology use in the making of crafts or traditional fashion also becomes a distinct attraction in contemporary fashion products. The manual nature of their making makes craft products unique. Such goods are special as they are produced with peculiarity from a centuries-long accumulation of human wisdoms and therefore offer better qualities than goods produced from the fabrication pathway. Compared to other slow-fashion products, traditional handicrafts also present a greater degree of cultural allure and visual appeal (Xue et al., 2022). Through this return to traditional motifs and elements, the importance of cultural and social archetypes, developed during important historical periods, preserves its meanings and essences to date. Ethnic motifs have a particular significance as symbols and archetypes in contemporary fashion (Kaya et al., 2021).

Implementation of traditional values is often accompanied by an adaptation of traditional technologies or innovations of existing technologies, which has been recognized by fashion actors. To achieve success for their fashion products, small and medium enterprises hire designers to recreate this universe, adapting it to materials, tools, and technologies for greater innovativeness (Delgado et al., 2015). Besides, the phenomenon of traditional craft design adaptation into contemporary fashion is also frequently seen from the material standpoint. In the modern fashion market, traditional craft designs follow simple aesthetic styles and use environmentally friendly materials. They can be identified from their language expressions or manual and natural design processes. Designers in this field usually use their internal emotions or beliefs to pay respect to nature as their source of creative inspiration (Xue et al., 2022). Innovations in this traditional craft adaptation will produce new unique products. Modernity in traditional craftwork drives the development of new products that answer the current fashion trend. By aligning crafters' know-how and designers' thinking mindset, the creation of new products, new production processes, and new knowledge development become possible. While maintaining the essence of culture, various traditional techniques and materials are combined as

an answer to market demand; in such a transformation, does design play a critical role ([Delgado et al., 2015](#))?

An instance of traditional value adaptation can be encountered in traditional clothing. Traditional clothing differs for each locality and has a character suiting the socio-cultural condition there. Despite little changes from generation to generation, the fact is that traditional clothing demonstrates collective acceptance ([Delgado et al., 2015](#)). Traditional value adaptation causes the polarity between traditional value approaches that are collective, contextual or particular, and historical in character and modernity that is individual, universal, and ahistorical to be fluid. With the introduction of contemporary design, the boundary and compartmentalization between traditional and modern values cease to exist (Anusapati in [Murwonugroho & Wiyoso, 2020](#)). Through traditional value adaptation in various contemporary designs, cultural and social archetypes that are developed in the long run are able to maintain their meanings and essences until today. Traditional values have a particular significance as archetypes in contemporary design, particularly in fashion ([Kaya et al., 2021](#)).

Not all components of traditional values are adapted in contemporary-styled designs; only one or a few components that are suitable for a work are to be developed. Therefore, traditional component selection and what components are most frequently adapted by designers are interesting to study. In addition, the designers' considerations in selecting such components and the appropriateness of the employment of such components are also a compelling object to investigate. In light of the above mentioned, the objective of this research was to identify what components of traditional arts can be synchronized in contemporary design and how to do so in order for them to be adaptable to contemporary design. Meanwhile, this research is to answer the question of how traditional art creative concepts are processed to be part of contemporary-styled fashion.

RESEARCH METHODOLOGY

This research is of a qualitative type. This research type was selected to describe, explain, explore, and interpret the existing phenomenon. It was expected that research of this type could answer the question of the research.

The research method used is the phenomenological research method. The phenomenological research method describes the meanings of the life experiences of some individuals in the face of a

certain phenomenon. The fundamental objective of this research method is to describe the essence of the experiences of the individuals in facing the phenomenon. Researchers who use this method focus on describing the common experiences of individuals in facing a phenomenon ([Sumartono, 2017](#)).

The phenomenological research method used refers to Clark Moustakas Phenomenology. In conducting a phenomenological study, Moustakas did it step by step to facilitate the analysis process in 4 steps: 1) Bracketing, this is the process where preconceived beliefs and opinions concerning the phenomenon research are identified and held in abeyance, 2) Intuiting, after bracketing out is done, intuition follows, where the researcher now remains focused on the attributed meaning of the phenomenon by the preceded research, 3) Analyzing, in this process, coding is done where categorizing and making sense of the significant meanings of the phenomenon is created, 4) Describing, this is where comprehension and definition of the phenomenon are done by the researcher ([Greening, 2019](#)).

The objects studied in this research were the design works of contemporary fashion designers in a number of countries that adapt traditional cultural values. These objects were selected because they are fashion works that contain strong traditional values and characters, represent the culture of a country, and have been published in scientific journals. In addition, these objects are fairly recognized in the fashion world.

The data collected were secondary data from journals, articles, and news related to the phenomenon under study, which were then processed and classified based on the selected analysis method. The data collected were examined in a literature review. By conducting a literature review, it is hoped that the conditions of the research objects can be identified and then analyzed to draw some conclusions.

RESULTS AND DISCUSSION

Phenomenological Analysis

Nearly across all countries in the world, contemporary fashion designers incorporate some elements of the local culture of a region in their designs. Every country on earth has particular traditional values that are adapted by contemporary fashion designers. The reasons for such adaptation vary according to the objective of the fashion product itself.

Some countries have uniqueness in adapting local culture into modern fashion designs. Japan, China and India are several countries with strong cultures and often adapt their local culture into various fashion designs (Shiveky DH, 2015; [Tsui, 2015](#); [Craik, 2003](#)). Portugal and Iceland have positive trends in the use of environmentally friendly raw materials in fashion designs. Likewise with Romanian and African countries that have different colors through their cultural peculiarities.

In Japan, there is a traditional stitching technique named *sashiko*. The making of a piece of fabric using the *sashiko* technique gives a strong and peculiar fabric character. The term '*sashiko*' refers to the quilting stitching technique that is used to sew multiple layers of material together. This stitching technique is simple, with an interlocking stitch pattern that gives a beautiful stitch look. In Japan, there is a long-standing tradition of layering and re-

stitching materials to make a thicker, warmer, and more durable garment. It was especially prominent in the poorer regions of Tohoku during the Edo and early Meiji periods when the low classes used this sewing technique to create and decorate clothing from homespun hemp or other plant fibers ([Hayes, 2019](#)).

This technique produces a straight or curved geometrical design sewn with a repeated pattern, giving the fabric a more interesting look. It is also widely used in various fashion design products with a range of fabric and thread colors used. It is evident in the proliferation of various types of fabric with numerous colors whose decorative motifs are filled with the *sashiko* technique, not only to serve the decorative function, but also to serve the function as surface design on ready-to-wear garments ([Ayda, 2020](#)).



Figure 1. Some examples of patterns with the *sashiko* technique
(Source: The Ultimate Sashiko Sourcebook: Patterns, Projects and Inspirations)



Figure 2. The *sashiko* technique on Nike Air Jordan 4 "Deep Ocean"
(Source: www.nike.co.id (accessed on November 15, 2022, at 8 p.m. Western Indonesia Time))

Phenomenological Analysis	
1. Bracketing	
	Sneakers made from canvas and twill materials stitched in the patchwork style using the Japanese traditional stitching technique, sashiko. These sneakers are manufactured with an asymmetrical concept dominated by deep blue, red, and white.
2. Intuiting	
	People are of the view that these sneakers are unique for using the patchwork technique and having an asymmetrical design. The Japanese take pride in this work because their traditional technique has inspired international designers in their creations. This has brought people to question the philosophy of this patchwork motif and the process and technology involved in the production. In addition, it has also improved the image of the brand as one that upholds traditional values. Finally, it is projected to increase designer engagement in Japan.
3. Analysis	
	Basketball players are identical to motion attraction and dynamic style. Such a character inspires a breakthrough in a sneaker style rich in dynamic motif and style.
4. Describing	
	Nike in designing the Air Jordan 4 "Deep Ocean" sneakers used the sashiko technique, which is a hand-sewing technique to reinforce or decorate fabric with a running stitch from an old Japanese period.

In India, traditional fashion designers and crafters receive considerable support from the government. The support takes the form of, among others, the founding of the National Institute of Fashion Technology (NIFT) in 1986 by the Indian government and textile ministry. The NIFT spurred campuses throughout India and students majoring in fashion design and textile to participate in various design collaborations and internships with traditional crafter communities in rural areas. It also encourages a large number of contemporary-styled design works to adapt values from traditional craftwork ([Mayer, 2018](#)).

The Indian designer Ritu Kumar adapted traditional craft values in a number of her own works, such as *bandhani* and heavy beads, dip Bagru block prints, Naga-ornamented *saris*, and *chikan* weaves such as laces from northeast Indian regions ([Mayer, 2018](#)).

Paris Fashion Week 2007 was where Indian designers made their first appearances on the show. Manish Arora and Anamika Khanna flaunted their works inspired by Indian women's fashion style. The core of the collection was attention to details in the making process, such as the variations of materials used, accessories, remaking, and rearrangement of Indian traditional motifs, materials, and methods ([Mayer, 2018](#)).

The Bengali designer Sabyasachi Mukherjee in one of his works used homespun *khadi* fabric with a hundreds of years old Indian spinning technique, which was part of the Autumn/Winter 2009 Collection 'Neela aur Bagardandi ki Kahani' ('Indigo and Burgundy Story') ([Mayer, 2018](#)).

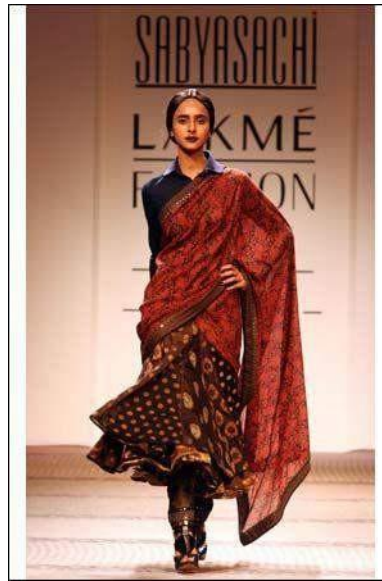


Figure 3 One of the designer Sabyasachi Mukherjee's items included in the Autumn/Winter 2009 Collection
(Source: <https://id.pinterest.com/pin/342766221617236313/> (accessed on November 17, 2022, at 8.15 p.m. Western Indonesia Time))

Phenomenological Analysis

1. Bracketing

Casual-traditional clothing from *khadi* fabric using a hundreds of years old Indian spinning technique. This clothing combines urban, contemporary design and rural, traditional pattern in *sari*, *salwar kameezi*, and *dupatta*, coupled with bangle chunky accessories to give the impression of indigenous people's struggle during Indian colonial era.

2. Intuiting

The wearer will feel comfortable and safe because the clothing is produced from natural materials that are safe for the skin health and are environmentally friendly. It will improve the image of the brand as one that upholds traditional values and has an awareness of the environment.

3. Analysis

A breakthrough combining traditional and modern fashion. A resistance for a lack of cultural rigidity. The creation of a fluid culture in a fashion style combining traditional and modern patterns.

4. Describing

Clothing with a combination of urban, contemporary design and rural, traditional pattern in *sari*, *salwar kameez*, and *dupatta*, coupled with bangle chunky accessories to give the impression of indigenous people's struggle during Indian colonial era.

In Portugal, the brand “Taino Abel” in producing its creations uses not only raw materials and ancient techniques, but also cultural, historical, and symbolic heritages. In making one of its products, i.e., handbag, the brand follows a traditional process

with reeds as the raw materials. The reeds are collected along Tagus River and dyed traditionally using plant-based natural dyes ([Delgado et al., 2015](#)).



Figure 4. One of Taino Abel handbags
 (Source: www.tainoabel.com (accessed on November 17, 2022, at 8.30 p.m. Western Indonesia Time))

Phenomenological Analysis	
1. Bracketing	A block-shaped, bright-colored handbag with a simple design naturally made from reeds using a mix of traditional and modern techniques and dyed with natural dyes. It comes with a hook from cowhide that hooks and locks the handbag.
2. Intuiting	People will question whether the dyeing process uses synthetic dyes, given the brightness of the colors, and whether the reeds used are collected from nature or cultivated. They are also led to question the handbag’s durability and the process and technology involved in its production. The use of animal hide gives the handbag an increased elegance and a modern impression.
3. Analysis	There is a change in how to hold the handbag. It is not carried in the crook of the elbow, but lifted with the hand to give the product material or production technique a greater amount of exposure.
4. Describing	The handbag is made of reeds following a traditional process and dyed traditionally with plant-based natural dyes.

In Iceland, traditional shoes are made from fish-skin that is processed with a traditional skin tanning method to produce soft, flexible, and flat-soled traditional footwear. However, with the introduction

of new materials such as synthetic leather and nylon, among others, the use of fish-skin as leather nearly vanishes in one generation. In 1994, the company Atlantic Leather was established with a focus on the

production of fish-skin shoes, which currently becomes part of Iceland's traditional culture and a national identity to a country which still considers the essence of fishery. The shoes production uses environmentally friendly technologies to overcome energy, environmental, and climate change challenges. The entire production process requires less energy than conventional leather industries do and is powered by environmentally friendly energies such as geothermal power from Icelandic volcanoes ([Logadóttir, 2015](#)). Moreover, the fish used are not of

rare species, hence not threatening biodiversity ([Rahme & Hartman, 2006](#)). These fish include the salmon, perch, wolf fish, and cod. The fish-skin processing works with three sustainability aspects: economic benefits from value creation from waste; social benefits from reconciling sustainability with exotic, fashionable fish leather; and environmental benefits from producing leather without harming threatened animals (Mould, 2018 in [Palomino et al., 2020](#)).



Figure 5. One of the salmon fish-skin pairs of shoes produced by Atlantic Leather
(Source: <https://id.pinterest.com/atlanticleather/> (accessed on November 19, 2022, at 8.45 p.m. Western Indonesia Time))

Phenomenological Analysis

1. Bracketing

High-top shoes with black shining high heels from silver-colored fish-skin using a mix of traditional and modern production processes and environmentally friendly energy.

2. Intuiting

One may think that the shoes are not made from fish-skin, but from the skin of exotic animals such as the snake or the crocodile. This leads them to question the material durability, environmentally friendly production process, and the traditional values that are carried.

3. Analysis

Shoes are an element of fashion found in the lower extremity. They become eye-catching if they are unique in the material selection.

4. Describing

They are inspired from Icelandic traditional shoes from fish-skin that is processed using a traditional skin tanning method to produce soft, flexible, and flat-soled traditional footwear.

In Romania, the traditional costumes are ornamented with geometrical shapes inspired from nature such as the shapes of birds, flowers, animals, and fish, the Byzantine cross, life ladder, grapes, wheat grains, peacocks, and so forth. Romanian clothing is characterized by chromatic elements with a balanced combination of basic colors, i.e., black, red, dark brown, blue, green, and purple. Such colors are derived naturally from plants, producing warm, but not contrasting colors. The basic stitches that have been in use throughout the country are needle stitch and cross stitch.

Some designers derive inspiration from Romanian traditional costumes in their works. The French designer Philippe Guilet in a 2011 collection, "Prejudice 100%.RO", presented a traditional cap that was reinterpreted with a modern element whose inspiration came from a horse rider costume. Joseph Altuzarra, another French designer, with an American brand Altuzarra in the Resort 2015 Collection presented colorful garments, blouses alike to Romanian costumes, and pencil skirts with ethnic motifs. The American brand Anthropologie in its Fall/Winter 2011 Collection was inspired by Romanian folk costumes from Maramureş ([Kaya, Ö., 2021](#)).



Figure 7. Joseph Altuzarra's Resort 2015 Collection

(Source: <https://www.vogue.com/fashion-shows/resort-2015/altuzarra/slideshow/collection#30> (accessed on November 23, 2022, at 9 p.m. Western Indonesia Time))

Phenomenological Analysis

1. Bracketing

A white blouse and a pencil skirt embroidered on the neck and sleeves using traditional embroidery stitching tool, cotton fabric, and traditional dye (handmade).

2. Intuiting

The native Romanians take pride in the work as their traditional costumes have inspired international designers for their creations. It will improve the image of the brand as one that upholds traditional awareness and has an awareness of the environment.

3. Analysis

A processing breakthrough of old-fashioned traditional ornaments into contemporary style, which tends to be timeless due to the traditional ornamental composition that has gone through monumentality in its time.

4. Describing

The American brand Altuzarra in the Resort 2015 Collection presents colorful garments, blouses alike to Romanian costumes, and pencil skirts with ethnic motifs.

On the African Continent, African cultures have particular tropical and tribal designs with strong characters. African designs and textile arts are symbols representative of African ethnic groups that comprise hundreds of tribes scattered all around the continent. Some ethnic groups in Africa have developed symbols from proverbs, sayings, and quotes of kings in art forms. Some other ethnic groups use cultural landscapes, natural objects, or their innovative works in art forms for their contemporary designs (Nobler L.C., 2021). Furthermore, the aesthetic value of African textile designs is well-defined in the forms of design elements such as lines, curves, symbols, or motifs as well as the use of earth-tone colors such as beige, maroon, black, and bolder colors like red, yellow, and green. The diversity in motifs and symbols in

African traditional textiles also depends on who use the textiles and what their social statuses and occupations are (Akinbileje, 2014).

The unique motifs of the African traditional fabric named “wax fabric” have inspired the fashion house “Dior” in the Dior Cruise 2020 Collection. The fabric motifs largely play with line, tribal, floral, or fauna patterns according to the natural landscapes in Africa. With varied colors, these motifs are suitable for use in clothing, whether it be a blouse, skirt, headband, or men’s suit. It is important for designers to understand that each element of a pattern carries a special meaning in its whole and that it is a challenge to arrange different elements of a pattern to attain balance, rhythm, proportion, emphasis, and unity in a single design (Debeli, 2013.).



Figure 8. Dior Cruise 2020 collection

(Source: https://www.dior.com/en_int/fashion/womens-fashion/ready-to-wear-shows/cruise-2020-show (accessed on November 24, 2022, at 9.15 p.m. Western Indonesia Time))

Phenomenological Analysis

1. Bracketing

A blouse and an A-line skirt with African traditional motifs dominated by red, black, and white all over. The neck is adorned by a string of beads, which usually are used by African women as jewelry. The motifs on the fabric are made with a wax printing technique, which is similar to the technique used to make batik.

2. Intuiting

The native Africans take pride in the work as their traditional fabrics have inspired international designers in their creations. It will improve the image of the brand as one that upholds traditional values and increase designer engagement in the African region.

3. Analysis

The simplistic necklace and other traditional accessories have been designed to be embedded with the fashion materials in use, sparing the need to wear decorations that are usually donned by traditional people.

4. Describing

An attire of fabric with motifs that largely play with line, tribal, floral, and fauna patterns according to the natural landscapes in Africa.

Traditional motifs in contemporary designs are not only applied to apparel design; they also frequently see applications in the footwear industry. The renowned sport essentials producer, Adidas, in a collaboration with Pharrell Williams in the

SOLARHU Fall/Winter 2018 Collection, puts on show a collection of unique sport footwear and apparel. This uniqueness is apparent in the African motifs and typical colorways, which is a rarity for Adidas.



Figure 9. Adidas x Pharrell Williams SOLARHU

(Source: www.adidas.com (accessed on November 25, 2022, at 9.30 p.m. Western Indonesia Time))

Phenomenological Analysis

1. Bracketing

Sneakers from canvas with African motifs and bright colors such as yellow, orange, green, and red, which is a unique and scarce occasion to Adidas.

2. Intuiting

One may regard these sneakers as unique for using motifs and colors rarely used by Adidas. The Africans may be proud as their traditional technique has inspired international designers in their creations. This has brought people to question the philosophy behind the motifs and colors. It will improve the image of the brand as one that upholds traditional values and increase designer engagement in Africa.

3. Analysis
Nationalism is established with the flag-inspired colorway.
4. Describing
The renowned sport essentials producer, Adidas, in a collaboration with Pharell Williams in the SOLARHU Fall/Winter 2018 Collection, puts on show a collection of unique sport footwear and apparel.

In China, there is a trend of Chinese designers shifting toward a new Chinese fashion identity. This new identity no longer takes the forms of Chinese traditional symbols; it now takes on conceptual themes that can be defined as “spirit”, “philosophy”, and/or “modern culture” (Tsui, 2013). Hung Huang, the founder of the fashion magazine iLook, tapped the “Zen” philosophy, which means “deep meditation” or “peaceful thinking” to portray current Chinese fashion design trend (Huang in Tsui, 2013).

In general, designers with “Zen” philosophy in mind use neutral colors, natural materials and dyes, and simple fabric cuttings to deliver the Zen spiritual messages: peace, tranquility, austerity, and harmony. For instance, the designer Uma Wang in many of her works use neutral colors with light cuttings. The Zen philosophy sprung from an adopted knitting skillset that becomes a signature in her works.



Figure 10. One of the items in the Exception Spring 2013 Collection (Source: Tsui, 2013)

Phenomenological Analysis
1. Bracketing
A midi dress with fabric made from a natural material, plain and motif-less, and neutral-colored in black, with a simple and natural cutting, combined with plain black heel-less sandals.
2. Intuiting
Plain color, simple design, and natural fabric material use will give a strong sense of peace, tranquility, and harmony.
3. Analysis

Home casual clothing which can also be worn outside. The removal of spatial boundaries sets the contemporary processing of a style.

4. Describing

The designer Ma Ke with the brand Exception used natural, plain, and motif-less fabric materials and neutral colors such as black, white, grey, and brown, with simple and natural cuttings to give a strong sense of peace, tranquility, and harmony (Tsui, 2013).

From the phenomenological analysis above, it is known that there are similarities in the phenomenon of traditional values synchronization and visual element/cultural context arrangement breakthrough into contemporary fashion design. These similarities lie in the use of traditional symbols and motifs, environmentally friendly materials, and a mix of traditional and modern techniques. Aside from technical components, traditional philosophies and cultures are also adapted.

Symbolization

A symbol is something that represents or explains a form. It can also be a marker of an object or used to denote something that is abstract or non-concrete (Webster, 1997). A symbol is capable of interpreting something that is inexpressible both verbally and textually, but it can be passed down from generation to generation in a community or a social group. As was stated by Warner (1961) in Kaya (2021), symbols that explain emotions and values and activate them are like genetic codes in society. These codes are passed down to the next generation by society from time to time according to needs. Symbols also play a significant role in individual interactions within a community and give the individual a sense of belonging. Every culture transfers and creates different experiences and perceptions through its own symbols. At this point, cultural symbols establish meaning foundations by transferring forms of feelings, thoughts, beliefs, and more to the individual. In other words, cultural symbols hold a vital role in a community's relationship, whether it be a relationship between its members or its relationship with another community.

In India, symbolization manifests itself in *sari*, which is a type of fabric from India, as well as in India's typical accessories. In Romanian traditional costumes, symbolization takes the forms of geometrical symbols, coupled with nature-inspired shapes such as birds, flowers, and animals, as well as religious symbols. On the African Continent, symbolization is encountered in tropical and tribal designs that are with strong characters. *Sashiko* symbolization in Nike manifests in Japanese *kanji* characters on some sides of the sneakers.

Environmentally Friendly Materials

Currently, the use of environmentally friendly materials in the world of design has become a norm, especially with the enactment of the Sustainable Development Goals (SDGs) by the UN in 2015, with a total of agreed upon 17 goals. The design and creative sector belongs to the 8th and 9th goals, which highlight green industry and resource efficiency, including in the use of environmentally friendly materials. This is necessary, keeping in mind that waste from a textile dyeing process is the largest water contaminant in the world.

Far before the agreement on the environment within the SDGs was reached, numerous cultures in the world had applied environmental friendliness principles, both in the materials and the production processes used. For instance, prior to the emergence of massive textile industries, materials such as animal hide, bark, and natural fibers were used in traditional clothing production. As for the dyeing process, natural dyes available in immediate surrounding were used. In addition, patterns and cuttings in traditional clothing were designed in such a way to leave as little waste as possible.

The dyes used in Romanian traditional costumes are derived from natural vegetable dyes that produce warm and soft colors. Icelandic shoes are made of fish-skin that is processed with a traditional fish-skin tanning method to produce soft, flexible, and flat-soled traditional footwear. Lastly, Portuguese "Taino Abel" handbags are made of easily decomposable reeds.

Traditional Technologies

Not only the materials, but the technologies used to produce unique products are also environmentally friendly. In Japan, the process of making fabric with the *sashiko* technique gives fabric that is with strength and character. The production of fish-skin footwear in Iceland harnesses environmentally friendly technologies to overcome energy, environmental, and climate change challenges. The whole production process requires less energy than conventional leather industries do, in which case the energy comes from environmentally friendly sources

such as geothermal power from Icelandic volcanoes.

Traditional Philosophies

In addition to technical components, philosophies are also adapted from traditional cultures. The “Zen” philosophy, for example, which means “deep meditation” or “peaceful thinking”, is adapted through the use of natural materials and dyes, natural colors such as black, white, grey, and brown, and simple fabric cuttings. This philosophy also occurs in the details that showcase uniqueness and high skills, as in the beauty and detail of the knit pattern.

CONCLUSION

From the phenomenological analysis conducted, it is concluded that the following appealing traditional values are encountered in contemporary design: 1) symbolic values of traditional cultures, such as ethnic motifs, traditional symbols, and color compositions; 2) traditional values implementation in the use of environmentally friendly materials and production processes; 3) adaptation of traditional technologies, such as using traditional stitching technologies and environmentally friendly energy; and 4) philosophy adaptation in contemporary works. It is important for designers to understand that every element of a pattern carries a special meaning in its whole and that it is a challenge to arrange different elements of a pattern to attain balance, rhythm, proportion, emphasis, and unity in a design.

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