



## **Creation of Exotic Dramatic Fashion with the Source Idea of *Barong Ider Bumi***

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### **Abstract**

Barong Ider Bumi is a ritual tradition to ward off disaster for the Osing community located in Kemiren Village, Glagah District, Banyuwangi. The uniqueness of the Barong Osing form which contains philosophical meaning is the basis for the inspiration for the creation of exotic dramatic clothing. Forms based on oriental aesthetics and sensibilities inspire the combination of clothing into an exotic dramatic style to display traditional elements that are packaged in a modern way to have a different style that shows a comprehensive visual representation of strength and intensity. This study of creative practice aims to describe the process of creating exotic dramatic clothing with Barong Ider Bumi as its inspiration. The method used is Practice-Ied Research, namely research based on the practice of the creative process by Hendriyana (2021) which consists of four stages including: (1) the exploration stage related to the exploration of information on sources of ideas, (2) the design stage in the form of making sketch designs, (3) the embodiment as the process of realizing the selected design and evaluation, and (4) the presentation stage of the work. The result of this creation is three exotic dramatic outfits consisting of one men's outfit and two women's outfits that will be presented at the 35<sup>th</sup> annual fashion show "Jagad Osing".

**Keywords:** Fashion, exotic dramatic, Barong Ider Bumi

### **Abstrak**

*Barong Ider Bumi yang merupakan tradisi ritual tolak bala masyarakat Osing yang terletak di Desa Kemiren, Kecamatan Glagah, Banyuwangi. Kekhasan bentuk Barong Osing yang mengandung makna filosofi menjadi dasar inspirasi dari pengayaan busana exotic dramatic. Bentuk-bentuk yang didasarkan pada estetika dan kepekaan oriental mengilhami dalam memadukan busana kedalam style exotic dramatic untuk menampilkan unsur tradisional yang dikemas secara modern hingga memiliki gaya berbeda yang menunjukkan representasi visual menyeluruh tentang kekuatan dan intensitas. Studi praktik penciptaan ini bertujuan untuk mendeskripsikan proses penciptaan busana exotic dramatic dengan acuan Barong Ider Bumi*

*sebagai inspirasinya. Metode yang digunakan adalah Practice-Ied Research yaitu penelitian berbasis praktik proses penciptaan oleh Hendriyana (2021) yang terdiri dari empat tahapan diantaranya: (1) tahap eksplorasi berkaitan dengan penggalian informasi sumber ide, (2) tahap perancangan berupa pembuatan desain sketsa, (3) perwujudan sebagai proses realisasi desain terpilih dan evaluasi, dan (4) tahap penyajian karya. Hasil penciptaan ini berupa tiga busana exotic dramatic terdiri dari satu busana pria dan dua busana wanita yang akan disuguhkan pada annual fashion show 35<sup>th</sup> "Jagad Osing".*

**Kata Kunci:** *Busana, exotic dramatic, Barong Ider Bumi*

## **Introduction**

The success of the fashion world today makes fashion one of the creative industry sub-sectors that has rapid development, which will move quickly to create innovations and new designs (Rahayu, 2011). This is in line with the outcome of the concept of creating the work itself, producing something new and different from the artist's paradigm or perspective, which is believed to be commensurate with the will of expression that is to be expressed (Suklu, 2013).

Inspiration for designing clothes can come from anywhere because creative ideas in fashion provide freedom in the aesthetics of dressing. Up-to-date young generations can utilize existing traditional arts and culture, thus creating unique fashion designs while also preserving art and culture so that they remain famous.

The origin of Barong Ider Bumi is when Banyuwangi was still called Blambangan, it was attacked by a strange deadly disease (Damayanti et al., 2024). In addition to the deadly disease, pests also appeared to attack agricultural land. Seeing this condition, a traditional elder performed asceticism to get guidance at the tomb of Buyut Cili, an ancestor of Kemiren Village (Resti Nurhayati et al., 2024). In his instructions, residents were required to perform a ritual as an antidote in the form of Barong (Dafira` et al., 2024). In Osing mythology, Barong is a symbol of goodness that has the ability to banish evil spirits. The Barong was paraded around the village so it was called Barong Ider Bumi, from "*Ider*" which means to surround and "*Bumi*" is interpreted as village. (Putri, 2019)

Since the beginning, this performing art has not changed in form, appearance, color, and story (Firmansyah & Sinduwiatmo, 2023). The manifestation of Barong Osing which resembles the form of kala with bulging eyes, fangs, beard and mustache with a large hairy body, a head with a crown (binoculars) and wings that complement the right and left. The form of the manifestation of the wings and crown on Barong Ider Bumi is what distinguishes it from Barong performances from other regions (Riskika, 2023).

Through an interview with Mr. Setianto as a journalist and Osing writer, he explained the meaning of Barong Kemiren as a symbol of human character that is directed at controlling lust which is divided into 4 types, namely "*aluamah, amarah, subyah, and mutmainah*". The four types of lust are reflected in 5 types of colors located on each part of the Barong's body (Mustika & Masunah, 2024). 1) The mouth of the barong which is always gaping is black, meaning greed. 2) The bulging eyes are red, which imply anger and lust. 3) The yellow wings

of the Barong are philosophized as flying around the world to seek satisfaction. 4) The crown symbolizes the color white which is interpreted as honesty, authority, and purity and the green color on the barong symbolizes oneself (Aini et al., 2024). These colors cannot be changed but can be changed according to the gradation level.

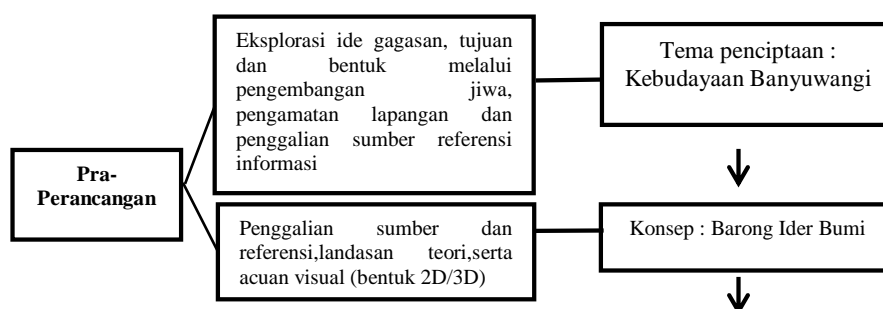
The Barong Ider Bumi tradition became the sparking idea that was raised in the creation of the fashion that was created because Barong Ider Bumi has a unique shape that contains philosophical meaning and is a history for the Banyuwangi community (Kusuma et al., 2024). The uniqueness of the shape of the source of the idea inspired the design of a fashion collection that still shows traditional elements but is packaged into a contemporary fashion design, then the exotic dramatic fashion style was chosen. (Anoeграjekti et al., 2024)

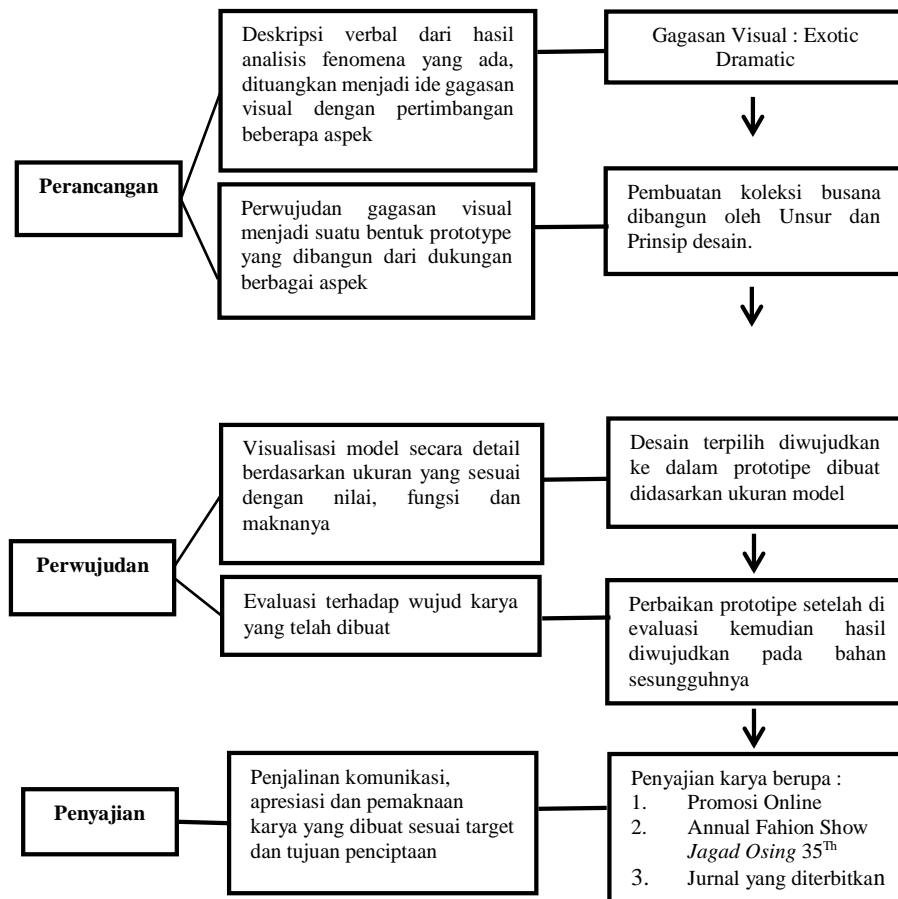
Style in the scope of fashion is a characteristic of appearance, material, combination of types and details that make it different from others (El Rahma et al., 2024). Exotic style refers to something that is different from what is generally in a certain context but remains attractive (Sari et al., 2021). Exotic fashion style refers to clothing and accessories that are related to folklore elements (culture, customs), unusual materials, or unconventional design elements such as combining various material textures, the silhouettes displayed have unique cut shapes and accessories that complement them are made of copper, stone, or wood (Agustina et al., 2022).

In this creation, the concept of Barong Ider Bumi will be poured into the cutting, color selection, silhouette and manipulating fabric in the form of embroidery in the form of Barong Ider Bumi that has been deformed on the clothes to be created. The number of works created consists of one exotic dramatic men's clothing and two exotic dramatic women's clothing with the target market being upper-class men and women between the ages of 20 to 30 years working in the field of fashion stylist or people who have a love for clothes with an exotic dramatic style.

## Research Methods

The research method used in this research is the work creation procedure with the Practice-Ied Research approach (Hendriyana, 2021). This research aims to create and reflect new works through practical research with a focus on "Creating Exotic Dramatic Fashion with Barong Ider Bumi as the Idea Source" with the research flow written as follows.





## Pre-Design

The first stage is pre-design containing preliminary research as an exploration in exploring the source of ideas. The pre-design stage is carried out by collecting library data related to Barong Ider Bumi which is then presented in a Moodboard. The moodboard contains images and short explanatory texts that can interpret the object to be created. The contents displayed in the moodboard include: the source of the idea taken, color, fashion form references, silhouettes, and materials chosen.



Figure 1 Moodboard

(Source: Rahmawati, 2024)

Based on the moodboard displayed, the selected materials are leather and duchess satin with the name of the Dormil market. The selection of materials or materials used in the creation of exotic dramatic clothing is adjusted to the characteristics of the appearance of the source of the Barong Ider Bumi idea which is smooth and not shiny and not transparent so that leather and duchess satin were chosen.

The colors are taken from parts of the Barong's body such as red from the eyes, wings for yellow, black from the mouth, green from the necklace under the head, and white from the barong crown. The manipulation applied is pleating and embroidery with an identity in the form of layers. The idea that sparked the selection of pleats and layers was taken from the source of the visualization idea of the shape of the barong's wings which are stepped down.

## Design

The second stage is design. Design is a verbal description of the results of the analysis in the first stage which is poured into a visual idea of the form containing the creation of a design built with design elements and principles. Designing clothing is making a visual representation of the results of the concept that has been created poured into an image by paying attention to design elements and principles. The stages in fashion design are described as follows:

### 1. Alternative design

Alternative design is a design development with creativity in visual differences and layouts between one and another from the same concept such as the selection of cutting styles, silhouette results, color selection and decorative details.

#### a. Alternative Sketch

The keyword in making alternative form designs with the idea source of Barong ider bumi in the form of pleats, therefore in every design development there is an application of pleat details.

The number of alternative sketch designs made in this study is 10 exotic dramatic men's fashion designs and 10 exotic dramatic women's fashion designs. The various men's fashion designs made are mix and match Two-piece clothing with a jacket, outer or vest top with pants, skirt or sarong bottoms. For women's clothing, the top is a bustier, with a skirt or pants bottom. It looks like this:

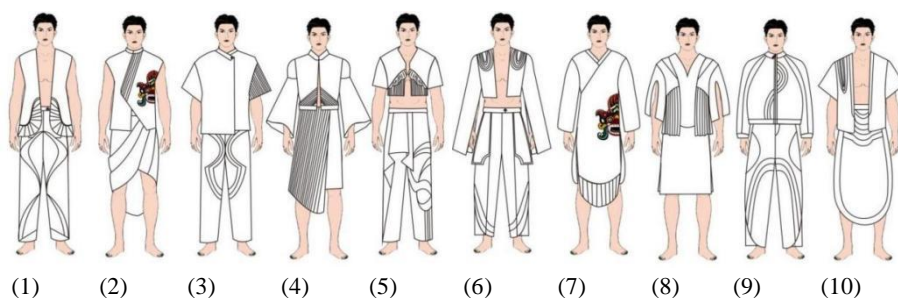


Figure 2 Alternative Designs for Men's Fashion Sketch  
(Source: Rahmawati, 2024)

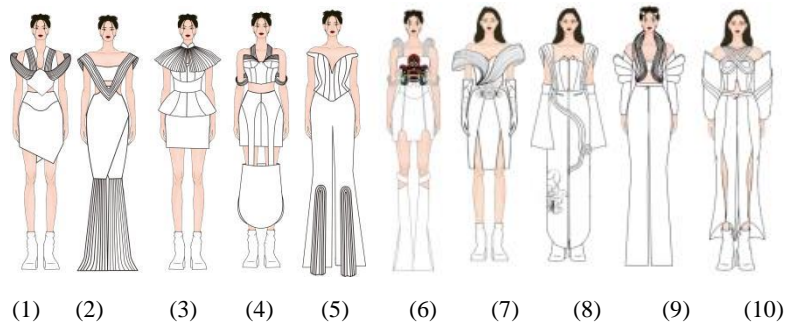


Figure 3 Alternative Designs for Women's Fashion Sketch

(Source: Rahmawati, 2024)

The designs that have been made are then assessed, the selected male design number (8) and female designs number (6) and (9). The advantages of the selected design compared to other designs are that the design is closest to the theme which can be seen from the details of the cut depicting the wings of Barong Ider Bumi, the application of line design elements, shapes, principles of harmony, balance, proportion and unity in the placement of the pleat manipulation is not excessive so that the point of interest of the design looks harmonious and attractive.

#### b. Alternative Colour

The design has been selected and then alternative color placements are made. The colors chosen are adjusted to the standard colors of Barong Ider Bumi which have been increased in gradation, namely maroon red, yellow, white, emerald green, and black. The number of alternative color designs made in this study is 10 exotic dramatic men's clothing designs and 20 exotic dramatic women's clothing designs.

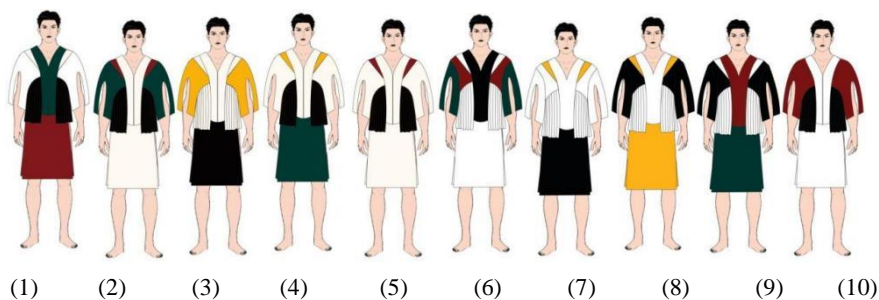
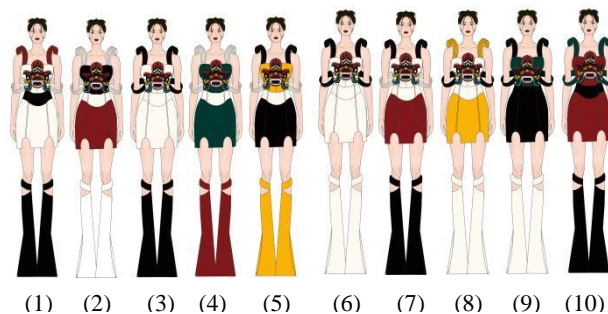


Figure 4 Alternative Designs for Men's Fashion Colors

(Source: Rahmawati, 2024)



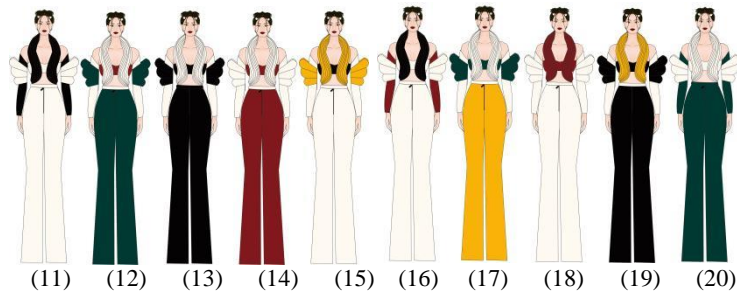


Figure 5 Alternative Designs for Women's Fashion Colors

(Source: Rahmawati, 2024)

## 2. Selected Design

After working on alternative color placements, the results were then consulted with three experts in the field of design and fashion, the selected men's design no. 5 and the selected women's designs no. 6 and no. 11. The selected design was then equipped with complementary accessories. Here are the finished design results:

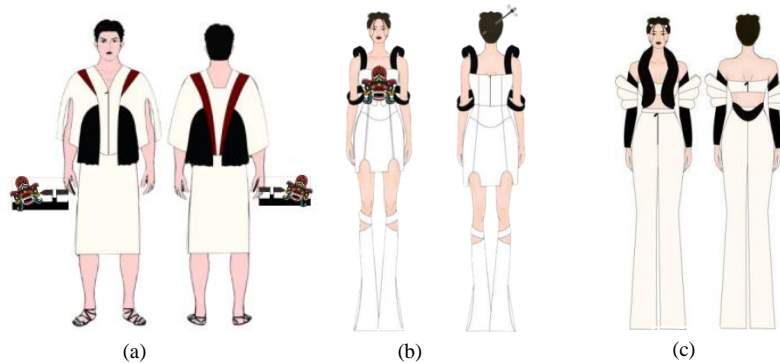


Figure 6 Selected Designs (a) Men's Fashion, (b) Women's Fashion 1, (c) Women's Fashion 2

(Source: Rahmawati, 2024)

## 3. Production Design

Production design in fashion design is an explanation of the detailed specifications of the shape of the clothing along with its dimensions explained in production design 1 and production design 2. The design is made to look at the front and back. Technical drawings are made to make it easier for designers to translate the shape of the clothing that is being created and minimize details that are lost during the work. In this work, technical drawings are done digitally using the CorelDraw application.



### a. Fashion Look 1

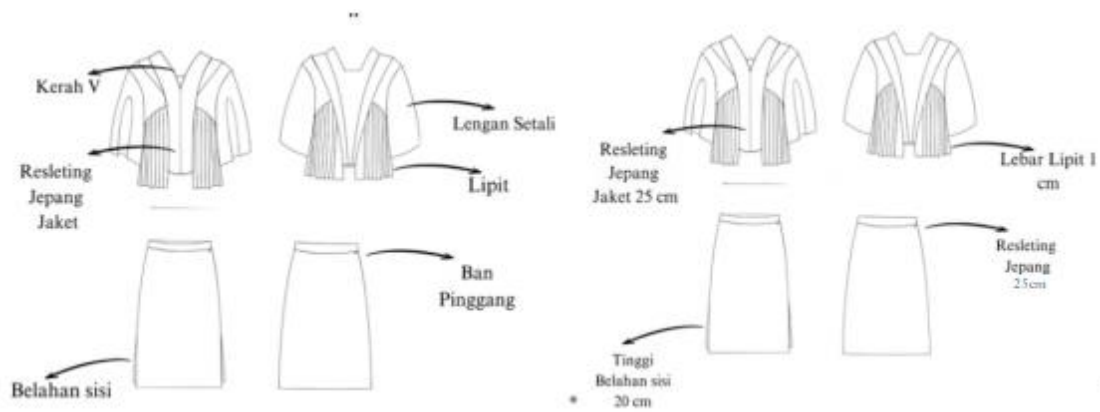


Figure 7 Fashion Production Design Look 1

(Source: Rahmawati, 2024)

Production design 1 men's clothing top consists of one-shoulder sleeves, V-shaped collar, Japanese jacket zipper on the front as an opener and closer and additional pleated details at the bottom. The identity of the bottom of the span skirt is in the form of a side slit and a waistband.

Production design 2 men's clothing tops include the use of a Japanese jacket zipper measuring 25 cm with a pleated width of 1 cm. The bottom is a skirt with a detailed side slit height of 20 cm and the zipper used is 25 cm

### b. Fashion Look 2

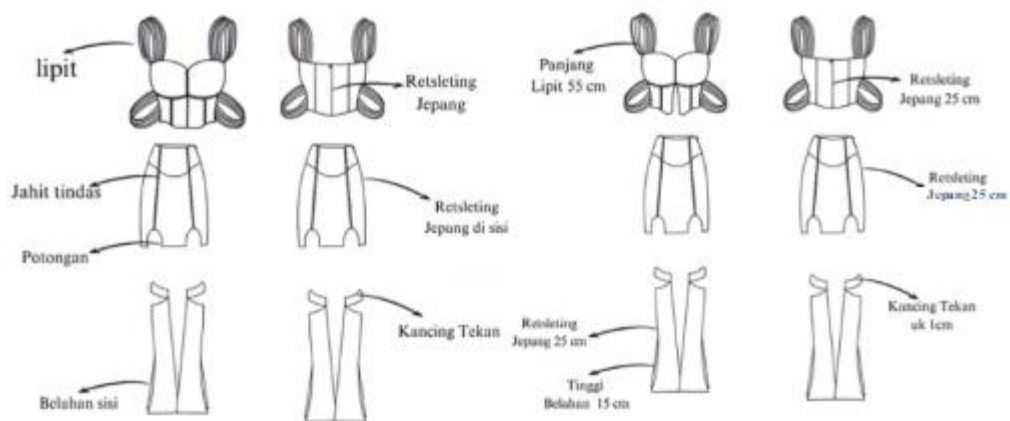


Figure 8 Fashion Production Design Look 2

(Source: Rahmawati, 2024)

Production design 1 women's clothing 1 top part in the form of pleated details that are installed in a circle from the front to the back, an inverted U-shaped cut at the bottom of the skirt, the use of Japanese zippers on the skirt and side slits on the leg cover.

Production design 2 women's clothing 1 including the use of Japanese zippers measuring 25 cm, side slits on the leg cover 15 cm long and the use of 1 cm press studs installed on each outer side of the leg cover.



### c. Fashion Look 3

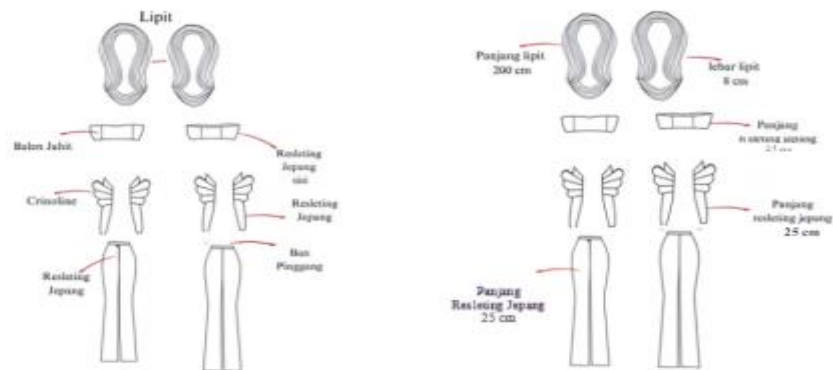


Figure 9 Production Design Look 3

(Source: Rahmawati, 2024)

Production design 1 women's clothing 2 top part in the form of a bustier with a sewing balen using a Japanese zipper opener, there is a pleated application that appears on the front and back. The use of crinoline on the wing details so that the fabric results are stiffer. The bottom part is cutbray pants with a waistband and Japanese zipper.

Production design 2 women's clothing 2 is the use of a 25 cm Japanese zipper, with a pleated length of about 200 cm.

### 4. Prototype

Purwarupa or prototype as a continuation of the real form of the design that has been selected into the initial design of the product. The prototype is made for the purpose of testing and evaluating the concept before being produced. The material used is calico because the reason for the design of the clothes that are cut into pieces requires a lot of material so that it requires a lot of material, therefore calico is chosen which has an economical selling price, besides that the white calico makes it easy to see the results of the repair.



Figure 10 Prototype (a) Fashion Look 1, (b) Fashion Look 2, (c) Fashion Look 3

(Source: Rahmawati, 2024)

## Realization

The third stage is production of clothing. Manifestation is the process of visualizing a design in detail based on the measurements used. The manifestation stage goes through two stages, namely Fitting 1 and Fitting 2. Fitting 1 or the prototype making stage as the initial step in production after the design is selected. The results of the evaluation in the first stage in the Fitting 1 activity are then improved in the Fitting 2 activity, where the materials used are the actual materials, namely leather and duchess satin.

The production stage of exotic dramatic clothing with the idea source Barong Ider Bumi is described as follows:

1. Taking a list of body measurements as guideline data in making clothing patterns. The body parts measured are the upper body, lower body, length and width of the feet for making model footwear. The model being measured wears clothes that fit the body. The tools used are metlin, paper and pens to record the measurement results
2. After the list of measurements is obtained, the next stage is pattern making. The pattern method used is Porrie muliawan for women's clothing and the Soekarno system for men's clothing.

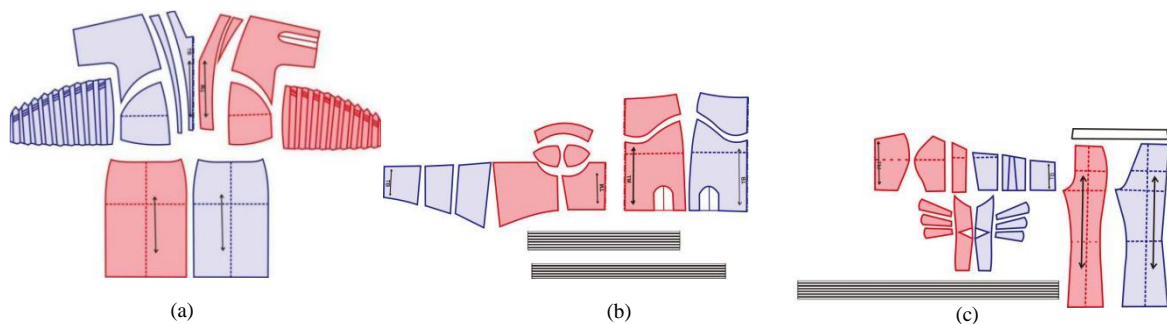


Figure 11 Pattern (a) Fashion Look 1, (b) Fashion Look 2, (c) Fashion Look 3

(Source: Rahmawati, 2024)

The pattern that has been made is then arranged on the material according to the direction of the fibers. The pattern that has been arranged is then cut with the addition of seam allowances of 1.5 cm each

3. The technique of manipulating fabric embroidery exotic dramatic clothing is done using a computer machine because the details of the complicated exotic dramatic clothing embroidery design require meticulousness in the process. Making embroidery begins with the design process. After the design is approved, it is continued to the production stage.
4. The process of sewing clothes is carried out in sequence according to the work step guidelines. When sewing, it is necessary to pay attention to the type of needle and sewing machine foot, use a roll sewing foot because this work uses synthetic leather which is easily damaged if pressed more than once.

5. The pleat making process is carried out by inserting a 1.7 mm diameter hose while sewing with the finished stitches each less than 1 cm apart. On the inside of the pleat, Crinoline needs to be added for stiffer pleats.



Figure 12 pleat making

(Source: Rahmawati, 2024)

6. The finishing stage of the edge of the kampuh is completed by finishing the bisban using a slanted cloth. This aims to make the finishing results look neat also because finishing with a slanted cloth is stronger. 2.
7. Making accessories to complement the appearance. Accessories used for women's clothing in the form of hair clips and hairpins, each made of copper, are made using a carving technique for the details of the Barong Ider Bumi, for complementing men's clothing in the form of a clutch bag (handbag) made of leather with additional 3D embroidery on it applied with a soom stitch.

### Dissemination of Work

The fourth stage is presentation or dissemination referring to the dissemination of information, knowledge, or research results to a wider audience. Dissemination in this creation is in the form of a portfolio exhibition at the Grand Jury activity and the 35<sup>th</sup> UNESA Annual Fashion Show with the title *Jagad Osing* meaning the diversity of the Osing tribe, Banyuwangi.

1. The Grand Jury as a pre-event activity in the form of a presentation of finished fashion results and portfolios is carried out in a closed room with three guest judges who provide constructive criticism and suggestions regarding the work.
2. The 35th Annual Fashion Show which was broadcast offline at the Unesa rector's gazebo and online (live streaming) on the AFS Unesa YouTube channel on June 2, 2024. This fashion show was held in an open space with additional properties of the Barong Ider Bumi statue placed inside the gate. When the runway model was also displayed on the screen, the Barong Ider Bumi story theater performance added to the atmosphere. The form of presentation of the fashion show on the stage, featuring a fashion show on a circular stage in the gate building equipped with backsound and lighting.



(a)



(b)

(c)

Figure 13 (a) Grand Jury, (b) Fashion runway, (c) Fashion Show Stage  
(Source: Rahmawati, 2024)

## Result and Discussion

### 1. Description Look 1



Figure 14. Fashion Look 1 (a) Front View, (b) Side View  
(Source: Rahmawati, 2024)

Denotatively, exotic dramatic look 1 is a two-piece outfit consisting of a jacket top and a skirt bottom. The top is a jacket with an inverted “U” cut on the short sleeves using leather and duchess satin fabric for the pleated application details on the bottom of the jacket giving an exotic impression by combining two different types of material textures. The bottom is a span skirt with an opening on the left side using a Japanese zipper. The embroidery motif applied to the clutch bag accessory in the shape of a deformed barong head gives an ethnic

impression and contrasts the overall look. Overall, the shape of this outfit produces a Y silhouette. Connotatively, the work of look 1 men's clothing gives a manly impression with the addition of gladiator sandals made of leather with additional straps complementing the exotic impression of this outfit.

## 2. Description Look 2



Figure 15 Fashion Look 2 (a) Front View, (b) Side View  
(Source: Rahmawati, 2024)

Denotatively, Exotic dramatic look 2 is a three-piece outfit consisting of a bustier top and a bottom consisting of a skirt and leg covering. The top is a bustier with a circular pleated application and the application of Barong Ider Bumi embroidery on the front is the point of interest of this fashion look. The bottom is a span skirt with an inverted U-shaped cut on both sides of the bottom of the skirt, a representation of the curved wings of Barong Ider Bumi. The leg covering has slits on each side. Overall, this fashion shape produces a Y silhouette. Connotatively, the work of look 2 women's clothing 1 gives an exotic impression with the addition of supporting accessories in the form of a hairpin with a barong head design made of copper and leather boots.

## 3. Deskripsi Look 3



Figure 16 Fashion Look 3 (a) Front View, (b) Side View  
(Source: Rahmawati, 2024)

Denotatively, look 3 is a three-piece outfit consisting of a bustier top equipped with gloves and bottoms in the form of cutbray trousers. Top in the form of a bustier with a circular pleated application. Bottoms in the form of cutbray pants made of leather. Gloves with details representing the wings of Barong Ider Bumi. The principle of rhythmic design is seen in the arrangement of colors used in the clothes. Connotatively, the design of look 3 women's clothing 2 gives an exotic impression by combining two textures of leather and satin materials equipped with hairpin accessories with the shape of the head of Barong Ider Bumi using copper material.

## Conclusion

The concept of the work to be created is in the form of exotic-style clothing that combines elements of the Barong Ider Bumi Tradition folklore. This tradition is the sparking idea in creating the work because the Barong Ider Bumi tradition has unique elements of form that contain philosophical meaning.

The process of creating the work goes through four stages, including: The first stage of exploration (Pre-planning) All theories are then collected and made into one concept which is poured into the moodboard as a guide in the design sketch. The second stage is design. Design includes design development from the source of the idea. The design that has been developed is then given alternative colors and then consulted with practitioners to choose the most appropriate design. The third stage is embodiment. Embodiment is the process of visualizing the design in real terms into finished clothing. At the embodiment stage, two evaluations occur. The first evaluation when the work is realized using trial materials in fitting activity 1, while the second evaluation in Fitting activity 2 uses actual materials. The fourth stage is Dissemination.

The result of this creation is three exotic dramatic outfits with I and Y silhouettes consisting of one men's outfit and two women's outfits. This exotic dramatic fashion work is presented through two forms of activities including: (1) pre-event starting with model audition activities, fitting 1, fitting 2, and grand jury, (2) On event in the form of a portfolio exhibition and the 35<sup>th</sup> Annual fashion show with the title *Jagad Osing*.

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