

# INNOVATION OF MODERN PARTY GOWNS MADE OF LURIK WITH FLORAL BEADS APPLICATIONS AS A CONTEMPORARY FASHION BRANDING STRATEGY

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## ABSTRACT

*The advancement of the fashion industry has encouraged the reinterpretation of traditional textiles into contemporary fashion products, including lurik fabric as part of Indonesia's cultural heritage. This creative project aimed to develop a modern party wear collection by integrating lurik fabric with floral bead embellishments while exploring branding strategies to increase public awareness of culture-based fashion products. The collection, entitled "KASTA," was inspired by the historical use of lurik as a marker of social hierarchy, where aristocratic garments were distinguished through luxurious decorative elements. This concept was reinterpreted by transforming the symbolism of gold-thread ornamentation into contemporary floral bead applications. The creative process involved market segmentation, mind mapping, moodboard development, digital sketching, garment production, and finishing. The results consisted of six modern party dress designs that demonstrated the potential of combining traditional lurik textiles with decorative beadwork to create a more elegant and contemporary visual identity without losing their cultural character. The project also revealed that the integration of traditional fabric, handcrafted embellishment techniques, and digital branding strategies can strengthen the perceived value of local fashion products and broaden their appeal to contemporary consumers. This study highlights the potential of design innovation as a strategy for preserving cultural heritage while enhancing the competitiveness of traditional textiles in the modern fashion industry.*

*Keywords: lurik fabric, party dress, floral beads, fashion innovation, cultural branding*

## INTRODUCTION

Rapid technological development has significantly influenced various sectors, including the textile and fashion industries. One of the impacts of this development is the increasing ease of producing garments, fabrics, and fashion accessories, enabling designers to

create diverse innovations in forms, motifs, and applications. Product innovation is an effort undertaken by business actors, artisans, and craftspeople to improve, refine, and enhance the quality and competitiveness of their products. Product quality is expected to increase both economic value and market appeal, responding to the growing demand for textiles that not only fulfil functional needs but also reflect aesthetic preferences and contemporary lifestyles (Putri & Arif, 2023).

Lurik cloth is one of Indonesia's traditional textile heritages that possesses strong historical, philosophical, and cultural values. Along with the development of the textile and fashion industries, lurik, which was previously associated primarily with traditional clothing, has increasingly been explored as a material for contemporary fashion products. Classical motifs such as Bribil and Telupat originated during the reign of Paku Buwono VI in the Surakarta Palace and contain symbolic meanings that reflect Javanese cultural values. The Telupat motif, for example, derives from the words "telu" (three) and "papat" (four), which together form the number seven or "pitu," a sacred number symbolising prosperity and life in Javanese philosophy. The number seven is also interpreted as "pitulungan" or assistance; therefore, its use was traditionally restricted and designated only for servants within the Yogyakarta Palace (Hariyanto, 2013). The lurik worn by nobles differed from that worn by commoners in terms of motifs, materials, and decorative elements, reflecting social distinctions and cultural hierarchy in Javanese society (Afanin, 2017). In addition, the use of lurik in ceremonial contexts was adapted to specific occasions and functions, confirming that lurik is not merely a textile product but also a cultural symbol that embodies identity, values, and social meaning.



Figure 1. *Bribil Motif (Left) and Telupat Motif (Right)*  
(Source: Personal Documentation)

The growing interest in revitalising traditional textiles has encouraged designers and researchers to reinterpret cultural heritage through contemporary fashion approaches. Previous studies have explored the utilisation of traditional fabrics in modern fashion design, highlighting their potential to increase aesthetic value, product innovation, and market competitiveness (Putri & Arif, 2023; Noor K. et al., 2018). Other studies have also discussed the role of decorative techniques, such as embroidery and beads applications, in enhancing the visual appeal and exclusivity of fashion products (Amalia & Wahyuningsih, 2022). Furthermore, research on branding and digital marketing demonstrates that visual communication and social media promotion can strengthen brand awareness and consumer engagement toward fashion products (Putri & Arif, 2023).

Despite these developments, most existing studies tend to focus separately on either product design innovation based on traditional textiles or branding strategies for fashion products. Limited attention has been given to how cultural narratives embedded in

traditional fabrics can be transformed into contemporary design concepts while simultaneously functioning as a branding strategy. In particular, studies examining the integration of lurik fabric, symbolic reinterpretation of social hierarchy, decorative bead applications, and contemporary fashion branding remain relatively limited. This gap indicates the need for a creative exploration that not only produces an innovative fashion collection but also demonstrates how design concepts can contribute to brand identity formation.

In response to this gap, this project presents the “KASTA” collection, a modern party wear collection inspired by the historical use of lurik based on social stratification. The concept reinterprets the gold-thread embellishments once associated with aristocratic lurik into contemporary floral bead applications. The beads applied to lurik fabric not only provide a luxurious and elegant appearance but also offer a new design perspective for exploring traditional textiles within contemporary fashion (Amalia & Wahyuningsih, 2022). According to A. S. Lestari, beads can create a luxurious effect when arranged through skilled hand-embroidery techniques. Although seemingly simple, bead application requires precision and specialised craftsmanship, contributing significantly to the aesthetic value of fashion products (Amalia & Wahyuningsih, 2022).

Therefore, this project is positioned not only as a fashion design experiment but also as an effort to preserve and reinterpret Indonesian textile heritage through contemporary creative practices. Through the “KASTA” concept, lurik, traditionally associated with simplicity, is transformed into elegant party wear while maintaining its cultural roots. Furthermore, this innovation is expected to expand the market potential of lurik-based fashion products at both national and international levels (Putri & Arif, 2023; Noor K. et al., 2018). By integrating traditional aesthetics, floral bead embellishments, and branding strategies through digital and fashion-event platforms, this project demonstrates how product design and branding can work synergistically to enhance the perceived value, visibility, and competitiveness of traditional textiles in the contemporary fashion industry.

## **METHOD**

This study employed a Practice-Led Research (PLR) approach, in which creative practice serves as the primary method for generating knowledge through the design, production, and evaluation of fashion products. In this approach, the creation process is not only intended to produce a fashion collection but also to explore how traditional cultural values can be transformed into contemporary fashion products and communicated through branding strategies. The research focused on the development of the “KASTA” collection, a modern party wear collection inspired by the historical use of lurik cloth as a symbol of social hierarchy.

The research process was conducted through several interconnected stages, namely market research, concept development, design exploration, product realization, product evaluation, and branding implementation. Market research was conducted to identify the characteristics and preferences of the target consumers. The target market consisted of women aged 25–35 years living in urban areas who have an interest in fashion products based on traditional textiles (Mulyana, 2019). This age group was selected because it represents consumers with relatively high purchasing power, active engagement with fashion trends, and increasing appreciation for contemporary products that incorporate cultural values.

The concept development stage began with literature exploration regarding lurik cloth and its historical use in Javanese society. The “KASTA” theme was formulated based on differences in the use of lurik among nobles and commoners in the past. These findings were then translated into a visual concept through mind mapping and moodboard development to establish the aesthetic direction of the collection (see Fig. 2).



Figure 2. *KASTA Moodboard*

The design development stage involved creating digital sketches using the Procreate application. The sketches were developed into six fashion designs that combined traditional lurik fabric with contemporary silhouettes and floral bead embellishments. The selection of materials was based on both aesthetic and functional considerations. Lurik fabric was chosen as the primary material due to its cultural significance and distinctive striped motifs, while satin, organza, jacquard, and ero fabrics were used to create a more elegant and luxurious appearance. Supporting materials included Japanese zippers, sewing thread, buttons, viseline, and interfacing materials to ensure garment durability and construction quality.

The production stage consisted of pattern making, fabric cutting, sewing, embellishment application, and finishing. Floral bead applications were used as the primary decorative element representing a contemporary reinterpretation of the gold-thread ornamentation historically associated with aristocratic lurik garments. The bead application process required manual embroidery techniques and detailed craftsmanship to achieve visual harmony and enhance the aesthetic value of the garments. Different bead compositions were applied to each design to create distinctive visual identities while maintaining consistency within the overall collection.



Figure 3. *Illustration Design Look 1-6*

The collection was realized through six fashion looks, each representing the integration of traditional and contemporary elements. During the royal period, lurik adorned with gold thread symbolized luxury and social status, while commoners generally wore simpler versions. Therefore, the “KASTA” collection reinterprets this historical symbolism through the use of floral bead embellishments as a contemporary design element, enabling traditional narratives to be communicated within modern fashion contexts.

Product evaluation was conducted through a qualitative assessment of the final garments based on three criteria: aesthetic quality, conceptual relevance, and technical execution. Aesthetic quality referred to the visual harmony between lurik fabric, silhouettes, and bead applications. Conceptual relevance evaluated the consistency of the final products with the “KASTA” theme and its cultural narrative. Technical execution assessed garment construction, finishing quality, and the precision of bead application.

The branding implementation stage was conducted through both online and offline channels. Online branding was carried out through Instagram by publishing visual content, promotional videos, and collection documentation. The effectiveness of online branding was evaluated using Instagram Insights data, including reach, audience demographics, content performance, and engagement indicators. Offline branding was implemented through participation in Jogja Fashion Revival 2025, which served as a platform to introduce the collection directly to consumers and fashion stakeholders. The success indicators of the branding strategy included audience reach, visibility of the collection,

public engagement with promotional content, and opportunities for direct exposure through fashion events.

The overall methodological framework demonstrates the relationship between cultural exploration, fashion design development, product realization, and branding implementation. Through this systematic process, the study aimed not only to create a contemporary lurik-based fashion collection but also to examine how design innovation can contribute to strengthening the visibility and perceived value of traditional textiles within the contemporary fashion industry.

## RESULTS AND DISCUSSION

### Results

The process of creating the "KASTA" fashion collection began with careful design planning, where each design carries a modern concept with an ethnic touch made from lurik. The lurik fabric used features a distinctive traditional motif combined with modern decorative elements, including floral beads. The production process began with concept identification and the creation of a mind map to outline the main idea of each look. The author created six different designs that represent a combination of traditional and modern elements, where beads are used as an aesthetic-enhancing element, giving each garment a luxurious and elegant impression. Each design was documented in the form of a sketch, followed by the creation of a pattern adjusted to the planned size and cut. The next stage was the selection of high-quality lurik material, as well as the determination of colours and motifs that align with the "KASTA" concept, which embodies the values of social hierarchy from the past.



Figure 4. *The final result of making the KASTA collection look 1-3*



Figure 5. *The final result of making the KASTA collection look 4-6*

Look 1 is a modern interpretation of traditional attire with a graceful A-line silhouette. The figure-hugging waistline, combined with pleated details on the skirt, creates a dynamic yet feminine look. The back of the dress features a detachable vest tied with a large bow, creating a beautiful visual focal point while enhancing the overall aesthetic. The combination of lurik (striped) fabric accentuates the traditional elements without sacrificing the modern feel. The use of beads in certain areas adds shimmer and luxury, making this dress ideal for both formal and semi-formal occasions. Every detail in this design demonstrates careful attention to the beauty of the lurik fabric, harmonising with modern elements to create a garment that is not only visually appealing but also comfortable to wear.

Look 2 showcases a combination of modern and ethnic styles through an elegant A-line silhouette. This dress features a Shanghai collar and long, straight-cut sleeves, creating a bold yet feminine appearance. The back opening features a Japanese rite, creating a neat and clean look. The use of lurik as the main element on the body emphasises the ethnic identity, while the drawstring detail at the back enhances the overall look. Beads are applied in specific areas to add sparkle and visual interest without detracting from the minimalist feel of this design. Look two is ideal for formal occasions that require a sophisticated and classy look, while still incorporating a touch of local culture into a modern look.

Look 3 embodies a playful yet elegant feminine concept, with soft pastel hues. This design features a long-sleeved white blouse accented with large ruffles made of lurik fabric on the lower sleeves, paired with a soft pink apron-like outer. Floral embroidery and beads details on the left chest add an elegant and romantic touch. The layering concept of this design provides visual depth and interesting texture. The combination of lurik fabric and soft satin creates a harmony of traditional and modern elements, making it suitable for both semi-formal and casual occasions where you still want to look stylish. The fine details in the embroidery and beads demonstrate the meticulous craftsmanship, adding to the collection's exclusivity.

Look 4 showcases an elegant silhouette with a modern approach, harmonising with

ethnic elements. A long-sleeved top in pale pink, paired with a high collar and a large lurik ribbon accent at the neck, creates a unique and feminine look. The waist is accentuated with a fabric corset, which helps to enhance the body's proportions. The lurik motif, contrasting with the base colour of the garment, creates a striking visual appeal, while beads accents in several areas add shimmer and luxury. The production process for this design requires meticulous attention to detail, particularly in sewing the large ribbon and applying beads to ensure an elegant final look. Look for perfectly embodies modern luxury with a traditional touch steeped in cultural philosophy.

Look 5, a blend of classic and feminine nuances, features a vertical striped lurik fabric as the central element of the skirt. The waist is adorned with a three-dimensional floral appliqué in the same colour, enhancing the sweet and soft feel. This accent is created using a bead application technique, arranged neatly for a natural yet subtle look. At the back, a large dusty pink ribbon serves as a focal point and provides visual balance to the overall design. This innovation is expected to give a new perspective on the use of lurik in a modern context, without compromising its traditional identity. Look five is ideal for women who want to appear modest, graceful, and stylish with a touch of elegant local culture.

Look 6 is designed with a casual, feminine concept, featuring a pastel-hued lurik apron dress. This dress is worn over a white puff-sleeved top, creating a sweet and dynamic look. A considerable dusty pink bow detail at the left waist adds a rich accent, enriching the overall look. This design demonstrates how lurik can be integrated into modern fashion without losing its traditional touch. Furthermore, the minimal yet precise application of beads provides a touch of sparkle without being excessive, making it suitable for casual occasions that still want to showcase an elegant and feminine side. Look six represents how traditional fabrics can be transformed into modern, relevant and classy clothing.

## **Discussion**

The “KASTA” collection demonstrates how traditional textile heritage can be reinterpreted through contemporary fashion design while maintaining its cultural significance. Rather than merely using lurik as a decorative material, this collection positions lurik as a conceptual medium that communicates historical narratives concerning social hierarchy in Javanese society. The concept of “KASTA” originates from the distinction between aristocratic and commoner use of lurik in the past, where luxurious embellishments symbolized social status (Hariyanto, 2013; Afanin, 2017). In this collection, the symbolic role of gold-thread ornamentation traditionally associated with nobility is reinterpreted through the application of floral bead embellishments, creating a contemporary representation of prestige and elegance.

The six fashion looks represent different visual interpretations of the “KASTA” concept. Look 1 and Look 2 emphasize formal elegance through structured silhouettes, decorative bead placements, and the dominant use of lurik as the main visual element. These designs reflect the aristocratic aspect of the concept by highlighting refinement, luxury, and visual authority. In contrast, Look 3 and Look 4 introduce softer feminine expressions through pastel colour palettes, layered constructions, and floral embellishments, creating a dialogue between traditional symbolism and contemporary aesthetics. Meanwhile, Look 5 and Look 6 present a more casual interpretation,

demonstrating that lurik can be adapted to modern lifestyles while preserving its cultural identity. Collectively, these six looks illustrate the flexibility of lurik as a design medium capable of responding to different market preferences without losing its traditional character.

From a visual design perspective, the application of floral beads serves not only as an embellishment technique but also as a symbolic design strategy. The floral motifs soften the rigid visual character commonly associated with striped lurik patterns, creating a balance between tradition and modernity. Furthermore, the integration of bead embroidery introduces texture, dimensionality, and visual focus, contributing to a more luxurious appearance. This finding supports previous studies suggesting that decorative techniques such as embroidery and bead applications can significantly enhance the aesthetic value and exclusivity of fashion products (Amalia & Wahyuningsih, 2022).

The design development process also demonstrates how traditional textiles can be repositioned within contemporary fashion markets through innovation. Previous studies have highlighted the importance of product innovation in increasing the competitiveness of traditional textile products (Putri & Arif, 2023; Noor K. et al., 2018). The “KASTA” collection extends these findings by showing that innovation is not limited to material exploration but can also emerge through the reinterpretation of cultural narratives. In this case, the transformation of social-hierarchy symbolism into visual design elements becomes a distinctive branding identity that differentiates the collection from other lurik-based fashion products.

The branding strategy implemented through Instagram and participation in Jogja Fashion Revival 2025 further reinforced the visibility of the collection. Based on Instagram Insights collected over a 30-day period, promotional content reached 291 accounts, with 76.3% of viewers originating from non-followers. This finding indicates that the promotional content was able to extend beyond the existing audience base and attract new viewers. Reels generated the highest contribution to content reach (56.7%), followed by Stories (25.4%) and feed posts (17.9%). These results suggest that short-form video content is more effective in communicating the visual and aesthetic qualities of fashion products than static content formats.

Although the reach obtained was relatively modest, the findings provide evidence that visual storytelling through social media can support the introduction of culture-based fashion products to broader audiences. In the context of brand awareness, indicators such as audience reach, exposure to non-followers, and engagement with visual content demonstrate the initial effectiveness of the branding strategy. However, the results also indicate opportunities for improvement through more consistent content production, broader campaign duration, and stronger audience interaction strategies.

Offline branding through participation in Jogja Fashion Revival 2025 complemented the digital campaign by providing direct public exposure. The event functioned not only as a promotional platform but also as a medium for validating the collection within a professional fashion environment. The fashion show presentation involved six female models supported by professional make-up, hairstyling, choreography, and documentation services as part of the event package (Trixie, 2020). Through the presentation of six completed looks, the collection successfully communicated its cultural narrative and design identity to audiences, fashion practitioners, and industry stakeholders.

Overall, the findings indicate that the integration of traditional textile heritage, contemporary embellishment techniques, and branding strategies can generate fashion products with both cultural and commercial value. The principal contribution of this study lies in demonstrating that traditional fabrics such as lurik can be transformed into contemporary fashion products through narrative-driven design approaches, while branding activities simultaneously strengthen product visibility and public appreciation of cultural heritage.

## CONCLUSION

The creation of the “KASTA” collection demonstrates that traditional lurik fabric can be transformed into contemporary party wear without losing its cultural identity and historical significance. Through the integration of floral bead embellishments, the collection successfully reinterprets the historical distinction between aristocratic and commoner uses of lurik into a contemporary fashion narrative. The novelty of this project lies in the transformation of gold-thread symbolism traditionally associated with aristocratic lurik into floral bead applications, creating a new visual language that combines cultural heritage with modern fashion aesthetics.

The findings indicate that design innovation in traditional textiles can be achieved not only through material exploration but also through the reinterpretation of cultural narratives as design concepts. The six fashion looks produced in this study demonstrate the flexibility of lurik fabric to adapt to contemporary silhouettes, decorative techniques, and market preferences while maintaining its traditional character. This contribution expands the discourse on culture-based fashion design by presenting an alternative approach to revitalizing traditional textiles through narrative-driven design development.

In terms of branding, the study shows that the combination of visual storytelling, social media promotion, and participation in fashion events can support the visibility of culture-based fashion products. The use of Instagram and participation in Jogja Fashion Revival 2025 enabled the “KASTA” collection to reach audiences beyond its existing consumer base and communicate its cultural values through contemporary visual media. These findings suggest that branding strategies can play an important role in strengthening public appreciation of traditional textile products and enhancing their relevance in the contemporary fashion industry.

However, this study has several limitations. The evaluation of branding effectiveness was primarily based on Instagram Insights and event participation, without incorporating broader consumer perception studies or long-term brand awareness measurements. In addition, the design evaluation focused on qualitative assessment, limiting the ability to measure consumer responses quantitatively.

Therefore, future studies are recommended to explore consumer perceptions of culture-based fashion products through surveys or interviews, as well as to examine the effectiveness of integrated digital marketing strategies using broader performance indicators. Further design development may also investigate the application of other traditional Indonesian textiles and alternative embellishment techniques to expand opportunities for innovation within contemporary fashion design.

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