

CULTURE AND DESIGN 3

LI WEI, CHUN HYUN JIN et al.

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CONTNETS

Foreword

Contents

CHAPTER 1

A Study on Design Education Status and Educational Direction in Indonesia

Li Wei, Chun, Hyun Jin

1

CHAPTER 2

The Form Innovation of Landscape Structures through Balanced Materialization

Wang Yu

11

CHAPTER 3

An Evaluation Framework for Green Development of Urban Agriculture in Jiangsu Province

Zhao Luoman, Zhang Guojing, Chen Sihan, Zhai Zihao, Shen Siqin

26

CHAPTER 4

Gains and Losses in the Conservation Planning of Historic Districts from an Urban Renewal Perspective: A Case Study of Planning Practices in Liaocheng

Zhang Peng, Pu Hui

41

CHAPTER 5

Examples of town landscape, industrial landscape and mountainous landscape viewed in ecological planning in Dak Nong province

Do Phu Hung

55

CHAPTER 6

Decayed Narratives: Employing a Systematic Classification and Urban Palimpsest Theory to Read Hidden Landscapes

Abigail Cruz-Catapang, John Denver Catapang, Nappy L. Navarra

71

CHAPTER 7

The Art of Sculpture and Freestanding Statues in Ancient Vietnamese Pagodas in Ho Chi Minh City, Vietnam

Binh Luong Thi Thanh

85

CHAPTER 8

Amplifying Cultural Pride Through Traditional Attire in Tourism Landscape

*Ray March Syahadat, Priambudi Trie Putra,
Jeffan Darma Yuvandhi, Billy Aditya Pratama, Rizki Alfian*

99

CHAPTER 9

The Architectural Significance of the Nine-Storied Lotus Tower in Buddhist Architecture and its Aesthetic Value in Vietnamese Buddhist Structures

Phuong.N. B.C., Long.N.P.B., Trang.T.N.M

115

CHAPTER 10

Spiritual Landscape Of Cam Mountain From An Urban Planning Perspective: Religious Diversity And Multi-Layered Tourism Experiences

Manh Thuy Ai , Tran Thi Minh Hien

130

CHAPTER 11

Traditional Market Heritage in Urbanization: The Cultural Landscapes of Ben Thanh Market and Namdaemun Market

Tran Thi Minh Hien ,Huynh Thanh Quyen

147

CHAPTER 12

The Revival of Historic Landscapes in Post-War Cities: The Case of Hue (Vietnam)

Thi Minh Hien

162

CHAPTER 13

The Application of Narrative Theory in Museum Exhibition Design Nanjing University of Aeronautics and Astronautics

Zhou tingting,Liu tianlin

177

CHAPTER 14

Research On Strategies For Designing A Neo-Chinese Style Space Environment Under The Background Of Cultural Diversity

Wang Guanxiaoyuan

190

CHAPTER 15

Netflix Korea: A Study on the Deep Integration of Localized Creation and Cross Cultural Communication

Zhou Yiyi

201

CHAPTER 16

Ecological Wisdom of Paddy Wetland Farming Landscape and Its Application in Modern Sustainable Landscape Design

Hu Yue

215

CHAPTER 17

Artificial Intelligence Empowers Nanjing Yunjin: Technological Applications, Cultural Heritage, and Innovation

Xu Jiahao

229

CHAPTER EIGHT

Amplifying Cultural Pride Through Traditional Attire in Tourism Landscape

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【Abstract】 In this modern era, human mobility is increasing so that the tourism industry is also growing. This is also supported by digital transformation. Although humans on this earth consist of various nations, currently humans wear costumes with almost the same style as each other. Traditional costumes are finally being abandoned day by day. However, the provision of traditional costume rental services at tourist attractions recently seems to answer this threat. This article aims to find out how important the integration between the tourism landscape and the use of traditional costumes is with an autoethnographic and interview approach. The results obtained from this integration have a positive impact but control is still needed to prevent commodification that threatens sustainability.

1. Introduction

1.1. Research Background and Purpose

One of the cultural riches that has important values is traditional costumes. Traditional costumes are not only the identity of a community in an area, but also a philosophy, history, and spirituality. The history of traditional costumes cannot be separated from the development of a nation. Starting from when they began to question nature, to appreciating it in the form of cultural products. [1], [2]. A piece of clothing does not just appear by itself, but through a long process that represents the extraordinary dimensions of the human brain as a creature with reason.

The advancement of the world of information and technology, currently, human costumes tend to be homogeneous with similar shapes and appearances, in line with the prevailing trend. Traditional costumes are finally only worn occasionally, such as at ceremonial events. Even in certain cases, it is quite often found that certain traditional costumes are no longer used and end up as historical information in literature or displays in museums.

Tourism has a cultural dimension that plays a role in preserving culture. Traditional costumes are often icons in tourism. This is because traditional costumes are the most easily understood visual representation of a nation. Conservation efforts usually focus on local communities as the main

actors. However, this ultimately makes local communities merely objects. In fact, tourists also have the potential to become actors and really need to be involved to strengthen appreciation, inclusivity, and of course, support conservation [3].

This article aims to provide insights into the extent to which traditional costumes contribute to cultural preservation and the tourism industry. Furthermore, it will also discuss useful opportunities and challenges related to the integration of tourism landscapes and traditional costumes based on tourist experiences. Through this article, it is expected to provide theoretical, practical, and managerial benefits for cultural preservation and tourism landscape development.

1.2. Literature Review

In the era of globalization that is closing cultural frontiers, cultural reinforcement and inspiring local culture pride is achieved through the use of traditional costumes in the tourism sector. Traditional costumes not only mark ethnic identity, but they are also visually presented in a community's history, values, and aesthetics. Theories about cultural identity, clothing symbolism, cultural tourism, and nation branding become the basis for understanding. It shows how customary dress builds cultural identity within tourism.

Traditional costumes identify culture but also symbolically mediate so as to represent the historical, spiritual, and social values of a community [4]. Concerning tourism, customary attire tactically increases cultural pride while drawing in visitors [5]. However, the interaction between tradition and tourism often gives rise to complex dynamics between the preservation of authenticity and commodification [6].

As posited by du Gay and Hall, cultural identity is a continual social process of construction and definition via symbolic representation [7]. According to this, traditional attire acts as a visual symbol that can help produce a sense of belonging to a cultural community. As posited by Phinney, cultural pride is established based on consciousness of conventional ways of practicing things, like dressing, which acts as an ethnic marker of identity [8]. Smith also pointed out that clothing, music, and rituals are symbolic features that assist in creating ethno-national solidarity [9]. Symbolic interactionism

theory accounts for the way social interactions during touring affect an understanding of traditional clothes as sacred heritage and commodified goods [10]. Appadurai added that globalization accelerates “cultural hybridization”, where traditional clothing can be reinterpreted to meet global market expectations [11].

Kaiser & Green stated that clothing is a form of non-verbal communication that represents social and cultural values [12]. Traditional costumes not only have aesthetic value, but also symbolic meanings that reflect the social structure, belief system, and history of the community. According to Barnard, the meaning of traditional costumes is polysemic, depending on the context of their use [13].

Greenwood criticized the commodification of culture as “culture by the pound” which reduces the sacred meaning of tradition to a commodity [14]. On the other hand, Kirshenblatt-Gimblett argued that tourism actually provides space for the revitalization of tradition through curated cultural performances [15]. A case study from Bali shows that community participation in controlling the representation of traditional clothing can mitigate the risk of commodification [16].

Richards’ cultural tourism theory argues that tourists need authentic experiences that are different from their normal lives [17]. In this case, the exhibition of traditional costumes is one of the most crucial components for evoking a sense of cultural authenticity. Wang distinguishes between objective and existential authenticity in tourism experiences, and traditional costumes can fulfill both depending on how they are presented [18].

Hendry’s research revealed that the use of traditional clothing in tourism events increases the self-esteem of local people, especially the younger generation [19]. However, the pressure to conform to tourist stereotypes can trigger identity conflicts [20]. Deci and Ryan’s self-determination theory emphasizes the importance of cultural autonomy in maintaining people’s intrinsic motivation to preserve traditions [21].

Amplifying cultural pride through traditional clothing in tourism requires a balance between preserving authenticity [22] and creative adaptation [23]. This framework integrates anthropological, sociological, and psychological perspectives to analyze how traditional clothing can be a tool for cultural empowerment without sacrificing its intrinsic value.

Traditional costumes also play an important role in nation branding strategies, which is how a country builds a cultural image in the eyes of the world [24]. Activities such as festivals, cultural performances, and tourism exhibitions often utilize traditional costumes to strengthen national identity messages. Dinnie states that visual culture is a primary tool in shaping global perceptions of a country's identity [25].

Sen emphasized the importance of cultural freedom and recognition in strengthening community identity. When local communities see their heritage valued and promoted through costumes in the tourism sector, a sense of pride arises that contributes to cultural sustainability [26]. This process also increases community participation in creative economic activities and culture-based tourism industries [6].

The framework in this article brings together concepts from cultural identity theory, dress symbolism, cultural tourism, and nation branding to explain that traditional costumes function as visual tools in building cultural pride. Costumes are not just material objects, but moving narratives that represent the existence and sustainability of a cultural group amidst the dynamics of global tourism.

2. Research Method

This research uses an autoethnography approach. Autoethnography is a qualitative research approach that pulls on the methods of autobiography and ethnography, in which researchers investigate their own lives and cultural placement to attempt to make sense of and analyze cultural experience [27]. Within this approach, the researcher places themselves as subject and observer, utilizing their own lived experience as data by which to explore broader social and cultural contexts. Unlike traditional ethnography, focused on observing others, autoethnography turns the analytic eye inwards but is still interested in broader structures of society and cultural meaning [28].

The approach is characterized by its reflexivity and requires researchers to examine their own subjectivity, their biases, and their cultural location. As can be seen from recent research, autoethnography is a general term for many types of personal narrative and cultural investigation that demonstrate

the convergence of personal experience and cultural setting. The approach has expanded beyond its original definition to include numerous variants and applications, with more recent scholarship even including formal elements in order to more completely conceptualize the methodology [29].

We repeatedly analyzed the notes and documentation of both photos and videos after tourism activities and their relation to the use of traditional costumes. Several interesting things were found that will lead researchers to basic questions, such as whether these things are also felt by other tourists. Therefore, we confirmed it with in-depth interview techniques with ten tourists who had done activities using traditional costumes at tourist attractions.

The ten tourists consisted of five men and five women. The number was balanced to avoid gender bias [30]. One male tourist came from the Philippines, and the rest came from Indonesia. Although many of our respondents are from Indonesia, to maintain heterogeneity, the respondents' origins are not the same (Fig. 1). We assume this is acceptable because Indonesia is a multiethnic country consisting of 800 ethnic groups with different cultures [2].

The interview activities were carried out immediately after carrying out tourism activities. The questions asked were related to motivation, opinions, perceptions, preferences, input and suggestions. Each answer given will be asked again for its reasons to strengthen the explanation, and also for confirmation to avoid perceptual errors from the researcher.



Figure 1 The Respondents' Origins

4. Results and Discussion

4.1. Motivation and Self-Identification Leading to Loyalty

The results of this study found quite varied answers regarding the motivation of tourists to wear traditional costumes in the places they visit. The most common answer was because tourists were interested in local culture and wanted to experience something different. Second, respondents were persuaded by the environment and social media. The last reason was that it was unintentional. Those who never planned to do so stated that they were given the honor to try it by the local community. All respondents who stated that the reason was because it was unintentional experienced it when visiting traditional villages in Indonesia (Fig. 2).

Some of our respondents admitted to having worn traditional clothes from other countries. Sometimes criticism arises around them because it is considered imitation, excessive, or fear of missing out (FOMO). Criticism is also commonly expressed from the Western perspective in this modern era, which considers the use of traditional clothes by non-owners to be offensive. However, this was denied by all respondents who had worn traditional clothes from abroad. For them, wearing traditional costumes outside their culture is a form of cultural appreciation and celebrating diversity.

The interesting thing that was found, almost all respondents also said that if a negative sentiment happened to them, they even dared to defend themselves by explaining about the culture, even though it was not theirs. This means that for people who wear traditional costumes in tourism activities, their level of loyalty is very high. Loyalty is the active intention of users in maintaining an attitude of dedication and reuse of a product. [31]. Loyalty also has several levels, namely reuse, habit of using, always liking, continuing to choose the product, believing that the product is the best, and recommending it [32]. Self and product identification is a bridge that influences loyalty [33]. The attitude of feeling that the costume is the best to the point of defending it, meaning that the user feels that the costume is a part of themselves, indirectly shows their loyalty.



Figure 2 Tourists Wear Traditional Costume in the Traditional Villages of Nabire (left) and Lombok (right)

4.2. Cultural Understanding

The initial assumption that we suspect, the use of traditional costumes is only as a means of self-existence. The basis of this thinking is the development of the world of information and technology through social media, making users want to share their moments [34]–[36]. Our findings show that although most respondents always share their moments wearing traditional costumes on social media, this does not reduce their understanding of the meaning and values of the culture the costumes originate.

All of our respondents stated that they understood the costumes they were wearing, and many of them had already looked for information before wearing them. Those who had not looked for information beforehand would also always understand after wearing them. This phenomenon provides an understanding that traditional costumes can be seen as a means of education related to a culture.

We found arguments that consider the use of traditional costumes in tourist attractions as a form of threatening commodification. This is considered because the activity can reduce the value and understanding of the costume itself [14]. However, based on the results we obtained, the risk arises if traditional costumes are viewed in general. Reflecting on the locations visited by tourists to do these activities, the costumes they wear are specific costumes that can be worn by anyone, according to the rules. (Fig.

3). We do not consider this argument to be wrong but rather a form of useful attention regarding the managerial aspects of integrating tourist landscapes with traditional costumes.

Fig. 3 shows the location of the tourist landscape visited in Asia. Cultural diversity in Asia is very high, including its traditional costumes. Some areas even have detailed costume classifications according to role, function, activity, status, age, and, of course, gender. In the locations mentioned by our respondents, the tourism managers have adjusted what clothes they can wear without having to reduce the value of the costume itself.



Figure 3 Locations Visited by Respondents When Wearing Traditional Costumes

4.3. Promotion and Preservation of Culture

Many respondents stated that they learned about the facilities for using traditional costumes through social media. Even though they are not active on social media, the emergence of content related to traditional costume facilities at tourist attractions can attract their attention to find out and try them. This result also supports the research of Wicaksono & Yunitasari, which revealed that endorsers have a role in promoting tourism. [37], [38].

Some respondents also expressed that they were interested in visiting a tourist attraction after seeing traditional costumes. They only found out “where” after seeing someone wearing a traditional costume. This means that traditional costumes can support the tourist attraction as a whole. This result is in line with the statement expressed by Anholt that traditional costumes have an important role in branding. [24]. This branding is not only related to national branding but also to the smallest part like in tourist attractions, especially those with a cultural landscape background. Traditional costumes not only preserve themselves but can also preserve cultural objects if

integrated into the tourism landscape (Fig 4).



Figure 4 Korea and Japan Successfully Brand Their Tourism Landscape with Hanbok and Kimono

4.4. Integration of Tourism Landscape and Traditional Costume

The question naturally arises whether all tourism landscapes can be integrated with traditional costumes? The results of our study show that although traditional costumes are considered to be able to be worn in all tourism landscapes, cultural backgrounds are more important. Respondents consider that a place with a cultural background will have a stronger character if combined with traditional costumes. This allows tourists to imagine past life and increase their appreciation for costumes and objects (Fig. 5).

Regarding the extent to which these experiences can be integrated into tourism landscapes, the results show that there is at least an iconic background in a landscape that characterizes the location is an area outside their place of residence. This information provides insight into the practical benefits for tourism landscape planners. If the area is a new area to be developed, then there needs to be another icon that acts as a kind of landmark to support the costume background.



Figure 5 Tourists Wearing Traditional Costumes Against the Backdrop of the Baso Pagaruyung Palace, West Sumatra, Indonesia

4.5. Opportunities and Challenges

The cultural diversity of the world's people must be celebrated. Tourism is certainly one of the tunnels to realize it. Reflecting on some of the experiences of tourists wearing traditional costumes in tourist attractions, there are several opportunities and challenges.

First, we see the success of Thailand in developing and integrating traditional costumes and the Wat Arun. The economy around the temple is alive with two main actors, namely fashion stylists and clothing rental service providers and photographers. Especially for photographers, they partner with clothing rental service providers so that after tourists are dressed up, they offer photography services.

Photographers are also registered, and they have knowledge about the objects so they help to increase tourist satisfaction. At least they not only know the techniques of taking pictures but also the best locations. Even if tourists ask about the objects, they are still able to explain like a guide (Fig. 6).

Clothing rental service providers not only rent clothes but also can do simple make-up and hairdos for female tourists. However, one thing that still needs to be developed is information about clothing. For tourists who do have a big connection, they might find out for themselves, but for tourists who only follow trends. Of course, this is far from the meaning of preserving and appreciating culture.



Figure 6 Tourists Wearing Traditional Thai Costumes at Wat Arun

In contrast to Indonesia, they can explain many things about traditional costumes to tourists. However, collaborative actions are still very rare. Most of the packages offered only wear clothes but not simple make-up and hairdo (Fig. 7). Why is this important? Because the photos will almost certainly be uploaded to social media. If users look charming, it not only makes them happy but also promotes the tourist spot and their services.



Figure 7 Tourists are Helped to Wear Traditional Costumes of Minang (left) and Makassar (right).

Second, we feel that this opportunity is very open for countries in Asia because, in addition to their economies growing and their cultures are also very diverse. Of course, we do not want economic growth to increase, but awareness of cultural appreciation to decrease. For example, Vietnam. This

country is showing a positive growth trend, so many people are curious about it. The moment to introduce culture seems very appropriate now.

Based on the experience of tourists we interviewed when they were there, they wanted to try on their costumes, but there were no tourist attractions like that. What tourists ended up doing was looking for their traditional costumes, renting them for a few days, and going to tourist attractions to capture the moment. So it can be said that this business is not inclusive because it only captures opportunities from tourists who have an interest in it. (Fig. 8).

Our opinion above is not without reason. Considering that it was once well captured by Qatar when it hosted the World Cup. Many tourists came there to watch the match and also they explored Arab culture, including wearing their costumes. Since then, many people have wanted to know other countries in West Asia [39]. This can be said to be diplomacy through clothing. Traditional costumes can be a strategy to strengthen cultural pride, attract tourists, and introduce them to the public [4], [5].



Figure 8 Tourists Wearing Ao Dai Nam, Traditional Costume of Kinh Ethnic Group in Vietnam

Finally, the challenge faced is that creativity still needs to be controlled by the philosophical values of the culture. In many cases in Indonesia, the modification of traditional costumes is currently quite threatening. We feel

that authenticity and integrity are things that must be fulfilled, experienced, and implemented. The underlying thing is that traditional costumes are a small part of the cultural landscape. Everything in it is a complete unity [40]. If this is ignored, then what Greenwood fears regarding commodification due to cultural exploitation could happen and ultimately threaten the sustainability of the culture itself [14].

5. Conclusion and Recommendation

The integration of traditional costumes and tourism has many benefits. In addition to introducing and preserving culture, as well as creating jobs, this integration can also attract tourists and create the image of a destination or even a country. However, the combination of these two things still requires control to prevent commodification that threatens the values of the traditional costumes themselves, which ultimately threatens the validity of the culture.

This study still has limitations, especially from the origin of respondents who are still dominated by one particular country and are also still in the same region, namely Southeast Asia. In addition, respondents are also almost the same age, namely the millennial generation, who are around 30 years old with a master's degree background. The results may be different in other groups. Therefore, further research is still needed to see the differences between groups.

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