

Development of Collaborative Tablecloth Ornaments Pat Kwa China and Gorga Sitagan Batak Toba

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Abstract

The development of industrial engineering for tablecloth crafts in collaboration with Chinese Pat Kwa and Gorga Sitagan Batak Toba ornaments is a creative activity for students at Medan State University that produces new crafts. The method applied to the creative activity of developing the dining room tablecloth craft is the explosive method. The stages carried out in the activity of developing creativity in the craft industry are as follows: 1) briefing on general craft design knowledge; 2) concept map creation; 3) shape sketch; 4) the design of the motif and the design of the dining room tablecloth in corel draw; 5) making tablecloths with patchwork techniques; 6) scientific work related to the resulting product. The purpose of developing industrial craft engineering is to increase students' knowledge and skills in the field of art and design, as well as to increase the preservation of regional culture.

Keywords: Industry, Crafts, Tablecloth, Table.

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1. Introduction

Development is an activity of science and technology that has the aim of utilizing scientific theories that have been proven to be true in order to improve the functions, benefits, and applications of existing science and technology or to realize new technologies. Development is a process used to develop and validate educational products. This research follows a cyclical step that will develop the product through a field trial process, in which the product will be used and make improvements to the results of the field test.

The development of craft art is a scientific and technological activity that aims to develop knowledge of local culture that has been proven to increase the value of functions, benefits, and application to existing science and technology or to create new works. Development is also part of the process applied to develop and validate craft education products. So this research follows a cyclical step that will develop craft products through a field trial process and make improvements to craft products from the results of field tests. So development is part of an effort that is carried out consciously, planned and directed in order to improve, make, so that it becomes a very useful product in order to improve quality in an effort to create better quality.

Craft table cloth is a cloth base that protects the table surface from scratches by other objects. In addition, tablecloths are used to decorate the room so that it looks more aesthetic on the table display with various decorations and protects the table from food or dust spills, such as tablecloths in the living room, family room, and dining table. Table cloth materials vary widely, especially linen, silk, polyester to knitted or wool materials.

In collaborative design management, by choosing careful partnerships it produces appropriate skills and attitudes that are compatible and complement each other for effective coordination. Teamwork through coordination shows that design collaboration is a negotiation process that can influence design choices and quality.

The collaboration process has succeeded in increasing the responsiveness of each member, generating a variety of ideas, visions, interests, perspectives, and the ability to develop a collaborative design that is implemented. Collaborating team members gradually developed into an important part to realize the design of acculturation between the two cultures. The goal of collaboration is to balance supremacy among team members to reallocate power regarding personal power and design. Team member cooperation is the main reason for the growing interest in the awareness that various knowledge, skills, experience, and other resources are needed to achieve the best results. So that collaboration creates cross-cultural contact and cultural acculturation that is manifested in the built environment.

Collaboration and acculturation are very important in craft design management and the design stage is very important in order to get better design quality. The collaboration of decoration and acculturation between the two cultures is a design challenge which involves the discipline of planning, consolidating and handling design procedures to achieve certain goals. It is necessary to study the cooperation and acculturation of the revitalization and redesign of craft art ornaments in North Sumatra. This paper examines and presents the distinctive and noteworthy characteristics of the acculturation of traditional traditional house carving ornaments between the Toba Batak culture and China. This paper argues that the cultural and eclectic acculturation of traditional

regional houses applies to users in revitalizing the art of tablecloth craft. The combination of two styles of carving ornaments of traditional traditional houses has brought together and manifested the collaboration between the two cultures and produced a tablecloth craft that is harmonious and has creative and unique artistic value.

Ornaments and decorations are often applied to architectural decorations, the environment, objects, the human body, and fashion textiles. The use of ornaments is as old as human age according to David Brett as the history of design, decoration is an expression of the deep human desire for visual pleasure. Then he says again that decoration is a thought no different from numeracy and language, tantamount to our nature without which we would not be fully human. For example, there is no society that does not count or speak. Likewise, there is no human being who does not decorate, make patterns, and beautify.

Ornament as a practice activity that is shown for visual beauty. It is defined as the values of social recognition, to perceptual satisfaction, psychological rewards and erotic pleasure. All of these values are applied in ornate fashion fabrics, and it is added that the use of historical references is part of the fashion play that is seen in both textile and garment silhouettes. Printed fashion textiles capture the "zeitgeist" like a seismograph and have worked well. Then today we live in a global economy where "fast fashion" and ornate textiles play more of a role in expressing our identity and values. In fact it is problematic if the clothes as a whole are thrown away at high speed.

So in general, ornaments can be said to be components of art products that are realized and added as decorations. Then the function of ornaments as decoration, for example to add to the beauty of a building or item so that it looks more attractive. In addition to ornaments as decoration, ornaments also have symbolic values

which contain a philosophy of life or a view of human life so that the applied objects have meaning and meaning accompanied by certain expectations for the surrounding community. In further developments, the benefits of ornaments besides having certain purposes, but at this time many emphasis is only on decoration, thus ornaments are components of art products that are added or made intentionally with the aim of being mere decoration or decoration. So in general, ornaments have several component forms, namely the following forms of flora, fauna, geometric, figures, to the shape of nature.

In this paper, the author wants to provide innovative products through the creative creation of dining room tablecloths with the idea of the collaboration of Ornaments of Pat Kwa Cina and Gorga Sitagan Batak Toba. The creativity of the creation of this product is the background of different regional cultural elements, so that the craft products become unique artistic values and have functional values for human life. This tablecloth craft has never been made by a student of the Medan State University Fashion Design Study Program in industrial engineering learning activities, especially the dining room tablecloth craft industry. So that tablecloth crafts can be developed into creative and unique products through collaborations of ethnic shapes and colors.

2. RESEARCH METHOD

The research method used in this research is an explosive qualitative method. This method is a method of finding new inspiration through a critical thinking process to produce new designs that have never been designed by others. This method produces tablecloths from the Collaboration of Ornaments of Pat Kwa Cina and Gorga Sitagan Batak Toba in the dining room. The stages of engineering activities for the tablecloth craft industry in the dining room are as follows:

1) Provision of materials on industrial engineering, especially Testil crafts.

Engineering material for the tablecloth craft industry was presented by the lecturer through power point media, and corel draw was in the form of theory and practice related to the textile craft industry. The supply of industrial engineering materials was carried out online using the Zoom Meet media. So that the lecturer conveys the maximum, systematic, efficient, and effective material to students who take part in learning the tablecloth craft industry practice.

2) Concept generation.

Concept making is designed by students based on the concept map structure. This starts from the background of creation, ideas, sketches of shapes, motif designs, materials and equipment, techniques, and manufacturing processes. Concept maps are made systematically so that at the time of making tablecloth crafts it is easier, directed, fast, and precise in its completion.

3) Sketch the shape.

A form sketch is an image that is formed manually and hand skills. Visual images are formed using simple media in the form of a 2B pencil, drawing paper or A4 paper, and a rubber eraser. So that the shape sketch is made in accordance with the creative with interesting ideas to be developed through image media.

4) Motif design.

The motif design is based on the concept of the designer's ideas. The motif was designed through the collaboration of two regional cultures, namely the Chinese Pat Kwa Ornament and the Gorga Sitagan Batak Toba in the art of building traditional traditional houses that were developed with creativity. So as to produce a

new motif design on household linen equipment as well as part of the dining room interior design equipment. The motifs are designed using corel draw media so that the image results are more efficient, effective, innovative, and of artistic value.

5) Making craft dining room tablecloths.

Table cloth crafts are made manually with hand skills. The making of tablecloths starts from making patterns on cardboard, tracing the motifs on the surface of plain cloth (patchwork material), cutting the motifs on the patchwork material, the patchwork motifs are arranged and arranged well on the plain cloth surface as a tablecloth, then the patchwork motifs are sewn manually. with the festival technique. So that the patchwork motif is firmly attached to the surface of the plain long cloth that matches the size of the dining room table. Finally, finishing is done on the edge of the long cloth by means of a drill.

6) Scientific papers.

Scientific paper is a development of the concept map that was made at the beginning of the first assignment. The paper is made based on the design of the dining room tablecloth in detail, complete, and systematic. The stages of the scientific paper start from the background as initial ideas, the objectives and benefits of scientific work, supporting theories, discussion of the results of tablecloth products, author's conclusions and suggestions, and literature review. So that the scientific paper can be good knowledge for consumers who read the paper.

There are several stages in the process of making the basic motif design in Corel Draw, as follows:

1. Drawing paper.

Drawing paper measuring 10 X 10 cm. Making drawing paper by clicking on the file; new; fill in the basic motif name table; width 10 cm; height 10cm; rendering resolution 100 dpi; preview mode; enhanced, and click OK. Then appear on the screen media Corel Draw drawing paper measuring 10 X 10 cm.

2. The outline of the basic motif.

Making the outline of the basic motif by displaying the scanned results of manual drawings stored in E data on the corel draw drawing paper screen; then click the pen tool that is used as a tool to form geometric lines and areas that follow the sketch of the image; click the shape tool that is used to create a curve line following the curve line of the drawing object; click the default palette; right mouse click to color the outline of the motif; left mouse click to give color to the center or visual content of the motif. The outline of the basic motif is located on page 1.

3. Visual separation of yellow color.

Pick tool across the outline of the motif; click group objects on the whole motif to merge all the outlines of the motif; press Ctrl C or copy; press + sign to add page 2; press Ctrl V or duplicate the outline of the motif; fill the outline of the motif with yellow by clicking on the default palette and select yellow by pressing the left mouse button; then click the X in the default palette to remove the black outline of the motif. Then it appears on the yellow page 2 screen which displays the contents of all the color motifs.

4. Visual separation of red color.

Press the pick tool by pressing shift and select the outline of the motif to be filled with red; press Ctrl C; increase the page 3 screen by pressing the + sign in the document palette; then press Ctrl V then appear on the screen page 3 the outline of the motif which will be filled in red; then fill the outline of the motif with red by clicking on the default palette and selecting red by pressing the left mouse button; then click the X in the default palette to remove the black outline of the motif. Then it appears on the red page 3 screen which displays the contents of all the color motifs.

5. Shape the basic motif.

Create a new drawing paper on page 4 by clicking the + document palette; click on page 1 and select all the outlines of the basic motif; click Ctrl C copy; Click Ctrl V on page 4. Then click the pick tool for each item that has group objects; click the default palette and then choose a yellow or red color according to the concept of the shape sketch. Click the pick tool for the drawing paper background color; click Ctrl C; click Ctrl V on page 4 then the background color of the drawing paper will appear, namely faded pink; click objects; click order, select to back of page then the position of the basic motif is on the surface of the background color. These are the steps for making the basic motif with all the colors.

6. Background color.

Add a page 5 screen by pressing the + sign in the document palette; then click the rectangle tool and draw a line on the drawing paper measuring 10 X 10 cm. Then the drawing paper has been selected properly; then fill the drawing paper with faded pink color by clicking on the default palette and select the faded pink color by pressing the left mouse button; then click the X in the default palette to remove the black outline of the drawing paper. Then the screen appears on page 5 faded pink color which displays the contents of the entire background color of the drawing paper measuring 10 X 10 cm.

There are several stages in the process of making a motif design master in Corel Draw, as follows:

1. Drawing paper.

Drawing paper measuring 30 X 30 cm. Making drawing paper by clicking on the file; new; fill in the basic motif name table; width 30 cm; height 30cm; rendering resolution 100 dpi; preview mode; enhanced, and click OK. Then appear on the screen media Corel Draw drawing paper measuring 30 X 30 cm.

2. Repetition of the basic motif.

On page 1 is a place to repeat the basic motif form. The process of making the motif design master is as follows: press Ctrl C or copy the basic motif stored in data E; press Ctrl V on drawing paper measuring 30 X 30 cm. Then a duplicate of 1 basic motif appears in the middle of the drawing paper screen; then press Ctrl C on duplicate 1 basic motif; press Ctrl V to show duplicates of 2 basic motifs; then slide or place the duplicate 2 on the right side side by side with the basic motif 1; Then pick duplicate tool 1 and press Ctrl C copy; press Ctrl V to show duplicates to 3 basic motifs; then place or slide on the left side side by side with the basic motif 1; Select or pick tool all duplicate middle motifs; press Ctrl C all three duplicates; press Ctrl + V with the result of duplicate 4 which is placed or shifted at the top side side by side with the middle motif; then pick tool all middle motifs; press Ctrl C; press Ctrl V with the result of duplicate 5 which is then placed on the bottom side side by side with the middle motif. Thus the master motif design is designed in a size of 30 X 30 cm on the repetition of the basic motif.

3. Repetition of shape The outline of the motif.

Page 2 is the place for the master to design the outline of the motif by pressing the + document palette. Then select or pick the entire master motif page 1 tool; press Ctrl C; press Ctrl V duplicate the motif design master on the page 2 screen. Select all the motifs via the pick tool; Click the X in the default palette by clicking the left mouse button. Then the color of the motif is erased, but the faded pink color of the checkerboard is still visible, then the remaining color is removed; click the pick tool for all the motifs; click ungroup objects to separate per group or per item basic motif; click per pattern box using the pick tool; then click the right mouse button, then the color of the box line disappears. This is done next to the other basic motif group items. So that what appears on the drawing paper screen is only a repetition of the outline of the motif on page 2.

4. Repeating the shape of the yellow color.

Page 3 is the master design place for the yellow shape by pressing the + document palette. Then select or pick the entire master motif page 1 tool; press Ctrl C; press Ctrl V duplicate the motif design master on the page 3 screen. Select all the motifs via the pick tool; click ungroup objects to separate per group or per item basic motif; click per box or per group of motifs using the pick tool; then click the left mouse button, then the faded pink background color per box or per item is lost. Then click the pick tool per box or per item of basic motifs and click the X in the default palette to delete the black shape and red shape. The remaining colors, such as black and yellow, can be removed by pressing the X in the default palette with the left and right mouse buttons. So on the screen on page 4 there is only a repetition of the shape or the master design of the yellow color. That is the process of making the master design on the yellow form.

5. Repetition of the red shape.

Page 4 is the place for the master to design the red shape by pressing the + document palette. Then select or pick the entire master motif page 1 tool; press Ctrl C; press Ctrl V duplicate the motif design master on the screen page 4. Select all the motifs via the pick tool; click ungroup objects to separate per group or per item basic motif; click per box or per group of motifs using the pick tool; then click the mouse on the left and right, then the faded pink background color per box or per item is lost. Next, click the pick tool per box or per item of basic motifs and click the X in the default pellet with the right mouse button to delete the black and yellow shapes. So on the page 4 screen there is only a repetition of the shape or the master design of the red color. Thus the process of making the master design on the red shape.

6. Repeating the shape of the background color.

Page 5 is a place to repeat the shape of the faded pink background color. The process of making a background color measuring 30 X 30 cm by clicking the rectangle tool; draw a line starting from the top left corner point that follows the line size of the drawing paper; then select the faded pink color in the default palette while pressing the left mouse button and then pressing the right mouse button. Then the contents of the paper and the outline of the drawing paper are faded pink.

The creative activities carried out in the manufacture of the dining room table cloth are as follows:

1. Pattern making.

Making patterns using drawing paper or parchment paper. Thus the making of the motif pattern is done manually, namely with 2B pencil media and drawing paper, in accordance with the motif design concept on the laptop.

2. Design motifs on long fabrics.

The motif design is done on a long cloth surface that has been measured and cut according to the size of the dining table cloth. The motif pattern is painted or printed on the long cloth surface using a 2B pencil and applied

according to the design principles of balance, unity, and rhythm.

3. Print the motif on the patchwork.

The patchwork applied to the tablecloth product is brown, red, and yellow which is painted or traced on the surface of the plain patchwork according to the shape of the motif pattern. The process of printing motifs on patchwork is done manually with pattern paper media in the form of motifs and 2B pencils.

4. Sewing process.

After the patchwork is painted into the shape of the motif, it is then cut to follow the complete shape. Patchwork in the form of ornaments is arranged, arranged, or composed according to the concept guidelines for the sketch of the shape on the surface of a long faded pink cloth. Furthermore, the patchwork motif is sewn manually using a needle and embroidery thread assisted with a pin. So that the patchwork motif shifted from its initial position.

3. Hasil dan Pembahasan

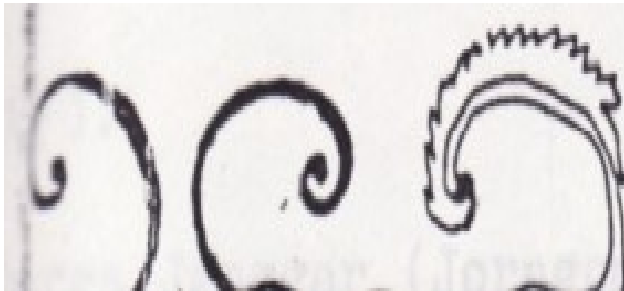


Figure 1. Gorga Sitagan



Figure 2. Pat and Kwa Symbols

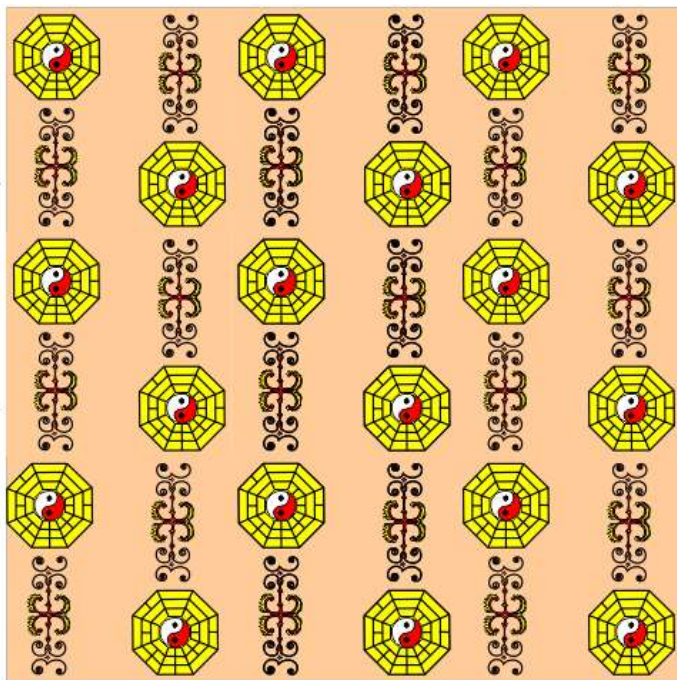


Figure 3. Motif Design

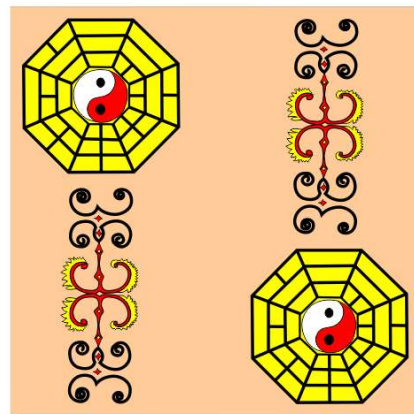




Figure 4. Tablecloth Craft Products

Figure 1 is a symbol of the Gorga Sitagan ornament. Gorga Sitagan ornaments are applied to the surface of a small box which functions as a cover for the box. Gorga Sitagan is usually symmetrical following the shape of the box lid, such as a rectangular shape, a regular hexagon, and so on. The box engraved with Sitagan gorga serves as a container for betel, lime gambier, tobacco, and other small items classified as icons. The Gorga Sitagan symbol symbolizes respect for guests and fellow families who respect and need each other. So that the symbol means to eliminate the sense of pride when receiving guests.

Figure 2 is a symbol of the Pat and Kwa ornament.

Pa Kua is the symbol of the eight diagrams that are the basis of the ancient Chinese system of cosmogony and belief philosophy. According to history, the first person who discovered Pa Kua was Emperor Fu Xi (2953 -2838 BC) who carefully observed all changes in nature and life forms in the form of changes in every body movement and changes in the universe with everything in it changing according to natural laws or laws life.

Judging from the origin of the word, "ba" means eight, while "kua" is a trigram (three lines). Each "kua" consisting of three lines is a symbol of Yao (section) in the form of broken or unbroken lines; which symbolizes the form of Yin and Yang. According to ancient Chinese cosmogony, to describe the four seasons that make up Yin and Yang, whole lines and interspersed lines are used. The combination of the four solid lines and the dashed line is a symbol of the sky, wind, water, mountains, earth, thunder, fire, and earth. In the center of a Pa Kua there is a chart that symbolizes the principles of Tai chi.

Visual Aesthetic Value Approach

The aesthetic value of the dining room tablecloth craft industry displays a unique and ethnic aesthetic. The aesthetics of the tablecloth craft is the background for the collaboration of two different regional cultures and is transformed into a new design that has artistic value and has functional value for people's lives. The idea was born from the decorations of Pat Kwa Cina and Gorga Sitagan Batak Toba. So that Chinese cultural decorations and Indonesian-North Sumatran decorations collaborate by applying design principles, as follows:

First, the principle of balance. The decoration on the tablecloth applies the principle of balance, this can be seen in the composition of the Gorga Sitagan form which is placed on the two right and two left sides or the Gorga Sitagan form is composed on the two upper and two lower sides. Then continued the composition of the creations of Pat Kwa's shape which was applied to the center of the tablecloth base cloth. So that the two types of decoration are arranged in a balanced way on the surface of the faded pink base cloth.

Second, the principle of rhythm. The decorative variety of dining room tablecloths applies the principle of rhythm. This product produces repeating shapes, repeating planes, and repeating lines. This is applied to the repetition of the form of Gorga Sitagan and the repetition of fields and repetitions of lines in Pat Kwa's creations. Thus the decorative tablecloth applies the repetition of forms and elements of fine art on the principle of rhythm.

Third, the principle of unity. the dining room tablecloth products apply the principle of unity. This can be seen from the diversity of colors and the variety of shapes and areas that are applied to the decorations that are composed on the surface of a long faded pink cloth. The variety of color applications attached to the shape are

dark brown, black, red, yellow, white, and faded pink. Then the diversity of fields and shapes on the surface of the display cloth, can be seen from the elements of curved lines, small circles, rectangles, rectangles, large circles, by producing the creation of decorative forms of Gorga Sitagan and the beautiful shape of Pat Kwa. So it can be concluded that the diversity of types, sizes, shapes, and colors can produce a unified whole which has artistic value, functional value and benefits for human life from the clothing needs of a cultured society.

4. Conclusion

The development of industrial engineering for the dining room tablecloth is a student creativity activity in creating new craft designs. The development of the craft industry is the background of the regional culture that is used as a source of ideas for the creation of this craft. The creation of the craft table tamplak dining room is the background for the idea of two regional cultures, namely the Pat Kwa decoration from the Chinese culture and the Gorga Sitagan decoration from the Indonesian culture, especially the North Sumatra area with the Toba Batak community. The two types of ornaments are collaborated with knowledge and skills in the field of craft design, to create new designs with high artistic value.

The method applied to the creative activities of the dining room tablecloth craft industry is the explosive method. Exploding is a method of finding new inspiration through a critical thinking process to generate new inspiration through a critical thinking process to produce new designs that have never been made by others before. The explosive method is carried out through the collaboration of the Chinese Pat Kwa decoration and the Gorga Sitagan Batak Toba decoration on the craft design of the dining room tablecloth. The process of the creative engineering activities of the tablecloth craft industry are as follows: 1) providing general knowledge of the craft industry; 2) product concept map creation; 3) the process of sketching the shape; 4) motif design and tablecloth design in corel draw; 5) manufacture of craft dining room tablecloths; and 5) scientific papers on craft creation.

Based on the aesthetics of Gorga Sitagan decorations and Pat Kwa decorations, they have meaning for the Chinese culture community and North Sumatra culture. The Pat Kwa decoration symbolizes the Tai chi principle which means changes in nature and forms of life in the form of changes in every body movement and changes in the universe with all its contents changing according to the laws of nature or the laws of life. Furthermore, Gorga Sitagan symbolizes a sense of respect for guests that is carried out by fellow families with a friendly attitude or eliminates pride when receiving guests. So it can be concluded that the symbols left by the predecessors left good messages for the next generation to maintain the balance of nature and maintain a good attitude of solidarity towards the relationship between human beings on this earth.

The stages of making the craft of the dining room tablecloth are as follows: 1) making a picture pattern on drawing paper and cutting it according to the shape; 2) print patterns and compose shapes on the surface of a long faded pink cloth; 3) Printing motifs on patchwork; and 4) manual sewing process using feston stitch and basting stitch using embroidery thread and needle media; 4) finishing, the process of sewing the edge of the long tablecloth with the overlock and seam stitch technique. And finally tidy up the product by ironing the surface of the tablecloth.

The development of creative activities for the dining room tablecloth craft industry aims to develop knowledge and skills in the field of art and design. The creative activities produced by students are a manifestation of the development of the preservation of regional cultural products which are almost extinct due to the changing times and today's technology. The knowledge and skills gained are expected to prepare today's young generation to be able to become independent entrepreneurs or be able to open new jobs in the craft industry or in the form of home industries in the field of design and crafts. So that the economic development of small and medium-sized communities has increased, and the impact is able to reduce the unemployment rate in the community.

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