



KAMPUS
WAKAF



CENTER FOR
KNOWLEDGE & UNDERSTANDING OF
TROPICAL ARCHITECTURE & INTERIOR
KUTAI



eISSN : 3030-5543

The 16th Regional Symposium of The Malay Archipelago

16TH SIMPORA

International Conference

Religion, Traditions and Local Wisdom

Proceedings International **SYMPOSIUM NUSANTARA**

Organised by:

Centre for Knowledge and Understanding of Tropical Architectural and Interior (KUTAI)
Universiti Teknologi MARA Perak Branch
Seri Iskandar Campus, Perak, MALAYSIA



**PROCEEDINGS OF THE 16TH REGIONAL
SYMPOSIUM OF THE MALAY ARCHIPELAGO
SIMPORA XVI: 2025**

Organised by:

Centre for Knowledge and Understanding of Tropical Architectural and Interior (KUTAI)
Universiti Teknologi MARA Perak Branch
Seri Iskandar Campus, Perak, MALAYSIA

Diterbitkan oleh:

Unit Penerbitan UiTM Perak

Alamat:

Unit Penerbitan UiTM Perak,
Pejabat Jaringan Industri, Masyarakat dan Alumni (PJIMA)
Universiti Teknologi MARA, Perak Branch,
32610 Seri Iskandar Perak, Malaysia.

05-3742716

uitmperakpress@gmail.com

© Unit Penerbitan UiTM Perak, 2025

All rights reserved. No part of this publication may be reproduced, copied, stored in any retrieval system, or transmitted in any form or by any means; electronic, mechanical, photocopying, recording, or otherwise; without permission on writing from the director of Unit Penerbitan UiTM Perak, Universiti Teknologi MARA, Perak Branch, 32610 Seri Iskandar Perak, Malaysia.

Perpustakaan Negara Malaysia

Cataloguing in Publication Data

No e- ISSN: 3030-5543

Cover Design: Richard Mareno

Typesetting : Dr Nur Huzeima Mohd Hussain

Dr Wan Faida Binti Wan Mohd Azmi

**PROCEEDINGS OF THE 16TH REGIONAL SYMPOSIUM
OF THE MALAY ARCHIPELAGO
SIMPORA XVI: 2025**

EDITOR-IN-CHIEF

Dr Nur Huzeima Mohd Hussain

EDITORS & REVIEWERS

Associate Professor Dr Kartina Alauddin
Associate Professor Sr Dr Yuhainis Abd Talib
Dr Wan Faida Wan Mohd Azmi
Dr Lilawati Ab Wahab
Dr Suriati Ahmad
Dr. Ir. Cut Azizah, S.T., M.T
Ir. Zuraihan, S.T., M.T. (L)
Ir, Richard Mareno, S.T., M.T. IPP

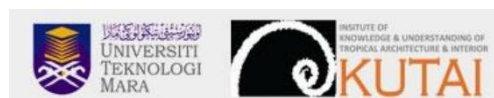
PROOFREADERS

Pn Noraziah Azizan
Pn Farahidatul Akmar Awaludin

Organized by;

Centre for Knowledge and Understanding of
Tropical Architectural and Interior (KUTAI)

Universiti Teknologi MARA Perak Branch
Seri Iskandar Campus, Perak, MALAYSIA



SIMPORA XVI 2025: MAIN ORGANISING COMMITTEE

PATRON

YBhg. Profesor Datuk Ts. Dr. Shahrin bin Sahib @ Sahibuddin, FASc (VICE CANSELOR UiTM)

ADVISOR

Associate Professor Dr Nur Hisham Ibrahim (Rector UiTM Perak)

CHAIRMAN I

Associate Professor Dr Mohd Sabrizaa Abd Rashid (KUTAI UiTM Perak)

CHAIRMAN II

Hakim Muttaqim, B.Soc.,Sc.,S.H.,M.Ec.Dev.,AFA (Universitas Almuslim)

SIMPORA XVI: 2025 CONFERENCE & DINNER

Ir.Richard Mareno, S.T.,M.T., IPP

INTERNATIONAL STUDENT WORKSHOP

Ir. Idayani, S.T.,M.T

EXCURSION

Dr. Ir. Cut Azizah, S.T., M.T

SECRETARY

Ir. Zuraihan, S.T.,M.T.

Ir. Maysa Fitri, S.ST., M.T

TREASURER

Rudi Juli Saputra, M.Pd

Sriyanti, S.E

GRAPHIC & PROMOTION

Fitri Muliani, S.Ars., M.T

Mauliana Wahyudi, M.Pd

PUBLICATION

Dr Nur Huzeima Mohd Hussain

Dr Wan Faida Wan Mohd Azmi

MOU/MOA/COLLABORATION

Muhammad Yanis, S.T., M.T

Shaumil Hadi, M.A

WORKSHOP MODULE

Prof. Dr. Cut Dewi, S.T., M.Sc (L)
Dr. Ir. Laina Hilma Sari, S.T., M.Sc

FIELDWORK

M. Cahyo Novianto, S.T. (JAAI)
Ir. Royanna Sakura, S.ST., M.S.N

DOCUMENTATION

Muzammil, S.I.kom
Suherman, S.Kom

LOGISTIC

Muhammad Rizal, M.Si (L)
Pemda (Kabupaten Bireuen)

BANQUET

Muhammad Darwis, M.Pd (L)
Kumita, S.T.,M.T

REGISTRATION & KIT

Marisa Hajrina, S.Ars, M.T
Tira Ayudya Halisya, S.P.W., M.Si

MASTER OF CEREMONY (MC)

Dr. Sri Wahyuni, M.Si
Azka Rizkina, S.E., M.Si

MODERATOR

IDr Dr Othman Mohd Nor
Dr. Silvi Listia Dewi, M.Pd
Dr.rer.nat. Ernawita, M.Sc

SPECIAL TASK

Dr. MARWAN, M.Pd

KUTAI DELEGATION

Associate Professor Dr Mohd Sabrizaa Abd Rashid
Professor Dato' Dr. Abdullah Mohamad Said
IDr Dr Othman Mohd Nor
Dr Lilawati Ab Wahab
Dr Iryani Abd Halim Choo
Associate Professor Sr Dr Yuhainis Abd Talib
Associate Professor Dr Shahrul Yani Said
Dr Salwa Ayob
Dr Mawar Masri
Nor Idayu Ibrahim

SIMPORA XVI 2025: KEYNOTE SPEAKERS

KEYNOTE SPEAKER 1

DR. KELLY REED,
OXFORD BROOKES UNIVERSITY

KEYNOTE SPEAKER 2

PROFESOR DATO' DR. ABDULLAH MOHAMAD SAID
UNIVERSITY TEKNOLOGI MARA, PERAK BRANCH, MALAYSIA

RURAL CULTURAL AND ECONOMIC RESILIENCE THROUGH HOME-BASED TEXTILE INDUSTRIES IN PANDAI SIKEK AND SUNGAI PUA, WEST SUMATRA

Freta Oktarina^{1*}

*⁴Affiliation: Department of Architecture, Universitas Multimedia Nusantara, Jl. Scientia
Boulevard Gading, Tangerang Regency 15810, Banten, INDONESIA*

*Corresponding Author: freta.oktarina@umn.ac.id**

Abstract: Industrialization has positioned cities as dominant socio-economic centers, often marginalizing rural spaces and accelerating urban migration. Nevertheless, rural communities demonstrate resilience through home-based industries that integrate economic activity with domestic life. This study examines two home-based textile industries in West Sumatra, songket weaving in Pandai Sikek and garment production in Sungai Pua to explore how tradition and market orientation reshape domestic space and support rural livelihoods. Using a qualitative approach combining spatial observation, interviews, and documentation, the research analyzes houses as dual-function spaces for living and production. The findings show that integrated workspaces enable flexible economic adaptation, preserve cultural identity, and strengthen rural resilience, particularly through the central role of women as cultural custodians and household economic actors. Home-based textile industries thus offer an alternative, community-based model of sustainable rural development amid globalization.

Keywords: rural resilience, cultural landscape, home-based industry, women, textile

INTRODUCTION

Urbanization driven by industrial expansion has positioned cities as dominant economic and social centers, accelerating rural-to-urban migration and generating challenges such as overcrowding, traffic congestion, urban heat islands, rising energy consumption, pollution, and the erosion of traditional values (Sarkodie, 2020; Sahoo et al., 2020; Kamaruddin, 2024). In Indonesia, this process has evolved since the 13th century and intensified during the colonial and post-independence periods, particularly on Java, accompanied by large-scale agricultural land conversion (Octifany, 2019). Manufacturing now contributes 18.67% of national GDP, with textiles accounting for 12.53%, concentrated mainly in Java and Sumatra (BPS, 2023). However, the perception of cities as symbols of prosperity has reinforced socio-spatial inequality and marginalized rural livelihoods (Harvey, 2005; BPS, 2020), underscoring the need for alternative rural development pathways.

From Lefebvre's perspective, industrialization produces space through economic and cultural power, making rural, home-based industries crucial for sustaining local identity and resilience. In Indonesia, UMKM contribute 61% of GDP (IDR 9,580 trillion) and employ 97% of the workforce, with textile-based UMKM generating IDR 138.76 trillion (6.26% of non-oil and gas manufacturing GDP) and remaining widely distributed beyond Java despite declining GDP shares (BPS, 2015; Ministry of Cooperatives and SMEs, 2023; Pusat Strategi Kebijakan Pengawasan, 2024). Traditional textiles such as batik, tenun, and ikat persist through home-based production using non-mechanical looms (ATBM), integrating economic activity with cultural meaning (Simmel, 1904). This study examines Pandai Sikek and Sungai Pua in West Sumatra to analyze how home-based textile industries reshape domestic space, sustain rural economies, and reinforce cultural resilience, highlighting the central role of women—who constitute over 90% of production actors—in integrating livelihood strategies with household life.

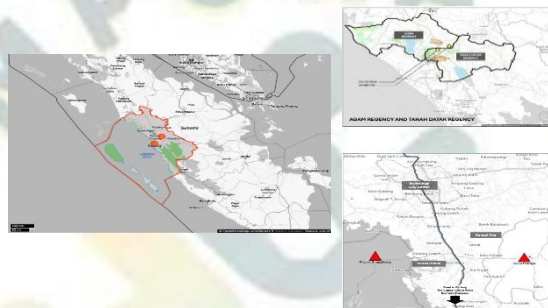


Figure 1 The area of Agam Regency, and Tanah Datar Regency in the West Sumatera. The location of Pandai Sikek and Sungai Pua in between Mount Singgalang and Mount Marapi

Source: openstreetmap.org 2024

In the context of globalization and modernization, this study examines the economic and spatial roles of home-based textile industries as drivers of rural sustainability and resilience. It emphasizes their potential to support rural vitality while mitigating urbanization pressures through locally embedded production systems.

LITERATURE REVIEW

2.1 Industrial Opportunities in Rural Development

Since the post-independence period, industrialization has driven Indonesia's economic growth and increasingly penetrated rural areas, transforming agricultural land into new entrepreneurial zones (Saputra & Murdianto, 2018). However, persistently higher rural poverty rates indicate that conventional industrial expansion has not adequately addressed rural-specific challenges. While industrialization can generate employment and economic opportunities, it also produces social, environmental, and cultural pressures, including environmental degradation, inequality, and the erosion of local values (Rahayuningsih, 2017). Recent studies emphasize that industrial transformation can revitalize traditional villages only when it is locally grounded and context-sensitive (Lin et al., 2021). Within this framework, rural home-based textile industries—deeply rooted in cultural heritage and labor-intensive

practices—emerge as strategic systems that support economic sustainability while reinforcing socio-cultural identity and rural resilience.

2.2 Indonesian Textiles and the Home-Based Industry

Indonesia's textile industry is deeply embedded in cultural heritage, with traditional forms such as songket and batik functioning as symbols of local identity and intergenerational knowledge transmission (Husni, 2019). In West Sumatra, songket—emerging as a home-based industry since the 14th century—holds both economic and symbolic significance within Minangkabau customary life (Devi, 2015). Technological developments, including the introduction of mechanical looms and the post-independence expansion of sewing and garment sectors, increased production capacity without displacing traditional skills, enabling the persistence of home-based textile industries across rural areas. Beyond their economic contribution, these industries provide critical social benefits, particularly for women, by enabling income generation within domestic settings, strengthening household stability, and reinforcing traditional family structures (Saputra & Murdianto, 2018; Mulya, 2019).

METHODOLOGY

This study was conducted in two villages in West Sumatra—Pandai Sikek and Sungai Pua—using a spatial analysis approach to examine the relationship between home-based textile production and the transformation of domestic spaces. Two analytical scales were applied: macro-spatial analysis to observe the overall configuration of built and green environments, and micro-spatial analysis to examine the internal arrangement of residential spaces, particularly the interaction between household and production areas. The analysis was informed by Lefebvre's theory of the production of space, which conceptualizes space as a social product shaped by economic, cultural, and everyday practices. Field observations focused on the integration of workspaces within domestic settings, supported by spatial mapping to visualize the distribution of production activities and the balance between living and working functions. In-depth interviews with weavers, seamstresses, business owners, and residents complemented the spatial analysis by providing insights into work patterns and socio-cultural dynamics. The study is subject to limitations, including time constraints, partial field coverage, and restricted access to some households, indicating the need for further research and comparative studies to strengthen rural spatial planning strategies for home-based textile industries.

4. Results and Discussion

4.1 The Weaving Industry in Pandai Sikek Village

Pandai Sikek is a nagari (traditional Minangkabau village) located in the Sepuluh Koto Subdistrict, Tanah Datar Regency, West Sumatra. Covering approximately 2,000 hectares at

the foot of Mount Singgalang, the village comprises four hamlets—Koto Tinggi, Tanjuang, Pagu, and Baruah—and has a population of 5,625 residents, most of whom are engaged in agriculture, with smaller proportions working in industrial and service sectors. Pandai Sikek retains a strong rural character, characterized by extensive agricultural land, well-maintained road infrastructure, and predominantly traditional housing. Residential buildings are mainly wooden structures with gable roofs or Minangkabau-style gonjong roofs, alongside some newer houses incorporating modern architectural elements. Despite recent developments, the village landscape continues to reflect the visual and spatial qualities of a traditional rural settlement (Figure 2).

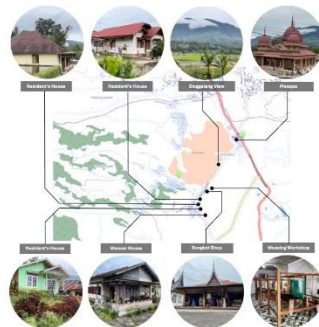


Figure 2 The scenery and house typologies in Pandai Sikek Village
Source: Oktarina, 2024

Pandai Sikek is one of the main centers of songket weaving in West Sumatra, with a tradition dating back to the 14th century and reaching its peak in the 19th century. The craft evolved from producing everyday textiles into high-value fabrics woven with silk and gold thread, despite disruptions during the Dutch and Japanese colonial periods due to raw material shortages. Today, songket weaving in Pandai Sikek persists as both an economic activity and a cultural emblem, symbolizing social status, tradition, and Minangkabau identity, and remaining integral to ceremonial and customary practices.

4.1.1 Economic Opportunities in Traditional Weaving Heritage

Songket weaving in Pandai Sikek functions as both a cultural identity marker and an economic foundation of the village (Erza et al., 2017). Traditionally transmitted to daughters of native families through informal education and symbolic dowry rituals, weaving reinforces women's socio-economic roles and cultural continuity. Despite modernization, production remains dependent on ATBM looms that require high craftsmanship and long production periods, preserving the heritage-based and gendered character of songket weaving. While limited male and youth participation has emerged, sustaining intergenerational interest remains the key challenge amid expanding urban employment opportunities.

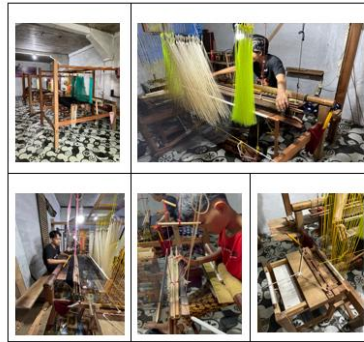


Figure 3 The Weaving workshop with students working as artisans in Pandai Sikek
Source: Oktarina, 2024

4.1.2 Weaving Spaces: Symbiosis Between Tradition and Everyday Life

In Pandai Sikek, songket weaving is embedded within domestic space, where production and everyday household life coexist seamlessly. Although houses outwardly retain their residential character, interior spaces are adaptively used for weaving, reflecting the close integration of economic activity, cultural practice, and daily routines. Over time, weaving has shifted from a primarily cultural tradition to a vital livelihood, particularly for women, transforming domestic space into a dynamic socio-economic site. Consistent with Lefebvre's (1991) notion of space as a social product, these weaving spaces are continuously shaped by everyday practices, economic needs, and cultural memory. The house of Ibu Darwati (figure 4) exemplifies this model, where a loom placed within the dining area becomes the center of production, demonstrating how household space functions simultaneously as a site of cultural preservation and economic sustainability.

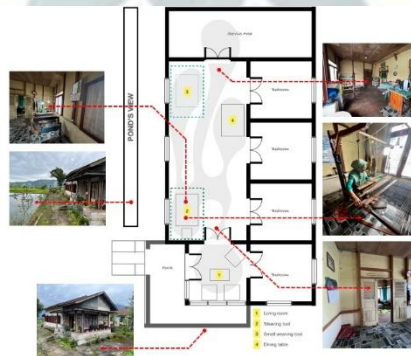


Figure 4 The working area in Mrs. Darwati's house
Source: Oktarina, 2024

In Pandai Sikek, domestic weaving spaces are socially produced environments shaped by everyday practices, gender relations, and inherited skills rather than passive physical settings. As observed in Ibu Darwati's home, weaving activities are spatially integrated with family and service areas and oriented toward the surrounding rural landscape, creating a calm working atmosphere that contrasts with the functional separation typical of urban production. In line with Lefebvre's (1991) concept of spatial practice and Bourdieu's (1977) notion of habitus, these home-based weaving spaces position women simultaneously as economic actors and

custodians of cultural continuity, transforming the house into a locus of socio-cultural resilience amid modernization.

4.1.3 Tradition and Sustainability in the Weaving Industry

Songket from Pandai Sikek constitutes a key cultural heritage of West Sumatra, with motifs reflecting local philosophy, social identity, and harmony with nature. The continued use of non-mechanical looms (ATBM) enables low-impact, environmentally sustainable production with minimal waste. Consistent with Harvey (2005), home-based weaving largely preserves residential character and community social structure by embedding production within domestic spaces. However, limited commercialization along main roads has prompted some spatial transformation, as houses are adapted into shops or galleries with altered façades and public access. (Figure 5).

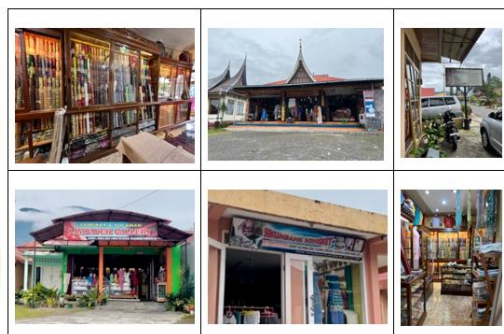


Figure 5 The Songket shops and galleries on the main road of Pandai Sikek

Source: Oktarina, 2024

Home-based weaving in Pandai Sikek produces an organic spatial model that contrasts with large-scale industrial systems, emerging from everyday interactions between production and domestic life rather than top-down planning (Tschumi, 1996). By sustaining traditional techniques and local resource use, this model supports environmental balance and social resilience, demonstrating that industrial activity need not undermine ecological or cultural systems. In line with Schumacher's (2011) *Small is Beautiful*, Pandai Sikek exemplifies how small-scale, culturally embedded production enables the coexistence of tradition and modernity within a sustainable rural framework.

4.2 Garment Enterprises in Sungai Pua Village

Sungai Pua Village is located at the foot of Mount Merapi in Sungai Pua District, Agam Regency, West Sumatra, covering an area of 1,213.9 hectares with a population of 12,288 in 2017 (5,969 men and 6,319 women). The village comprises five jorong—Kapalo Koto, Limo Kampuang, Tangah Koto, Limo Suku, and Galuang—and is characterized by scenic rice fields and gardens. While agriculture remains important, the local economy is also supported by various craft-based industries that coexist with the village's rural landscape (Figure 6).



Figure 6 The scenery and house typologies in Sungai Pua Village
Source: Oktarina, 2024

Sungai Pua is widely known as Nagari Apa Basi (the Iron Craft Village), reflecting its long-standing blacksmithing tradition since the nineteenth century (Afrizal, 2023). Alongside this heritage, the village has developed home-based garment production, which expanded from informal sewing activities in the 1970s into a primary livelihood. Shaped by Minangkabau migration networks and supported by the transition from foot-operated to electric sewing machines, this industry has increased production efficiency and strengthened Sungai Pua's role as a local center for small-scale, ready-to-wear garment production.

4.2.1 Characteristics of Home-Based Garment Enterprises

Beyond agriculture, sewing has become the primary livelihood for nearly 90% of women in Sungai Pua. Sewing skills are largely acquired autodidactically and transmitted informally across generations, producing goods ranging from household textiles to ready-to-wear garments. Production is embedded within domestic spaces—living rooms or home-based workshops—and the workforce consists mainly of housewives and unmarried women paid on a piece-rate basis. Products are distributed through local shops or intermediaries, and the steady growth in business units reflects the sector's contribution to village economic resilience. A distinctive intermediary-based system operates in which local entrepreneurs (majikan) channel orders from capital owners, supply materials, and pay workers per completed item. While this model lowers entry barriers and expands employment, it also limits seamstresses' direct access to markets and constrains their integration into wider industrial networks.

4.2.2 Integration of Domestic Space and Production

In Sungai Pua, houses commonly serve dual functions as residential and sewing production spaces without major structural alteration. Domestic areas are flexibly adapted to accommodate work activities, enabling women—the primary actors of this home-based

industry—to balance economic production with household responsibilities while preserving the residential character of the dwelling. Although housing forms vary—from traditional stilt houses to modern brick structures—the village retains its rural identity, with production embedded discreetly within interior spaces rather than expressed through industrial facades. The house of Mrs. Zufeleni exemplifies this pattern: externally indistinguishable from other homes, it internally integrates garment production within a conventional domestic layout, illustrating the seamless intertwining of everyday life and economic activity. (Figure 7).



Figure 7 The working area in Mrs. Zufeleni's house
Source: Oktarina, 2024

A clear indicator of functional integration in Sungai Pua houses is the placement of sewing machines between living and dining areas, where domestic space shifts fluidly into a production area during work periods. This arrangement enables women, such as Mrs. Zufeleni, to coordinate sewing with household duties under a flexible, quota-based system, completing around twenty garments per week. In contrast, Mrs. Nilwati's house reflects a more structured spatial model, where domestic functions coexist with a small-scale garment enterprise employing multiple workers, evident through interior production cues despite the house's residential exterior. (Figure 8).



Figure 8 Mrs. Nilwati's workshop and the sewing apprentices
Source: Oktarina, 2024

In contrast to single-unit household production, Mrs. Nilwati's house operates as a collective, home-based garment workshop with production centralized on the second floor under a

small-scale enterprise system. The temporary residence of seamstresses and shared domestic facilities illustrate a flexible boundary between private and productive spaces, while expanded market networks enhance economic reach at the cost of direct customer interaction. Despite increased scale and organization, this model preserves the residential character of the house, embedding production within daily life and sustaining household economies without compromising village identity or spatial sustainability.

4.2.3 The Garment Industry within the Fabric of Traditional Social Relations

The landscape of Sungai Pua retains a strong rural character, where everyday life remains closely embedded in traditional values and communal practices despite the presence of home-based garment production. Social cohesion is reinforced through regular activities such as the biweekly market held every Tuesday and Saturday, as well as customary ceremonies including weddings and the inauguration of tribal elders. The mosque functions not only as a religious center but also as a key node of social communication, disseminating community announcements that strengthen collective awareness and interconnectedness among residents (Figure 9).

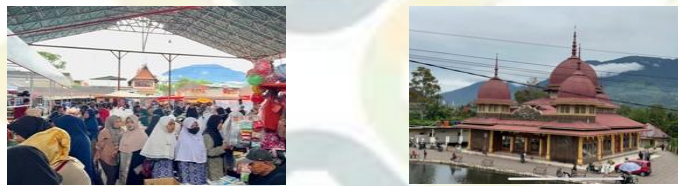


Figure 9 The Sungai Pua market and mosque in Pandai Sikek: meeting points and communication hubs

Source: Oktarina, 2024

The social spaces formed by markets, mosques, and customary practices in Sungai Pua exemplify Lefebvre's notion of space as a product of collective social practice. The home-based garment industry operates through a flexible production model embedded in domestic spaces, allowing women to balance economic activities with household and communal responsibilities. This proximate mode of production integrates work and social life, enabling adaptive labor rhythms aligned with religious and cultural calendars. By selectively adopting modern technologies without disrupting social structures, Sungai Pua demonstrates how tradition and modernity can coexist, reinforcing economic resilience, social cohesion, and cultural continuity within a rural context.

4.3 The Textile Industries of Pandai Sikek and Sungai Pua: Women, Home, and Culture

Pandai Sikek and Sungai Pua represent two distinctive models of home-based textile industries in West Sumatra, each reflecting different pathways for balancing economic productivity and cultural preservation. While both contribute to rural resilience amid modernization pressures,

variations in production practices, socio-cultural roles, and levels of government integration illustrate diverse local adaptation strategies for sustaining livelihoods.

4.3.1 Home-based Industrial Practices

Pandai Sikek and Sungai Pua represent contrasting pathways of home-based textile industrialization shaped by differing cultural and economic priorities. Pandai Sikek centers on songket weaving—a labor-intensive, non-mechanized heritage practice embedded in Minangkabau rituals—where cultural value outweighs economic flexibility and limits market expansion. In contrast, Sungai Pua’s home-based garment industry employs electric sewing machines to produce ready-to-wear clothing, prioritizing speed, scalability, and market responsiveness with reduced symbolic depth. These differences extend to production structures and technology choices: Pandai Sikek preserves authenticity but struggles with generational continuity, while Sungai Pua embraces modernization that enhances economic resilience yet risks eroding craftsmanship. Together, the cases illustrate how rural communities negotiate modernization through divergent strategies—cultural preservation versus market pragmatism—with distinct implications for sustainability and resilience.

4.3.2 Home and Women’s Roles

Women play a central role in both Pandai Sikek and Sungai Pua, though within distinct social and economic frameworks. In Pandai Sikek, women function not only as weavers but also as cultural custodians within a matrilineal Minangkabau system, where they hold household authority and inherit skills and traditions. In Sungai Pua, women likewise dominate production, yet their participation is driven primarily by economic necessity rather than cultural transmission, while men more often occupy managerial roles. In both villages, domestic and productive spaces intersect, reflecting spatial flexibility that accommodates women’s dual roles as caregivers and income earners. Although modernization has transformed Minangkabau housing from communal rumah gadang to nuclear dwellings, women continue to control domestic economies, illustrating how gender relations adapt without displacing women’s central role in sustaining both cultural identity and household livelihoods (Widiastuti & Sudrajat, 2017).

4.3.3 Cultural and Economic Implications

In Pandai Sikek, songket weaving embodies both economic livelihood and Minangkabau philosophy, where motifs reflect local wisdom and harmony with nature (Alam Takambang Jadi Guru). In contrast, while Sungai Pua’s garment products carry less symbolic meaning, social life remains deeply rooted in collective and religious values, structured by markets,

prayer rhythms, and customary practices under the principle Adat Basandi Syarak, Syarak Basandi Kitabullah. Across both villages, weaving and sewing are not merely economic activities but deliberate practices of cultural continuity, where sustaining rural livelihoods represents a conscious commitment to identity and local resilience amid modernization.

CONCLUSION

This study demonstrates that despite differing production practices, Pandai Sikek and Sungai Pua both sustain viable home-based textile industries that support rural development through environmentally adaptive, culturally embedded production models. Integrating workspaces into domestic settings minimizes landscape disruption, strengthens women's economic and social roles, and reinforces community cohesion. These industries not only preserve local identity and traditional knowledge but also offer a resilient alternative to urban-centered industrialization by reducing migration pressures. The findings highlight home-based industries as a strategic pathway for sustainable rural development, balancing economic productivity with social and environmental sustainability, while underscoring the need for broader comparative and interdisciplinary research to assess their long-term viability under market and policy dynamics.

REFERENCES

- Badan Pusat Statistik (BPS). (2023). Indonesian Industrial Growth Report. BPS.
- Bourdieu, P. (1977). *Outline of a Theory of Practice*. Cambridge University Press.
- Devi, L. (2015). Warisan Budaya Tekstil: Songket di Sumatera Barat. *Jurnal Budaya dan Tradisi*, 22(1), 45-67.
- Folbre, N. (1994). *Who pays for the kids? Gender and the structures of constraint*. Routledge.
- Giddens, A. (1991). *Modernity and self-identity: Self and society in the late modern age*. Polity Press.
- Harvey, D. (2005). *A Brief History of Neoliberalism*. Oxford University Press.
- Husni, A. (2019). *Tekstil Tradisional Indonesia: Warisan dan Perkembangan*. Jakarta: Pustaka Kencana.
- Lefebvre, H. (1991). *The Production of Space*. Blackwell.
- Lin, J., Wang, H., & Zhang, X. (2021). Industrial Transformation and Rural Revitalization in Traditional Villages. *Journal of Rural Studies*, 83, 1-13.
- Majeed, M. T., & Tauqir, A. (2020). The effect of urbanization, industrialization, and energy consumption on environmental pollution: Evidence from developing economies. *Environmental Science and Pollution Research*, 27(10), 12345–12356. <https://doi.org/10.1007/s11356-020-07788-2>

- McDonough, W., & Braungart, M. (2002). *Cradle to Cradle: Remaking the Way We Make Things*. North Point Press.
- Ministry of Cooperatives and SMEs (Kemenkop UKM). (2023). *UMKM Contribution to National GDP*. Kemenkop UKM.
- Mulya, A. (2019). Peran Perempuan dalam Industri Rumah Tangga di Desa Minangkabau. *Jurnal Sosial dan Ekonomi*, 14(2), 101-112.
- Octifany, P. (2019). Sejarah urbanisasi di Jawa: Dari kolonialisme hingga pembangunan ekonomi modern. *Journal of Indonesian Urban Studies*, 5(2), 75–90.
- Pratiwi, M. (2020). Globalisasi dan Dampaknya Terhadap Industri Tradisional di Indonesia. *Jurnal Ekonomi dan Sosial*, 23(3), 89-98.
- Rahayuningsih, I. (2017). Dampak Sosial Budaya Industrialisasi di Kawasan Pedesaan Indonesia. *Jurnal Pengembangan Wilayah dan Kota*, 15(2), 125-140.
- Rizaldi, S. (2021). Tekstil Tradisional dan Dampak Lingkungan: Studi Kasus Sumatera Barat. *Jurnal Ekologi dan Lingkungan*, 18(1), 56-70.
- Sahoo, M., Panda, B., & Mohapatra, A. (2020). Industrialization, economic growth and pollution in developing countries: A panel data analysis. *Economic Research-Ekonomika Istraživanja*, 33(1), 2489–2505. <https://doi.org/10.1080/1331677X.2020.1795085>
- Saputra, A., & Murdianto, D. (2018). *Transformasi Ekonomi Pedesaan Melalui Industrialisasi*. Yogyakarta: Gadjah Mada University Press.
- Sarkodie, S. A. (2020). Urbanization and energy consumption in Sub-Saharan Africa: Evidence from dynamic panel estimation. *Energy Reports*, 6, 267–276. <https://doi.org/10.1016/j.egyr.2020.01.024>
- Schumacher, E. F. (2011). *Small Is Beautiful: Economics as if People Mattered*. Harper Perennial Modern Classics.
- Tschumi, B. (1996). *Architecture and Disjunction*. MIT Press.
- Widiastuti, I., Kurniati, F. (2019). Modernization and vernacularity in the tradition of Minangkabau architecture of the West Sumatra in Indonesia. *ISVS e-journal*, Vol. 6, No.2.
- Wilson, G. A. (2012). *Community Resilience and Environmental Transitions*. Routledge.
- World Bank. (2023). *Indonesia Economic Update 2023*. Washington, DC: World Bank.
- United Nations (UN). (2022). *World Urbanization*



e ISSN 3030-5543



9 773030 554003

SIMPORA XVI : 2025