

Some Thoughts on Urban Living Trends 2022

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Abstract

The pandemic has accelerated urban people to conduct transactions, commerce, business and online movement. However, before and outside the pandemic, there is a trend towards increasing religiosity, the hijab as a fashion trend, the coffee craze, the corporatization of warteg, the tendency to shop via smartphones, a fondness for antiques, and a sluggishness in contemporary art, which should be noted. There is the L-project, an art project that tries to break free from the frozen art commerce.

Keywords: trend, urban, conflict, authority, religiosity, culinary, corporatization, L-project.

I. Foreword

Observing the lives of our urbanites will always be provoked by the novelty that always happens quickly from time to time. Therefore, this paper will not be long-lived, its validity period will not be more than 5 years, and it is ready to be updated again with the latest changes. Today, 55% of the world's people live in urban areas, and this will increase to 68% in 2050.¹ Meanwhile in Indonesia, the number of urbanites reaches 56.7% and is predicted to be 66.6% in 2035.² Some characteristics of life Urban people, according to Puja Mondal, can be categorized into 8 elements, namely: 1. Large or large-scale in all respects followed by a high population density, 2. Heterogeneity, 3. Anonymity, 4. Mobility and transience, 5. Equality in relationship, 6. Having social

distance, 7. Organized and supervised life (Regimentation), 8. Personality segmentation.³

What Mondal means by the large size of the urban community, that urban population is much greater than the population in the rural area. Meanwhile, what is meant by heterogeneity is that urbanites are a mixture of different ethnic groups, races, classes, and religions. Residents in urban areas have a high diversity. The pressure of life in urban areas due to the large and dense population causes people to lose their identity, and have no sense of belonging. That's what anonymity means.

Dynamic urban life causes social relations to be temporary. Therefore, the permanent relationship is not developing due to high level of social mobility in urban areas. The average person changes his job (job mobility) within six years. As a result, the place of residence is also rapidly changing. Different types of mobility will result in transience (severance or rareness) of the relationship. Thus, urban social relations only last for a very short time. Urban residents will continue to make new social contacts. In urban social life, relationships are not intimate and not based on kinship. Most of the regular social contacts in the city are impersonal and segmented. Formal courtesy replaces genuine hospitality. The impersonality of urban life is a necessary urban way of life to be comfortable. City people are physically crowded but socially

¹ United Nations (16 Mei 2018). *68% of the World Population Projected to Live in Urban Areas by 2050*. Department of Economic and Social Affairs. New York.

² Badan Pusat Statistik (17 September 2020). *Persentase Penduduk Daerah Perkotaan Hasil Proyeksi Penduduk menurut Provinsi, 2015 – 2035*. Jakarta.

³ Mondal, Puja. *Top 8 Characteristics of Urban Community*. YourArticleLibrary.com

Social distance is a product of anonymity, impersonality and heterogeneity. Different occupations are the cause of the social distance. Urban people can be residents of adjacent areas, but not neighbors. Apartment occupants may live for years without acquaintance with many other residents. The city is always in a rush. Life (work and entertainment) in urban society becomes regulated by time. Order, regularity and punctuality are characteristics of urban life. On the streets, movement is controlled by traffic lights, in train stations and other places by elevators and escalators.

Urban life, in the sense of concentration of productive activities to densely populated settlements, is an important phase in the transformation of agrarian life into capitalism. The antagonism between the industrial or commercial city and the countryside is seen in the experience of everyday work, housing, social and political life, where urban life confirms the changing of the city compared to the old way of life. There is a big break with the past. Urban life became a symbol of the impact of capitalism which became a mode of production and was later developed in political life. New ideas that arise in the interests and goals of human life do not exist or are not sufficient if searched for in the available vocabulary.⁴ Therefore, it is necessary to find appropriate terms when there are new changes in urban life.

Certainly, the changes that occur in urban life will cause conflict. However, through good conflict management, superintendence as a safety value, the system will run stably and play a role in integrating social structures.⁵ Not all conflicts lead to schism but can also lead to social change and development. If the conflict is so intense, radical social changes will occur. If accompanied by violence, then the change can occur suddenly. However, as with the nature of a conflict, it is necessary to realize that

there is a relationship between conflict and change as well as conflict with the status quo.⁶ Conflict can lead to radical change or be suppressed in a safe and peaceful way. It really depends on the extent to which the authority, which functions as a group that have the power, superordinates, can control the behavior of subordinates through orders and prohibitions. Including controlling specifications and social space. Superordinate authority is a legitimate relationship, with authoritative orders that can provide sanctions. In fact, this is the true function of the legal system to support the enforcement of legitimate powers.⁷

Based on the explanation above, this paper will highlight the trend of changes that have occurred in the lives of urban people in Indonesia's big cities recently. The source of the observations is based on the information circulating in the mass media and social media (which often goes viral faster than information from the mass media), and the author's daily observations of real changes in urban life and lifestyle.

II. The spread of religiosity in urban communities.

The increasing religiosity of the urbanites started in the 1980s, but the impact was felt after the 1998 reform era. Where regional autonomy has provided slot for regional heads to maneuver for imposing the use religious attributes on the entire population in regional power relations.⁸ The recent cases in Padang⁹ and Serang¹⁰ are an indication there has been coercion and an exclusivity movement against certain religious rules. We can see exclusivity

⁴ Mellor, J.R. (1977). *Urban Sociology in an Urbanized Society*. Routledge & Kegan Paul Ltd. London, 20.

⁵ Wallace & Wolf (1995). *Reading in Contemporary Sociological Theory from Modernity to Post Modernity*. Prentice Hall. New Jersey, 159.

⁶ Ritzer, George (1992). *Sociological Theory*. Mc Graw-Hill. Singapore, 266.

⁷ Darendorf, Ralf (1959). *Class and Class Conflict in Industrial Society*. Stanford University Press. California, 166-7.

⁸ Efrinaldi (2014). *Perda Syariah Dalam Perspektif Politik Islam dan Religiusitas Umat di Indonesia*. Madania, vol XIII, No. 2, Desember. 126

⁹ BBC News Indonesia (26 Januari 2021). *Wajib Jilbab Bagi Siswi Non-Muslim di Padang: 'Sekolah Negeri Cenderung Gagal Terapkan Kebhinekaan'*.

¹⁰ Surya, Reynaldi Adi (21 April 2021). *Penutupan Paksa Warung di Bulan Ramadhan: Membaca Kembali Fiqh Islam*. suarakebebasan.id

in other forms, for example the construction of housing clusters specifically for the Islamic religion, as happened in Depok.¹¹ Intolerance in the form of destruction of art objects occurred when the statue of “Three Mojang” by Nyoman Nuarta, which was installed in a housing complex in Bekasi, was torn down because it was judged that the statue’s gesture was not in accordance with Islamic principles.¹² The peak of the spread of religiosity in urban communities was when the Al Maidah case triggered Ahok’s imprisonment and the election of Anies Baswedan as Governor of Jakarta.¹³

But the pendulum has turned around in less than a year. With the series of arrests of FPI leaders for their actions in mass gathering which caused crowds. That crowds causing the transmission of Covid for local residents and people who attended events organized by Habib Rizieq.¹⁴ Likewise, the arrests of other FPI leaders for their alleged involvement in terrorist acts.¹⁵ What stood out before the series of arrests took place was the removal of billboards bearing Habib Rizieq’s face by the Army.¹⁶ Presumably, the recent events, namely the enforcement of authority rules, which act as an authorized, superordinated group, can control subordinated behavior through orders and prohibitions, as described in the introduction, can work. This has led to relaxation for the urbanites with no more raids and vandalism efforts from mass organizations in the districts that provide entertainment.

The religiosity described above is an emphasis that comes from ‘above’ based on the authority of the regional head or through power based on threats from mass organizations. In fact, the more important religious currents are those run on the ‘undercurrent’ or grass root. Where the hijab movement for women and koko clothes for men continues to grow, becoming a life style. This was also followed by an increasing flow of people performing the Umrah pilgrimage to Mecca.¹⁷ And all these movements are closely watched and explored by the currents of capitalism. Fashion was created by capitalism as a commodity. The trend of commercialization of veiled culture provides a great opportunity for designers to show their creative range of hijabs. On the other hand, the enthusiasm of the community in welcoming the presence of unique and distinctive hijab models is the main factor in the widespread use of the modern hijab.¹⁸ Another thing is the support of artists who flocked to show their hijab clothes on television shows, with the label “he/she has moved (hijrah)”, meaning he/she left bad behavior in the past, and is now “back on the right path”. In fact, it is a gimmick in the media, a way to increase popularity and be interpreted as the way to create a sensation. The hijrah made by the artists became a new commodification by making religion something that was traded.¹⁹

Religiosity does not only appear in Moslems, but also in Christians. We know that on the top floor of the mall today, it is usually used as a place of worship for urban Christians on Saturdays and Sundays. This happened because of regulations that limit the construction of new churches in some big cities in Indonesia. This is a creative solution to solve the problem of the limited number of churches compared to the population explosion, especially the young, who are thirsty for religion. Indeed, the human tendency to return to religion has become a world trend.

¹¹ Tokohkita (14 November 2020). *Butuh Perubahan, Pembangunan di Depok Terlalu Eksklusif dan Bersekat*. www.tokohkita.co

¹² Tempo.co (19 Juni 2010). *Patung Tiga Mojang Kota Harapan Indah Dibongkar*. metro.tempo.co

¹³ Putera, Andri Donnal. (8 April 2017). *Spanduk Al-Maidah 51 Terpasang di Tempat Kampanye Anies*. Kompas.com

¹⁴ Adilah, Rifa Yusya (24 Maret 2021). *Tiga Dakwaan dan 18 Pasal Berlapis yang Menjerat Rizieq Syihab*. Merdeka.com

¹⁵ Bustomi, Muhammad Isa (28 April 2021). *Munarnan dalam Pusaran Aksi Terorisme, Diduga Baiat ISIS hingga Ditemukan Bahan Peledak*. Kompas.com

¹⁶ detikNews (21 November 2020). *Balibo Habib Rizieq Diturunkan dari Bekasi hingga Palembang*. detik.com

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¹⁸ Ulya, Inayatul (2018). *Muslimah Cosmopolitan Lifestyle: Antara Syari’at, Trend Masa Kini dan Kapitalisasi Agama*. Palita, Journal of Social-Religion Research. Vol. 3, No. 2, Oktober. LP2M IAIN Palopo, 110

¹⁹ Amna, Afina (2019). *Hijrah Artis Sebagai Komodifikasi Agama*. Sosiologi Reflektif. Volume 13, No. 2, April. 335

III. Culinary, Coffee, Corporate Warteg

Now, eating activities are no longer aimed at filling the stomach. Eating has become a lifestyle in itself. Food that was once a primary need, is now starting to develop. Eating can also be used as entertainment or a means to gather for the family. Entertainment that is becoming a trend nowadays is visiting a new restaurant or tasting a new food. Even today, food can also be used as a means to show oneself. Through social media, today's society often shows itself by uploading the food they consume on social media. No wonder culinary is synonymous with lifestyle.²⁰

The tag line "You're not who you are when you're hungry" became a hit in America, as food producers endorsed Instagram by showing the food they were selling.²¹ Meanwhile in Indonesia the coffee community grows everywhere. Some have studied how to chop coffee to become a barista. There are people who hunt for coffee as far as Papua, West Java and North Sumatra. The Giyanti coffee shop on Jalan Surabaya, Jakarta, for example, closes its shop every Monday and Tuesday to discharge his hobby of hunting for coffee. The Tebet area today has at least one coffee shop on every road. There is even a coffee workshop for young people who gather at Taman Surapati to exchange ideas. We will now find many foreign words or new terms in processing coffee: brewing, aeropress technique, V60, in addition to the term black coffee (kopi tubruk) which has not disappeared from the vocabulary of the coffee world.²²

In this digital era, various tasks can be done at any time. Some young people also choose to carry out a work at night. Not alone, they are usually accompanied by a cup of coffee to stay up late. Drinking coffee is also accompanied by updating social media which has become a habit for young people today. Especially if there is a beau-

tiful or handsome barista in the shop, then it will attract young people to come back to the coffee shop. But besides the quality and taste of the coffee, the coffee shop is the most comfortable place to chat. No wonder we often find a group of young people get together in a coffee shop.²³ There are other things, the looks of coffee shop is not uniform, the unique interior, special designed cups, comfortable seats, are the determining factors that shift the dominance of Starbucks which has triumphed since 15 years ago.

Coffee also shifts the style of young people who used to like to drink wine. For some reason the wine lifestyle, which had spread 20 years ago, is now stagnant. Maybe there's an affordability factor there. Because the wine drinkers are usually in the social strata of workers in middle management, while coffee is more for students and new entrances to the world of work.

Another thing related to affordability in the culinary world of young people is the packaging of Indomie increase in class. Warung Upnormal, for example, is the first stall that has successfully packaged Indomie into cafe food. In collaboration with Indofood, the producer of Indomie itself, Upnormal grows everywhere.²⁴ It becomes a place for dating, staying up late, and playing internet with free wifi. It seems that this formula has been tried in other similar stalls. The most important thing in the development of this trend is an integrated effort from upstream to downstream for food services. Indofood, apart from producing and distributing its products, it continues its outlets to end users. Of course, this will make distribution channels more effective and cut the cost of retail channels in the middle.

The same way now happening in the world of Warteg. Warung Tegal which was originally an independent effort of people from Tegal who cook all kinds of wet and dry food to be consumed by middle-low people in urban areas, is now remodeled and uniformed under the Warteg Bahari brand.

²⁰ Wahyuni, Tri (3 September 2015). *Ketika Kuliner dan Gaya Hidup Terangkum dalam Satu Buku*. CNN Indonesia.

²¹ Spratford, Ashley (27 Februari 2016). *Snickers Advertisement* dalam "Food in Pop Culture". brokenarrow96.

²² Prodjo, Wahyu Adityo (17 September 2017). *Menyoal Kopi Indonesia di Mata Anak Muda*. Kompas.com

²³ Risa (28 Oktober 2019). *Alasan Kopi Menjadi Favorit Anak Muda Jaman Sekarang*. <http://blog.duniamasak.com/alasan-kopi-menjadi-favorit-anak-muda-jaman-sekarang/>

²⁴ Novryan (14 April 2019). *Membawa Kopi Indonesia, CRP Group Ekspansi ke Luar Negeri*. Job-Like Magazine.

We will see Warteg Bahari everywhere. The warteg now looks cleaner, brighter with a uniform menu. Even Bahari already has a website to expand partnerships and distribute outlets.²⁵ The author coined the term Warteg Corporatization for urban phenomena like this. That is an effort to organize warteg so that business expansion occurs by moving Tegal's stalls which were originally independent now become bound in a "company" or corporation, with the lure of product facilities, sales tools and raw material supply.

IV. Online Shopping Trends

Since the last 10 years, the tendency of people to shop at markets, malls and supermarkets has drastically reduced. While the percentage of people who shop online has increased from 11.3% in 2014, 34% in 2017, and to 53% in February 2020.²⁶ Certainly, the pandemic that started in March 2020 will further increase the acceleration of people to shop online. The type of goods spent also shifted from fashion and electronic goods at the highest order in 2014, to shopping for anything, including fruit and vegetables during this pandemic. The three preferred payments in this e-commerce transaction, are digital wallets (65%), bank transfers (30%) and credit cards.²⁷ And 87% of people who visit online stores use smartphones instead of computers.²⁸ As for 80% of people who shop are young people (15-34 years) and 60% are women.²⁹

This is why the mall is now deserted, only the floor that provides culinary and cinema is crowded with people. An interesting question will arise, then why are cinemas still needed when new films can be accessed

through Netflix, Disney, Prime and HBO Go. The same question also arises regarding culinary visits to malls and restaurants and coffee shops. Why are they still visited the restaurant when Go Food and Grab Food services can provide any kind of foods. Perhaps the answer is that humans still want to socialize even though the convenience is available by simply pressing a smartphone. The warmth, intimacy and face to face conversations seem to be irreplaceable by gadgets. That is why people want face-to-face education to be reopened immediately, because the guidance obtained through encounters is much more meaningful when compared to education through the Zoom meeting screen alone.

V. Back to the antiques

Anomalies also occur in recording products, books and art products. Even though the world is advancing by providing all content digitally, people still want to have its physical form. And now there is a tendency to collect antique, old school products. Nowadays we can easily search for all kinds of songs in the Spotify application, but many young people who gather at Pasar Santa, Blok M Square and Cikapundung to look for LPs are also not small. Likewise, the sale of vinyl records through the Instagram market, continues to be crowded. The works of Indonesian music in the past, from Sam Saimun, Rahmat Kartolo, Koes Plus, Prambors, Chrisye, Iwan Fals, Ahmad Albar, were again sought after and highly valued. The same hunt for psychedelic music from Europe in the '70s and American jazz from the '50s.

In addition to LPs, old books are also still popular. It cannot be replaced by an e-book. What are these symptoms? Like going against the trend. So that romanticism plays a role here. The online and digital world has caused people to miss the past. The analogy with digital films watched online at home still cannot replace people's visits to the cinema. Indeed, during this pandemic, cinemas are closed and quiet after reopening, because people are afraid of Covid transmission. But cinemas will be full again after the pandemic is over.

Romanticism also occurs in artworks. Contemporary works that were new and became a hit in 2007, suddenly lost their

²⁵ Warteg Bahari, <https://wartegkharismabaharigroup.com/>

²⁶ Putri, Virgina Maulita (19 Februari 2020). *53% Penduduk Indonesia Sudah Berbelanja Online*. Detiknet.

²⁷ Dinisari, Mia Chitra (4 Mei 2021). *Studi: Orang Indonesia Makin Doyan Belanja di e-Commerce*. Bisnis.com

²⁸ Indah MW (22 Februari 2018). *Inilah Pola Belanja Online Ala Orang Indonesia*. GNFI. <https://www.goodnews-fromindonesia.id/2018/02/22/inilah-pola-belanja-online-ala-orang-indonesia>

²⁹ Tashandra, Nabilla (22 Maret 2018). *80 Persen Konsumen Belanja Online Adalah Orang Muda dan Wanita*. Kompas.com

trend from 10 years ago. People return to liking the old works, the old masters who are dead. And such works continue to increase in value and survive in the world of domestic and foreign auctions. Are there people's doubts about the new artwork, or is this just a matter of calculating investment? Further investigation is needed.

VI. Trends in the Art World

Indonesia as a source of quality works and artists in Asia, has been recognized by the world since the 1990s. Since the 2000s, exhibitions of contemporary Indonesian art have also taken place in Asia, namely in China, Hong Kong, Taiwan, Singapore, and America. For example, the works of Pramuhendra, an artist from Bandung, were exhibited at the Sundaram gallery in New York. Likewise, the Balinese artist, Chusin Setiadikara, has exhibited in Washington DC. The climax was when the contemporary art boom brought the price of Indonesian paintings to billions of Rupiah at Shoteby's Auction Hall in 2007.

The contemporary art boom ended in 2010, when many contemporary works were unsold, and the market turned to old masters again. The causes of the boom ending can be described in the following points: 1) The price of contemporary Indonesian art is too high, there is a bubble, because it is fried. 2) The works that used to be creative are then repeated so that they are boring. 3) Production of too many works, artists take a chance to become rich. 4) Art dealers take the opportunity to sell quickly without price management. 5) Collectors feel bored and suspicious of price fluctuations that go up and down tremendously. 6) The mortgage crisis in America caused an economic recession. 7) Collectors choose stability in terms of price (which continues to rise) and in terms of quality (old master is chosen because the artist has died, the factory has closed). Perhaps the tendency towards antique works, as described in the previous chapter, come from this problem.

The next impact of the end of the boom, 7 Auction Halls that used to be active in selling artworks then decreased in number. Such as the Auction Hall of Borobudur, Cempaka and Denindo which later died due to lack of interest and difficulty in finding works of old masters that could be auctioned. Likewise, galleries spread

across many cities in Java, closed one by one because the sales from the exhibition could not cover the costs. The same fate happened to 4 Art Magazines (Visual Art, C-Art, ARTi, Saraswati) which were no longer published as the passion for art faded. Another thing as the tail of this sluggishness, is the bankruptcy of Lorenzo's management, a world-class event organizer specializing in art exhibitions, so that Singapore Artfair and Jakarta Artfair cannot continue, this is due to the lack of tenants who want to take part in the events he organizes.

Globally, the position of the Indonesian Art Market is not as strong as it used to be, in Southeast Asia we have lost in terms of sales compared to the Philippines and Vietnam whose economies continue to grow and their art is on the rise. China, whose economy continues to survive, has produced new billionaires who love to collect works of art from their own country. With that, the classic works of Chinese artists such as Wu Dayu (1903-1988), Zao Wou-Ki (1920-2013), Chu Teh-Chun (1920-2014) and Wu Guanzhong (1919 - 2010), the price can skyrocket to tens of thousands even hundreds of billions of rupiah. As a result, collectors outside China, including Indonesia, also bought these works, while the works of their own country were forgotten.

Even though the situation is difficult, there is still an art movement that continues to survive. Art Jog continues to hold exhibitions consistently even though the number of sponsors decreases, but the quality of the works on display continues to increase. There are always new breakthroughs in the works on display. Along with that, the Art Jakarta and Art Moment forums have emerged to fill the void of the collapsed artfair event. Online sales of works have been encouraged in recent years, and have accelerated with this pandemic. Gudang Gambar, Artsale Indonesia, 75gallery, MD gallery, Talenta Organizer, Bunga Apel, are examples of galleries that actively offer works through Instagram. Thankfully, the National Gallery, Bentara Budaya and Balai Budaya are still actively holding non-commercial art exhibitions. In this pandemic era, some galleries are holding exhibitions through reservations to limit the number of visitors. For example, Art Sphere and Galeri Salihara have taken

such steps. As bad as contemporary Indonesian art is, some artists such as Ay Tjoe Christine, Masriadi and Agus Suwage can still maintain their prices at the Auction Hall.

In general, global art sales have decreased by 50% (based on Benjamin Sutton's report in the journal ART SY, September 2020). But Saatchi and Artsy's online sales are very progressive. They actively distribute e-mails to art lovers in the world, including collectors in Indonesia. Complete with pictures, sizes, choices of works from the same artist or similar works from other artists. They do tracking the customers in various ways: the social media we use, the accounts we follow, the works and artists we "like", the works from the Auction Hall that we mention, or borrow information from the MutualArt.com, etc. With that tracking, they can do a profiling of the type of work we like. They can guess our taste. If they can determine that, then the next step is to give discounts and information on the availability of the artworks that we like. In addition, they regularly disseminate information containing descriptions, curatorial notes, exhibition news, etc. who support the works they offer.

May we not miss an opportunity like this, namely entering the global market by means of online marketing and sales. L-project is the first attempt by Indonesians to market Indonesian artworks globally through online media. However, its success is highly dependent on the strength of its network in the world, to what extent L-project can penetrate the collectors, galleries and art lovers in this world. Whether it's about the strength of the website, the reach of e-mail, especially if they can tap the social media accounts of art lovers. These efforts must be fully supported by the artists by providing interesting artworks, solid and reasonable descriptions of artworks, as well as the reasons behind the creation of artworks and the media chosen. Because the global market is in dire need of a narrative of each artwork that they want to buy or collect.

What L-project has done is only a small step in a movement for the whole of Indonesian art. Because in this global era, a movement to advance the arts must be the simultaneous work of all elements of the nation. An example is Korean pop music.

All elements must be supported: from the Government's perspective (for example, easing taxes and import-export duties for works of art), from the investors' perspective (the existence of a strong Art Dealer who can support price stability, this happened to the works of Yayoi Kosama, Nara, etc. so that the price does not fall), in terms of the artist (artists must have a commitment and not be complacent as happened in 2007). This is the trend in Indonesian urban life today.

VII. End Notes

Not all aspects of life are described in this paper. Only the prominent and related trends in urban life in Indonesia's big cities are described here from a qualitative and quantitative perspective in a limited way. Some aspects of religion, cuisine, fashion, online shopping, a preference for antiques, and the tendency of online art shows or exhibitions are described here. In accordance with what the author feels as an observer of art and culture. There are still many things that can be explored in the changing urban life, such as the trend of co-working spaces and virtual offices in big cities today, the trend of using online ordered transportation, the trend of urban art, and many other aspects that have not been discussed. Hopefully this shortcoming is a chance to be explored further at the next opportunity.

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