

Designing Kere SeseK Woven Product Diversification in Pop Art Style

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Abstract. Sumbawa community in West Nusa Tenggara has various traditional arts, like folks, dance, and craft. One of Sumbawa traditional craft that still exist is *kere seseK* weaving. Kere seseK weaving is used by men and women in various activities. However, this kere seseK weaving is not popular with young generation of Sumbawa, because it's lack of diversivication. Kere seseK weaving is only made in the form of sarongs or government employee uniforms. So what can be done to increase the interest of the young generation of Sumbawa in kere seseK weaving? What types of products and styles are young people interested in? This research aims to increase the interest of the young generation of Sumbawa in kere seseK weaving by designing new woven motifs and diversification product. This research will produce design of hats, shirts, jackets, and bags in a pop art style. This is a qualitative method research with a case study approach. This research present innovations and alternative products of kere seseK weaving in line with SDGs improvement in Indonesia.

Keywords: Woven Product; Diversification; Pop Art.

INTRODUCTION

The people of Sumbawa, West Nusa Tenggara, have a variety of traditional arts that are still maintained to this day. These traditional arts include music, dance, literature and crafts. One of the traditional arts in the field of crafts is kre seseK or ikat weaving.

In the culture of the Sumbawa community, there are at least two types of kre seseK or woven fabric that are still being developed, namely kre alang and kre abat. Kre alang is a songket-type woven fabric. Kre alang is made from cotton yarn combined with gold or silver-colored threads to produce the desired weaving motif. While kre abat is also a type of woven fabric made from cotton yarn, but to produce the desired woven motif, the yarn is first tied and dipped in dye.

Both kre alang and kre abat are woven by Sumbawa women. This weaving activity is usually carried out in between their main work as farmers. A single kere seseK can take three to four weeks to complete. The villages of Poto, Moyo, Samri and Penyaring are some of the center villages of kre seseK weaving in Sumbawa. The price of one piece of kre seseK varies. Kre alang is usually sold by weavers for one to one and a half million rupiah. The abat kre usually costs five hundred to seven hundred thousand rupiah (Abdurrozaq, 2022: 71).

Kre seseK for the people of Sumbawa is used daily in various activities. Both formal and non-formal activities. Kre seseK is usually applied in the form of sarongs, uniforms, shawls, and head coverings (brooms). The derivative products or product diversification of kre seseK developed by the community are still very limited. This is certainly unfortunate, considering that kre seseK is very unique and has great potential to be developed into apparel, fashion, or clothing products with various models and designs. Especially if the product diversification of kre seseK then becomes a pride to be used by young people or the younger

generation of Sumbawa. So indirectly, education and regeneration of kre sesek development for the younger generation of Sumbawa can be realized.

Product diversification itself is an effort to increase sales by creating various types of products to be developed into new markets. Suppose to make various types of products both in terms of usage function, price and size for new markets (Adhitya, 2022: 76). Meanwhile, according to Assauri in Hermawan (2015: 147), product diversification is carried out by a company as a result of product development, while old products can still be economically maintained. In product diversification, companies try to increase sales by developing new products for new markets, so that there are various kinds of products produced by the company. So it can be concluded that diversification is one way or strategy of business development through the production of new products to target new market shares which in turn can increase company profits.

Diversification of weaving products is not a new thing. Aceh songket weaving, for example, amid the lack of interest of the Acehnese young generation in developing Aceh songket weaving, product diversification is carried out in the form of backpacks, tote bags, pouches, sandals, hats, wallets, and several other products with the aim of attracting young people to use songket weaving products (Islami, 2023: 10). Similarly, in the Kubang weaving craft of Lima Puluh Kota Regency in West Sumatra, product diversification was also carried out in the form of women's suits, gamis, skirts and blouses. For men, woven semi-suits, koko shirts, and sarongs were developed. In addition, accessories such as key chains, wallets where cell phones are placed, tablecloths, gallon covers, pillow-chair covers and others are also produced (Elita, 2018: 336). In Pontianak, West Kalimantan, weaving activists also diversified weaving products in the form of clothes, half moon bags, pencil cases, clutches, and laptop bags. Teenagers are involved to provide experience and education on the development of gillnet weaving (Melati, 2020:318).

The above research shows that several regions in Indonesia that have traditional weaving products have taken diversification steps to develop and support the main products that have existed before. The diversification products produced are mostly apparel, fashion, or accessories products. The new market share targeted has also led to the youth market share. However, there are some shortcomings in the diversification products produced, for example, the design or model of apparel products developed is still not in accordance with the current product trends or lifestyle of young people. For example, young people tend to like clothing line products in the form of hoodies, over size, unisex, and personalized or DIY (Do It Yourself).

Based on the above background, it is interesting to study, how is the form of Sumbawa's kre sesek weaving diversification products that are attractive to Sumbawa's young people? How is the branding strategy of these diversified products to be better known by young people of Sumbawa? This research aims to produce a product design for the diversification of kre sesek weaving as well as an appropriate branding strategy to introduce kre sesek weaving diversification products to the intended target.

The design method that can be used in determining the model or product design is the craft creation design method which consists of three main stages, namely exploration, design, and realization. The exploration stage is related to exploring the source of ideas with the steps of problem identification, data collection and references along with data processing and analysis to obtain theoretical problem-solving concepts whose results are used as the basis for design. The design stage deals with visualizing ideas in the form of alternative sketches, then determining the best choice of sketches as a design reference that is useful for

its realization. Meanwhile, the realization stage is the making of models according to the sketches or technical drawings that have been prepared into prototypes until the desired perfection of the work is found (Gustami in Deni, 2023: 36-37).

As for formulating the right branding strategy, the branding identity theory can be used which consists of five stages, namely (1) reviewing company/brand insight, market or target market, product advantages and disadvantages, marketing that has been done, and competitors; (2) developing a brand strategy to narrow the focus of brand strategy, determine brand positioning, determine brand brief, and determine the name or change the brand name; (3) designing brand identity, namely designing brand logos, brand look and feel, brand colors, brand typography, brand sound and animation, testing the effectiveness of brand display, presenting the brand; (4) designing brand touch points (communication media), including designing websites, correspondence, business cards, flyers, signage, product and product packaging, advertising media, media environments (exterior and interior rooms), vehicle displays, uniforms, and ephemera / gifts; (5) managing brand assets such as brand identity changes, brand identity launches, internal "brand champions", launching brand books, brand standards and reference books, and designing online branding (Wheeler in Abdurrozaq, 2023: 413).

METHOD

This research is a qualitative research with a case study approach. Qualitative research is a research method that is exploratory in nature, requires a detailed and complete understanding of an issue, and a writing style that tends to be flexible. Meanwhile, a case study is a research approach that is in-depth, detailed, and involves various sources of information, such as observations, interviews, audiovisual materials, documents, and various reports on a case (Creswell in Abdurrozaq, 2022).

Research data collection was conducted through field observations and literature studies. Field observations were conducted on kre sesek weaving products in Moyo Village, Moyo Hilir District, Sumbawa. Field observations were conducted to observe more deeply the process of making kre sesek weaving and the characteristics of the results of kre sesek weaving. Literature study was conducted to collect references to apparel products that are in demand by young people and the right branding strategy for marketing the diversified kre sesek products produced.

RESULTS AND DISCUSSION

Reflecting on the method of art craft creation to produce a design or product model for the diversification of kre sesek, this process is described as follows:

Exploration Stage. At this stage, the right product insight is explored and determined. Based on the intended target, namely young people or the younger generation of Sumbawa, the right product insight is modern, simple, and unique. Modern, simple, and unique product insights can be achieved by choosing apparel products that are currently being loved by young people. These products are hoodie, bucket hat, polo shirt, linen backpack, and tote bag. Hoodies are more modern and simple compared to jackets. Bucket hat is more simple and unique compared to cap/hat. Polo shirts are more modern and simple compared to shirts. And linen backpacks and tote bags are more simple and unique compared to backpacks.

The target audience of the intended product is the younger generation of Sumbawa with an age range of 18-35 years. Male or female. Profession as a student, student, or worker.

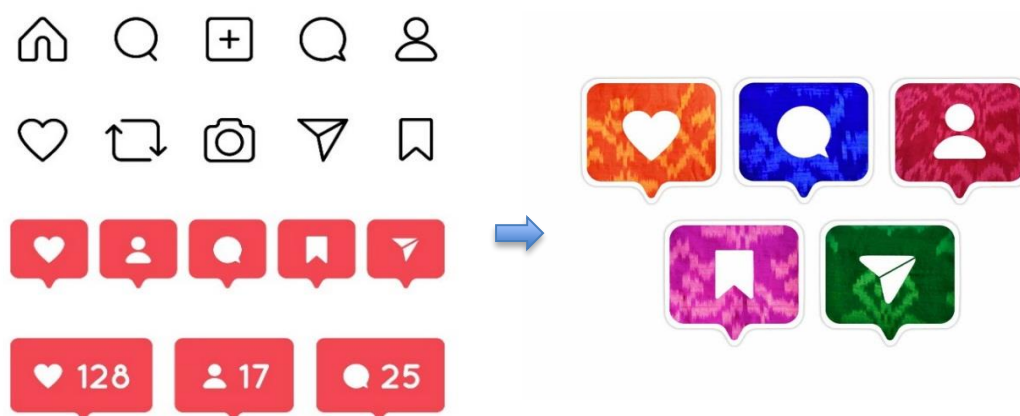
And psychographically have high self-confidence, a high sense of loyalty to local products, and care about the preservation of traditional culture.

The next stage of exploration is to explore inspiration and visual design references for the diversification of kre sesek products. This visual design inspiration and reference can be done by collecting things that are trendy, popular, and in demand by young people today. One inspiration that can be used and developed is "social media". Social media such as Instagram, Facebook, TikTok, or YouTube are very close to today's young generation, even able to influence the character of young people (Sitompul, 2024: 43). Social media can be used as inspiration and reference for the visual design of diversified kre sesek products. The icons found on social media will be used as the key visual design.

After determining the target audience, insight, product line, and product visual design inspiration, the next stage is the design stage. At this stage, product sketches and visual styles of each product will be designed. The visual style chosen must refer to the target and insight of the product being built. One of the right visual styles to apply is the pop art visual style. Pop art has characteristics including popular (designed for a wide audience); low cost; mass produced; young (suitable for young people); witty; and has appeal (Ford in Dawami, 2017: 144). With this pop art style, the impression of kre sesek, which is traditional, old-fashioned, and not in accordance with the times, is changed into a modern, simple, and unique impression. It is suitable for the younger generation who want to be different and attractive.

The first design process carried out was to convert icons on social media into product visual designs. Social media icons such as the "like", "comment", "save", "share" icons, and others will be created by adding creek elements. The product visual design design can be seen as shown below:

Picture 1: Social Media Icons as Product Visual Design Inspiration



In the product visual design above, it can be seen how the icons on social media are designed in such a way by adding elements of kre sesek with various motifs and colors. This is intended to highlight the uniqueness of kre sesek which is rich in motifs and colors. This visual product design was then applied to the previously determined kre sesek diversification products, namely hoodie, bucket hat, polo shirt, linen backpack, and tote bag. This product design application stage is the realization stage, where prototypes will be made as a reference for the actual product production process. The prototyping of the kre sesek diversification product uses the help of adobe photoshop application.

The embodiment of the kre sesek diversification product prototype can be seen as shown below:

Picture 2: Product Design Prototype



After finalizing the product design at this stage, the next step is to design the branding of the diversified kre sesek product. This branding design aims to introduce kre sesek diversified products to the younger generation or young people of Sumbawa. The branding design steps are carried out through the following stages.

The first stage, determining product insight, market or target market, product advantages and disadvantages, marketing that has been done, and competitors. Product insights have been previously determined at the product design stage, namely modern, simple, and unique. This insight is realized through the selection of apparel product lines and product visual design. The target market or product market is the young generation of Sumbawa with an age range of 18-35 years. Male or female. Profession as a student, student, or worker. And psychographically have high self-confidence, a high sense of loyalty to local products, and care about the preservation of traditional culture. This target market is also the basis for the product design stage. Product marketing has never been carried out, because the product diversification of kre sesek is still at the design level.

The advantages and disadvantages of this product include the following. The advantages of the product are that it offers an apparel product line that suits the lifestyle of Sumbawa's youth; it has a unique design because it combines modern visual design with traditional kre sesek elements; the product has never existed before in the Sumbawa region. The disadvantages of the product include that it is still in design form, not yet entering the production stage.

Product competitors can be quite numerous and diverse. In the Sumbawa Regency area, many apparel outlets have sprung up with local and national brands. Such as Eiger, Greenlight, Minisio, which have opened their outlets in Sumbawa City. Of course, these products with well-known and well-established brands are big competitors because they both market clothing lines or apparel products specifically for young people. Moreover, e-commerce is currently very massive, such as Shoppe and Tokopedia, which provide a variety of youth apparel products that can be accessed online by young people, including young people in Sumbawa.

After the exposure and analysis in the first stage above, the next step in the second stage is to develop a brand strategy to narrow the focus of the brand strategy, determine brand positioning, determine the brand brief, and determine the name or change the brand name. The focus of this kre sesek diversified product brand strategy is to produce apparel products that are modern, simple, stylish, unique, and affordable for the younger generation of Sumbawa. This diversified product has a positioning as an apparel or fashion product for young Sumbawans who want to look unique, attract attention, and place the emotions of the owner as a young generation who loves local Sumbawan products and culture. This positioning is very important to determine the product differentiator against the competitor products that have been described previously. In addition to the right positioning, a brand name or brand is also chosen that is able to represent the product positioning. The brand name chosen will be more interesting using local Sumbawa names or terms, in order to strengthen product identity. One of the names that can be used is “abat” which is taken from the name or term in Sumbawa’s kre sesek, namely “kre abat” or “ikat weaving”. So the brand “abat” in Indonesian means “ikat”. This brand name seems local, unique, short, and simple.

After developing the brand strategy in the second stage, the next stage is to design the brand identity, namely designing the brand logo, brand look and feel, brand color, brand typography, brand sound and animation, testing the effectiveness of the brand display, and presenting the brand. The “abat” brand logo can be seen in the picture below:

Picture 3: “abat” Product Brand Name and Logo



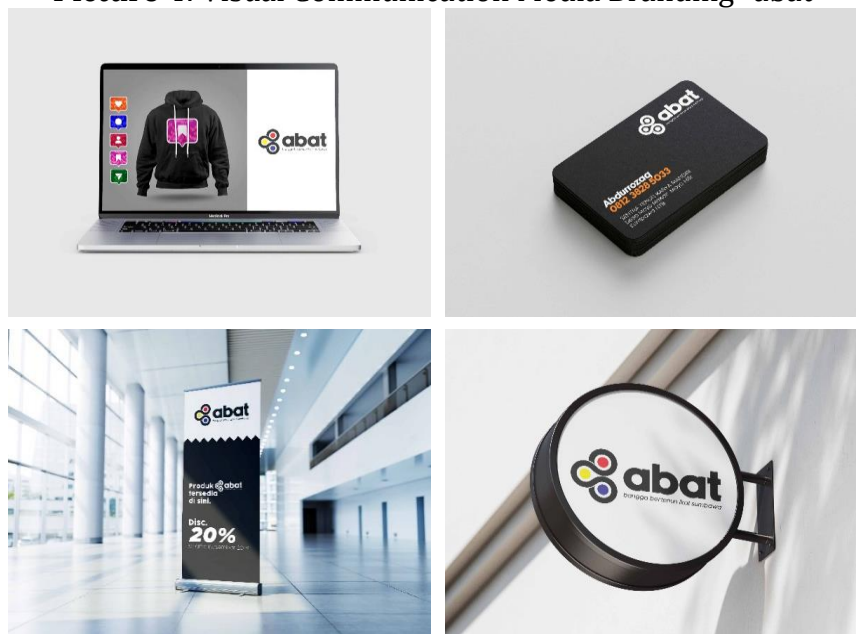
This “abat” logo is a combination of logogram and logotype. The logogram is a logo in the form of a symbol of interwoven threads that form three circles. The interwoven threads symbolize the characteristics of the product, which is a diversified product of kre sesek or woven fabric. The three circles that are formed symbolize product insight, namely modern,

simple, and unique. The red, yellow, and blue colors in the circle are primary colors that symbolize the variety of colors owned by kre sesek Sumbawa. The logotype is a text-shaped logo, in which case the text “abat” is an inseparable part of the overall logo shape. The “abat” logo is also embedded with a tagline or slogan, namely “proud to weave Sumbawa ikat”. This tagline aims to present the emotion of pride in preserving and developing Sumbawa culture.

The typography on the “abat” logo uses a font with the newake demo type which is included in the sans serif font type. This font type has a dynamic, semi-formal, and non-rigid appearance. This font selection is adjusted to the modern and simple product insight, as well as the product target market, which is young people who live dynamically. Similarly, the font on the tagline is also selected with a sans serif font, cocogose, which has the same characteristics as the newake demo font.

The final stage in the branding design of the diversified kre sesek product is to design brand touch points (communication media), including website media, correspondence, business cards, flyers, signage, product and product packaging, travel media, media environment (exterior and interior of the room), vehicle display, uniforms, ephemera/gifts, and other media that are in accordance with the characteristics and can reach the target market. Visualizations of these communication media include the following:

Picture 4: Visual Communication Media Branding “abat”



Through branding design, it is hoped that the diversified kre sesek products will become more recognized by the target market of Sumbawa's youth, thereby increasing the demand for kre sesek products. Diversification is one of the alternative innovations that can be developed by weavers, in collaboration with local government, private sector, academics, and other related parties.

CONCLUSION

Product diversification of kre sesek Sumbawa can be carried out in the form of a modern, simple, and unique apparel line targeting the youth of Sumbawa. The diversification products of kre sesek can include hoodies, bucket hats, polo shirts, linen backpacks, and tote

bags that align with the characteristics of young people as their users. Through good branding, the marketing of diversified kre sesek products will be more targeted and able to reach the intended audience. It is hoped that through product diversification, the interest of Sumbawa's youth in developing kre sesek will grow; the welfare of the weavers will improve; and the sustainability of Sumbawa's kre sesek will be maintained.

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