

STUDY ON THE DEVELOPMENT OF ORNAMENTS AS THE IMPLEMENTATION CREATIVE ABILITY IN SME BASED CREATIVITY

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Abstract

The footwear industry at this time is very rapidly growing, especially in material aspects, construction between upper and bottom, manufacturing techniques, to model variants which each have an influence in the formation of design concepts and design development of the footwear product. In the determination of design decisions relating to the model of footwear products, there are elements of design that became part of the form elements, namely color, material character, the concept of pattern pieces are also unique motifs that each provide visual reinforcement so that each product will have Different originality values.

The process of designing footwear products made in SME is often done by imitation or popularly called "ATM", ie "Amati", "Tiru" and "Modifikasi". Such a product development thinking pattern will not result in innovation values in the product, even such imitative habits will shape their mentality tends to be more lazy to innovate and not creative to produce new products.

One possible attempt by craftsmen to get the original and easy to do value is the use of the "stilasi" method, an attempt to discover new forms by simplifying the shape of a particular object. The process of simplifying the shape of an object is generally done on the design of traditional ornaments of the archipelago. By studying the process of creating these traditional ornaments, there will be found a basic method that can be used to develop novelty values, originality and design uniqueness in handicraft products including in footwear products. This idea development method will then be taught to the craftsmen to be able to empower their creation ability to develop the products they make.

Keywords: Creativity, decoration, stilasi, footwear industry

1. Introduction

At present, domestic industries are dealing with a globalization era that demands high competitiveness to anticipate the tightness of trade both regionally and internationally. The development of informatics technology and the existence of mutual trade agreements such as CAFTA (China Asean Free Trade Area) which started since early 2010 has made the industrial sectors in Indonesia must be ready and able to face the problems of production and trade between the limited ability of human resources, raw materials, production technology

However, the footwear sector still has promising trade opportunities as stated by the Chairman of the Indonesian Footwear Association (Aprisindo) Eddy Widjanarko, that the value of Indonesia's footwear exports has increased from US \$ 3.8 billion in 2014 to US \$ 4.5 billion in 2015, and in 2016 expected export of footwear Indonesia grew 11.11% to US \$ 5 billion.

According to the Central Bureau of Statistics, in leather industry, leather goods and footwear are among the sectors with the fastest growth of gross domestic product in early 2016. The industrial sector grew 9.21% in the first quarter of 2016 compared to 3.98% throughout 2015.

With regard to the growth in export value of footwear products as above, it shows that footwear commodities have the opportunity to continue to be developed by creating quality products that have innovation value, unique value, novelty value so as to compete with products from countries others in the free market. The government through the Ministry of Industry (Kemenperin) continues to encourage the development of national footwear industry by creating a conducive business climate and improve its competitiveness in domestic and international markets. This is very important because the footwear industry is one of the strategic sectors of the economy because in addition to being able to provide sufficient employment, bringing large foreign exchange is also reliable as a supporter of domestic clothing readiness.

One of the innovative product development opportunities that can be done is through the development of a strategy or method of designing footwear products based on local wisdom (local genuine), which is an asset of the nation that has not been well dug as the economic potential of the community.

2. Methodology

Assessment of the creative ability possessed by small and medium industries is done through field research with qualitative descriptive method. The identification of the forms of creative activity undertaken in the industry can be traced through a review of the cultural and habitual formations that influence the development of industrial production technology itself. To explore the extent to which creative capabilities affect the activities of product development in the small industry, then the review in batik industry because it is considered to have a strong culture in terms of creative use of power in its production activities.

Observation of the creation process in the form of decoration made in the industry that produces batik Cirebonan. Cirebon batik handicraft industry historically has a process of development of various decorative creations. This is due to the influence of geographic factors Cirebon as coastal areas and social order that was built by the government in the form of a kingdom that creates two ornamental varieties of decorative palace and decorative Coastal. The main objective of the assessment of the creative process in the batik industry is to find an effective method in terms of developing new ideas related to the development of decorative designs that spearhead innovation in the batik industry.

The method of developing new ideas is expected to be implemented in small footwear industry so that the creation process in the footwear can also have the acceleration of creation as well as in the batik industry.

3. Results and Discussion

3.1. Observation of creative activities in batik industry

In the first observation of the creation process done in batik industry in terms of design development there are three forms of design creation activities are: imitate, modify and seek inspiration. The three design activities of decorative design become the main activities that form the culture of design development that occurs in every batik industry. However, based on a review of industry that has a high proportion of "searching for inspiration" activities, it is considered to provide a good contribution in terms of accelerating the development of innovative designs in the industry.

Inspirational search activities such as those done in Batik Komar industry aims to find novelty or innovation of its products, which has made its own distinctive advantages distinguishing Komar batik with other batik craftsmen. For example Batik Komar has created an innovation on a new product called *Shibotik*, as he revealed on the site Rumah Batik Komar (<http://batik-komar.com/our-brands/shibotik/>): "*Shibotik* is creative idea Batik Komar . The ultimate goal is to offer breakthroughs in applied textiles by combining cultural heritage with today's sophistication. Born with "Batik" craftsmanship for centuries in Indonesia and traditional *Shibori* dyeing techniques ". The sensitivity to discover novelty through identification and experimentation has led to innovation opportunities, one of which is gained through the experimentation of combining different cultural values.

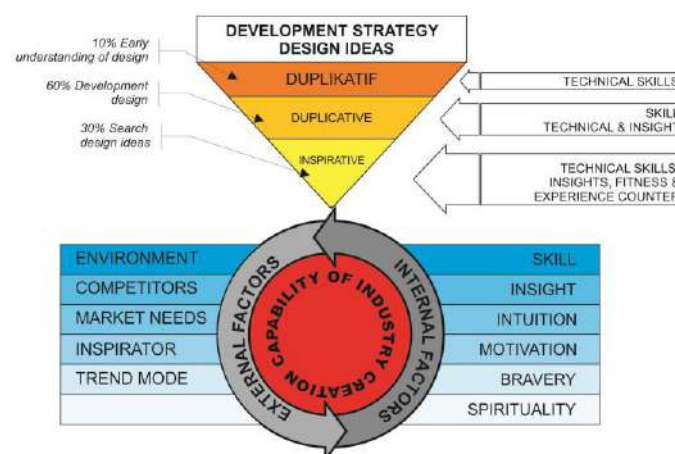


Fig 1: Scheme of implementation of creative activities at SME Batik Komar

In addition to design development activities in the form of inspiration search, productivity acceleration Batik Komar also influenced by some aspects that come from external and internal factors. External factors that influence among others: environment, competitors, market needs, inspiration and fashion trends. While the internal factors that influence the acceleration of the design creation are: skills, insight, instuisi, motivation, courage and spirituality. When compared between ikm footwear and batik ikm that made the object of research, internal and external factors are greatly affect the form of its activities. Almost all external and internal factors affecting Batik Komar also occur in other batik-batik industries, but Batik Komar has a somewhat different strategy with the occupation of Inspirator as a differentiator in the process of design development. According to Komarudin, the inspiration in question is the influence or input of people who have the depth and mastery of very good aesthetic values so as to provide certain enlightenment in relation to the discovery of new ideas of decorative designs developed. One of the inspirational figures is Sunaryo, a painter and artist.

Another aspect that is also very important by Batik Komar is the willingness and courage to experiment. Most small-medium business actors do not want to take risks to experiment with new things because they consider it counterproductive. In addition to being considered a waste of time, requires a large investment, nor have a certainty for significant success. But for Batik Komar, experimentation activities are considered the entrance to the achievement of new discovery opportunities that become its flagship.



Fig. 2: Development activities of decorative design in SME "Batik Komar"

decorative motifs applied to the fabric. Some motifs of decoration in Batik Cirebon got from various forms of inspiration, which is generally obtained due to the strong influence of the environment where the industrial society is growing. According to Irin Tambrin, batik motifs or ornaments Cirebonan style palace derived from the love of the people in the palace environment, especially on the sultan who is also as ulama (Jurnal Seni Rupa Vol. 2 No. 4 May 2002), then created the motif Batik *Keblegan*, *Paksi Naga Liman*, *Sawung Galing*, *Seba Dragon*, *Sunyaragi Park* and others. The strong influence of Islamic religion in Cirebon also influenced the style of presentation of the image done by batik craftsmen there. Irin also added that Islam that prohibits depiction of living creatures in the form of humans and animals in realistic. It has formed the technique of presenting decorative drawings on batik that leads more to geometric shapes and plant form in a simplified form.

3.2. Identify creative activities in SME of footwear

Unlike in the batik industry dominated by creative activities, in SME footwear activities that dominate is activity based on production and very little found activities related to creativity. Activities that are carried out always refers to standard Operating Procedure (SOP), whose main objective is to achieve the efficiency and effectiveness of the work. This then generates output from a typical and standardized production. Opportunity inventions novelty that should be developed in the design activities, always constrained by routine activities that do not provide opportunities to innovate. These structured activities narrow the creative development opportunities that should be owned by the business actors.

Table 1: Questionnaire results of activity type of creations in SME footwear

No	Subject	Value					Amount
		Create a New model	Make a motif on "Upper"	Combines colors & materials	Make a pattern	etc	
1	This type of creative activity is often done	6	7	16	6	1	36
		17%	19%	44%	17%	3%	

From the result of identification to 36 footwear business practitioners located around small industry center of Cibaduyut, obtained data that activities related to creativity element mostly done is effort to combine material or color (44%) in upper part. The activity is most often done to open up 2 to 3 color choices on one model. But color selection activities are often exposed to colors and materials available in material suppliers, which means that the type of color assigned often depends on the colors available only in those stores or suppliers. Due to the limited choice of colors, the most frequent action is to ask the consumer to adjust to the available colors and materials in the supplier's stores or to offer "always safe colors" such as black, tan, brown and white.

According to the results of identification, 19% of other creative activities are often done is making motifs or decorations on upper footwear. From the above data indicated that the application of decoration on shoes is not widely developed. This relates to the principle of production in the footwear SME where the resulting footwear shapes will depend on the shoelast form it possesses, the pattern cut and the judgment that the decoration does not significantly affect the attractiveness of the product. These considerations are then made the craftsmen not much change the motive of decoration, whereas the existence of decoration in essence is able to provide opportunities uniqueness of the design of the shoe itself.

Craftsmen who do the design development of decorative motifs on footwear products, obtained data that way of design development is mostly done is by modifying the existing images (61%). This is because modifying activities are still easy to do, and are considered not at risk of legal sanctions. Only a few (19%) of the respondents actually made their own decorative designs.

Table 2: Result of questionnaire of activity type of creations in SME footwear

No	Subject	Nilai					Amount
		Imitate	Modify	Make your own	Tell others	Ect	
6	How to get an image form idea on the upper						
		2	22	7	5	0	36
		6%	61%	19%	14%	0%	

The ability to modify objects to be used as decoration is most likely done by the craftsmen, but the obstacle faced is the ability to draw the activity of realizing the object seen or imagined onto the paper in the form of decorative pictures. Obstacles is a challenge for the craftsmen because to be able to draw required the learning process or the method of realize that is easy to learn by the craftsmen.

3.3. Application technique of decoration on upper

The shapes and techniques of decorating the footwear products vary greatly, usually depending on the type of footwear. Embroidery techniques and printing (screen printing) is usually used in sports, sneakers and casual footwear. Techniques punch (opek), hot stamp (emboss), and laser are more often used in formal and classic footwear. The most popular technique used is opek and emboss technique, because it is a technique of decorative / motif application which is relatively cheap, easy and quick to work on.

Activities that require other creative capabilities are often done is making decorative motifs / decorations above the upper (19%). Decorative manufacture above upper footwear product mostly done on footwear product of type of formal and men's women. Both types of footwear products are more often use motive designs as an attempt to provide the character and uniqueness of its products. In the survey conducted there are some popular ornamental application techniques that are done, the technique "opek" and "hot stamp" which is more often applied to men's formal shoes. For types of sports shoes and casual usually using the technique of "printing" or "embroidery". This shows the need for the presence of visual components in the form of decoration in footwear products greatly affect the visual character of the product as a whole.

Based on the same survey for the identification of application techniques of decorative motifs on upper shoes, it is found that the dominant technique used is opek/ punch technique (36%). From the results of identification, popular "opek" technique used by the footwear craftsmen because the application of this technique is considered the easiest to apply, easy to learn, can be done alone, do not demand high technology and not also demand high production costs. Another case with embroidery techniques that require high-tech machines, thus making them dependent on computerized embroidery service providers (Computerized Embroidery).

Table 3: Questionnaire results of ornamental application techniques in footwear SME

No	Subject	Value					Amount
		Punch /opek	Printing / sablon	Hot stamping/ emboss	Embroidery	Etc	
7	Application technique image on upper	13	8	11	3	1	36
		36%	22%	31%	8%	3%	

In addition to “opek”, other ornamental application techniques are also often used is the technique of emboss / hot stamp (31%). Technique of this decorative application is also considered easy to do, cheap and can be done alone. In addition, the advantages of this technique is very possible to create images that are relatively complicated and detailed so as to provide opportunities to display more varied images. Details and variants of the design shapes generated through emboss techniques can only be matched by popular “laser” techniques.

4. Conclusions

Creative activities undertaken in SME can be grown through the establishment of ideal working conditions based on the demand for the creation of novelty. Novelty is the things that are created differently and evolve from the routine and standard activities done so far. Production and product development activities are often stuck on the condition that their productivity depends on the effectiveness and efficiency of work. So do not be surprised if many SME, especially in the footwear sector acts more as a craftsmen than entrepreneurs. Craftmen are more towards performing actions of production that are similar and continuous. But entrepreneurs are always required to develop new things to answer every challenge or obstacle faced. The footwear sector needs a creative ability to develop the design quality of the products it produces, but because the systems that work in the industry are still dominated by production activities, other activities that require creative action are often ignored. Creative activities in SME footwear that allows for the most up to its ability is making designs of ornament motifs.

The ornamental making activity is considered the easiest to learn and provides novelty opportunities so as to make a differentiator from every shoe made. In addition, the difficulty in the implementation of ornament design on the upper is very easy with a variety of options in accordance with the design concepts that want to be implemented. Be creative with “opek” technique is the cheapest and easiest decorative making technique so that for craftsmen who have low drawing technical ability, can be creative by making various composite form compositions to produce various designs. As for craftsmen who have better technical ability, then it can make the design more complicated. Generally at this time the design development will be faster with the help of computer technology such as the technique of embroidery or laser (computerized laser cutting engraving).

Referring to the strategy undertaken in Batik Komar, then the footwear crafters are recruited to use computer technology when it wants to improve the quality and multiply the design variants. Computers can help crafters to draw an object through stylization techniques because at this time has many digital programs that are able to react a complicated object to be transformed into a simpler decorative design.

5. Acknowledgements

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