

Analysis of Rattan Woven Variety as A Reference Pattern for Developing Alternative Contemporary Products

Tryana Puji Pertiwi,^{1*} Novya Chandra Putri,¹ Dr. Drs. Didit Widiatmoko Soewardikoen M.Sn¹

¹*Telkom University, Bandung, Indonesia*

*Corresponding email: tryanapujipertiwi@student.telkomuniversity.ac.id

Abstract

Indonesia is the largest rattan-producing country that has extraordinary potential to dominate the world rattan processed product market. Its growth spread across almost all regions of Indonesia, making it a potential source of industrial raw materials, trade raw materials, etc. The traditional processing of rattan is by manual weaving. Various weaving patterns exist in each region of Indonesia, but their implementation is mainly focused on furniture products. This research uses a design research method with the Design Thinking approach at the Empathize, Define, and Ideate stages to find out alternative developments in the use of weaving motifs for contemporary products.

Keywords: rattan, design thinking, contemporary product development, traditional craft innovation

Introduction

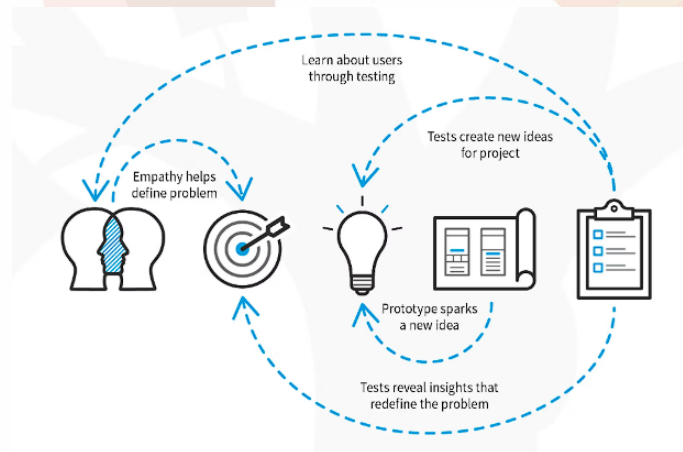
Currently, rattan is used in making various furniture products. The characteristics of rattan have several advantages compared to wood, as it is light, strong, easy to shape, and cheaper. Residents usually use rattan for rigging, weaving, and daily living needs because rattan resources can stimulate traditional creativity in the community, as all parts of rattan can be used as woven material (Susanti et al., 2022).

The art of weaving is a work whose manufacturing process is unique and complicated, but this tradition needs to be preserved because the ideal condition is where this tradition can continue to develop according to current conditions (Sembiring et al., 2020). Several types of weaving have their own characteristics in each region, which also has a meaning behind each pattern. Although the craft forms and aesthetic tastes of rattan at home and abroad are similar due to cultural differences, the essence of beauty always displays the same characteristics. (Feng, 2020). Therefore, this research aims to maintain the continuity of the tradition of using rattan woven products in daily use. The research will focus on how to harmonize the use of woven in its implementation in contemporary products.

Method

The scheme is used as a basis for a designer's design. In-depth analysis will be required to implement this scheme into empirical studies. The method used in this research is the Design Thinking approach, which is a systematic approach that focuses on user needs in creating relevant and effective solutions.

The five stages contained in the Design Thinking method are Empathize, Define, Ideate, Prototype, and Test. However, in this research, the stages used were Empathize, Define, and Ideate (Dam & Siang, 2021). The data used are secondary data sources or literature reviews in the form of books, journals, previous research, and other sources that support this research.



*Figure 1. Design Thinking Process
Source: interaction design foundation*

Result and Discussion

The method used by researchers focuses on three stages of Design Thinking: Empathize, Define, and Ideate. This is adjusted to the problems raised; this stage can provide recommendations for innovative designs that suit the market. The following is an explanation of the stages of discussion used:

1. Empathize

Domas Village, Menganti District, Gresik, East Java, is one of the rattan weaving centres that develops three woven motifs: the Gedhek Cross Motif, the Lidris Andik Motif, and the Antique Motif. The Silang Gedhek motif is a basic woven pattern often found in the manufacture of

decorative wall/partition panels. This geometric decoration combines several vertical and horizontal lines. The number of woven lines depends on the craftsman who makes it or the customer's order. Usually amounts to 2:2, 3:3, or 5:5.



Figure 2. Gedhek Cross Motif
Source: authors

The Lidris Andik motif is a geometric decoration made from woven rattan that explores right-to-left crossing lines combined into one to create a regular woven rhythm. This woven motif has been carried out by local people since ancient times and has not changed until now. In this weave, we can see that there are two directions in weaving, which are done alternately in parallel directions, like arrows.



Figure 3. Lidris Andik Woven Motif
Source: authors

One of the motifs often used by rattan-woven craftsmen is the Antique Motif. This motif is woven using round pitrite rattan with a diameter of 3mm or 5mm and is usually applied to products such as baskets. This weave consists of a single rattan mesh that looks complicated, with a pattern structure that goes in the opposite direction for each row.



Figure 4. Antique Woven Motif
Source: authors

2. Define

Based on the three types of weaving above, each woven motif has a distinct manufacturing technique. This can be a characteristic of each woven motif, with several considerations based on potential, visuals, and user needs. The author's focus is on antique woven motifs, market segmentation, and the needs of potential consumers based on user persona.

3. Ideate

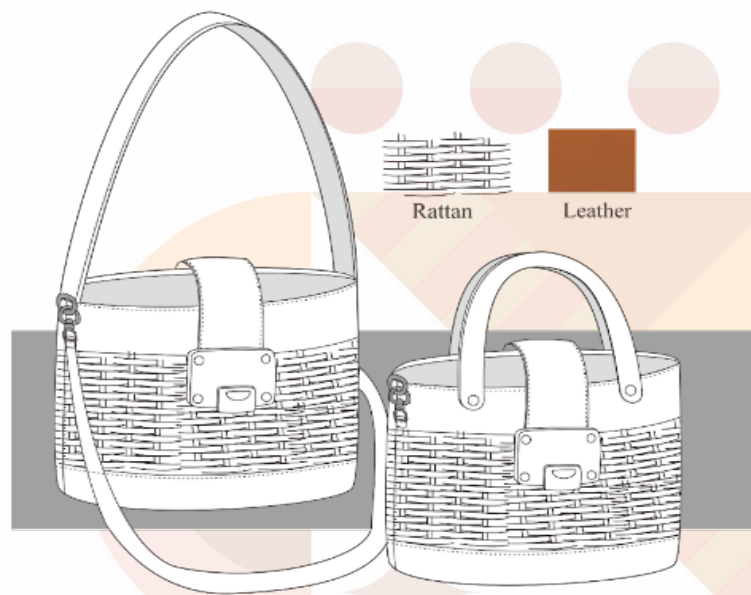
Based on the results of this analysis, the researchers chose the antique woven motif as a motif that has the potential to be developed into a contemporary product implementation. The woven motif will be combined with other materials, such as synthetic leather.

The following is a moodboard design that researchers have compiled to build a brand image of the product to be designed.



Figure 5. Mood Board Design
Source: authors

The Mood Board above provides an overview of the product that will be designed in the future, based on its user persona. The following are several demographic points from the target market segmentation: women aged 20-30 years. Has a job as an office employee living in an urban area and belongs to the upper-middle class. Has a modern, minimalist lifestyle and enjoys hobbies such as reading, drinking coffee, and traveling.



*Figure 6. Alternative Sketch
Source: authors*

The product that will be designed is a handbag featuring a combination of antique woven motif material and synthetic leather, with an earth tone color palette consisting of black, brown, green, cream, and light grey. This aims to maintain the authenticity of woven motifs by developing the potential of the material and harmonizing traditional woven motifs with contemporary products. The following is an overview of recommendations for alternative bag designs using woven rattan and leather.

Conclusion

The rattan industry center, which is not widely known to the public, is located in Domas Village, Gresik Regency. It features three typical woven rattan motifs or patterns that are still produced today, namely the Rattan Silang Gedhek Motif, the Liris Andik Motif, and the Antique Motif. After in-depth analysis, the antique woven rattan motif has the potential to be developed into a contemporary product. Apart from introducing a rattan industrial center in Gresik, it can also increase sales value and reach a wider audience by developing designs adapted to the new market segmentation, specifically among young people. Combining materials in the production of products is also possible without compromising the value of the rattan. In this research, three stages of Design Thinking have been carried out: Empathize, Define, and Ideate. Further research can then be carried out at the Prototype and Test stages.

References

- Dam, R. F., & Siang, T. Y. (2021, December). What is Design Thinking and Why Is It So Popular? *Interaction Design Foundation*.
https://eclass.aueb.gr/modules/document/file.php/MISC418/Lecture3_Reading-Design_Thinking.pdf
- Feng, W. (2020). An Analysis of the Aesthetic Characteristics of Bamboo and Rattan Weaving Craftsmanship and the Innovative Path of Inheritance. *International Conference on Arts, Humanity and Economics, Management (ICAHM 2019)*, 250–253.
- Sembiring, A. A., Sriwarno, A. B., & Widiawati, D. (2020). Pengembangan Produk Raga Dayang Menjadi Tas Rotan Kontemporer. *Gorga: Jurnal Seni Rupa*, 9(1), 15–21.
- Susanti, M., Thamrin, E., & Prayogo, H. (2022). Etnoteknologi Masyarakat Suku Dayak Simpakng Dalam Pemanfaatan Rotan Di Desa Batu Daya Kabupaten Ketapang. *Jurnal Hutan Lestari*, 10(2), 246–258.