

Resconstruction of Kamasan Pasir Jambu Crafts Based on Creative Industry

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ABSTRACT

Kamasan craft is one of Indonesia's cultural treasures. Various crafts from various regional backgrounds give birth to a community with its own specifications and qualities. The focus of this research is to explain the process of reconstructing kamasan craft based on creative industries. Reconstruction studies as a method of developing and preserving and developing the area to grow and develop. The method in this research is to use a mixed methods approach. The research process is to collect and analyze two separate databases, namely qualitative and quantitative data and then combine the two data for the purpose of combining the final results. One of the developments is how to apply the concept of innovation of kamasan craft products to the PasirJambu community, so that the PasirJambu community produces innovation so that it becomes the hallmark of the Pasir Jambu community.

Keywords: *Reconstruction, Crafts, Creative industries.*

1. INTRODUCTION

West Java has been blessed with blessings by Allah SWT with a variety of stunning natural and cultural landscapes that make it a tourist attraction. This blessing must be processed with ideas and commitment to be able to make it have economic added value. Therefore, the West Java Provincial Government has a vision to make the tourism sector as an economic locomotive [1]. Through this vision, a great opportunity allows all elements of West Java society to participate and play a role in utilizing the potential of natural beauty, culture and history in each West Java Region, encouraging development by paying attention to the preservation of cultural values, customs, quality and beauty of the natural environment and preservation of environmental functions.

The Ministry of tourism and creative economy as stated in the 2020-2024 Strategic Plan Document, one of the programs that is of most concern is how to strengthen the tourism program by empowering villages that have the potential to become tourist villages. This program targets the formation of 2000 tourist villages spread throughout Indonesia. Utilization of space in tourism areas must be intended for the greatest prosperity of the people while maintaining these resources as reserves for sustainable development and taking into account the principles of preserving

environmental functions in order to introduce, utilize and preserve the historical values of local culture and natural beauty. Tourism Villages can be exotic magnets for both local and foreign tourists because they offer cultural diversity.

Bandung Regency as one of the tourism development areas in West Java has the potential of diverse tourism resources, ranging from natural tourist attractions, cultural tourism attractions and man-made tourist attractions, which are supported by natural environmental conditions, socio-cultural environment, availability of facilities and accessibility that can support tourism activities [2]. Bandung Regency has 10 Tourism Villages determined by the decision of the Bandung Regent regarding the determination of Tourism Villages in the Bandung Regency Region [3]. including:

- 1) Alam Endah Village, Ciwidey District With Superior Products Of Various Strawberry Processed Foods, Handicrafts, Agriculture And Plantations.
- 2) Gambung Village, Pasirjambu With A Variety Of Strawberry Processed Foods, Handicrafts, Animal Husbandry, Fisheries, Agriculture And Cultural Arts.

- 3) Panundaan Village, Ciwidey With Rabbit Farming, Agriculture, Fisheries And Handicrafts.
- 4) Lebakmuncang Village, Ciwidey With Handicrafts.
- 5) Lamajang Village, Pangalengan With Cultural Arts, White Water Rafting, Home Stay, Culinary, Agriculture And Animal Husbandry.
- 6) Jelekong Village, Baleendah With Cultural Arts, Painting And Traditional Culinary Arts.
- 7) Ciburial Village, Cimenyan Through Cultural Arts And Animal Husbandry
- 8) Cinunuk Village, Cileunyi With A Village Of Arts, Traditional Culinary.
- 9) Laksana Village, Ibun With Kamojang Crater, Arts And Culture, Traditional Culinary, Animal Husbandry, Agriculture And Plantation
- 10) Rawabogo Village, Ciwidey With Cultural Arts, Traditional Culinary, Agriculture And Plantations.

Of the 10 Tourism Villages established by the decision of the Regent of Bandung (2010) [3], where one of the sub-districts in the Pasirjambu area, Bandung Regency, is part of the potential that can be used as a tourist spot, one of which is handicrafts and cultural arts. Craft is a sector that contributes greatly to the national economy. West Java Province is the area with the highest number of creative economy businesses in Indonesia. Of the total 8,203,826 creative economy businesses in Indonesia.

2. LITERATURE REVIEW

Bell [4] who made observations that occurred in industrial society towards post-industrial society formulated in an analysis of five dimensions or components :

- a. The first dimension concerns the economic sector, where the society producing finished goods turns into a society producing services. As a nation's industry advances, more and more work is moving away from the agricultural sector. Therefore, as a consequence of the transition the demand in the service sector will be even greater.
- b. The second dimension occurs in the field of work. Here there is a change in the type of work, namely the advantages of professional and technical classes. The growth in professional and technical jobs was even more surprising. Groups of scientists, engineers, technicians, medical and medical personnel, teachers and other such occupations are at the heart of post-industrial society.
- c. The third dimension of post-industrial society is the concentration of theoretical knowledge as innovation and policy formation for society" [4]. Changes in the knowledge dimension can be seen from the differences in post-industrial society and industrial society. In producing goods, in society the main relationship industry lies in the coordination of man and machine. Bell [4] states: "post-industrial society is organized around knowledge, for the purpose of social control and the direction of innovation and change; and this in turn gave rise to new social relations and structures which had to be dealt with politically.
- d. The fourth dimension is future orientation, which controls technology and technological assessment. In other words post-industrial society can plan and control the growth of the technology rather than just letting things happen.
- e. The fifth dimension includes decision making and the creation of new "intellectual technologies". This dimension relates to methods or ways of acquiring knowledge. Intellectual technology includes the use of scientific knowledge to specify ways of doing things in a repeatable way through the substitution of rules, problem solving for intuitive judgments.

In his first theoretical statement Bell analyzed changes in the character of knowledge and the structure of post-industrial society. This includes the rapid growth and branching of knowledge, the emergence of new intellectual technologies, and theoretical knowledge. The shift in this type of knowledge has had an effect on the economy of our society.

Through the above assumptions, the growth of new branches of science in the process of modernism towards postmodernism is to create new intellectual technologies. As explained in the fifth dimension Bell explains is a dimension related to methods or ways of acquiring knowledge.

The Ways Of Traditional Industry Must Be Merged With The Context Of Understanding Modern Industry. Understanding Of Modern Design Is Related 9 Elements Of The Concept Of Industrialization Development, Namely Development Related To Form, Production, Image, Idea (Idea), Concept (Concept), Form (Shape And Form), User (User), Solution (Solution), Value Novelty (Novelty, Innovation), Usability (Utility), Aesthetics (Aesthetic), Meaningfulness (Significance).

In Indonesia, The Creative Economy Is Understood As An Industry Originating From The Utilization Of Resource Reserves That Are Not Only Renewable, But Even Unlimited, Namely Ideas, Ideas, Talents Or Talents And Creativity. Industries Can No Longer Compete In The Global Market By Relying Solely On Price Or Product Quality, But Must Compete Based On Innovation, Creativity And Imagination. According To The Ministry Of Trade, (2008) [5]. There Are Several

Directions For The Development Of This Creative Industry, Such As Development That Focuses More On Industry-Based: (1) Creative And Cultural Business Fields (Creative Cultural Industry); (2) Creative Business Fields (Creative Industry), Or (3) Intellectual Property Rights Such As Copyright (Copyright Industry).

The Creative Economy Is Closely Related To The Creative Industry, But The Creative Economy Has A Wider Scope Than The Creative Industry. The Creative Economy Is An Ecosystem That Has An Interdependence Relationship Between Creative Value Chains; Development Environment (Nurtured Environment); Market (Market) And Archiving (Archiving). The Creative Economy Is Not Only Related To The Creation Of Added Value Economically, But Also The Creation Of Added Value Socially, Culturally And Environmentally. Therefore, The Creative Economy In Addition To Increasing Competitiveness, Can Also Improve The Quality Of Life Of The Indonesian Nation.

To Develop The Creative Economy, It Is Believed That Collaboration Between Parties Who Play A Role In The Creative Industry, Namely Intellectuals (Intellectuals), Business (Business), And Government (Government) Is Absolute And A Separate Prerequisite. Without The Collaboration Of The Three Elements, It Is Feared That The Development Of The Creative Economy Will Not Run In Harmony, Efficiency And Overlap. This Is Because Each Actor Has A Significant Role, But Also Requires Contributions From Various Parties. The Form Of Collaboration Between Scholars, Business, And Government Is The Main Step That Needs To Be Formulated (Ministry Of Commerce, 2008) [5]. The Creative Industry Is A Driving Force For Value Creation In The Creative Economy. In The Process Of Creating Creative Value, The Creative Industry Does Not Only Create Economic Transactions, But Also Social And Cultural Transactions. The General Process That Occurs In The Creative Value Chain Is Creation-Production-Distribution-Commercialization, But Each Creative Industry Group Has A Different Creative Value Chain.

The definition of the creative industry itself according to the Ministry of Trade in the book *Development of the Indonesian Creative Economy 2025* [5] is: "The ability of the creative industry to utilize individual creativity, skills, and talents to create prosperity and employment opportunities through the creation and utilization of the individual's creative and creative power."

In 1993 the Center for the Study of History and Traditional Values conducted a field research regarding the existence of a community of kamasan craftsmen in the Pasir Jambu sub-district, Ciwidey, Bandung Regency. According to Irma et al. [6] the Traditional

Craftsmen's Economic System in Pasir Jambu (Ciwidey) District has quite good natural potential. Therefore, as one of the agricultural areas that supply secondary crops, it is also an area that produces traditional handicrafts. This traditional craft, which belongs to the household scale, uses raw materials from bamboo, grapefruit and iron. The handicraft sector is a business outside the agricultural sector which is occupied by some of its citizens to earn income. In its economic system, the pattern of production, distribution and consumption of these traditional handicrafts has not used modern patterns, but still uses traditional methods with relatively slow growth and development. The existence of this traditional craft production has potential in economic development, even if it is developed it is a preservation of cultural heritage in supporting national development. In this case, capital assistance, training, management and mental attitude are needed so that they can increase the production, marketing and management of their handicrafts.

Pasirjambu sub-district in the category of developing tourism village. There are several villages that still have the potential to develop themselves as tourist villages because of their natural attraction (Geothermal), the existence of village institutions (the existence of Bumdes and Kompepar), capacity building (community cohesiveness), the potential for tourism facilities (such as the feasibility of houses for homestays), and expertise. that can be used as a regional specialty, one of which is the community's expertise in producing craft products. To make the Pasirjambu sub-district worthy of being a village that can attract people to visit the village. It needs empowerment that builds regional identity to become more potential and worth visiting.

Pasirjambu sub-district has two areas that produce precious metal accessories, namely Andir Village and Cukanggenteng Village. The existence of these 2 villages is still classified as producing silver handicrafts with a traditional system and making products based on orders. The existence of the craftsman community in the two villages which was later referred to as the kamasan community has the potential for economic development, even if it is developed it is the preservation of cultural heritage in supporting national development. In this case, capital assistance, training, management and mental attitude are needed so that they can increase the production, marketing and management of their handicrafts (see figure 1).

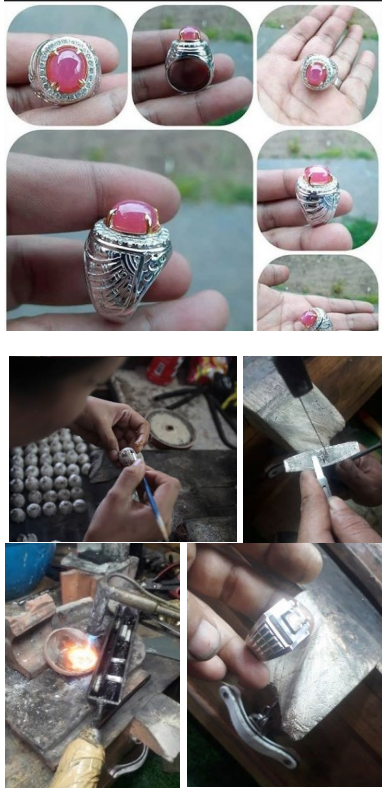


Figure 1 Process of Kamasan Accessories in the area of Cukang tile Village, Pasirjambu district.

3. RESEARCH METHODS

The research method in this dissertation is to use a mixed methods approach. Mixed methods research is a research design with philosophical assumptions that guide the direction and methods of inquiry. As a methodology, it involves philosophical assumptions that guide the direction of collection and analysis and mixes qualitative and quantitative approaches in many phases of the research process. As a method, it focuses on collecting, analyzing, and blending quantitative and qualitative data in a single study or series of studies. The main premise is that the use of quantitative and qualitative approaches, in combination, provides a better understanding of the research problem than using the approaches alone [7].

Convergent design is a mixed methods approach that was popular in academia in the early 1970s [7]. Convergent design was initially conceptualized as a triangulation design in which two different methods were used to obtain triangulation (quantitative and qualitative) about one topic, but is often confused with the use of triangulation in qualitative research, and mixed methods. Convergent design is an alternative method that researchers can use for purposes other than to generate triangulated findings. Since the 1970s, this design has gone by many names, including simultaneous triangulation [7]; parallel study [7]; convergence model; and concurrent triangulation [7].

Despite the name, Convergent design is a mixed method design where the researcher collects and analyzes two separate databases namely qualitative and quantitative data and then combines the two data for the purpose of combining the final results.

3.1. Convergent Mix Method Goals

- a. Obtain different but complementary data on the same topic [7]. in understanding the research problem.
- b. Bringing together the strengths and weaknesses of quantitative and qualitative methods (e.g., quantitatively, large sample sizes, objective measures, trends, and generalizations combined with, qualitatively, small samples, subjective interpretation, detail, and depth) [7].
- c. Compare quantitative statistical results with qualitative findings for a complete understanding of the research problem.
- d. Proof and validation, illustration of quantitative results with qualitative findings (or vice versa), or examination of the relationship between variables by adding new variables based on the transformation of qualitative data to conclude the relationship with each other.

3.2. Approach

The subjective approach focuses on humans as social actors who interpret their behavior, namely a creator and design appreciator. Research tries to explain social phenomena from the point of view of the framework of actors or research subjects. How to see the situation and context around them from their point of view. John W. Creswell himself makes a more concise definition by stating that; Qualitative research is a process of inquiry, understanding is based on the different methodological traditions of research that explain social or human problems. The researcher explains a place, a holistic picture, analysis of words, a detailed report according to the informant's point of view and study behavior in a natural setting.

3.3. Research Flow

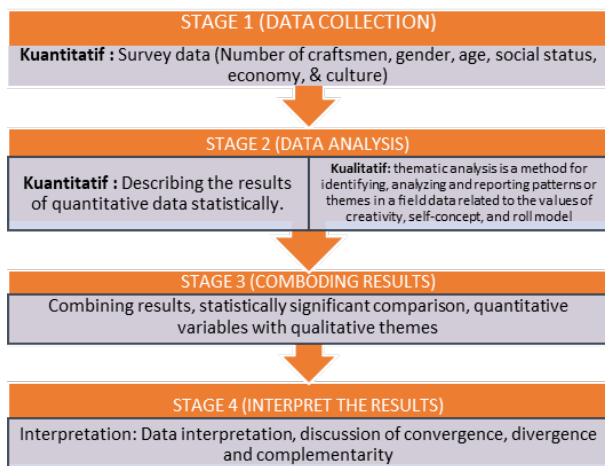


Figure 2 Research flow.

4. DISCUSSION

Herdiana [8] formulates that before empowering, first conduct a review of several sources including craftsmen and the products they produce. The results of the review are then formulated as an industry-based empowerment concept standard consisting of 9 elements. Consideration of the 9 elements contained in the following figure 3:

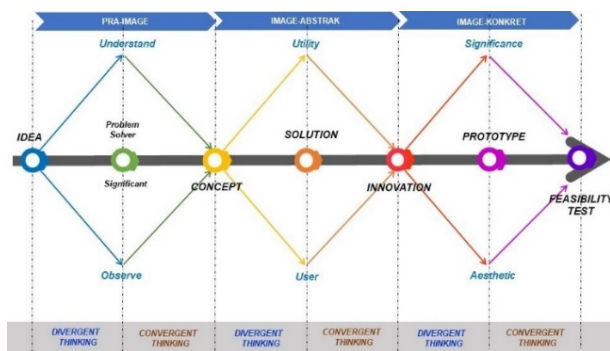


Figure 3 9 Elements of implementation Empowerment of the craftsman community.

The elements of balance that need to be considered in making empowerment plans as well as in compiling and formulating achievements from research results include ideas, concepts, forms, users, solutions, novelty values, usability, beauty, and meaning.

From the illustration above, there are 9 (nine) elements or components that are considered in the community empowerment process consisting of stages which are described as follows:

4.1. Exploration of Ideas (Ideas)

Ideas in the process of creating craft and design are the basic basis that has an impact on whether the work becomes a meaningful work or not. When the tendency

of the work that is made is to be meaningful, the question is whether it will only be meaningful for the creator, or for other people, or for the wider community. In other words, the quality of the work can be seen through the underlying idea, meaning that the work is of quality because the design process has the basics of sensitivity and sensibility from the creator. The basic idea is obtained and studied through the study of related phenomena from the previous activities, actions and life events of certain community groups which of course have something to do with the research topic to be carried out. Thus the role of the idea should be able to provide an overview of changes or improvements to the work in question.

4.2. Formulating the Concept (Concept)

The quality of non-manufacturing product design works or design-based crafts can be seen through the underlying concept, meaning that the work is of quality because the designer can formulate and inform the concept through the embodiment of the form of his work. Thus the concept is also stated as part of knowledge that is built from the results of creative actions connecting all design phenomena and or aesthetic experiences of a creator of art, craft or design, then assembling them into something new.

4.3. Identify Shapes (Shape and Form)

Shape is often interpreted as a two-dimensional expression or cross-section, while form refers to the overall order of a three-dimensional object. The reality of creative action in art practice is to produce two-dimensional and three-dimensional forms of work [8]. The embodiment of the form of the work should be the result of the projection of abstracted ideas into the form of concepts, designs, working drawings, mock ups or mockups based on a standard size scale, then applied in the form of the actual work. Thus, the quality of the journey process to the result of a work of art, craft or design is not only judged from its form and form, but how the creator conveys ideas, concepts and methods of the process of realizing it by connecting everything including aesthetic experiences, models of creative processes that are pursued/ experienced by a person or group of people, then assemble them into a new form.

4.4. Identify the User Group (User)

The definition of users of craft and design works in this context can be classified into two groups, namely the category of users before the (new) work is created, and the category of users after the (new) work is made. The user category before the (new) work is created is where the employee, designer or designer conducts a field survey to conduct an analytical study of similar competitor products that existed previously. This

activity is called preliminary research from the research process of practice-led research, called preliminary research because the objects being researched are similar objects from the work of other people that existed before. The study of this object is a reflection of the design of the new work to be made. So at this stage, a relevant theoretical perspective is needed that can assist in the design decision stage (work hypothesis) of the design of the new work that will be made until the model / prototype is realized.

The user category after the (new) work is created is the place for testing the feasibility/quality of the product in relation to the level of achievement of solution, problem solver, innovation and significance.

4.5. Recommend Solutions (Solutions)

Referring to the category users before a new work is created, as well as the user category after a new work is created, design and craft works should act as problem solvers. This is because the initial step when determining the idea and formulation of the concept of the work of course because it is based on the problems obtained in the field/community. In other words, design and craft work must ultimately provide a solution to what people have complained about against similar products that have existed before, including complaints from producers/craftmen/designers due to their low significance value.

4.6. Creating New Value (Novelty, Innovation)

As mentioned in the explanation of the concept and form of the work above, the measurement of the quality of a work or product is in the novelty value (novelty, innovation) of the work/product itself. In other words, the measurement of the achievement of the creation of new works, both those with the title of application and development, lies in the difference in value and quality from previous works which can be updated/improved through:

- a. Emotional innovation, the development of the value of a product can be done through and or from the impact of a good brand, relationships, and marketing.
- b. Functional innovation, referring to Victor Papanex's Function theory, function development can be done through various elements such as use, need, association, telestic, method, aesthetic.
- c. Progress innovation, the measurement is in the engineering/technology aspect of developing the value and meaning of the novelty of the work in question.

4.7. Planning the Utility Value

Utilities are needs, and uses that have to do with users (users or consumers). The presence of utility in this case becomes correlative for needs and desires (needs and desires) to be used as a reference or reference for further creative work. Thus, to fulfill this in this context, the utility of the work/product should be measurable. Utilities include needs, needs, physical and non-physical (emotional) uses such as satisfaction, pleasure, compatibility of taste / heart, tranquility, comfort and the like. The quality of design and craft works can be seen through the degree of utility, works and activities that do not have the purpose of accommodating the needs of the user and or do not have direct use, of course, aim to be useful for oneself and others.

4.8. Describe the Value and Meaning of Aesthetics in Products

Aesthetics is the Philosophy of Art [9]. In the Philosophy of Art, it is learned about (1) aesthetic objects including the ontological status of works of art; (2) aesthetic experience, and aesthetic perception, including the epistemological act of making art; (3) aesthetic value, function and meaning including aesthetic evaluation and axiological aspects of art and works of art; (4) The relationship between art and society includes the social roots of art; artistic division of labor; and the political economy of art [9].

Taking into account the many aspects related to beauty, works of art/crafts/design and the activities of human life in the arts as mentioned above, it can be emphasized that the issue of beauty cannot be separated from human cultural activities and products. Therefore, aesthetics is an important thing that should be considered in every craft or design activity.

4.9. Significance

The meaning of the word is significant in the context of practice-led research is something that is very important and cannot be separated from a problem. The "important" value that exists in a problem is the solution and the meaning of the results of the creative actions of an artist or a group of artists/workers/designers. The sensitivity and sensibility of artists, craftspeople and designers knit problems into solutions that are outlined in the concept of embodiment of works creatively and innovatively so as to bring new meaning to the interrelation of life between the work produced and humans or their society.

5. CONCLUSION

The artistic expression of the reciprocal results of production materials is becoming increasingly cheap

and available. This trend also continues to grow due to the fact that precious metals and stones are no longer used as signs of wealth and social status. The available resources as well as synthetic materials are able to match the natural beauty of the most expensive precious stones and metals. These factors have contributed to a focus on design, creativity and artistic expression over symbolism and social status. Constraints that occur when cultural values quickly change and increase. The pace of change in jewelry is now more accepted as a wider form of personal expression and so on and a wider range of styles continues to grow.

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