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Crochet Fashion Innovation for Improving the Creative Industry and Developing Pariaman Tourism, in West Sumatra, Indonesia

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Abstract

An approach by which the creative sector facilitates the development of the tourism industry is by producing original, environmentally conscious arts and crafts. Through the utilization of distinctive West Sumatran cultural elements as design materials, including textile crafts, the fashion industry has emerged as a vibrant and innovative sector of the regional economy. Crochet is one of the defining features of Pariaman culture. The crochet craft items manufactured serve solely as accessories and domestic linens. Through the development of a crochet-wear collection, the primary aim of this research is to investigate further the observations made in previous studies conducted by researchers at the Center for Form and Function Studies in Karan Aur Pariaman Village concerning crochet craft arts. These applied studies were highly dependent on experimental research methods. Field observations and literature reviews were utilized to collect the data for this study. Following the processing and interpretation of data gleaned from observation and literature reviews, design concepts were generated before conducting design experiments in the studio or laboratory. The results show that this research chose Pariaman as a crochet craft center with a unique pattern due to the structured fashion designs of the craftsmen. In conclusion, the capabilities of crochet crafts as a high-quality product manufactured by the Pariaman community, showcasing the ingenuity of the local culture and thereby contributing to the growth of the creative sector.

Keywords: Crochet; Fashion; Industry; Creative

Abstrak

Pendekatan yang digunakan sektor kreatif untuk memfasilitasi pengembangan industri pariwisata adalah dengan memproduksi seni dan kerajinan yang orisinal dan sadar lingkungan. Melalui pemanfaatan elemen budaya khas Sumatera Barat sebagai bahan desain, termasuk kerajinan tekstil, industri fesyen telah muncul sebagai sektor ekonomi regional yang dinamis dan inovatif. Merajut adalah salah satu ciri khas budaya Pariaman. Barang-barang kerajinan rajutan yang diproduksi hanya berfungsi sebagai aksesoris dan perlengkapan rumah tangga. Melalui pengembangan koleksi pakaian rajutan, tujuan utama dari penelitian ini adalah untuk menyelidiki lebih lanjut pengamatan yang dilakukan dalam penelitian sebelumnya yang dilakukan oleh para peneliti di Pusat Kerajinan untuk studi bentuk dan fungsi di Desa Karan Aur Pariaman mengenai seni kerajinan rajutan. Penelitian terapan ini sangat bergantung pada metode penelitian eksperimental. Pengamatan lapangan dan tinjauan literatur digunakan untuk mengumpulkan data untuk penelitian ini. Setelah pengolahan dan interpretasi data yang diperoleh dari observasi dan tinjauan literatur, konsep desain dihasilkan sebelum melakukan eksperimen desain di studio atau laboratorium. Hasil penelitian menunjukkan bahwa penelitian ini memilih Pariaman sebagai pusat kerajinan rajutan dengan pola yang unik karena desain busana yang terstruktur dari para pengrajin. Kesimpulannya, kerajinan rajutan sebagai produk berkualitas tinggi yang dihasilkan oleh masyarakat Pariaman menunjukkan kecerdikan budaya lokal, sehingga memberikan kontribusi pada pertumbuhan sektor kreatif.

Kata Kunci: Rajut; Fesyen; Industri; Kreatif

1. Introduction

Indonesia is capable of emerging as a global and ASEAN-preminent power in the realm of creative industry development. This is due to Indonesia's human resources (HR) potential, cultural values, and brilliant local knowledge, all of which can serve as sources of inspiration for the development of creative industries.

A creative business can expand, for instance, by producing handcrafted items that are distinctive, contemporary, and eco-friendly. This unique craft is pioneering in the realm of fashion design, encompassing the development of footwear and various accessory creations intended for fashionable individuals, achieved through the exhibition of distinctive elements of the local culture in West Sumatra, such as the utilization of crochet crafts as materials for designs. Crochet is one of the traditional arts and crafts that represent the culture of the Pariaman area.

Crochet is an artistic practice involving yarn through the use of a single hook. Previously regarded as a male-dominated activity, crochet has increased in popularity among women at present. The Kaliang, indigenous inhabitants of Pariaman and skilled craftsmen, purportedly introduced crochet, an ancient craft with a significant historical presence in Pariaman. The Kaliang, indigenous inhabitants of Pariaman and skilled craftsmen, typically produce tiny crochet items. Subsequently, the crochet artisans join the small crochet components in order to repurpose them as chair backs and tablecloths.

The traditional craftsmen of Urang Kaling have become extinct in Karan Aur as a result of the advancements of civilization and the passage of time. Conversely, they engage in the production of crochet-related handicrafts; moreover, the Karan Aur community has adopted the custom of transmitting this expertise across generations. Daughters and mothers dominate the craft sector in Karan Aur, resulting in the majority of craft sector employees being affiliated with domestic crafts. Specialized crochet crafts are used to create oshin (round) table mats, guest chair cushions, leisure chair cushions, guest chair backs, and a variety of tablecloth sizes, in addition to purses and smartphone hangers. A range of tablecloth dimensions, from tiny to large.

Considered a traditional craft of the Karan Aur Pariaman people, crochet is an intriguing subject for research due to the ever-changing fashion trends of contemporary society and the art of handicrafts. Crochet continues to evolve in tandem with this trend while preserving its authentic cultural elements.

Experimental study titled "Crochet Fashion Innovation for Improving Creative Industry and Tourism Development in Pariaman" The primary aim of this research is to further investigate the observations made in previous studies conducted by researchers at the Center for Form and Function Studies in Karan Aur Pariaman Village concerning crochet craft arts. Scholars have determined, based on prior investigations, that it is critical to enhance the capacity for designing and manufacturing crochet craft items into fashion-forward items that adhere to current trends. This would enable crochet crafts to transcend their status as merely utilitarian products and potentially emerge as a fashion trend. As a consequence, it is necessary to develop the following research questions: 1) How can we enhance the proficiency of Karan Aur Pariaman craftsmen in producing inventive and creative product designs? 2) How is the development of a fashion design-informed conception of Karan Aur Pariaman crochet product form?

2. Research Method

An experimental methodology was implemented for this specific research application. Methods of data acquisition included examining prior studies and conducting empirical observations. Researchers conducted literature reviews to locate data pertinent to the research topic in the form of articles, books, and research reports. After processing and interpreting data gleaned from observation and literature reviews, researchers generated design concepts before conducting design experiments in the studio or laboratory.

This applied research process can be carried out in two ways: instinctively or with methodical, analytical, and well-prepared scientific procedures. Exploration, design, and embodiment are the three steps involved in the production process of a work of art when viewed from a methodological perspective.

a. Exploration

To explore potential sources of inspiration, we investigate in the following ways: a) Collecting data and conducting literary research by reading books, magazines, newspapers, and other publications that are in some way related to Karan Aur crochet skills; b) Observations, including tracing the sources and forms of traditional and contemporary Karan Aur crochet items; c) Reflection and analysis of facts to reach significant conclusions about important theoretical problem-solving principles. At this stage of the investigation process, the aim or indicator is to find at least three crochet items that are original, inventive, and have creative value, especially those that demonstrate local wisdom.

b. Design

Commencing with the formulation of research and analysis findings, the design process progresses to the visual manifestation of these concepts through various sketches. In the end, designers identify the most effective sketch by comparing it to the design or technical rendering that will facilitate its implementation. Aesthetics, market potential, materials, tools, techniques, form, and dimensions are all considered throughout the design phase. Within this particular framework, success is achieved when we finalize a minimum of three product designs as working drawings that accurately reflect the concept and are suitable for translation into physical work for utilization in the manufacturing process of crochet craft items.

c. Realization Stage

The physicalization of a conceptualized fashion design constitutes manifestation. The process comprises several stages: a) gathering and organizing the requisite materials and equipment; b) designing and showcasing the outcomes of fashion drawings depicting women's apparel; c) identifying the specific crochet stitches utilized in the fabrication of a fashion item; d) integrating the stitching into the fashion item; e) constructing a garment pattern; f) transferring the pattern to the foundation fabric; and g) integrating the pattern in accordance with the clothing pattern.

3. Results and Discussion

Initially, complete an inventory of all crochet craft centers in the Karan Aur Pariaman area as part of the applied research activities. The collected samples represent centers that are worthy of research and can be invited to collaborate in developing crochet into products. The description below depicts the results of the research voyage:

3.1. Survey to The Crochet Craft Center

We conducted this investigation in the Pariaman City area because it is a pivotal site in the history of crochet. As tangible indications of crochet craft product production are probable at the location, the site itself is a crucial data source for a qualitative investigation. Additionally, we examined the social milieu of the community and cultural gatherings that influenced the participants and materials used in the craft, alongside the physical attributes of crochet crafts, at the research site.

The researchers have selected the "Des Rajutan" craft center, located at Jalan Syekh Burhanndin in Marunggi Village, Binasi Pariaman Hamlet. The rationale for selecting the "Crochet Village" craft center as the subject of this study is that it actively participates in numerous exhibitions at both the local and national levels and has produced a large number of crochet crafts in the form of domestic linen products. Based on the aforementioned arguments, this center merits research and should be invited to collaborate on crochet-applicable fashion.

The survey results determined that, except for the "Des Rajutan" craft center, all crochet craft centers in Karan Aur Pariaman exclusively produce domestic linen products as crochet crafts, with the majority of their output being consumer orders. The utilized crochet thread remains polyester (a blend of synthetics and cotton), which produces rigid fashion items when applied to thread. The researchers present strands that are appropriate for use in fashion products. Crochets are constructed with Balinese cotton, bamboo cotton, and delicate cotton fibers.

3.2. Fashion Design

To develop fashion designs centered around casual attire, designers produce a substantial number of sketches to identify the most promising models. They then transform a subset of these sketches into fashion pieces. After selecting sketches, designers create functional drawings and then proceed to develop apparel patterns.

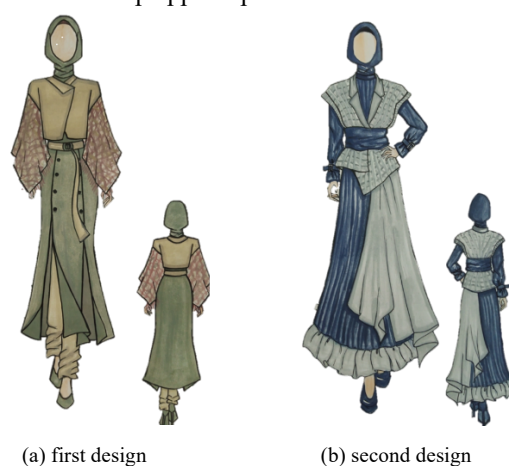


Fig. 1. Muslim Casual Clothing Design

3.3. Work Process

The stages encompassing design and implementation constitute the complete garment-making process. Once the design has been completed, proceed to create apparel patterns on a 1:1 scale. The next process is cutting the material according to the pattern, the process of sewing clothes and making crochet according to the design.



Fig. 2. Clothing Pattern Making Process



Fig. 3. Fabric Cutting Process



Fig. 4. Sewing Process



Fig. 5. Crochet Process

3.4. Work Review

3.4.1. Work 1



Fig. 6. Party Dress

Title: Party Dress

Technique: Crochet

Media: Toyobo cotton fabric and Balinese cotton thread

Year: 2022

Description

Party clothes are attire that designers specifically create for formal occasions, such as gatherings. This creation achieves a visual resemblance to a party dress through the use of fundamental Toyobo cotton fabric and Balinese cotton thread. The crochet process produces the outer, which is the outermost form of top typically worn on the exterior of apparel. One wears the crochet outer in conjunction with a party dress that exudes sophistication and ethnic allure. We construct outer crochet wear using a variety of crochet stitches, such as chain stitch, double crochet stitch, slip stitch, and single crochet stitch. We use Balinese cotton thread for the construction of outer crochet wear.

An ivory-colored outermost layer of fabric constructs the party dress. The navy hue of the dress represents tranquility, amicability, and serenity. The color cream represents victory, vitality, and happiness.

Party dresses are comfortable and fashionable garments that incorporate the most recent fashion trends; they do not convey an air of casualness or informality.

3.4.2. Work 2



Fig. 7. Casual Party

Title: Casual Party

Technique: Crochet

Media: Toyobo cotton fabric and Balinese cotton thread

Year: 2022

Description

The piece manifests itself visually as informal party attire, employing Toyobo cotton fabric and Balinese cotton thread specifically designed for crocheting purposes. A layer of sleeves constructed from various crochet stitches—including chain stitch, double crochet stitch, slip stitch, and single crochet stitch—is the outcome of the crochet process. The crochet process utilizes Balinese cotton thread.

The fabric hues utilized in informal party attire are Tuscan Sun for trousers and blouses and Turtle Color for skirts. The color turtle evokes a sense of tranquility and relaxation in the wearer, whereas the color Tuscan sun imparts a sensation of warmth. Thus, the combination of the two hues will evoke feelings of serenity, vitality, and radiance.

The phrase "casual party wear" encompasses an assemblage of contemporary garments that are both stylish and comfortable. The attire in question ought to lack an air of sophistication, considering that its wearer plans to utilize it in casual environments and social gatherings.

4. Conclusion

The conclusion of this research come into the results of the capabilities of crochet crafts as a high-quality product manufactured by the Pariaman community, showcasing the ingenuity of the local culture and thereby contributing to the growth of the creative sector. As a consequence of this research, there exists an immediate imperative to foster innovation through the development of novel fashion designs for crochet craft items that embody the attributes of the Pariaman region's indigenous brilliance and serve novel functions and forms, exhibit ingenuity and originality, and possess significant aesthetic merit.

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