

Application of Pringgasela Weaving on Ready-to-Wear Clothing and Business Opportunities in the Fashion Industry

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Abstract Tenun or weave, is a typical traditional textile from various islands in Indonesia, one of which is from Lombok, West Nusa Tenggara. Pringgasela Village, is one of the weaving center villages in East Lombok. Their weave designs are simple and full of meaning. Although as a centre of weaving, Pringgasela weaving is less widely known than other regional weaving centers. Its existence had also experienced a downturn, with the worst conditions being in 2016. In addition, there are not many Pringgasela weaving that are being processed in the form of derivative products, such as ready-made clothing. Over time, there have been a lot of ready-to-wear clothes that utilize traditional textiles, but not with Pringgasela weaving. Based on these, it is seen the potential to develop Pringgasela weaving as one of the traditional textiles variants in the design of ready-to-wear clothing. This research aims as a form of effort to develop Pringgasela weaving as a variant of traditional textile in the fashion industry by applying it on ready-to-wear designs, as well as making the most suitable business planning for developing the clothing business opportunity. Conducted with qualitative methodology, the results of this research are ready-to-wear clothing for women with simple dress styles and having interest in something ethnic and traditional.

Keywords Weave, Pringgasela Weaving, Ready-to-Wear, Business, Fashion

1. Introduction

Lombok, an island in central Indonesia, a part of West Nusa Tenggara archipelago, has long been engaged in weaving techniques as a form of their living. There are several weaving centre in Lombok, one of them is Pringgasela Village located in East Lombok. Their weave designs are simple and full of meaning, stripes with a few decorative motifs that are inspired by the village surroundings. Various types of their motifs are symbols of cultural information sources. Overall, it is an embodiment of the development of the craftsmen mindset and artistic inspiration (Rupa et al, 2017). Generally, Pringgasela weaving is used for daily needs, social activities and religious rituals of the villagers, or just sold in the form of cloth as a souvenir.

According to Wignyo Rahadi (2018), a designer, although as a centre of weaving, Pringgasela weaving is less widely known than other regional weaving centres. Its existence had also experienced a downturn, with the worst conditions in 2016. This kind of condition can affect the weaving centre. In addition, there are not many Pringgasela weaving that are being processed in the form of derivative products, such as ready-made clothing.

Over time, the use of traditional textiles has been very diverse, one of which is its use on ready-to-wear clothing.

However, only a few designers are optimizing the application Pringgasela weaving on ready-to-wear clothing.

This research discusses about an effort to develop Pringgasela weaving as a variant of traditional textiles in the fashion industry according to the target market aimed, which will be done by applying it on ready-to-wear designs. Furthermore, a business planning for developing the clothing business opportunity will be made.

The results of this research are ready-to-wear clothing for women with simple dress styles and having interest in something ethnic and traditional.

2. Methodology

This research was conducted using qualitative methods based on the analysis of literature review, observation, interview, survey, and exploration related to research objects.

Literature review was carried out on the objects of research that includes tenun or weave, especially Pringgasela weaving, ready-to-wear clothing, and business modelling. Observation was done indirectly towards Pringgasela weaving, ready-to-wear clothing, and ready-to-wear based businesses especially those that apply traditional textiles. Observation was also done directly by visiting Pringgasela Village weaving centre. Interviews with designer and craftswomen, exploration regarding clothing designs, and

survey towards prospective target market regarding clothing designs and a few business aspects.

These findings are then developed into a concept to create a collection of ready-to-wear clothing that applies Pringgasela weaving, as well as the business planning for developing the clothing business opportunity.

3. Result and Discussion

3.1. Data Analysis

The existence of woven fabrics in Indonesia is estimated to have existed since the Neolithic era and is a tradition that has been passed down for generations, including in Pringgasela village (Rajasa, 2010). Pringgasela weaving itself has experienced developments both in terms of design and function that are tailored to current demands (Rupa et al, 2017). Originally used for daily needs, social activities and religious rituals, Pringgasela weaving began to be developed into other products such as bags, pouches, and clothing, although there were still not many and not optimal.

BEKRAF (2015) stated that ready-to-wear products are the most consumed products by general public. Nowadays, there are wide varieties of ready-to-wear clothing with traditional textile application, yet there is only very few of ready-to-wear clothing with Pringgasela weaving. According to the observation done in Pringgasela Village, a community called Kelompok Nina Penenun does sell goods from Pringgasela weaving, but not clothing. As clothing with Pringgasela weaving application are generally custom made.

Wignyo Rahadi, a pioneer designer in using Pringgasela weaving on ready-to-wear clothing also stated that a lot people are still not familiar with Pringgasela weaving yet.

Hence, researcher sees the potential for developing Pringgasela weaving as a traditional textile variant in ready-to-wear clothing.

3.2. Exploration

Data analysis above becomes the main foundation for product development that is ready-to-wear clothing with Pringgasela weaving application.

A concept is made as a basis for developing designs and collections. The concept is inspired by the trend forecast 2019/2020 released by Indonesia Trend Forecasting, titled "Singularity" with the theme SVARGA.



Figure 1. Imageboard (Source: Author's Documentation, 2019)

They combine contemporary style with ethnicity that is inseparable from the touch of handicrafts, in this case, weaving.

A few elements of style or traditional oriental fashion ornaments will also be included in the designs that will be developed. These elements are chosen as a representation of the realization of cultural globalization in Indonesia.

Exploration is done in several stages in order to find the most suitable and optimal application. Some aspects such as colours, motifs, and kinds of weaving are needed to be determined, so that the application on the designs can be more adjusted.



Figure 2. Design explorations (Source: Author's Documentation, 2019)

There are three motifs used in the designs, namely Ragi Bayan, Bebekol, and Pucuk Rebung. While the type of weaving used are cloth and pashmina. These three motifs are chosen because they are in accordance with the design concept, both in terms of characteristics, colours, and the meaning behind it selves.

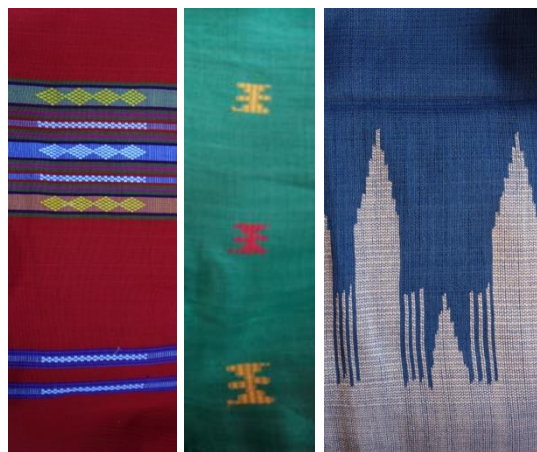


Figure 3. (a) Ragi Bayan (b) Bebekol (c) Pucuk Rebung (Source: Author's Documentation, 2019)

Ragi Bayan, representing the stripe motifs that are the characteristics of Pringgasela weaving and its design has developed through out the time. Bebekol, butterfly in Pringgasela language, representation of fauna with unique,

simple, and minimalist depictions, but have a happy impression. As well as Pucuk Rebung, representation of flora, as a plant that is very close to the people of Pringgasela.

At the end of the design process, before finalizing and realizing the design, a survey is conducted to prospective target markets. This survey aims to find out the prospective target markets interests and demand, considering the relation to business opportunities of this research.

Taking into account the results of the surveys, a little development was done on the chosen designs.



Figure 4. Final designs (Source: Author's Documentation, 2019)

These five designs are seen to have adequately answered the overall design concept and adjusted to market demand.

3.3. Result

After going through several stages exploration and survey, the following are the final results of the product being developed.



Figure 5. Product visualization (Source: Author's Documentation, 2019)

The collection is entitled “Sekuntum, Setangkai, Dedara”, which symbolizes the three aspects that wanted to be conveyed through the collection. “Sekuntum”, is a symbol of hope for Pringgasela weaving to be more developed. “Setangkai”, a symbol of the feeling wanted to be expressed in the collection. Last, “Dedara”, because the collection is intended for women.



Figure 6. Product visualization (Source: Author's Documentation, 2019)

Consisting eight kinds of products, including tops, bottoms, dress, and outer, every Pringgasela weave used is calculated thoroughly to meet the design needs made. Large woven pieces are used in order that the woven designs are perceptibly seen. As it is the main focus on the clothing designed.

3.4. Business Opportunity

As stated by istitutomarangoni (2018), fashion is an industry with constant evolution. Not only about the clothing industry as basic human need, fashion also describes lifestyle in appearance and reflection of self-identity or group. According to BEKRAF (2018), fashion is one of the leading sub-sectors in the Creative Economy. The number of businesses engaged in the fashion sub-sector is the second largest and the income of entrepreneurs in the fashion subsector is in the third highest position.

3.3.1. Business Model Canvas

Based on data obtained, most importantly survey, designs made showed potential to be developed into a business.

Prospective target market sees the designs as unique and fresh. They showed high interest and responses, which creates demand. There are values that can be offered and profit that can be gained. The selling price also corresponds to them.

To develop the business opportunities, company business planning is carried out using the Business Model Canvas method, which is shown below.

Key Partners Kolaborasi Nova Peminan Pringgasela "Sakuntum" "Setangkai" "Dedara" "Pringgasela" "Pringgasela" "Pringgasela"	Key Activities Desain Produksi/produksi Marketing Quality control Pengiriman Perawatan modalitas ekspedisi/kegiatan Perawatan Pengiriman barang	Value Propositions Produk Desain yang inovatif sesuai dengan perkembangan budaya Nusantara, tenun Pringgasela Desain modern Inovatif Layanan Pelanggan "Ruang" "Ruang"	Customer Relationships Personal Assistance Komunitas dan ahli/ahli, LHM, Instagram dan e-mail Self-service Website	Customer Segments Segmen Dalam metropolitan, urban, suburban, satelit (ex. Jakarta, Bandung, Bali, Yogyakarta) Segmen Perumahan 20-30 tahun Menengah - menengah keatas Pengunjung/melakukan pembelian/kegiatan fashion, karyawan, keluarga di industri kreatif
Key Resources SDM Modalitas Material Perawatan/maintenance Public relations Inovatif	Salas Manufaktur Desain Distribusi Perawatan Inovatif Marketing digital Data pribadi	Salas Manufaktur Desain Distribusi Perawatan Inovatif Marketing digital Data pribadi	Salas Manufaktur Desain Distribusi Perawatan Inovatif Marketing digital Data pribadi	Salas Manufaktur Desain Distribusi Perawatan Inovatif Marketing digital Data pribadi
Cost Structure Fixed Cost Variable Cost, operational Variable Cost Bahan baku, bahan, aksesoris dan perlengkapan, jasa jasa, vendor packaging, vendor printing kartu, tag, label, booklet	Revenue Streams Aset baru 1. Retail Store 2. Online Store 3. Pop-up Store 4. Retail Store 5. Online Store 6. Retail Store 7. Online Store 8. Retail Store 9. Online Store	Revenue Streams Aset baru 1. Retail Store 2. Online Store 3. Pop-up Store 4. Retail Store 5. Online Store 6. Retail Store 7. Online Store 8. Retail Store 9. Online Store	Revenue Streams Aset baru 1. Retail Store 2. Online Store 3. Pop-up Store 4. Retail Store 5. Online Store 6. Retail Store 7. Online Store 8. Retail Store 9. Online Store	Revenue Streams Aset baru 1. Retail Store 2. Online Store 3. Pop-up Store 4. Retail Store 5. Online Store 6. Retail Store 7. Online Store 8. Retail Store 9. Online Store

Figure 7. Business Model Canvas (Source: Author's Documentation, 2019)

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There are nine basic points in Business Model Canvas covering four main areas of business, namely, customers, offerings, infrastructure, and financial feasibility that acts as the main plan of the company (Osterwalder et al, 2014).

The brand carried out in this planning is called “Darani Indonesia” meaning the land of Indonesia, with the concept of a brand that will always combine the creations from the land of Indonesia on its products.

The targeted customers are women, aged 20 – 30, and middle class to upper middle class, living in metropolitan, urban, sub-urban, and cultural area. Some of its psychographics are easy going, creative, independent, good social life, and have interest in Indonesian cultures.

Value offered are woman ready-to-wear clothing with the application of Pringgasela weave. Designs are modern, comfortable, and exclusive, as there will be limited number of products made. It also offers a friendly and quick response customer service.

Purchase are made through Darani’s social media which includes instagram, LINE@, whatsapp, e-mail and website. Periodically, Darani will participate in bazaars and exhibitions. For distributions, it uses TIKI/JNE, JNT, or Pos Indonesia expedition services. Instant couriers using Gojek or Grab are also available upon customer’s requests.

Revenue streams are obtained from product sales with an average amount of profit 52% and lending or renting for certain activities.

5. Conclusion

Applying Pringgasela weaving on ready-to-wear clothing is one way to develop Pringgasela weaving as a variant of traditional textile in the fashion industry. As now the development of the application of traditional textiles is very diverse. Applying it on ready-to-wear clothing is an easy and possible step, as clothing is human primary needs and the demand for ready-to-wear clothing with traditional textiles application is also increasing. The design developed must be in accordance with the characteristics of the target market, but cannot be separated from the concept appointed in the collection.

It is best to developed designs with minimal weaving cuts. Considering that every weave has values that need to be preserved and appreciated, so the treatment given when processing woven fabrics must be very careful and not careless.

Business planning is carried using a business model canvas method. Based on this, then, what is considered most suitable for developing business opportunities in clothing is to make an online-based business. By developing a business that utilizes Pringgasela weaving, both its weaving and weaving centre are also being preserved. As we help them to maintain stable sales and community empowerment by improving the economy. Indirectly, the business helps with Pringgasela weaving promotion and marketing.

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