

The Potential of *Kerawang Gayo* Clothing in Improving Creative Industries in Aceh

Fanny Nailufar¹, Fadhilah² and Yurina¹

¹Faculty of Economic and Business, Universitas Malikussaleh, Lhokseumawe, Indonesia

²Faculty of Teacher Training and Education, Universitas Syiah Kuala, Banda Aceh, Indonesia

Abstract. The purpose of this research is to find out the attractiveness of the teenagers to the teenage tunic fashion model with a touch of *kerawang Gayo* motif in improving Creative Industries in Banda Aceh City. This study uses a research and development (R&D) method with a qualitative approach. The writer used the frequency distribution formula calculation of the percentage of answers to each question, so the writer can draw conclusions. Based on the results of data analysis, most of respondents give a positive response to the teenage tunic fashion products with a touch of *kerawang Gayo* motif. The results of the study create two tunic models of teenage fashion products with a touch of *Kerawang Gayo* motif. Of the two models that were experimented, respondents preferred Design II by as much 70% and in Design I as much as 40%. This show that the modification of the *Kerawang Gayo* motif design has appeal so that it is expected to be a creative product that can compete in improving the creative industry in Aceh.

Keywords: Creative Industries · Kerawang Gayo

1 Introduction

Along with the development of hereditary cultural life in terms of preserving culture, *Kerawang Gayo* has become one of the carving arts for the Gayo people themselves. The carvings in *Kerawang Gayo* are often designed into clothing and household craft by embroidering on cloth.

Nowadays, clothing not only functions as a body protector from the weather and covers the body, but also has become a fashion trend today. Especially fashion trends for teenagers that increasingly diverse choices. Therefore it is necessary to create a trendy teen clothing design but still Muslim clothing. Teenagers in the modern era now have various activities, such as: extracurricular, Red Cross Teen, becoming activists, attending study tours, etc. In carrying out their activities, teenagers will always do a lot of movement in their activities. So the writer chose to construct a tunic model clothing to facilitate fast and active motion of teenagers. The application of *Kerawang Gayo* in tunic teenage fashion models is also a form of maintaining existing local culture and it can introduce more of *Kerawang Gayo* motifs to teenagers. In the world of fashion innovation and creativity, it must be highly considered, as well as the appeal of

teenagers to a fashion because they are easily bored and do not like models that are too monotonous.

With the development of technology, new ideas for fashion models are growing faster so that the writer must create an innovation and new creations in the tunic model of teenage clothing. Seeing the potential that exists in the Kerawang Gayo craft supports the fulfillment of factors in creating innovations and new creations in teenage clothing.

The development of creative industries today must be synergized with culture-based industries. business fields from culture-based industries that can be developed in the country such as traditional medicines, cosmetics, and fabrics or traditional motifs. With the start of the development of this culture-based industry, it is hoped that places such as tourism destinations, hotels, malls, modern markets, culinary places, traditional markets, and others can further highlight the supporting products of Indonesian culture.

The world has now also entered the fourth wave of civilization called the creative era. Quoting the book *Future Shock* by futurologist Alvin Toffler published in 1970, the three previous waves were the agricultural era, the industrial era, and the information age. Creativity and innovation become the main drivers of economic growth of a nation or region in this fourth era. If a nation or region wants to compete in the midst of global economic dynamics that are full of shocks, then these two things must be the main focus of attention (Solichul Hadi Achmad Bakri, 2015) [1]. The Indonesian Creative Economy Agency (2018) also argues that the Creative Economy is a new economic paradigm that relies on ideas, ideas, or creativity from Human Resources as the main production factor in its economic activities.

Based on the description above, the problem that becomes the main focus in this research is product innovation and art motifs specifically related to the Kerawang Gayo motif in improving Aceh's creative economy. stay sustainable and be able to compete in the domestic and international markets.

2 Research Method

This study was conducted using research and development (R&D) methods or also called *Research and Development*, which means a research method used to produce certain products and test the effectiveness of the products (Sugiyono, 2014: 297) [2]. In this study writer developed a product or perfected existing products by designing and producing a Tunic Models of Teenage Clothing product with a touch of Karawang Gayo motif that is applied to the tunic.

The subjects of this study were 60 of fashion students batch 2016 of Teacher Training and Education (FKIP) Syiah Kuala University who were considered as active students and had passed embroidery courses related to *Kerawang Gayo*. The object of this study was the product in the form of a teenage tunic model with a *Kerawang Gayo* motif. The technique of data collection were carried out with the study of literature, documentation, applied experiments and questionnaires. Literature study was carried out by the writer to obtain data in theory by studying books and journals.

After the theory of the Tunic Models of Teenage Clothing with a touch of *Kerawang Gayo* motif summarized then it was made a basis for data analysis by applying applied experimental methods. Furthermore, the distribution of questionnaires was conducted to determine the response of consumers to teenage tunic clothing products with a touch

of Kerawang gayo motif. The writer then used the frequency distribution formula calculation of the percentage of answers to each question, so the writer can draw conclusions. To find out the percentage of consumer interest in tunic model of teenage clothing with *Kerawang* Gayo motif, the writer used the formula proposed by (Sudijono, 2014: 43) [3], namely:

$$P = \frac{f}{n} \times 100\%$$

Information:

P = Percentage of respondents' answers

F = Number of respondents' answers

N = Number of respondents

100% = Fixed value

3 Research Result and Discussion

3.1 Result Analysis of the Consumer Questionnaire

The following are the results of the questionnaire that the writer make it in detail in graphical form:

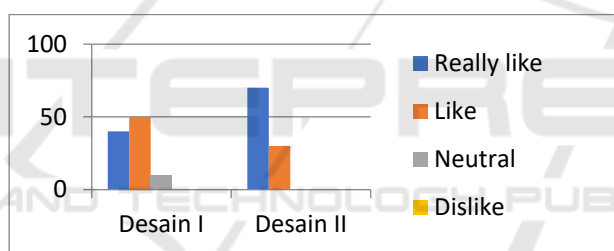


Fig. 1. Graph of Consumer Responses to Tunic Models of Teenage Clothing Product Design With a Touch of *Kerawang* Gayo Motifs (Source: Research Results).

Based on the graph above, consumers like both product designs, especially design II. Design I a small proportion of consumers (10%) chose 'dislike' the products. This is because in design I used rubber on the end of the arm and a waist strap that is not suitable for teenagers who are fat. Consumers' responses to product design show that most consumers (70%) really like design II and some (30%) chose 'like'. Design II is more varied in terms of the model and is in demand by teenagers because it uses a hemisphere on the front.

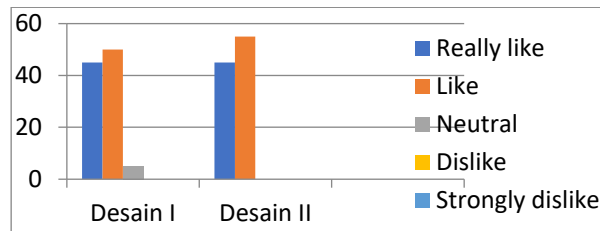


Fig. 2. Graph of Consumer Responses to the Integration of Models in Teenage Clothing Tunic Models with the Touch of the Kerawang Gayo Motif (Source: Research Results).

In design I, a small portion of consumers (5%) chose ‘dislike’ it because there were slight deficiencies in design I which made consumers dislike design I. The dress model in design I was unsatisfactory because it was just an ordinary straight tunic model with motifs at the bottom of the shirt. in design II, most consumers (55%) chose ‘like’ design product II, this can be seen in the table above. The second design has a unique blend of models and is more attractive to teenagers.

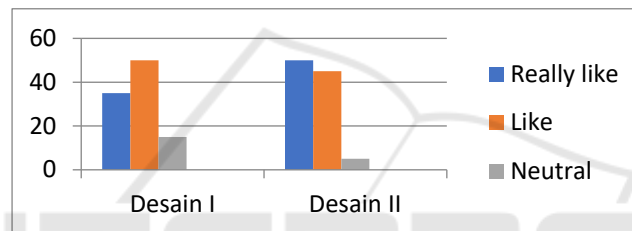


Fig. 3. Graph of Consumer Interest in Tunic Model Teenage Clothing with Touch of Kerawang Gayo Motifs (Source: Research Results).

Half of consumers (50%) chose ‘like’ the product in design I. The other half (35%) consumers chose ‘like very much’ and as many as (15%) consumers chose ‘dislike’ the product design I. While in design II half of consumers (50%) chose design II ‘like very much’, another part of consumers (45%) chose like’ design II and a small portion (5%) of consumers chose ‘dislike’ design II.

3.2 Discussion Consumer Responses to Tunic Model of Teenage Clothing Products with a Touch of Kerawang Gayo Motifs

The product produced in this study is a teenage tunic clothing model with a touch of the Kerawang Gayo motif. According to Daryanto (2013: 52) [4] the product is anything that can be offered to the market to get attention, be bought, used or consumed and that can satisfy the desires or needs of consumers. Almost all consumers like the tunic model teenage fashion product with a touch of this Kerawang Gayo motif.

After the product is experimented, the writer requires how consumers respond to this product. According to Ahmadi (Fadlillah, 2017: 7) [5] response is one of the basic functions of the soul, it can be interpreted as a picture of memory from observation, when the object that has been observed is no longer in space and time of observation. The response of each consumer to the product differs depending on the individual's

assessment of an object. The consumer's assessment of the tunic model of teenage clothing designs with a touch of the Kerawang Gayo motif also varies.

In design I, a small portion of consumers (10%) chose not 'dislike' the product. This was because in design I used rubber on the end of the arm and a waist strap that was less suitable for teenagers who were rather fat. The use of a waist strap is also considered to be a little limiting the movement of adolescents in their activities. Consumer response to product design shows that most consumers (70%) really like design II and some (30%) choose 'like'. Design II is more varied in terms of the model and is in demand by teenagers because it uses a hemisphere on the front.

On the second point the consumer gives a response regarding the integration of the model in the design. In design I, a small proportion of consumers (5%) choose 'dislike' because there is a slight deficiency in design I which makes consumers 'slightly like' the design I. The clothing model in design I is less satisfactory because it is only the model ordinary straight tunic with a motif on the bottom of the shirt only. While in design II, most consumers (55%) choose 'like' product design II and some (45%) consumers choose to really like the combination of models in design II.

The third point about consumer interest in the product, that half of consumers (50%) choose 'like' the product in design I. The other half (35%) consumers choose 'like very much' and as many (15%) consumers who choose 'slightly like' the product design I. While in design II, half of consumers (50%) chose 'like' design II very much, the other half of consumers (45%) chose to like design II and a small portion (5%) of consumers chose 'dislike' design II.

4 Conclusions

1. Each teenage tunic clothing design with a touch of Kerawang Gayo motif has its own appeal for consumers. Both in terms of design, fusion of models, fusion of motives used, material selection, neatness, and suitability of this fashion model for teens. In design I, it was made using pink salmon toyobo cotton combined with a maroon Kerawang motif which was embroidered in maroon. By using a waist strap and rubber on the arm. Design II was designed using black cotton fabric combined with a white ivory white Kerawang motif.
2. Based on a number of points the question shows that design II is in demand by consumers than design I. From the first to the last question points consumers show their interest in design II by choosing alternative answers 'like very much'/'like'. The results of the analysis of consumer responses show that most (70%) consumers really like design II and some consumers (30%) choose 'like' design II. Whereas in design I, some consumers (50%) chose 'like' design I.
3. This show that the modification of the *Kerawang Gayo* motif design has appeal so that it is expected to be a creative product that can compete in improving the creative industry in Aceh.

References

1. Bakri, Solichul Hadi Achmad. Creative Economic Civilization Study of Batik Village, As a Preservation of the Solo City Cultural Heritage. Koperasi Batik BATARI, Surakarta.
2. Sugiyono. 2014. Quantitative, Qualitative, and R & D Research Methods. Bandung: Alfabeta.
3. Sudijono, Anas. 2014. Introduction to Education Statistics. Jakarta: Rajawali Press.
4. Daryanto. 2013. Conclusion of Marketing Management Lecture II Second Edition. Bandung: PT. Sarana Tutorial Nurani Sejahtera.
5. Fadlillah, Noor Liana. 2017. Student Responses to Learning Al-Islam Kemuhammadiyahahan in SMP Muhammad Cilogok. Universitas Muhammadiyah Purwakerto.

