

Indonesian Majapahit's Jewellery Design Style For European S / S & F / W 2017 Collections

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ABSTRACT

Majapahit is the biggest empire ruled in South East Asia during 13-15th centuries. It lies from Sumatra until New Guinea. Consisting of present day **Indonesia, Singapore, Malaysia, Brunei**, southern **Thailand, Sulu Archipelago, Philippines**, and **East Timor**. Mojokerto, Indonesia, a modern city called nowadays, are the capital of Majapahit at that time. And nowadays, there are local people from Batan Krajan, small village in the subdistrict Gedeg, Mojokerto, East Java Province, Indonesia, a village that famous for producing silver jewellery. Exports to Germany, Australia, and parts of Asia. But now with the sluggish European markets and instability of silver price, many artisans became lethargic. Through observations of Majapahit local culture, global jewellery trend decoding, online catalog design research and design development. Authors trying to help SMEs like Agung silver, led by Mr. Purbo, as well as Kumbang silver led by Mr. Sochwan to bring back the business in European market. In every stage of creative process this joint product development programme inspired from Majapahit's cultural influence a long time ago such traditional motif came from Majapahit's artefacts such as Batik's motif, terracotta, temple. Authors also introduce the technology in design process using 3D printer to the craftsmen in their traditional workshop environment, in order to create smart R&D process using technology application. This programme will create jewellery design series ranging from necklace, ring, earrings, with Majapahit style following global trend for European Spring / Summer and Fall / Winter 2017

Keyword: cultural innovation, design, European market, Majapahit, silver jewellery.

1 INTRODUCTION

1.1 Batan Krajan, Mojokerto

Batan Krajan is a small village in the subdistrict Gedeg, Mojokerto, East Java Province. Batan Krajan is a small village which is famous for its silver jewellery making. This enterprise began to grow around the 1980s. Mr Purbo and some people are the pioneering. Not only fill the demand for jewellery industry in the country, but this enterprise also proved to meet overseas demand, especially European markets. But markets tend to be decreased, this is reducing the amount of silver craftsmen in Batan Krajan. It was caused by lacking in capital money and big competition with craftsmen from other regions. Until now silver jewellery craftsmen still depend on the partners in Bali. Although the profits are not great, this craftsmen still can feel lucky to still maintain silver jewellery craft businesses in their own village

1.2 Majapahit's Kingdom as the design inspiration

Majapahit is the biggest empire ruled in South East Asia during 13-15th centuries. It lies from Sumatra until New Guinea. Consisting of present day **Indonesia, Singapore, Malaysia, Brunei**, southern **Thailand, Sulu Archipelago, Philippines**, and **East Timor**. Mojokerto, Indonesia, a modern city called nowadays, are the capital of Majapahit at that time. Majapahit was one of the last major empires of the region and is considered to be one of the greatest and most powerful empires in the history of Indonesia and Southeast Asia, one that is sometimes seen as the precedent for Indonesia's modern boundaries. Majapahit art was the continuation of East Javanese art, style and aesthetic developed since the 11th century during Kediri and Singhasari period. Unlike the earlier naturalistic, relaxed and flowing figures of classical Central Java style (Sailendra art c. 8th to 10th century), this east Javanese style are somehow demonstrate stiffer pose, stylised and rendered in wayang-like figures, such as those carved on east Javanese temple's bas-reliefs. The bas-reliefs projected rather flat from the

background. This style was later preserved in Balinese art, especially in its classical paintings and Balinese wayang. The statues of Hindu gods and Buddhist deities in Majapahit art were also the continuation of its previous Singhasari art. The statues of East Javanese period tends to be stiffer and frontal-formal pose, compared to the statues of Central Javanese art (c. 9th century) that are more Indianized style, relaxed intribhanga pose. The stiffer pose of Majapahit gods statues are probably in accordance to the statue's function as the deified portrayal self of the dead Majapahit monarch. The carving however, are richly decorated, especially with fine floral carving of lotus plants carved on the stela behind the statue

1.3 Designer Dispatch Service

Seeing this spirit, a team from UBAYA, consist of an expert from product design in Faculty of Creative Industry and management from Faculty of Business and Economy choose this two SME's partners, Agung Silver & Kumbang Silver, develop a 3 years programme funds by General Directorate of Higher Education from Minister Research & Technology. These designer dispatch service plan to develop the design to their products and create a design management blueprint for both partners. IbPE team's currently focus now is on service design and marketing strategy includes SWOT analysis and marketing mix. In general, the programme is to help the two partners to export their products, especially to European market.

2 INDUSTRY INSIGHT

2.1. Cultural & Creative Industry in Indonesia

Since it first declare in 2009, the Creative Industry in Indonesia grow significantly. The 6th President of Indonesia, Susilo Bambang Yudhoyono, pointed Marie Elka Pangestu as the first minister of Creative Industry in Indonesia, leads this sector a long with leisure area since 2009. She already create Grand Design of Indonesia Creative Indonesia until 2025. Nowadays the contribution to GDP: 6.3% (Jan-Jun 2015), with contribution to Exports: 5.8% (2014) and number Employed in the Sector: ±12 million (2014). Main Areas: Fashion, Crafts, Advertising, Design, Architecture, Broadcasting, Publishing, Music, Software Development. Relevant Law: Presidential Regulation No. 6 of 2015 on the Creative Economy Agency, intellectual property laws, and the National Medium Term Development Plan 2015-2019 (RPJMN 2015-2019).

2.2 Cultural & Creative implementation in SME's craft sector

Indonesia's rich cultural heritage reflects in its long history of crafts, arts and entertainment and provides a valuable foundation for the creative industries. The country's creative economy features a particularly large number of small businesses, despite the presence, for instance, of large media conglomerates. Owners of small and medium-sized enterprises (SMEs) are gradually realizing that the business potential of indigenous fashion, music, handicraft, furniture and even herbal medicine extends far beyond their localities and even national borders. Long popular with foreign tourists, Indonesian handicraft and batik products can fetch a significant premium when sold abroad, where their novel and exotic qualities are better appreciated. To fully realize their export potential, however, producers need to sustain sufficient quantities of consistent quality. Many need to upgrade their workshops, streamline production and vastly improve on their marketing. And many should be happy to enlist support from investors and foreign buyers.

3 METHODOLOGIES

To solve the above problems, this team is proposed a program to empower through the development of jewelry designs using Majapahit characteristic that also has become an icon of Mojokerto. That program has been implemented by the previous research team and this research team will focus more on marketing strategy. Here is the method used in this report:

1. Synthesis of existing condition, finding partners problem and analyze the core
2. Identify the the visual pattern of Majapahit's and mixing between the 2017 spring-summer & autumn-winter fashion trend
3. Designing the jewellery product based on the main theme on each season. The set jewellery consist of ring, earrings, bracelet, necklace.
4. Creating the service Design based on five principle
5. Planning STPD, SWOT and marketing mix analysis

4 RESULT

4.1 Using culture inspiration for innovation in jewellery product design

Mapping Majapahit's pattern

From the mapping of the importance of the several motifs that can be used as a reference to be used reference pattern making jewelry that remains distinctively Mojopahit, among others:



Pattern from peacock fur

Taken from the wing feathers in animals peacock, animals become pets in the kingdom



Pattern from mojo fruit

Taking the form of the famous maja fruit in Mojokerto, and also as a legend by the time the royal civilization Mojopahit

Image board design concept of 2017 S/S & A/W

The method used to create a visual image of a reference board design jewelry is making

1. Trend chart

Trend chart research conducted by collecting 100 jewelry design of some famous designers in the world. Then conducted in accordance with the classification criteria of the axis

2. Image Chart

Set image on fashion products such as clothing, shoes, handbags, and other accessories.

There are three directives concept design

1. Simple-Baroque

The use of two axes, namely geometrical-baroque and simple-complicated. Geometrical axis-baroque refers to forms of silver jewelry. Simple-complicated axis refers to the complexity of the design of the jewelry.



Simple-Baroque Jewellery Trend Research

Based on the results of trend research, in get the biggest results there in the baroque-complicated quadrant is as much as 41%. For the smallest there is the baroque-simple quadrant that is as much as 2%.

In addition to doing research on the silver jewelry trend, a trend also done research on other fashion products such as clothing, shoes, handbags, and other accessories. The following image presented the board with the same axis that is geometrical-baroque and simple-complicated



Image board fashion Simple-Baroque

Based on the trend of research done on the silver jewelry will be made based on the simple concept of axis baroque

- Simple: Jewelry to be designed will have a simple design but still nice to look at, and wear ornaments are simple, not too complicated. Thus providing a quick and elegant impression in jewelry
- Baroque: Jewelry that will be designed also has a design that has a carving - carving which will represent Mojokerto

Product Result



Agung silver S/S & A/W 2017 product



Kumbang silver S/S & A/W 2017 product

4.2 Introducing service design in SME's jewellery product design

Most design disciplines draw from other areas and fields. Technology, cognitive science and aesthetics all contribute to design as we know it today. Service design, a more recent application of design expertise, is no different. Service design draws on many concepts, ranging from user experience, marketing and project management in order to optimize new services

Five Principles of service design

How does the concept of service design translate into practice? What are the elements that distinguish service design from UX? One of the first textbooks on service design, *This is Service Design Thinking* by Marc Stickdorn and Jakob Schneider, outlines five key principles to keep in mind when re-thinking a service:

1. User-Centered: People are at the center of the service design. User-centered design (UCD) or user-driven development (UDD) is a framework of processes (not restricted to interfaces or technologies) in which the needs, wants, and limitations of end users of a product, service or process are given extensive attention at each stage of the design process. User-centered design can be characterized as a multi-stage problem solving process that not only requires designers to analyse and foresee how users are likely to use a product, but also to test the validity of their assumptions with regard to user behavior in real world tests with actual users at each stage of the process from requirements, concepts, pre-production models, mid production and post production creating a circle of proof back to and confirming or modifying the original requirements. User, or customer-centricity is the first and most fundamental service design principle. Deeply and empathetically understanding psychographic and behavioural drivers such as expectations, consumption behaviours, personal tastes, core decision

making influences and personal and cultural values and beliefs mechanisms, etc lay a foundation to understanding.

In order that the author try analysis the SWOT (streght-weakness-opportunity-threat) of Agung & Kumbang silver as shown below:

Strength

- Using silver material and suasa or a mixture of both
- Have a curved shape
- The quality of the product can be competed
- Have a strong relationship with many companies overseas
- Handmade

Weakness

- Do not have the ability to design
- Recruitment of labor can not be done easily
- A mixture of silver and suasa needs special consideration
- Silver-suasa material needs maitenance

Opportunity

- Agung Silver’s product is appropriate in combination with traditional pattern
- A mixture of silver and suasa produce a good product at a cheaper price
- Still rare traditional pattern applications in jewellery

Threat

- Prices of raw materials are unstable
- The domestic market tend to be attracted to the brand abroad

STPD (Segmentation-Targeting-Positioning-Differentiation)

Segmentation

●Demographic:

Age: 17-45 y.o

Gender: Unisex

Income: Rp 5.000.000, - up to Rp 35.000.000, - every month

●Geography: Europe and Asia

●Psychographic: People who like new things, People who love culture

Targeting

●Demographic:

Age: 20-35 y.o

Gender: Unisex

Income: Rp 10,000,000, - up to Rp. 25.000.000, - every month

● Geography: Countries in Asia, such as: Singapore, Thailand, and Malaysia. European countries, such as: Germany, Italy, and UK. Cities in Indonesia, such as: Jakarta, Surabaya, and Bandung

● Psychographic: People who like new things that used of Indonesian culture

Positioning

●Handmade silver jewellery with Baroque-style design and a mixture of silver and suasa.

Differentiation

● Use pattern of Majapahit.

● Silver can be combined with suasa

● Handmade production

● There is a set of products, which consist of: necklaces, bracelets, rings, and earrings

● There is a specifically design for a particular season

2. Co-Creative: Service design should involve other people, especially those who are part of a system or a service. Prahalad and Ramaswamysuggested that in order to apply co-creation, the following fundamental requirements should be prepared in advance.

Table 1. The four building blocks

Terms	Definition	Manergerial Implication
<i>Dialogue</i>	Interaction between customer	Two-way connection instead of one-way selling strategy
<i>Access</i>	Allow customer to access the data	Create value with customer; beyond traditional value chain process
<i>Risk</i>	To monitor risk and gaps between customer and firm	Share the risk of product development with guest through communication

Transparency	Information among business is accessible	Information barriers should be eliminated to certain degree in order to gain trust from guest
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3. Sequencing: Services should be visualized by sequences, or key moments in a customer’s journey. *Sequencing* is the visualization of a service “as a sequence of interrelated actions” and documenting the individual process steps and touchpoints that comprise a service experience

4. Evidencing: Customers need to be aware of elements of a service. Evidencing creates loyalty and helps customers understand the entire service experience. Evidence is the visualization of “intangible services ... in terms of physical artifacts.” Evidencing makes visible to customers the elements of a service that help them to proceed optimally through the service experience, appreciate the intricacies of the service and exhibit loyalty. The authors use the example of the folded toilet paper in hotel rooms as an example of subtle, but effective evidencing of a hotel’s housekeeping service

5. Holistic: A holistic design takes into account the entire experience of a service. Context matters. the entire environment of a service should be considered.” As the authors advise: “Genuinely working in a holistic way is an illusion, it is simply impossible to consider every single aspect of a service. However, the intention should always be to see the wider context in which a service process takes place.” They continue by explaining that “the system design of an organization, its inherent culture, values and norms as well as its organizational structure and processes are important issues for the design of services ... [and] can help promote a service mindset within the organization and to articulate the importance of employee and customer motivation.”

Tools of the Trade

Many of the tools involved in UX and marketing overlap with service design. Here are a few tools to try if you are interested in innovating a service:

- **Personas:** A persona is a summary of a specific type of customer that represents a broader customer segment. After conducting qualitative interviews, a persona is an archetype of a specific aspects about many customers who fall into the same segment. A persona is used to summarize psychographics, like motivations, desires, preferences and values. Personas help you create a design with specific customers in mind and ensure the process is user-centered. There are many persona templates to help you get started.
- **Customer Journey Map:** A customer journey map is a tool that shows the best and worst parts of a customer’s experience. The journey starts long before a customer starts to take an action, and shows the entire experience of the service through the customer’s perspective. The authors of the *This Is Service Design Thinking*, offer a blank customer journey canvas. You can work with customers to ensure your customer journey map is co-creative.
- **Service Blueprinting:** Erik Flowers and Megan Erin Miller offer a guide to service blueprinting. A service blueprint goes beyond a customer journey map and allows you to understand a customer from a more holistic viewpoint, including the work and processes that go into creating and delivering an experience.

5 CONCLUSION

Agung Silver and Kumbang Silver are two partners from design dispatch service fund by Higher that produce products which can compete with other similar products on the market, both domestic & export. From the product design, service design & management design, blue print has been created. Obtained from the marketing strategy of each SWOT, STPD, and marketing mix. Both the development team & the partners can wait for the result to increase the. Required a lot of discussions with both partners in order to get results marketing strategy and service design that really fit with the target market as they expect. In addition, for the mass production is also worth to consider the principle of efficiency where production costs are minimal media campaign can bring your product to market to the fullest.

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