Bamboo Craft Industries: Linking Tourism, Cultural Communication, and Local Value Sustainability in Leuwinutug Village

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Abstract

Purpose of the Study: Bamboo weaving is a form of handcraft that involves the interlacing and crossing of bamboo threads to create patterns or objects. This artistic work at the Kaniswara Craft Center is designed to depict specific communication messages or information. The objectives of the study are to assess the design quality of woven bamboo products at the Kaniswara craft center in Leuwinutug village, and to examine how the design of these products serves as a means of cultural communication at the Kaniswara village craft center.

Methodology: The research employed a descriptive qualitative approach, including methods such as observation, interviews, and documentation to gather information from the proprietors and craft people of the Kaniswara Craft Center. This research focuses on studying and analyzing the design and quality of woven bamboo items at the Kaniswara craft center, which serves as a representation of cultural communication.

Main Findings: The findings and analysis of this study demonstrate that Kaniswara bamboo woven exhibits excellent quality, as evidenced by the meticulousness of the weaving, the functionality of the woven material, and its longevity. The craftsmen at the Kaniswara craft center produce exceptional woven bamboo goods that showcase their artistic inventiveness, which is a cherished cultural treasure in the surrounding area. Art items portrayed as handicrafts at the Kasiwara center serve as a means to comprehend cultural communication. The Kaniswara craft center in Leuwinutug village produces high-quality woven bamboo items, as evidenced by the dimensions and elements of product quality, including the woven Kaniswara bamboo products. Some advantages of woven bamboo products are their affordable price, diverse range of shapes and patterns, distinct product qualities, excellent durability, versatile functionality, and ease of use and maintenance. In order to attract consumers, the Kaniswara Craft Center should enhance its product designs by including diverse woven bamboo patterns.

Implication/Applications: This expertise is crucial for tourism stakeholders, particularly tourist village managers and the government, who are extensively creating similar tourism offerings across Indonesia.

The originality of the study: This study is subject to restrictions regarding the geographical area from which the sample was drawn. Hence, researchers anticipate future studies exploring analogous concerns in alternative creative hubs or communities.

INTRODUCTION

Artworks are cultural artifacts that strive to create novel significance and possess aesthetic worth while also serving practical purposes in life. Art is primarily a form of personal expression, but its value lies on its ability to be appreciated and understood by others or the broader society. Sumanto, Gipayana, and Rumidjan (2015) define two-dimensional works of art as artistic creations that possess both length and width. Three-dimensional works of art possess dimensions in terms of length, width, height, volume, and substance. Three-dimensional artworks possess multiple perspectives from different angles. Conversely, artworks that are two-dimensional are limited to a single perspective. Indonesia is a diverse country with a rich array of traditions, one of which is the arts sector that encompasses crafts. Handicrafts are ancestral artifacts that are inherited and preserved between generations to prevent their extinction. Crafts are tangible manifestations of a nation's cultural heritage, originating from the deliberate efforts of individuals to sustain their livelihoods.

When discussing artisan products, the concept of quality is inseparable. The primary objective in product creation is to ensure high quality. A product is a tangible entity that can be observed, physically interacted with, possessed, and experienced. As products are physical objects, they encompass a wide range of categories. Ayu (2019) states that a creative personality is characterized by distinct interactions with the surroundings, driven by internal motivation and influenced by external elements from the environment. This results in the ability to think fluently, flexibly, and originally, leading to the creation of innovative products. The study outcomes are utilized to create craft products that predominantly incorporate natural materials such as clay, natural fibers, wood, bamboo, leather, metal, stone, rattan, and other similar elements.
Additionally, some individuals utilize synthetic materials, such as discarded paper, plastic, and rubber, as craft supplies. The design of each craft is the product of human ingenuity, derived from concepts, thoughts, and emotions, which are then translated into diverse crafts that possess aesthetic appeal to fulfill the boundless demands of humanity, such as woven bamboo crafts. Bamboo weaving is a manual skill that involves using bamboo plants to create patterns or objects by interlacing and inserting one thread into another. In order to enhance its appeal, it is imperative to create intricate designs for woven bamboo crafts, including the incorporation of diverse patterns and distinctive color schemes.

Each region in Indonesia showcases unique regional handicrafts that are rooted in distinct cultural backgrounds and narratives, resulting in a diverse array of crafts. These handicrafts are versatile, serving purposes ranging from traditional and religious ceremonies to everyday home décor. Bogor is renowned as one of the most prominent craft producers on the island of Java. Regarding the villages in Bogor, it is worth noting that they offer handcraft products that serve as a popular tourist destination for both local and international visitors seeking to explore the Bogor region.

RESEARCH METHODS
Researchers employ research methodology to identify and address prevailing issues. This research methodology employs scientific approaches to gather information and achieve specific objectives. Basuki (2021) outlines the research techniques as follows: Research methods are systematic and rigorous approaches used to gather data for specific aims and applications. According to Gumilang (2016), research may be defined as the systematic process of gathering information in order to achieve the specific objectives of the study. Therefore, researchers must possess a thorough understanding of the information they are investigating. There are multiple approaches to gather the investigated material, including qualitative and quantitative methods, as well as a hybrid of the two methods.

DISCUSSION
The findings of this study were acquired via data gathering methods including interviews, observation, and documentation. The researcher presents numerous research findings based on the outcomes of this study, which are as follows:

Quality of Woven Bamboo Design and Interpretation of cultural communication
Product quality is determined by two factors: product quality dimensions and product quality elements. The Kaniswara craft center diligently produces high-quality woven bamboo crafts, as it considers this to be a form of accountability. The intricate designs of the woven items serve as a means of communication and reflect the skill and dedication of the personnel in the region. Roisah and Riana (2016) define product quality as the capacity of a product to effectively carry out its intended functions, encompassing aspects such as durability, reliability, accuracy, convenience, product operation, repair, and other related features. Based on the research findings, it is evident that the quality of a product has a significant impact on its sales. Consumer demand arises when individuals desire products or services that are of high quality and meet their expectations. It is evident that in order to assess the quality of a product, we must consider its characteristics, such as its dimensions of quality and how it is communicated to consumers. Susanti (2017) states that product quality dimensions refer to specific factors that are used to assess the quality of a product. The quality dimensions of bamboo weaving at the Kaniswara craft center have been determined based on interviews and observations conducted by researchers. The features of these quality dimensions are as follows:

a. Has a variety of woven bamboo shapes with various shapes and patterns.
b. Has the characteristics of woven bamboo products with specifications that are in demand by consumers.
c. Has good product durability and can be used for a long period of time.
d. It has an attractive, functional bamboo woven design and elements of cultural communication in the product design.
e. Communicate product design results to consumers as marketing information.

In order to attain the appropriate level of product quality as expected by consumers, it is necessary to implement quality standardization. The purpose of this is to guarantee that the manufactured goods adhere to the established criteria, thereby
preventing consumers from losing trust in the product. The consumer's purchasing experiences with products, whether positive or negative, will significantly impact their decision to repurchase or not. According to Karundeng, Kalangi, and Walangitan (2019), measuring the quality features that customers demand directly can be challenging. Therefore, it is vital to utilize substitute attributes as alternative indicators. The nature of replacements should also align with consumer preferences. The replacement qualities utilized at the Kaniswara craft facility to measure product quality include the following elements:

a. The price is reasonable considering the level of difficulty and how much bamboo is used in the craft.

b. Kaniswara bamboo matting does not require energy and maintenance of bamboo matting is quite easy, just clean it with a cloth and the use of bamboo matting is extensive, not just one use.

c. Bamboo woven material lasts for a relatively long period of time and is easy to use without having to follow training or user manuals.

The image depicts woven artifacts that exemplify cultural exchange through the creation of bamboo artwork in Kaniswara village.

<table>
<thead>
<tr>
<th>Basket Bag</th>
<th>Rice Tub</th>
<th>Rantang</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Basket Bag" /></td>
<td><img src="image2" alt="Rice Tub" /></td>
<td><img src="image3" alt="Rantang" /></td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Tissue box</th>
<th>Hand-held fan</th>
<th>Lampshade</th>
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</thead>
<tbody>
<tr>
<td><img src="image4" alt="Tissue box" /></td>
<td><img src="image5" alt="Hand-held fan" /></td>
<td><img src="image6" alt="Lampshade" /></td>
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</tbody>
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<table>
<thead>
<tr>
<th>Basket Bag</th>
<th>Woven Bag</th>
<th>Bamboo Basket</th>
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</thead>
<tbody>
<tr>
<td><img src="image7" alt="Basket Bag" /></td>
<td><img src="image8" alt="Woven Bag" /></td>
<td><img src="image9" alt="Bamboo Basket" /></td>
</tr>
</tbody>
</table>

**Figure 1**: Kaniswara Woven Products

**Source**: Primary data, 2023

Based on the research findings, the Kaniswara craft center employs various strategies to sustain market sales and overcome business competition. These strategies include consistently upholding the quality of raw materials and the woven bamboo products, ensuring precision in weaving, gluing, and cutting. Additionally, effective communication channels are established between the marketing department, the local community, and the consumers who visit Kaniswara Village. Wijaya (2018) asserts that consumers are primarily drawn to original designs that possess both functional excellence and product authenticity. The Kaniswara craft facility maintains product quality by following strategies:

a. Consistently adhering to specified standards while selecting raw materials.

b. Perform quality assurance on each product prior to marketing.

c. Monitor competitor advancements and market trends.

d. Possess concepts or notions for resolving issues.

e. Continuously enhancing and refining product designs and features.
Based on the research findings, artisans prioritize product quality as their primary emphasis. This is because the quality of the products plays a crucial role in attracting and retaining clients who are interested in purchasing woven bamboo products in Kaniswara Village. To ensure a product's marketability, it is essential to have a distinctive and appealing product design. The subsequent analysis presents an evaluation of the product quality of several items available at the Kaniswara craft center, encompassing:

**Table 1: Identification of Product Quality in Kaniswara**

<table>
<thead>
<tr>
<th>Craft</th>
<th>Function</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Basket Bag</td>
<td>Food or item containers</td>
<td>Long lasting, voluminous, has a variety of patterns and motifs.</td>
</tr>
<tr>
<td>Mat</td>
<td>As a base for resting</td>
<td>Relative durability, no volume, variety of patterns and motifs.</td>
</tr>
<tr>
<td>Bag</td>
<td>Goods storage place</td>
<td>Relative durability, volume, variety of patterns and motifs.</td>
</tr>
<tr>
<td>Flower vase</td>
<td>As a display or container for flowers.</td>
<td>Long lasting volume, various patterns and motifs.</td>
</tr>
<tr>
<td>Hand-held fan</td>
<td>As a wind generator</td>
<td>Relative durability, no volume, variety of patterns and motifs.</td>
</tr>
<tr>
<td>Tissue box</td>
<td>Container for tissues</td>
<td>Long durability, volume, various patterns and motifs.</td>
</tr>
<tr>
<td>Fruit basket</td>
<td>Container for fruit</td>
<td>Long durability, volume, various patterns and motifs.</td>
</tr>
<tr>
<td>Lampshade</td>
<td>Minimize lighting</td>
<td>Relative durability, volume, variety of patterns and motifs.</td>
</tr>
</tbody>
</table>

**Source:** Primary data, 2023

**Design of Woven Bamboo Products at the Kaniswara Craft Center, Leuwinutug Village**

Research findings indicate that while several artisans outside of Leuwinutug village manufacture similar products, the Kaniswara craft centre offers a diverse range of products at reasonable costs based on the quantity of bamboo material utilised. The Kaniswara craft centre prioritises aesthetic considerations to enhance product performance, minimise production expenses, and achieve superior competitiveness against other items. Kaniswara craftsmen persist in their endeavours to implement design modifications in order to prevent clients from experiencing monotony with the current motifs. Pratama and Mutmainah (2021) classify webbing into three categories based on design elements: formation, pattern, and method. Through interviews and observations done by researchers, it has been determined that the Kaniswara craft centre possesses two distinct styles of bamboo weaving, namely:

a. Flat weaved, which refers to a weaving technique that creates a flat, wide structure. The Kaniswara craft centres create several types of woven crafts, including mats, hand fans, and other similar items.

b. Adaptively woven framework, namely a framework that is created by adjusting to the existing structure. The Kaniswara centres make several types of woven crafts, including baskets, tissue holders, and other similar items.

The research interviews revealed that the woven bamboo designs from kaniswara were created through manual sketching using materials like pencils, however some were produced using computers. The objective of creating a design is to generate a comprehensive and intricate representation of the craft item from all angles and dimensions. The customer is responsible for creating the design, while the artisans use pre-existing product designs. The communication between the artisan and the buyer is essential in order to get consensus on the design of the craft item. To ensure that there are no complaints from the ordering party once the goods are completed. According to Vuspitasari, Atlantica, and Novianty (2023), the study suggests that design has the potential to generate woven bamboo themes that can effectively compete in both local and worldwide markets. The research findings indicate that Kaniswara craft centres utilise two distinct bamboo woven patterns, namely:

a. Oblique woven, which refers to weaving done at an angle. Sentra Kaniswara produces several types of woven crafts, including as baskets and tissue holders.

b. Truntum woven fabric is characterised by a square motif and can come in many shapes such as triangular, rectangular, octagonal, and so on. The webbing can exist in either a two-dimensional or three-dimensional form. Sentra Kaniswara produces several types of woven crafts, including as purses and mats.

The research findings indicate that the Kaniswara Centre utilises cultural communication to facilitate development in product design and marketing. Kaniswara items are highly sought after because of their exceptional quality and exquisite craftsmanship. Kaniswara Bamboo Products stands out due to its consistently innovative and distinctive product designs that align with current market trends. Hotimah (2019) asserts that handicrafts of superior quality will inevitably command a high price, particularly when crafted by skilled artisans capable of producing captivating designs. The Kaniswara Craft Centre utilises two distinct bamboo weaving processes, as determined through interviews and observations.

a. Tight woven refers to fabric that is firmly woven. The Kaniswara Craft Centre employs two weaving techniques, namely the single cross technique, which involves two axes that are either perpendicular or at an angle to each other. The double cross technique involves the insertion and overlapping of two bamboo strips, each consisting of warp and weft, similar to the single cross technique. The distinguishing factor is the woven motif, which has the potential to be more diverse.
b. Sparse woven refers to a type of fabric that is loosely manufactured. The Kaniswara Craft Centre produces several sorts of woven crafts, such as lampshades and serving hoods.

Here is an example of a photograph depicting both thickly and sparsely woven fabrics at the Kaniswara Craft Centre:

![Figure 2: Single cross weave and double cross weave](rozisenirupa.com 2023)

The incorporation of colour in crafts plays a crucial role in enhancing the overall performance of the product. Colour has the ability to captivate consumers and increase their inclination to purchase a product, particularly in the case of woven bamboo items. Synthetic dyes or textile dyes are used to colour woven Kaniswara bamboo crafts. The reason behind this is that synthetic dyes offer certain benefits in comparison to natural dyes. These advantages include accessibility, consistent colours, a wide range of colour options, and improved usability and efficiency. In addition, synthetic dyes possess characteristics such as permanence, stability, increased resistance to different climatic conditions, enhanced colouring ability, and a broader spectrum of colours. According to Wulandari, Wahyuni, and Zulianto (2021), colour plays a significant role in enticing people to purchase a craft. The research findings indicate that at the Kaniswara Centre, consumers have the ability to select the specific colour of the bamboo crafts they wish to acquire. This feature is implemented with the intention of fulfilling consumer preferences and desires. All products, with the exception of traditional kitchen equipment, are provided with colouring in order to preserve the quality of the food. The craftsmen utilise a variety of colours in the production of bamboo crafts, with the most frequently employed hues being natural, brown, blue, red, purple, and green. The processes for colouring woven bamboo at the Kaniswara craft centre are derived from the findings of conducted interviews and observations. They are as follows:

a. Combine textile dye and water in a ratio of 10g of textile dye to 1000ml of water for every 100g of bamboo shavings.
b. Bring the dye and water solution to a boil and then remove from heat.
c. Immerse 100g of bamboo strips in a liquid, allowing them to soak for 10 minutes until the colour is fully absorbed.
d. Take out the bamboo strips, allowing any excess liquid to drain, and then expose them to sunlight until they are completely dry. Prepared to intricately craft a multitude of forms and designs.

Through extensive research in product design, the Kaniswara craft centre has developed its own distinctive design approach. This involves crafting products that are not only shaped and coloured in accordance with current trends, but also have unique patterns that set them apart from other offerings in the market. Examples of combining vibrant colours such as red, green, blue, and yellow, as well as including colour combinations in each product, are employed. Additionally, product designs are not limited to those created by Kaniswara; users also have the opportunity to design their own woven bamboo items according to their preferences. Nadliroh (2021) defines design as the deliberate creation of an aesthetically appealing product to elicit positive consumer response and satisfaction. Additionally, an attractive design possesses qualities that make it difficult for competitors to replicate

CONCLUSION AND RECOMMENDATIONS

The Kaniswara craft centre in Leuwinutug village offers high-quality woven bamboo items, as seen by the product's size and aspects of quality, which are characteristic of Kaniswara woven bamboo products. Notable features of woven bamboo include its affordable price, diverse range of shapes and patterns, distinct product characteristics, excellent durability, versatile functionality, and convenient usability and maintenance. The Kaniswara craft centre showcases appealing designs of woven bamboo products, seen in their distinct shapes, intricate patterns, and vibrant colours. These include flat and skeleton woven bamboo shapes, oblique and trun tum woven pattern motifs, and a variety of colours and patterns. The Kaniswara Craft Centre should persist in upholding and preserving the excellence of bamboo weaving by adhering to predefined requirements for sourcing raw materials. This objective is aimed at preserving the superior quality of bamboo woven products. In order to attract consumers, the Kaniswara Craft Centre should enhance its product designs by including diverse woven bamboo patterns.
LIMITATIONS AND STUDY FORWARD

This study aims to encourage managers to continually engage in innovative practices to create and enhance items and crafts that can serve as mementos in tourist villages. These products should align with the village's vision and mission, while also adhering to the principles of sustainable tourism. It is expected that both regional and central governments will support the growth of bamboo crafts to ensure that management and local communities are well-equipped to navigate the problems and opportunities of the tourism industry in the future.

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AUTHORS’ CONTRIBUTION
This study was conducted collaboratively by all authors. Murhadi and Wiweka were responsible for designing the study, conducting the statistical analysis, writing the protocol, and drafting the initial version of the publication. Alfath supervised the analysis of the study and conducted literature searches. The final manuscript was read and approved by all writers.

REFERENCES