

TOURISM AND FASHION: INTERPRETING TOURISM RESOURCES INTO FASHION PRODUCT DESIGNS IN ALAMENDAH TOURISM VILLAGE

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Abstract

Future of tourism destinations focuses on local communities' creativity, one of which is through MSMEs. When an attraction goes viral or booming suddenly, it is followed by other destinations who imitate products without bringing out the destination uniqueness. On the other side, local communities want to explore new things, but there is a fear that no tourists will be visiting or purchasing products from MSMEs. This dialectical condition is the focus of this research. This research explores the various signs and meanings of tourism resources in Alamendah Tourism Village, which are realized through the creativity of MSMEs in designing fashion products. The results of this research are useful for generating product innovations that represent the village. Data were collected through field observations using a checklist, followed by data on tourism resources from the managers, communities, and MSME actors using in-depth interviews and integrated discussions. The results show that the resources of Alamendah focuses on cultural life, landscape, and coolness that symbolizes harmony and peace. The symbol was transformed into a fashion product design in the form of an outer, tote bag, and shoes with an eco print design patterned with strawberry leaves, coloured in a combination of brown, red, and green with ornaments and clump stitching techniques. This product can be applied to MSMEs actors as a creative innovation that can attract tourists to visit. This innovation is seen to be the main capital in the development of sustainable tourism that is not affected by temporary viral trend.

Keywords: Alam Endah, Fashion Product Design, Innovation, MSMEs.

A. INTRODUCTION

The future of tourism in destinations focuses on local communities' creativity in developing their tourist attractions (Galuh, n.d.; KEMENPAREKRAF, n.d.; Lemy et al., 2021; Rahmadi, n.d.; Satrya, n.d.). On a local scale, the concept of a tourism village is the most suitable for supporting community creativity (Lemy et al., 2021; Satrya, n.d.). Suganda et al (2022) believes that tourist villages try to facilitate and motivate the community as the main actors in determining the quality of the tourism product. However, current conditions show that many local communities and destination managers quickly follow the current viral trends (Fauziah, n.d.; Indonesia, n.d.). Tourist attractions that were initially beautiful were damaged because they went viral on social media (Fauziah, n.d.), complacent with the sweet promise of high tourist visits made local communities and destination managers think of making similar products (Utami, n.d.). The desire to go viral and be invaded by many tourists causes many villages to compete to build attractions that tend to be the same attraction, such as glass bridges, rope bikes, greenhouses, and photo spots with the words

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"I Love ..." (Utami, n.d.). This tendency makes developing a tourist village challenging, especially when the products made imitate without bringing out the region's uniqueness (Utami, n.d.).

Tourist trends are indeed developing towards curiosity (Suryaningtyas, n.d.). Tourists see social media and they are curious about interesting content, but many tourists assume that it does not match with their expectations and end with disappointment (Suryaningtyas, n.d.). This category of travelers belongs to Generation Z (Damanik, 2017; Tri Kuntoro Priyambodo, n.d.), while other generational categories focus more on authentic travel (Franch et al., 2008). Authenticity is an action tourists perform in absolute terms and evidenced through emotional and affective attachments (Tussyadiah & Zach, 2012).

This dialectical condition is the focus of this research when local communities and destination managers want to follow a temporary viral trend without prioritizing authenticity of these destinations. This will not last long and is contrary to the concept of sustainable tourism. This condition should be avoided because highlighting the authenticity of the region will create a tourist experience that affects the level of tourist satisfaction (Hidayah, n.d.).

Alamendah Tourism Village is one of the 4,573 Tourism Villages (JADESTA, n.d.; KEMENPAREKRAF, 2018) named an independent tourism village in the Indonesian Tourism Village Award. The characteristics of an independent village include: (1) The potential and tourist attractions have been identified; (2) There are regular tourists, even foreign tourists who have visited; (3) Innovation in the field of culinary and MSMEs; (4) The governance system is regulated by the local community (Wirdayanti et al., 2021). Although Alamendah already has independent village status, the village has also been carried away to develop products that are not by the tourism resources in the village (Wendiansyah, n.d.). To divert these conditions, this research will focus on exploring Tourism Resources in Alamendah Village which transformed into a Fashion Product Design. This research is an answer where the challenge in the independent village category is the growth of village entrepreneurship (Kemenpar, 2017). Village entrepreneurship focuses on entrepreneurial activities carried out in the village area by optimizing natural resources and human resources owned by the village to increase the welfare of the village and its residents (Wirdayanti et al., 2021).

Departing from the background narrated above, this research aims to realize community creativity through a fashion product design whose inspiration comes from the Tourism Resources of Alamendah Tourism Village. This fashion product design can be applied to MSMEs actors as a creative innovation that attracts tourists. This innovation is the principal capital in sustainable tourism development that is not affected by temporary viral trends and can strengthen the village's cultural identity by developing unique and distinctive products from the MSMEs side.

In order to answer the research objectives, a literature review is needed that focuses on tourism resources and fashion product design on a local scale. Tourism resources include various elements that support the development and sustainability of a tourist destination. These elements are divided into natural resources, cultural resources, human resources, infrastructure, and supporting services (Rahma, 2020). Cultural resources are one of the elements that can give meaning to sustainability (Ahn & Bessiere, 2023; Cooper, 2012; Lundie, 2007; Tourism, 2021), as well as fashion (Sukma, Saidi, and Lohjiwa 2021b, 2021).

The fashion industry can be a vector for cultural inheritance and can drive regional development and tourism potential (Berek, 2014). Fashion is not only a protector (Trisnawati, 2016), but a practice of marking, generating meaning, producing and reproducing cultural groups (Retno Hendariningrum & M. Edy Susilo, 2008). Through fashion, there is a process of self-

formation as a social and cultural being (Retno Hendariningrum & M. Edy Susilo, 2008). It can be concluded that the function of fashion and clothing as communication is a cultural phenomenon in which culture can be understood as a system of signs, as a way for beliefs, values, ideas, and experiences to be communicated through practices, artefacts and institutions (Retno Hendariningrum & M. Edy Susilo, 2008; M. N. Sukma et al., 2021a; M. nawang Sukma et al., 2021).

According to (Moscardo, 2020) One of the key components in creating an experience is the provision of interpretation activities to tourists who are in tourist sites. Furthermore, the benefits of interpretation according to Tribe, J. (2020) Tourism interpretation can help in improving the local economy by increasing income from the tourism sector and creating new employment opportunities. Interpretation is an attempt to reveal the meaning that is still hidden or an attempt to unfold the folds of the levels of meaning that exist in literature (Sumaryono, 1999). Furthermore, according to Geertz, C, (1973) Interpretation is divided into two, namely, personal and non-personal interpretation. Personal interpretation is the understanding of a subject and the way people understand a culture and the meaning of their own lives.

Related between interpretation and fashion, because fashion as a communication tool (Trisnawati, 2016) is formed from several elements, including (1) Shape, (2) Line, (3) Detail, (4) Fabric, (5) Texture, (6) Motif, and (7) Color (Calderón-García et al., 2016). As a communication tool, some researchers consider that fashion has an impact on the local scale tourism industry (Angin & Berry Balafif, 2017; Outari Diah Paramitha¹, Dian Kagungan², 2020; Proborini, 2017). Research conducted by Farsani (2021) suggests fashion as a promotional tool in destinations, the findings are that it brings 6 positive economic impacts, 11 positive socio-cultural impacts, and 4 positive environmental impacts (Farsani & Jamshidi, 2021). The results of this study allow the introduction of fashion to be applied to the principles of sustainable tourism (Farsani & Jamshidi, 2021; Torabi Farsani et al., 2023). In addition to positively impacting tourism, fashion cultivates a city's image, fosters local competitive advantage, and increases its attractiveness as a tourist destination (Lazzeretti et al., 2016). Coupled with the findings of Garcia (2016), fashion involvement in fashion, shopping enjoyment, service quality, cognitive involvement in destination selection, age, and income will significantly affect the length of tourist trips (Garcia et al., 2016). This concludes with the finding that utilizing fashion in tourism provides added value and contributes to sustainable development in terms of economic and socio-cultural factors (Garcia et al., 2016; Liberato et al., 2022).

However, keep in mind that the fashion industry must be adjusted to the characteristics and preferences of tourists to develop. Tourist preferences try to separate the market into customer groups based on different desires, characteristics, or attitudes that may require different strategies or marketing mixes (Boniface, 2016; Otoo et al., 2020). When tourism resources match tourist preferences, satisfaction with the authentic experience obtained by tourists is created (Hidayah, n.d.).

B. RESEARCH METHOD

This study uses a qualitative research approach using an inductive mindset and applying phenomenological philosophy. According to Nuryana (2019), phenomenology prioritizes respect for human uniqueness and subjective experience (Nuryana et al., 2019). This research examines how to interpret tourism resources that produce fashion product designs in Alamendah Tourism Village. Subjective answers from informants were used as primary data in collecting data.

The research location was in Alamendah Tourism Village. This location was chosen because Alamendah Tourism Village is one of the 4,573 Tourism Villages named an independent tourism village in the Indonesian Tourism Village Award event. Although Alamendah already has the status of an independent village, this village has also been carried away to develop products that are not by the tourism resources in the village, so this location is suitable for research on the exploration of Tourism Resources in Alamendah Village which is then transformed into a Fashion Product Design.

The unit of analysis in this research is a group/community of local people and destination managers, among others: (1) Alamendah Tourism Village Manager (DAWALA), (2) Local community, and (3) MSMEs actors. Data collection techniques will be used, using in-depth interviews with managers, MSMEs actors, and the local community, to further explore the potential of tourism resources, which will later be made into a fashion product design in Alamendah Tourism Village. Then, to confirm the data from the results of in-depth interviews, field observations were carried out and documentation studies were conducted to check the data through the Alamendah profile book, annual work plan, and RIPPDA Bandung Regency.

To obtain quality data, primary data sourced from in-depth interviews were compared with field observations to determine actual conditions. After the comparison, the data was confirmed with secondary data in the form of documentation studies so that conclusions could be obtained about how to interpret tourism resources. This resulted in the design of fashion products in Alamendah Tourism Village. This stage includes data and source triangulation.

After the data is proven to be qualified, the analysis will proceed using the semiotic analysis method. Semiotics itself comes from the Greek word *semeion*, which means "sign" The term *semeion* seems to be derived from hypocritic or lepidic medicine with its attention to symptomatology and inferential diagnostics (Megawati, 2017). This method of analysis has systematic stages, including: (1) Identifying signs; (2) Understanding denotative meaning; (3) Analyzing connotation meaning; (4) Identifying codes or conventions; (5) Communicating myths; (6) Intertextuality relationships; and (8) Ideology deconstruction. The ultimate goal of this research is to design fashion products that involve steps to explore the meaning of signs at the literal and symbolic levels and to understand how these signs relate to broader cultural codes and ideologies.

C. RESULTS AND ANALYSIS

This section presents the tourism resources in Alamendah village, which are divided into three parts: (1) Natural Resources, (2) Cultural Resources, and (3) Human Resources that will later be made into fashion design products that represent Alamendah Tourism Village.

Natural Resources



*Picture 1 Landscape of Alamendah Tourism Village
Source: Website of Alamendah Tourism Village, 2024*

The results of in-depth interviews and field observations of the research team during seven days in Alamendah Tourism Village provide a clear picture that Alamendah Village, located in Rancabali District, Bandung Regency, West Java, has a landscape in the highlands of the leading agricultural producer in Greater Bandung. The village produces a variety of teas, fruits such as (1) strawberries, (2) oranges, (3) avocados, and (4) bananas, and vegetables such as (1) carrots, (2) cabbage, (3) broccoli, (4) tomatoes, (5) chilies, (6) potatoes and (7) salads. All of these agricultural products can reveal the geographical location of Alamendah Village which is at an altitude between 1,300-2,350 meters above sea level (masl), and has an average temperature ranging from 19-20°C. Mount Patuha (2434 meters above sea level) forms the backdrop of the village. It's no wonder that Alamendah Village has become one of the favorite tourist destinations for visitors from Jakarta who want to feel the coolness and fatigue of the capital's congested conditions.

“At the beginning of its development, I honestly only saw this village as the same as other villages, I didn't even think there was anything interesting about this village. But after I took a Bachelor of Tourism at UPI, I saw the potential that could be used for tourism activities” (Informant 1).

Departing from the lack of public understanding of tourism potential, Informant 1 studied tourism science by continuing his education at the Indonesian Education University (UPI), which opened his experience to see Alamendah Village not as a village producing agricultural products only, but the potential for natural panoramas, including (1) forest, (2) river, and (3) waterfall. The potential is then done by listing natural tourist attractions. The following is a listing of attractions

and destinations that are located in Alamendah Village and some are outside the village but geographically still in the same district, including (1) Kawah Putih; (2) Ranca Upas; (3) Taman Arboretum/Curug Awi Langit; (4) Patuha Pinus Land; (5) Punceling Pass; (6) Curug Padjajaran; (7) Ciwidey Valley; (8) Emte Highland; (9) Cigadog Lestari; and (10) Patuha Bike Park. These efforts were rewarded with the naming Alamendah Village as a Tourism Village through the Bandung Regent Decree No. 556.42/kep.71-Dispopar/2011 on February 02, 2011. At the beginning of its development, the Alamendah Tourism Village management team, known as "DAWALA" focused on developing nature tourism and selling tour packages by utilizing the existing natural potential.

"The stimulation of the Regent's Decree has a huge impact on the development of tourism here, we get visits from schools, and family groups, this is the starting point for the management team to be enthusiastic! Moreover, from the sale of tour packages we can get additional money, right? From there, the community also began to realize, the more tourists visit, the more the community here becomes more harmonious" (Informant 1).

The management team originally only had Alamendah Trip tour packages with visits around the village, seeing strawberry gardens and picking strawberries, natural scenery, and touring rice fields. The tour package focusing on mini panoramas shifted to other potentials, such as visits to tour rice fields, automatically in direct contact with farmers. It is not uncommon for many tourists to want to learn directly from farmers, which is the starting point for the role of the surrounding community with tourists. Informant 1 gave the word "*Guyub*", an absorption from the Sundanese language that means togetherness, harmony, and peace. The development of natural resources then moves to human resources.

Human Resources

Regarding Human Resources (HR) potential, Alamendah Village has a population of 22,000 people, consisting of 7,712 families, spread across 5 hamlets, 30 RW, and 112 RT. Human resource development is directed at improving community welfare while maintaining the principle of sustainable national development. Effective human resource management can contribute significantly to local economic development, primarily through enhancing skills and knowledge related to financial businesses and tourism development.

Of the total 7,712 families, 80% work as farmers. Due to its natural conditions, the village has vast fields filled with crops such as leeks, strawberries, garlic, carrots, and celery. Agriculture is the lifeblood of this village. However, with the advent of tourism, farmers have found an additional fortune. They still work in the fields, but nowadays, there are extra activities such as teaching tourists farming techniques.



Picture 2 Human Resource in Alamendah Tourism Village
Source: Website of Alamendah Tourism Village, 2024

“Initially, farmers here only focused on farming. But since tourism began to develop, their income has increased. You see, every tour package managed by Pokdarwis also involves them,” (Informant 2).

Interestingly, many residents work as cattle farmers, producing fresh milk through traditional processes. This milk is sold through cooperatives and processed into various food products. Similar to natural resources, people who initially only raised cows then developed into tourists' educators because DAWALA added a cow farming education package that covers everything from how to squeeze cows, clean the drum, and feed to processing milk into souvenir products.

“Here, the community is not only involved in agriculture and animal husbandry. They are also active in various tourism activities, ranging from Pokdarwis, homestays, agro-tourism, MSMEs, animal husbandry, arts, to becoming tour guides and outbound facilitators,” (Informant 2).

The development of the MSME sector is also one of the main focuses of the Alamendah Village Work Plan 2020-2022. Support for MSMEs is manifested in the construction of the Alamendah Tourism Village Gallery (GUAI), an information centre that promotes agricultural, livestock, and MSME products. This gallery is an essential promotional medium for local businesses. In the MSME development plan, the focus for 2023 is the development of the fashion sector, with an activity plan to conduct training for mothers to create new business opportunities. When the researcher revealed the purpose of the research, all informants warmly welcomed the research because it was in line with village planning.

“Now, tourist visits here are getting busier. In the past, only school children and family groups came. But now, many government agencies also come to do benchmarking at Alamendah Tourism Village” (Informant 1).

As a result of in-depth interviews with informants, Alamendah Tourism Village is now a successful example of improving community welfare, both economically and socially. Tourism activities create new jobs and educate local communities through interaction with tourists. The potential of human resources in Alamendah Tourism Village is felt by all informants when the community can participate and feel the positive impact of the tourism sector. There are also many new tour packages as a result of input from the community, including (1) Alamaendah Trip Premium (livestock tourism, culinary, agriculture); (2) Coffee Trip; (3) *Ngagoes Ulin Kalembur*/A trip around the village using a bicycle; (4) Virtual Tour; (5) Bird Watching; (6) Curug Awi Langit Arboretum Park; (7) Learning to make lanterns; (8) Trekking Curug Padjajaran; (8) Science, Technology, Engineering, and Mathematics (STEM) Package; (9) Outbound; and (10) Homestay and live-in packages. In 2011, it only had 1 tour package; in 2022, it has grown to 10 tour packages. In 10 years, it has developed from a pilot to an independent tourism village. According to informants, human resources play an essential role in the development of Alamendah Tourism Village.

Cultural Resources

Amidst the hustle and bustle of modern life, Alamendah Village stands as a place rich in culture. With their abundant human resources, the people of this village decided to dig deep and utilize their cultural wealth. For them, cultural life is not just a tradition; it is the life-giving pulse of the town. Potential cultural resources in Alamendah Tourism Village that can be developed in tourism activities include: (1) Art and Culture (2) Belief System, (3) Language; and (4) Customs.

Since long ago, Alamendah Village has been known for its enchanting traditional arts. The energetic Jaipong dance, the melodious Karinding music, the cheerful calung and the energetic pencak silat are all part of the village's priceless cultural wealth. Although the village's arts facilities are still modest, the community's enthusiasm for preserving their cultural heritage has never waned. They know very well that this cultural wealth is a magnet that attracts tourists.



*Picture 3 Cultural Resources in Alamendah Tourism Village
Source: Website of Alamendah Tourism Village, 2024*

“At first, we felt awkward and hesitant. Showcasing our culture to outsiders felt like a big step. We were worried that our facilities might not be enough to attract visitors.” (Informant 3)

However, as the number of tourists increased, their confidence grew. Seeing the enthusiasm of visitors, they are increasingly convinced that culture has an exceptional appeal. Cultural elements in Alamendah Tourism Village, such as the jaipong dance, are performed in the main field in front of the DAWALA Office to welcome guests in the group category; tourists with less than 30 people cannot watch jaipong but can visit the studio in the middle of the residential area. Jaipong dance rehearsals are usually held three times a week on Wednesdays, Saturdays and Sundays from 15.00 - 17.00. Like calung and karinding arts, several studios can be visited or take classes to learn to play *karinding/calung/pencak silat*.

Apart from the arts, the cultural potential of Alamendah Tourism Village lies in the belief system and customs. With the development of tourism activities, the community is increasingly aware of the customs that have rarely been done, reactivated again such as the traditional activities of *hajat lembur*, one afternoon, 17 August activities, and others.

Language also began to be developed by making educational tour packages for school children to learn Sundanese. This era of globalization and increasingly advanced technology is sometimes a challenge to preserve regional culture. The results of in-depth interviews with informants, that currently there are many tourists who want to learn Sundanese, the management team is preparing teaching materials that are short and easy to understand, so that tourists still enjoy education in tourism activities.

From the results of in-depth interviews with the Tourism Village manager, Local Communities, and MSME players regarding tourism resources in Alamendah Village, conducting field observations, and confirming with secondary data. The next step is to analyze using Semiotic analysis. The steps of this analysis include: (1) Identifying signs; (2) Understanding denotative meaning; (3) Analyzing connotation meaning; (4) Identifying codes or conventions; (5) Communicating myths; (6) Intertextuality relations; and (8) Ideological deconstruction.

Then using semiotic analysis by looking at signs that are converted to meaning with the output of fashion product designs to create creative innovations for Alamendah Tourism Village MSME players.

The first stage is to identify the signs that are present in the object or text being analyzed. These signs can be words, images, sounds, or even movements. The second stage is to understand the denotation/denotative meaning, which is to see the most obvious or literal meaning, the meaning is directly and objectively generated from the sign itself, without further interpretation. The third stage is analyzing connotation meaning which is a deeper meaning and is often influenced by social, cultural, or historical context, connotative meaning is usually subjective. The fourth stage is to identify the codes that allow the signs to be understood, these codes can include visual codes, linguistic codes, or narrative codes. The fifth stage is communicating the myths/beliefs/ideologies hidden behind the signs. Myths are often related to dominant values in society and can be used to reinforce certain social norms. The sixth stage looks at intertextuality where researchers see how signs relate to other texts or signs. The last stage is deconstructing ideology/trying to uncover the ideology or implied message conveyed by the signs. This includes understanding how signs are used to reinforce or challenge social, political or cultural beliefs (Table 1).

The first finding of this research is the natural conditions of Alam Endah Village, which is dominated by a highland landscape with cool temperatures and charming natural scenery. The vast expanse of strawberry fields is not only a tourist attraction, but also a symbol of nature's coolness and abundance. The red strawberries with various variants become a visual icon of the village's agricultural produce, while the looming Mount Patuha creates an interesting paradox between the

soothing beauty of nature and the access challenges that often face tourist congestion. Nature here is symbolic of freedom and purity, a landscape that offers tranquility amidst the hustle and bustle of the outside world.

The second finding brings us to the human figures who are the main drivers of the village. Alam Endah villagers live in harmony, with farming and livestock raising as their main livelihoods. The community's sense of community and gotong royong is evident in their daily lives, where farmers help each other in managing strawberry farms and dairy cows. The active participation of the community in local economic activities, from selling crops to managing MSMEs, contributes significantly to the welfare of the village. People in this village are not only connected to nature, but also to each other in a democratic bond that upholds togetherness. The values of harmony and harmony are central symbols in their lives, manifested in various economic and social activities.

The third finding shows the cultural dimension that complements the identity of Alam Endah Village. Traditional arts such as Jaipong Dance, the Sundanese language that is still maintained, as well as customs that are carried out in the daily lives of the community, show that this village not only preserves nature, but also its culture. Culture here is not just a static heritage, but a system that continues to live and develop, adapting to the times without losing its identity. The intertextuality of local culture with the changing times is seen in the way the community reactivates their traditions, making them an integral part of the educational tourism attraction that the village offers. The culture in Alam Endah Village is a symbol of strong locality, where traditional values continue to be preserved in the midst of globalization.

Overall, Alam Endah Village not only offers natural beauty and cool mountain air, but also reflects the harmonious relationship between nature, humans and culture. Nature serves as the foundation for human activities, while culture connects the two in a rich tapestry of symbols and values.

Table 1 Semiotic Analysis of Tourism Resources into Fashion Product Design in Alamendah Tourism Village

No.	Resources	Identification Marks	Denotative Meaning	Connotative	Convention	Myths	Intertextuality	Ideology
1	Nature	<ul style="list-style-type: none"> ● Landscape ● Highlands ● Agriculture ● Rancabali Tea Variant ● Vegetables ● Strawberry Leaf ● Pick-your-own strawberries ● Agriculture producer ● Mount Patuha ● Cold, cool, cozy ● The paradox of traffic jam ● Natural panorama ● Nature attraction 	<ul style="list-style-type: none"> ● Natural conditions ● Temperature ● Agriculture ● Strawberry fruit ● Natural Panorama ● Geography ● Spatial ● Activities and events 	<ul style="list-style-type: none"> ● Symbol of coolness ● Symbol of splendor ● Symbol of activity 	<ul style="list-style-type: none"> ● Red color ● Blue color ● Cokla color 	<ul style="list-style-type: none"> ● Spirit ● Brave ● Gentle ● Friendliness ● Serenity 	Allusions (implying references to elements of other works)	Liberalism : Being free

		<ul style="list-style-type: none"> ● White crater ● Playground & education ● Lodging & Hotel ● Trekking ● Tourist Village ● Red strawberry ● Strawberry Farm ● Farmer activities 						
2	Human	<ul style="list-style-type: none"> ● Guyub ● Raising Cattle ● Farmers ● Local economy ● Local knowledge ● Souvenir seller ● Local MSMEs ● Local business ● Community participation ● Community welfare ● MSME products ● Mothers ● School children ● Family groups ● Education ● Employment ● Benchmarking ● Tourist interaction ● Additional tour packages 	<ul style="list-style-type: none"> ● Harmony ● Human nature ● Occupation ● Trading activities ● Field of work ● Categories of people ● Tourism development 	<ul style="list-style-type: none"> ● Symbol of harmony ● Symbol of harmony ● Symbol of economy ● Symbol of peace 	<ul style="list-style-type: none"> ● Brown Color ● Green color ● Yellow Color ● White Color 	<ul style="list-style-type: none"> ● Health ● Grow ● Friendliness ● Sacred ● Serenity 	Pastiche (creating a new literary work by combining elements from one or more other works)	Democracy: Togetherness and Mutual Cooperation
3	Culture	<ul style="list-style-type: none"> ● Technology development ● Cultural arts ● Belief system ● Language ● Customs ● Customs ● Musical Instruments ● Jaipong Dance ● Cultural Art Studio ● Sundanese Language ● Reactivation of tradition 	<ul style="list-style-type: none"> ● Changing times ● Tangible & intangible ● Habits ● Movement ● Local customs 	<ul style="list-style-type: none"> ● Symbol of change ● Symbol of culture ● Symbol of locality ● Symbol of custom 	<ul style="list-style-type: none"> ● Brown Color ● White Color ● Green Color 	<ul style="list-style-type: none"> ● Related ● Sacred ● Health ● Grow ● Hospitality 	Pastiche (creating a new literary work by combining elements from one or more other works)	Socialism: An ideology based on common ownership

		<ul style="list-style-type: none">● Era of globalizatio n● Educational Tourism						
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*Picture 4 Moodboard Iriye Ecoprint
Source: Researcher, 2023*

From the results of the semiotic analysis in Table 1, it can be seen that the nature, people and culture of Alam Endah Village are not just elements of everyday life, but symbols full of meaning. Nature with its coolness, people with their harmony and togetherness, and culture with its rich traditions and customs, all come together in a harmony that exudes a strong local identity. The signs that emerge from the nature, people, and culture of Alam Endah Village not only have denotative meanings, but also deep connotative meanings, reflecting the local wisdom and ideology of sustainability that lives in the village community. Looking at the overall meaning, the researcher named the Fashion Design collection "IRIYE".

Iriye, is a unisex name of Jamaican origin meaning 'powerful and positive'. It can also mean 'cool', 'nice', 'peace', or 'harmony' in the Jamaican language. It is used to mean 'powerful feelings or to describe anything that is good' and is derived from the phonetic representation of 'happy'. In Japanese, Iriye means 'get in favor' or 'inlet' mostly found in Kyūshū, a family of Northern Fujiwara origin.

Entering table 2, the results of this semiotic analysis then become the basis for designing fashion products that are not only aesthetically pleasing, but also have a deep philosophical meaning. Semiotic elements such as the strawberry leaf motif from nature, the simplicity of community life, and the Jaipong dance movement motif from culture, are translated into fashion products that represent the values of Desa Alam Endah. Each product-from outerwear, totebags, to shoes and sandals-is designed by considering shapes, lines, details, materials, textures, motifs, and colors, all of which are inspired by the essence of nature, people, and culture that have been analyzed previously.

These fashion products are not just style items, but a reflection of Alam Endah Village's rich and deep identity, carrying the values of sustainability, simplicity and cultural preservation. This product design invites each user to feel and understand the harmonious relationship between humans, nature, and culture in a single work.

Table 2 Analysis of Semiotic Signs

Tourism Resources	Semiotic Analysis of Signs	Fashion Design	Semiotic Analysis of Meaning
Nature	<ul style="list-style-type: none"> ● Landscape ● Highlands ● Agriculture ● Rancabali Tea Variant ● Vegetables ● Strawberry Leaf ● Pick-your-own strawberries ● Agriculture producer ● Mount Patuha ● Cold, cool, cozy ● The paradox of traffic jam ● Natural panorama ● Nature attraction ● White crater ● Playground & education ● Lodging & Hotel ● Trekking ● Tourist Village ● Red strawberry ● Strawberry Farm ● Farmer activities 	<ul style="list-style-type: none"> ● Shape: This outerwear has a simple yet elegant silhouette, with a loose cut that allows for free movement, reflecting the coolness and serenity of Alam Endah Village. ● Line: Soft, straight lines are used to depict the smooth and contemplative flow of nature. The loose cut gives a flowy effect, in harmony with the cool mountain breeze. ● Details: The eco-print technique uses strawberry leaves as the main motif along the outer edge, adding a natural and traditional touch that strengthens the connection with the nature of the village. ● Fabric: Linen fabric was chosen for its natural and eco-friendly properties, in line with the eco-fashion philosophy. ● Texture: Linen has a soft and lightweight texture, providing comfort similar to the cool air of the village, while giving a natural feel. ● Pattern: The strawberry leaf motif is eco-printed, symbolizing the sustainability of nature and the local wealth of Alam Endah Village. ● Color: Red color, Blue color, Brown color 	<ul style="list-style-type: none"> ● The outer design takes the essence of the naturalness of Alam Endah Village, with the highland landscape and strawberry fields as the main inspiration. The silhouette of the outer is designed to be simple yet elegant, reflecting the coolness and serenity felt while in the village. The main material used is linen, chosen for its soft and natural texture, in harmony with the cool air of Alam Endah Village. Linen becomes a connotative symbol of nature's coolness, where comfort meets beauty. ● The eco-print technique using strawberry leaves as the main motif gives a visual touch that depicts local wisdom. Each printed leaf represents the natural wealth of the village, emphasizing the relationship between nature and humans in maintaining sustainability. In addition, the strawberry leaf motif provides a symbolic meaning of growth and sustainability, in accordance with nature that provides life and livelihood for the villagers. ● The red color symbolizes passion and courage, reflecting the local energy. Blue represents tranquility and peace, while brown symbolizes soil and connection to nature.
Human	<ul style="list-style-type: none"> ● Guyub ● Raising Cattle ● Farmers ● Local economy ● Local knowledge ● Souvenir seller ● Local MSMEs ● Local business ● Community participation ● Community welfare ● MSME products ● Mothers ● School children ● Family groups ● Education ● Employment ● Benchmarking ● Tourist interaction ● Additional tour packages 	<ul style="list-style-type: none"> ● Shape: This totebag is designed with a simple, functional silhouette, symbolizing the simplicity and authenticity of the village lifestyle. ● Line: Straight and geometric lines are applied to give the impression of a strong, yet simple structure, reflecting the resilience and simplicity of Alam Endah villagers. ● Details: Thick linen straps add a traditional and eco-friendly element to the design, accented with strawberry leaves as a reminder of local wisdom. ● Fabric: The main material remains linen, which is known to be eco-friendly and durable, fitting perfectly with the concept of sustainability. ● Texture: Linen provides a rough yet cozy texture, representing the interaction of humans with nature in their daily lives. ● Pattern: The strawberry leaf motif is applied through the eco-print technique, emphasizing the totebag's connection to the natural products that the community preserves. ● Color: Brown color, Green color, Yellow Color, White Color 	<ul style="list-style-type: none"> ● This totebag takes inspiration from the simplicity and togetherness of the Alam Endah Village community. The material used remains linen, reflecting the authenticity and simplicity embraced by the local community. With a simple silhouette and the use of eco-print technique that also features a strawberry leaf motif, this totebag symbolizes the local wisdom that is integrated in the daily lives of the villagers, from farmers to MSME craftsmen. ● This totebag is not only a functional product, but also a symbol of the community's active participation in supporting the local economy through handicrafts. The colors are Brown symbolizes soil and stability. Green represents growth and freshness. Yellow symbolizes joy and optimism, while white reflects purity and tranquility.

Culture	<ul style="list-style-type: none">● Technology development● Cultural arts● Belief system● Language● Customs● Customs● Musical Instruments● Jaipong Dance● Cultural Art Studio● Sundanese Language● Reactivation of tradition● Era of globalization● Educational Tourism	<ul style="list-style-type: none">● Shapes: Shoes and sandals are designed with a simple shape, following traditional uncomplicated lines, yet still modern and comfortable to wear.● Line: The curved lines on the upper part of the shoes and sandals express the flexibility of local culture that is adaptive to the changing times, while still maintaining its identity.● Details: strong and cozy● Fabric: The main material is canvas, which is environmentally friendly, durable, and easy to process, in line with the value of sustainability.● Texture: The strong canvas gives a thick yet comfortable feeling, suitable for everyday use, in line with the natural conditions of the village.● Motifs: Motifs inspired by natural elements● Color: Brown, White, Green	<ul style="list-style-type: none">● The shoes and sandals designed are inspired by local culture that is rich in tradition and customs. The main material of the shoes and sandals is eco-friendly canvas, in line with the theme of sustainability. The design features brown color symbolizing resilience and simplicity, white color purity, green color life and fertility.
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Picture 5 Fashion Design of Iriye Ecoprint
Sumber: Researcher, 2023

The first item in this collection is the outer, which is a favorite choice of tourists. The outer design takes the essence of the naturalness of Alam Endah Village, designed with a simple yet elegant silhouette. The main material used is linen fabric, chosen for its soft and natural texture, in harmony with the soothing cool air of the village.

Not only that, linen is also the perfect canvas for the eco-print technique, an environmentally friendly method that has been developed by local MSMEs. Using strawberry leaves as the main motif, this outer not only represents the natural beauty of Alam Endah Village, but also celebrates the local wisdom and creativity that grows in the village.

The second design is a totebag, the most popular fashion accessory for tourists. With linen material and a simple silhouette, this totebag symbolizes the simplicity and authenticity of Desa Alam Endah, and can be applied with an eco-print technique using strawberry leaf motifs.

The third design, shoes and sandals, was designed inspired by the rich local culture of Desa Alam Endah, which is full of traditions and customs. Using eco-friendly canvas materials, this design reflects a commitment to sustainability. The dominant brown color symbolizes land and nature, which are important elements in the daily lives of the villagers. The design is simple yet meaningful, representing the harmony between culture and nature that the local community continues to maintain. Here are the documentation of the Iriye Ecoprint program by the Alam Endah Village Pokdarwis.



Picture 6 Implementation by DAWALA of Iriye Ecoprint
Source: Instagram Iriye Ecoprint, 2024

The photo above shows the atmosphere of the Iriye Ecoprint product-making workshop organized by the Tourism Awareness Group (Pokdarwis) and the Alam Endah Village community. In this activity, participants learned the ecoprint technique, which is an environmentally friendly natural coloring method using local leaves and plants as motifs. This workshop is an effort to

empower the community to increase creativity and independence in producing environmentally friendly products with high selling value, in line with the natural potential and agro-tourism in the village.

Iriye products are now also present on the social media platform Instagram as one of the promotional media. Through the official Instagram account, Iriye showcases fashion collections inspired by the nature, people and culture of Alam Endah Village, with various interesting contents that highlight the aesthetic value and philosophical meaning behind each design. This Instagram not only serves as a promotional tool, but also a platform to interact with the community, introduce the concept of eco-fashion, and educate the audience about the importance of sustainability and cultural preservation through fashion.

The hope is that these fashion products will not only symbolize the village's creativity, but also serve as a bridge that connects tradition with innovation. Alamendah Village has become more than just an exciting tourist destination; it is a living example of how local culture can be translated into the creative economy, giving their community an identity and added value. In this way, they have proven that with a little creativity and passion, local culture can be an incredible force.

Researchers realize that this research has limitations because this research focuses on product design sourced from the provider side, it is better to do further research from the tourist side to see the demand desired by tourist, or research from the tourist side can make a new collection for IRIYE volume 02.

D. CONCLUSION

From the results of the research that has been carried out by exploring various signs and meanings of tourism resources in Alamendah Village into a fashion product design in more detail, the conclusions in this study are as follows. Firstly, one factor that can determine the future of tourism is the local community's creativity. MSMEs (micro, small, and medium enterprises) can be one platform that accommodates local communities' creativity in Alamendah Tourism Village. In addition, Iriye Ecoprint is the result of interpreting tourism resources that can produce fashion product designs in Alamendah Tourism Village. Moreover, the existence of Iriye Ecoprint can be an alternative to support and accommodate local creativity and, at the same time, can provide awareness to local communities about the importance of implementing sustainable tourism, one of which is obtained from workshops at Iriye Ecoprint, which teaches the importance of protecting the environment by making a fashion product using local leaves and plants as clothing motifs. Additionally, the study emphasizes the tension between local communities and tourism managers who may chase fleeting viral trends at the expense of authenticity. This approach risks undermining sustainable tourism principles and could lead to a decline in tourist satisfaction. Therefore, stakeholders in the tourism sector must focus on promoting their regions' authentic resources and cultural heritage. By doing so, they can enhance the overall tourist experience and ensure long-term viability in the competitive tourism market. Afterwards, for the next research, it is better to do further research from the tourist side to see the demand or can make a new collection for IRIYE volume 02.

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