



DEVELOPMENT OF A PROTOTYPE FOR THE REDESIGN OF A SIGNATURE LEATHER BAG FEATURING TRADITIONAL INDONESIAN MOTIFS USING THE AESTHETIC FOLLOW FUNCTION (AFF) APPROACH

Moh. Rusnoto Susanto^{1*}, Mita Purbasari Wahidiyat², Lusiana³, Bayu Rahmat Setiadi⁴, Zainul Faizien Haza⁵, Nurcholish Arifin Handoyono⁶

¹Art Education Study Program, FKIP-University of Sarjanawiyata Tamansiswa Yogyakarta-Indonesia

²Visual Communication Design Department, BINUS University, Jakarta, Indonesia

³Metallurgy and Materials Research Center, PUSPITEK BRIN Serpong-Indonesia

⁴PTM, FT-Yogyakarta State University-Indonesia

⁵Civil of Engenering Departement, FT-University of Sarjanawiyata Tamansiswa Yogyakarta-Indonesia, ⁶PVTM, FKIP-University of Sarjanawiyata Tamansiswa Yogyakarta-Indonesia

Email: rusnoto@ustjogja.ac.id¹, mitawahid@binus.edu², lusiananf@gmail.com³, bayursetiadi@uny.ac.id⁴, zainul@ustjogja.ac.id⁵, arifin@ustjogja.ac.id⁶

Abstract

The transformation of the creative industry demands the development of products that are not only functional but also possess cultural identity and aesthetic value, thereby enhancing market competitiveness. This study aims to develop a prototype of a redesigned leather bag a flagship product of CV Quwalli Leather by integrating traditional Indonesian songket-woven fabric using an “aesthetic follows function” approach. The methodology employed is Research and Development (R&D) with a Practice-Based Research (PBR) approach, which positions design practice as the primary instrument for knowledge creation. The research stages include material exploration and analysis of existing products, concept and design development, prototype production, and prototype testing and evaluation. The results indicate that songket possesses strong visual and symbolic value; however, structural limitations mean it is better suited as a semi-structural element, while leather serves as the primary structural element, ensuring the product's strength and durability. The design process resulted in a hybrid model that integrates function, structural aesthetics, and cultural identity cohesively. Ergonomic and durability testing showed that load distribution remains optimal through a lamination system and material reinforcement. User evaluations indicate that incorporating songket enhances perceptions of the product's exclusivity, uniqueness, and cultural value. The research findings confirm that the “aesthetic follows function” approach is effective in integrating cultural heritage into contemporary product design without compromising functionality and performance. The resulting prototypes serve not only as craft-based fashion products but also as a medium for cultural representation capable of enhancing added value, product differentiation, and the competitiveness of the culture-based creative industry in the global market.

Keywords: Aesthetic Follow Function, Product Design, Leather Bags, Songket Weaving, Cultural Identity, Practice-Based Research.

INTRODUCTION

The transformation of the creative industries in the era of the knowledge-based economy requires businesses not only to produce functional products but also to build differentiation through cultural identity, material innovation, and aesthetic experiences. In the context of the fashion and craft industries, product design is no longer understood as merely the activity of shaping forms, but rather as a process of value creation that integrates technical, social, cultural, and economic aspects. The value of a creative product is determined not only by its utilitarian function but also by its ability to convey symbolic meaning, emotional experiences, and cultural identity relevant to its consumers (Howkins, 2013; Florida, 2014; Verganti, 2009).

CV Quwalli Leather, as a producer of craft-based leather products, faces the challenge of enhancing its product competitiveness amid increasingly global market competition. One strategy adopted is to redesign leather bags by integrating traditional Nusantara songket woven fabric as a representation of Indonesian cultural identity. Songket possesses strong historical, symbolic, and aesthetic value as one of the traditional textile heritages of the Nusantara region, representing local cultural identity while also holding potential for development in contemporary creative products (Kartiwa, 2007; Maxwell, 2003). This integration is not merely decorative; it follows the “form follows function” design paradigm, which prioritizes function as the foundation of aesthetics.

The concept of “aesthetics following function” is an extension of modernist design thought that emphasizes that the best visual quality arises from a harmonious relationship between function, structure, materials, and production technology. From this perspective, aesthetics is an afterthought added once the function emerges organically as a logical consequence of solving design problems. This view aligns with the thinking of Papanek (1985) and Forty (2000), who position design as a problem-solving process that integrates aspects of function, technology, and human needs. Therefore, the integration of leather and songket in this study aims to build an integrated design system that ensures cultural value in the product's structure, rather than merely as a visual ornament. Furthermore, material characteristics play a crucial role in shaping user experience and perceptions of product quality. According to Ashby and Johnson (2014), materials serve not only as physical media but also as carriers of meaning, identity, and emotional experiences. In this study, leather serves as a structural material, providing the product with strength, durability, and ergonomics. In contrast, songket weaving serves as a medium for expressing cultural identity, enriching the product's symbolic and aesthetic dimensions.

This research is significant because it offers a model of culture-based craft innovation that not only preserves the archipelago's textile heritage but also transforms it within a contemporary creative industry oriented toward the global market. By integrating modern leather craft with traditional weaving, this research aims to produce product prototypes that represent Indonesia's cultural identity while meeting market demand for innovative, authentic, and highly competitive products. Thus, this research not only produces product innovations but also offers a model for culture-based design development as a strategy to enhance value addition and the sustainability of the national creative industry (Dormer, 1997; Verganti, 2009; Norman, 2013).

LITERATURE REVIEW

Material Exploration and Analysis of Existing Products

The exploration phase serves as the cornerstone of the prototype development process, laying the foundation for understanding the relationships among materials, function, construction, and cultural values in product design. In the Practice-Based Research approach, this stage functions not only as a data-collection activity but also as a reflective process that enables designers to build new

knowledge through direct interaction with materials, production techniques, and user contexts (Candy & Edmonds, 2018). The CV Quwalli Leather's existing products, the characteristics of the materials used, and the potential for integrating songket weaving as a source of design innovation.

The initial analysis of CV Quwalli Leather's products focused on aspects of material quality, construction systems, joining techniques, ergonomics, and user experience. The evaluation revealed that the produced products exhibit high craftsmanship quality, particularly in the selection of leather materials, pattern precision, stitching quality, and structural strength, ensuring durability for long-term use. These characteristics are crucial assets in premium product development, as material quality and construction serve as primary indicators determining users' perceptions of a product's value and reliability (Norman, 2013).

The analysis also shows that most products still employ an aesthetic approach that tends to be universal and follows general market trends. As a result, the visual identity of these products does not yet fully represent specific cultural characteristics that could serve as a point of differentiation in the face of global competition within the creative industry. From a design-driven innovation perspective, differentiation is achieved not only through technological innovation but also through the creation of new meanings that build an emotional connection between the product and the user (Verganti, 2009). Therefore, a redesign strategy is needed that integrates local cultural values into the product's identity. Based on these considerations, include songket woven fabrics as a source of visual and cultural innovation. Songket is one of the archipelago's textile heritages, possessing rich symbolism, historical value, and high aesthetic quality. Beyond serving as a textile product, songket also represents social identity, cultural status, and the community's value systems, passed down through generations (Kartiwa, 2007; Maxwell, 2003). Thus, integrating songket into leather bag design is expected not only to create visual differentiation but also to reinforce the product's cultural narrative.



Figure 1. Exploration and application of redesign through various songket weaving techniques and materials

During the investigation into songket material, observations were made on the weave structure, fibre composition, thread density, texture quality, material flexibility, and durability under various usage conditions. The observations indicate that songket possesses a very strong visual character through the interplay of textures, the sheen of metallic threads, and the complexity of geometric and floral motifs. However, these characteristics also present technical challenges because their weave structure is relatively flexible and prone to deformation under excessive tensile stress.

The presence of gold and silver threads as motif-forming elements also affects the material's mechanical properties. Under certain conditions, these decorative threads may wear out from repeated friction, requiring special treatment during integration with the leather to determine the resistance to folding, pressure, friction, and deformation under long-term use. These tests are important because the success of a design is determined not only by its visual quality but also by its ability to maintain functional performance throughout the product's usage cycle (Ashby & Johnson, 2014).

The results of the material analysis indicate that songket lacks sufficient structural capacity to serve as the primary load-bearing element in a bag. Its limited tensile strength and dimensional stability make this material less than ideal for use as the product's primary structural component. Based on these findings, a design approach positions leather as the primary structural system responsible for the product's strength, stability, and durability. Conversely, songket, as a semi-structural element, reinforces the product's visual identity while infusing it with cultural value. In addition to the material's technical aspects, the visual and symbolic aspects of songket motifs are explored using a design semiotics approach. This study aims to understand how motifs function as a sign system that conveys specific cultural meanings (Barthes, 1977). The study analyzed the geometric structure, visual rhythm, patterns of repetition, compositional balance, and symbolic meanings contained within various Nusantara songket motifs.

The analysis shows that songket motifs cannot be understood merely as decorative ornaments. These motifs represent a cultural knowledge system that contains narratives regarding cosmology, the relationship between humans and nature, social status, and the life values of the communities that support them. Therefore, the selection of motifs in the redesign process must consider not only visual aesthetics but also the relevance of their symbolic meanings to the product's identity. This exploratory phase led to the understanding that the successful integration of songket into leather bag products depends heavily on the designer's ability to strike a balance between functionality, material performance, and cultural representation. Consequently, the exploration yielded not only technical data regarding material characteristics but also a conceptual foundation that serves as the basis for developing "aesthetic follows function" designs in the subsequent phase.

Design Concept and Development

Based on the results of material exploration, analysis of existing products, and a study of cultural aspects and user needs, the next stage involves formulating a design concept that serves as the

foundation for prototype development. At this stage, the various research findings inform a design framework that harmoniously integrates functional, aesthetic, and cultural aspects. From a contemporary design perspective, the synthesis process is a critical stage because design does not merely solve technical problems but also builds meaning and experiences relevant to users (Cross, 2011; Verganti, 2009). The design concept developed in this study is based on three main dimensions: functionality, structural aesthetics, and cultural identity. These three dimensions are a system in which each element is inseparable from the others.

This approach aligns with the “form follows function” paradigm, which views visual quality as the result of integrating function, structure, materials, and cultural context.

1. The Dimension of Function. The functional dimension focuses on meeting users' needs for a bag that is comfortable, safe, and efficient for daily use. Key considerations include ergonomic design, storage capacity, ease of access to compartments, security of contents, load distribution, and flexibility of use across various mobility scenarios. In human-centered design theory, a product's quality is its ability to accommodate users' physical and psychological needs through an intuitive, comfortable user experience (Norman, 2013). Therefore, all design decisions must ensure functional performance without compromising the product's visual quality.
2. The dimension of Aesthetic. Structural aesthetics, which positions construction and material characteristics as the primary sources of visual beauty. Unlike decorative approaches that add ornamentation after the product's structure is complete, structural aesthetics views beauty as emerging from material honesty, the legibility of construction, and the integration of form and function (Forty, 2000). In this study, the natural characteristics of leather, such as texture, flexibility, durability, and surface quality, are explored as elements that shape the product's visual identity. Thus, aesthetics are not built through the addition of excessive decorative elements, but arise from the harmonious relationship between materials, production techniques, and the bag's construction system.
3. The dimension of cultural identity is explored through the integration of songket weaving motifs as a visual representation of Nusantara culture. In the context of culture-based design, identity is not a static symbol, but rather a construction of meaning that continually evolves through processes of reinterpretation and transformation within contemporary products (Dormer, 1997). Therefore, the use of songket in this study is not intended to reproduce tradition literally, but rather to translate the cultural values it embodies into a design language relevant to today's market needs.



Figure 2. Design Exploration Based on a Combination of Functional, Aesthetic, and Cultural Identity Dimensions

Based on this conceptual framework, the design development process is carried out iteratively through a series of stages involving visual exploration, conceptual sketching, form simulation, pattern making, and digital visualization. Because it enables repeated evaluation and refinement of the design, an iterative approach was selected. It was done so that every alternative could be evaluated against the parameters of function, aesthetics, and manufacturability (Lawson, 2006).

1. As part of the preliminary phase, several form alternatives were developed to investigate possible connections between function and visual expression. Totes, crossbody bags, sling bags, and structured handbags are examples of bag types chosen for their distinct uses. A thorough evaluation was conducted for each form alternative, taking into account factors such as storage capacity, usability, load distribution, construction efficiency, and the possibility of incorporating songket material into the product design system.
2. Based on the investigation's findings, it can be concluded that each form offers a unique set of opportunities and constraints for integrating songket. Structured handbags, for example, offer greater opportunities to visually showcase songket patterns because they feature relatively stable panels that do not deform excessively. The construction of certain types of highly flexible bags, on the other hand, requires a more cautious approach to ensure the songket material is not subjected to stresses that could compromise its quality and durability.
3. The next step is pattern making, which is carried out through an experimental method. Load distribution simulations and tests of the positioning of various material components within the bag's structure are conducted at this stage. According to the experiments, placing songket in regions subjected to high tensile and compressive loads can accelerate material deformation, damage the weave, and reduce the product's visual quality. The findings of this investigation lend credence to an earlier material analysis that demonstrated that songket serves as a primary structural element, albeit with certain limitations.

Based on these test results, a design decision was formulated, constituting one of the key findings of this study: placing songket on specific panels with high visibility but relatively protected from excessive mechanical stress. Areas such as the front panel, flaps, and side accents were chosen because they can showcase the pattern optimally while maintaining the material's integrity during use. Meanwhile, the entire load-bearing system relies on the leather structure, which offers greater mechanical strength.

This decision demonstrates a concrete implementation of the principle that form follows function. In this context, aesthetic considerations do not compromise the product's functionality and durability; rather, they are grounded in a technical analysis of material characteristics and user needs. In other words, the product's visual quality does not arise from arbitrary motif placement, but rather from a rational process that considers material performance, construction efficiency, and the overall user experience. This approach creates a balanced relationship between leather, the primary structural system, and songket, the system of cultural representation. Leather ensures the product's stability, strength, and durability, while songket introduces a narrative dimension that reinforces visual identity and cultural value. This relationship gives rise to a form of design hybridity that not only possesses high functional quality but also achieves product differentiation through the power of the cultural meanings and symbols embedded within it.

METHOD

This study employs a Research and Development (R&D) methodology with a Practice-Based Research (PBR) approach. This approach was chosen because the study aims not only to generate conceptual knowledge regarding the integration of leather and songket weaving in product design but also to produce an output in the form of a redesigned leather bag prototype that can be empirically tested. In Practice-Based Research, design practice is positioned as the primary instrument for knowledge formation, making the processes of exploration, design, production, and prototype evaluation integral parts of the research activities (Candy & Edmonds, 2018).

The research was conducted at CV Quwalli Leather, an industrial partner in leather craftsmanship, focusing on the development of leather bag prototypes based on the “aesthetic follows function” concept, combining traditional Indonesian leather craftsmanship techniques with songket weaving. The research process was carried out in stages through four main phases: (1) material exploration and analysis of existing products, (2) concept and design development, (3) prototype production, and (4) prototype testing and evaluation.

RESULTS AND DISCUSSION

Integration of Craft Techniques and Prototype Production

The prototype-making process is a crucial stage in product research and development because it validates earlier design concepts. In the context of Practice-Based Research, a prototype is not merely a physical representation of a design idea but also a research tool that enables designers to test relationships among concepts, materials, production techniques, and user experience tangibly (Candy & Edmonds, 2018). Through prototyping, various design assumptions can be verified, leading to a deeper understanding of product performance before proceeding to broader production phases. In this study, the prototype production process was designed to integrate traditional leathercraft techniques with modern production technologies.



Figure 3. Redesign and Development of A Prototype Combining Leather And Songket Fabric

This approach aims to produce products that not only possess high functional and aesthetic quality but also preserve the value of craftsmanship as the defining characteristic of craft products. The integration of manual skills and production technology is crucial because the contemporary creative industry demands a balance between the uniqueness of handmade products and the consistent quality achievable through manufacturing technology (Dormer, 1997).

1. The initial stage of production begins with the selection and preparation of materials. The leather used is selected based on physical characteristics, including thickness, elasticity, tensile strength, surface quality, and color compatibility with the established design concept. Leather cutting is performed with consideration of the grain direction to ensure structural stability and the product's resistance to deformation during use. In leather product design, grain orientation significantly influences the material's mechanical strength, as it directly affects stress distribution and the material's ability to retain its shape over the long term (Ashby & Johnson, 2014). Unlike leather, songket fabric requires special handling due to its complex weave and relative susceptibility to mechanical damage. The cutting process for songket is performed with precision, taking into account the pattern's direction, the structure of the threads, and the visual repetition patterns within it. Precision at this stage is crucial because cutting errors can lead to fraying the unraveling of threads along the fabric's edges which may compromise both the visual quality and the material's strength. Additionally, the cutting process accounts for the motif's composition to ensure that the songket's symbolic and aesthetic value remains optimally visible in the final product.

2. Once the cutting process is complete, the next step is to construct and assemble the product components. At this stage, a combination of hand-stitching and machine-stitching techniques is used, tailored to the characteristics of each product part. Hand-stitching is applied to areas requiring high precision, strong visual detail, and the craftsmanship that defines premium products. Hand-stitching allows artisans to control seam quality better while producing an aesthetic value difficult to achieve through a fully mechanical process.
3. Machine stitching techniques are used on structural parts that require consistency, efficiency, and uniform seam strength. The use of machine stitching technology enables the production process to proceed more effectively without compromising the quality of the product's construction. The combination of these two techniques reflects a hybrid approach that blends traditional values and modernity within a single production system. According to Sennett (2008), such practices demonstrate how manual skills and technology can complement one another to achieve optimal product quality.
4. The process of developing this prototype involves integrating songket fabric into the bag's structure without compromising its visual character or technical performance. To address this challenge, the songket sections were laminated and reinforced with interfacing. Laminating strengthens the textile structure, making it more resistant to deformation and mechanical stress. Meanwhile, interfacing serves as a reinforcing layer that helps maintain the surface's rigidity and stability without eliminating the distinctive texture of songket as a cultural identity element.
5. The application of these techniques demonstrates an effort to maintain a balance between functional needs and aesthetic quality. From a material design perspective, the success of a product is determined not only by the selection of appropriate materials but also by the ability to optimize material characteristics through engineering processes and appropriate technical treatments (Ashby & Johnson, 2014). Thus, songket serves not only as a decorative element but also as an integral part of a design system that withstands long-term use.
6. The final stage of production includes finishing and quality control. At this stage, various processes are carried out, such as edge painting, burnishing, surface smoothing, edge coloring, and refinement of construction details. Edge painting protects the edges of the leather and creates a neater, more professional appearance. Meanwhile, burnishing is performed to smooth and compact the fibers along the edges of the material, thereby enhancing the product's visual quality and durability.

In addition to aesthetic considerations, the quality control process also includes inspecting stitching quality, structural stability, pattern alignment, the accuracy of songket motif placement, and the strength of the joints between components. Each prototype is thoroughly evaluated to ensure the product meets established quality standards. This stage is crucial because the quality of a premium

product is determined not only by visual appeal but also by consistent construction and reliable functionality. Overall, the prototype-making process demonstrates how modern production technology and traditional craftsmanship can work synergistically to produce high-quality products. The integration of these two approaches not only yields products with strong structural integrity and excellent visual quality but also preserves cultural value and craftsmanship as the core of the product's identity. Thus, the resulting prototypes serve not only as design artifacts but also as manifestations of a dialogue between tradition, innovation, and contemporary market needs.

Functional Testing and Aesthetic Evaluation

The prototype was evaluated through testing of ergonomics, structural durability, and user perception of the product's visual quality. Ergonomic testing showed that the load distribution remained on the leather frame, ensuring user comfort was not compromised by the songket material. Durability testing revealed that the lamination system and structural reinforcement maintain shape stability and reduce the risk of textile damage from repeated use. Meanwhile, the aesthetic evaluation was conducted through user observations and focus group discussions. The evaluation results showed that including songket significantly enhances perceptions of the product's exclusivity, uniqueness, and cultural value. Users view the bag not only as a functional object but also as a representation of cultural identity with symbolic value. This finding suggests that integrating traditional materials into contemporary products creates a stronger emotional experience compared to products that rely solely on practical function.

The resulting design hybridity has significant economic implications. In the global creative industry, differentiation is a key factor determining a product's competitiveness. Consumers no longer purchase products solely for their utilitarian functions, but also for the stories, identities, experiences, and meanings they offer (Pine & Gilmore, 1999; Verganti, 2009). Products that authentically communicate cultural values are more likely to build an emotional bond with consumers, enhance perceived value, and create a unique market position (Norman, 2013; Holt, 2004). In the context of the creative economy, cultural heritage integrated into product design can serve as a source of strategic differentiation that is difficult for competitors to replicate, as it contains distinctive symbolic, historical, and local identity elements (Howkins, 2013; Throsby, 2001). Therefore, integrating songket into leather bags is not merely an aesthetic strategy but also a value-creation strategy that enhances product competitiveness by strengthening cultural identity, user experience, and the emotional value inherent in the product (Verganti, 2009; Heskett, 2002).

The research findings indicate that the "aesthetics follow function" approach is highly effective as a design innovation strategy for developing culture-based craft products. These findings demonstrate that the successful integration of cultural elements into contemporary products is not determined by the extent to which traditional symbols or motifs are visually displayed, but rather by the design's ability to integrate those cultural values into the product's overall system of function,

structure, materials, and user experience. In other words, culture does not exist as a surface layer (surface aesthetics), but becomes an intrinsic part of the design logic itself.

This finding also critiques a tendency still prevalent in the creative industry: the decorative use of traditional elements. In a decorative approach, cultural motifs are often reduced to visual elements affixed to the product, without considering their connection to its function, construction, or overall identity. Consequently, cultural elements serve merely as cosmetic visual markers with limited depth of meaning. While the products may appear to have local characteristics, they fail to establish a substantial connection between cultural heritage and design innovation. This study demonstrates that cultural integration carried out in a structured manner can generate far more significant added value. In the developed prototype, songket weaving is not treated as an additional ornament but rather as a design component considered from the very beginning through the conceptualization process, pattern development, construction system, and production strategy. Songket's position as a semi-structural element makes it an integral part of the product system, contributing to visual identity, user experience, and market differentiation.

1. From the Perspective of Material Design Theory. These findings indicate that materials are not merely physical media for shaping products but carriers of meaning. Materials can shape users' perceptions of quality, identity, and emotional experience through their visual character, texture, color, and inherent cultural associations. In this study, leather and songket form a complementary material system. Leather conveys a sense of strength, durability, exclusivity, and professionalism, while songket adds historical, symbolic, and cultural dimensions that enrich the product's meaning. The relationship between the two results in a more complex product experience compared to when each material is used separately. In this study, leather functions as a technological system that ensures product performance. Its mechanical strength, durability, flexibility, and structural capabilities make leather the primary element responsible for functional and ergonomic aspects. Leather serves as the structural framework, enabling the product to meet daily-use demands effectively. In another aspect, songket weaving serves as a medium of cultural representation, incorporating the visual narratives of the Indonesian archipelago into the product.
2. The inclusion of songket not only enhances the aesthetic quality but also reinforces the product's symbolic dimension, distinguishing it from conventional leather bags available on the market. The interaction between these two materials gives rise to a form of design hybridity. In this context, hybridity does not merely signify the combination of two different materials, but rather a process of negotiation between tradition and modernity, between cultural heritage and contemporary market demands, and between local values and global orientation. Hybridity serves as a design strategy that allows the product to maintain its cultural roots without losing relevance to the evolution of modern lifestyles.

3. From the Perspective of Contemporary Visual Culture. Hybridity is a key mechanism in ensuring cultural sustainability. Cultures that do not undergo reinterpretation tend to become trapped as artifacts of the past, serving only as objects of preservation. Conversely, cultures that adapt through design innovation are more likely to survive and be embraced by new generations. By integrating songket into modern fashion products, this study demonstrates that the textile heritage of the Indonesian archipelago can be repositioned as a source of creative inspiration that meets current market demands without losing its identity and symbolic value.

The resulting design hybridity has significant economic implications. In the global creative industry, differentiation is a key factor determining a product's competitiveness. Consumers no longer purchase products solely for their utilitarian functions, but also for the stories, identities, and experiences they offer. Products that authentically communicate cultural values are more likely to build an emotional connection with consumers and establish a unique market position. Therefore, integrating songket into leather bags is not merely an aesthetic strategy but also a value-creation strategy that enhances product competitiveness.

The findings of this study also demonstrate that contemporary craft products can serve as a medium for cultural transmission. In the context of globalization, various local cultural products often face the challenge of homogenization due to the dominance of global popular culture. However, through innovative design, craft products can become a means to introduce, communicate, and reproduce local cultural values to a broader audience. The songket-based leather bags developed in this study serve not only as utilitarian objects but also as narrative media that convey stories about the textile traditions of the Indonesian archipelago, artisans' skills, and Indonesian cultural identity.

CV Quwalli Leather can be understood as a manifestation of culture-based innovation that integrates function, aesthetics, technology, and local identity into a unified design system. The resulting products not only offer functional solutions and high visual quality but also embody symbolic value that reinforces market differentiation and cultural sustainability. From a broader perspective, this study demonstrates that the “aesthetic follows function” approach can serve as an effective model for developing culture-based creative products to address the challenges of the contemporary creative industry namely, producing globally competitive products without losing the local cultural roots that give them their uniqueness.

CONCLUSION

This study demonstrates that the “aesthetics follow function” approach is an effective design innovation strategy for developing culture-based craft products. The success of cultural integration does not lie in the use of traditional motifs as decorative ornaments, but rather in their integration into function, structure, materials, and the user experience. The prototype leather bag by CV Quwalli Leather, which combines leather and songket weaving, produces a hybrid design that merges function, aesthetics, technology, and cultural identity. Leather serves as the primary structural element ensuring

the product's strength and durability, while songket acts as a medium for cultural representation, enriching symbolic value and visual differentiation.

The research findings confirm that structural cultural integration generates greater added value compared to a decorative approach. In addition to enhancing the product's aesthetic quality and competitiveness, this approach also makes songket an integral part of the design system and production strategy. Consequently, the resulting product functions not only as an economic commodity but also as a medium for cultural preservation and transmission. Overall, the redesigned prototype of CV Quwalli Leather's leather bags can be viewed as a model for culturally grounded creative product development that strengthens local identity, enhances product value, and fosters competitiveness aligned with global market needs.

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