

**SOUVENIR DESIGN DEVELOPMENT WAYANG BEBER BASED AS AN EFFORT  
SUPPORT TOURISM AND ICONS IMPROVING THE CREATIVE INDUSTRY IN  
PACITAN REGENCY**

**Agus Ahmadi<sup>1</sup>, Fitri Murfianti<sup>2</sup> and Nur Rahmat Ardi Candra D.A.<sup>3</sup>**

<sup>1</sup>Department of Craft, Institut Seni Indonesia Surakarta, Indonesia

<sup>2</sup>Department of Visual Communication Design, Institut Seni Indonesia Surakarta, Indonesia

<sup>3</sup>Department of Film and Television, Institut Seni Indonesia Surakarta, Indonesia

**ABSTRACT**

The beauty of Pacitan, which has many tourist attractions, encourages the development of the tourism industry which has an impact on increasing the potential of the Creative Industry in the Craft sector in Pacitan. It takes thinking and problem-solving that drive the development of this industry. The determination of the right tourist icon as the basic idea of creating decorative motifs can be applied in various forms and types of souvenirs by lifting Wayang Beber as a typical Pacitan cultural icon. This applied research aims to produce works of art in the form of reliefs, sculptures based on metal crafts, and souvenir designs embodied on metal media, leather "sungging" inlay, batik cloth, t-shirt screen printing, and bag decorations. This method of creating works of art uses a hermeneutic approach. The process of research and creation of this craftwork goes through the stages of problem identification, data analysis, idea determination, sketches of the development of Wayang Beber, drawing of souvenir designs, testing embodiments of metal (copper & brass), leather, cloth, t-shirt screen printing, and bag decorations. To test the manifestation of souvenir works, several professional partners from creative industry entrepreneurs in Pacitan and Surakarta were selected. There have been 30 designs and 30 examples of souvenir works created by the development of Wayang Beber with various materials and workmanship techniques. It is hoped that these creations can sell well and add to the art shop collection, and can be produced more to increase the creative industry.

**KEYWORDS:** Wayang Beber, Souvenir, Design, Tourism

**1. INTRODUCTION**

Wayang Beber is one of the oldest types of wayang in Indonesia. Wayang has grown and developed for a long time now, traversing the long journey of Indonesian history. The endurance and development of Wayang Beber have been tested in facing various challenges from time to time with the content of local wisdom that always accompanies wayang journeys at all times. Wayang Beber as an original Pacitan traditional art containing local wisdom in Donorejo, Pacitan Regency, East Java is still preserved. Wayang Beber is a work of cultural art that stores local wisdom, which was born and developed from the intelligence of the local community (local genius) in interacting with the surrounding environment. The history of Wayang Beber painted on horizontal leaves containing fragments contained in the Ramayana and Mahabharata epics, followed by a depiction of cloth (paper) which takes the story of Panji Asmarabangun and Dewi Sekartaji (Gustami, 2007). This article is part

of an article about National Competitive Applied Research with the title: "The Creation of New Tourism Icons in Pacitan Regency through Relief Designs and Wayang Beber Sculptures Based on Metal Craft Art as Efforts to Preserve and Increase the Creative Industry".

Wayang Beber's long journey has been tested in facing various challenges from time to time. Wayang Indonesia on 7 November 2003 has been named by UNESCO, that as a Masterpiece of the Oral and Intangible Heritage of Humanity, or a Cultural Masterpiece of the World. Wayang is recognized by the world as a masterpiece of non-material world culture. This determination is a momentum to raise awareness of various groups about the culture and strength of the nation, thus lifting Indonesia's image in the eyes of the international community. Until now, the development of Wayang Beber is threatened with extinction, so that conservation effort are urgently needed by both the community and the government. Efforts must be made both from the aspects of making Wayang Beber, performances, development in the form of souvenir works, writing about Wayang Beber, as well as alternative development efforts so that the existence of Pacitan Wayang Beber is maintained so that it can have an impact in increasing the tourism sector and other creative industries. In this article, we will describe Pacitan Wayang Beber, as the basis for the creation of souvenir designs and the test results of their realization in various materials and techniques. Materials for the creation of Wayang Beber in the form of souvenir works have been selected from metal (copper, brass), parchment leather, cloth, leather bags, and t-shirts. The selected technique is adjusted to the materials used, including metal carving, batik, "sungging" inlay, screen printing, and finishing. More examples of these souvenir works can be made or produced to increase the creative industry in Pacitan.

Culture and tourism are two interrelated aspects, both of which play an important role in the development of tourism. All types of tourism in the world can be grouped into three types, namely: culture, nature, and adventure. Culture covers all human works of creation and cultivation such as art (theater, dance, music), paintings, crafts, festivals, museums, architecture, religion, health, and others. Nature in tourism is seen as all kinds of activities related to nature. The type of adventure that is more personal, where there is a combination of culture and nature, but added with a side of challenge and adventure (Nirwandar, 2014). In the last few years, the tourism industry sector in the Pacitan region has grown quite rapidly, including beach tourism visitors, natural caves as well as homestays. This is inseparable from the construction of JLS (Jalanraya Lintas Selatan) or a highway on the south coast of Java Island, community efforts in tourist locations, and support from the Pacitan Tourism Office. Based on this, attempts were made to develop solutions in the form of designing a new tourist icon as a marker of Pacitan - City of Tourism, souvenir design, and examples of souvenir manifestations whose basic creation was to develop Pacitan-style Wayang Beber.

This research is a concrete form of cooperation between ISI Surakarta and the Government of Pacitan Regency which has been agreed upon. In macro terms, the purpose of this artistic work is to solve problems related to the design of tourist icons and the creation of souvenirs for the development of Pacitan Wayang Beber. This applied research in the long term is for designing tourism icons and

making designs for Pacitan souvenirs that develop Wayang Beber, the process of creating souvenirs in collaboration with creative industry players. The embodiment of souvenir works is made using metal (copper, brass), leather inlay, cloth with batik techniques, decoration on leather bags, and screen printing on t-shirts. The existence of sustainable production of souvenir works can support tourism in Pacitan.

The urgency in the creation of souvenir works developed based on the Pacitan-style Wayang Beber can be explained as follows:

1. Means to improve the quality of Wayang Beber's work for tourism development through the design of a new Pacitan tourism icon, and the preservation of Wayang Beber, one of which is the development in the form of souvenirs.
2. This art creation model can be a reference for developing other traditional arts as a basic idea for designing tourist icons and souvenirs that are widely spread in Indonesia.
3. National and international impacts through the development of Wayang Beber written in scientific articles, make wayang more widely known to the wider community, and can increase the attractiveness of both domestic and foreign tourists to travel to Pacitan in the coming years.

In Indonesia there are thousands of interesting stories about community traditions and local wisdom that are still alive and rooted. We can easily see and even get involved in the life of art and culture. All of the cultural and environmental wealth mentioned above are of course a great attraction for tourists, both from within their own country and from abroad. Coupled with natural tourist attractions, from mountains, lakes, rivers, valleys, beaches, and forests which when combined with local culture can become a magnet for tourists. It can be said that the culture and natural wealth are actually the backbone of tourism in Indonesia. Integrated management of the natural environment, customs plus the ability of humans to create innovative, professional and marketable creations, will make tourism in an area progressive. Culture-based creative industries are products of cultural preservation that have the potential to attract tourists and can be packaged into tour packages that are very distinctive for a particular region.

Research on Wayang Beber has been done a lot, including by M. N. Hariyadi, N. Afatara, and A. Purwantoro, who studied the development of contemporary puppet in a society now by giving alternative forms of a new and exhibited more simple but is interesting, shorter performances, and use just taken a figure from real life now (Hariyadi et al., 2018). To preserve this cultural heritage, research on Wayang Beber was also developed as learning material (Margana, 2014), book illustrations (Maharsi, 2019), and also as an animation (Prilosadoso et al., 2019), and was even developed as a new icon of the city of Pacitan to support the tourism sector (Ahmadi et al., 2019). Different from previous studies, this study complements existing research with a more focus on developing Wayang Beber-based souvenirs to develop creative industries.

## 2. METHOD AND PARTICIPANTS

This research was conducted in the Pacitan area as the origin of the Wayang Beber. This research uses a hermeneutic approach that analyzes art in art anthropology by seeing art as an independent phenomenon in the socio-cultural context where art appears and lives, this means that art is viewed textually and contextually. The creation of relief works, sculpture of tourist icons and souvenirs based on Wayang Beber as research objects, will be interpreted in relation to Javanese culture, its philosophical, ethical and aesthetic values as the basis for innovation in the development of traditional arts to promote Pacitan as the origin city of wayang beber.

To support data sources in the creation of this artwork, data mining and search will be carried out through field observations, documentation, literature studies in the form of journals, scientific articles, textbooks, mass media, and other written sources related to the research context, as well as through performances. wayang beber, characters, stories and techniques for designing statues and souvenirs. In-depth interviews were conducted with several informants, namely puppeteers, sculptors, craft artists, traditional art actors, especially Wayang Beber, cultural figures, tourism practitioners, and related academics. The mechanism of the analysis process is carried out in a continuous direction as cycles that interact with each other between these components until the information sought is completely complete (Sutopo, 2006).

The stages of a souvenir creation include 5 steps that must be done, namely: (a) Preparation in the form of observations, gathering information and ideas, both written and visual works; (b) Elaboration to establish main ideas through analysis, integration, abstraction, and generalization; (c) Synthesis to realize the conception of works of art in the form of sketches or patterns, (d) Realization of selected sketches, refined into souvenir designs (e) Stages of creating works based on designs, and (f) Application in the field so that the work can be produced, marketed and used for the development of creative industries.

## 3. RESULTS

### 3.1 Souvenirs to Support the Tourism Industry

Basically, a souvenir is a medium that has a function to provide a memento of something that can be described by the souvenir. Can be a memento of certain activities, from other people, or places visited such as tourism spots. A tourist spot needs to be managed properly so that it can bring in a lot of visitors, both domestic and foreign tourists. One management that needs to be considered is the creation of a city identity that differentiates it from other tourist attractions (Murfianti, 2010). One of them is a souvenir, which can also represent the city or tourist spot, for example by designing the souvenir with shapes, ornaments or carvings that are characteristic of the region.

There are many functions of souvenirs for tourism places, including as part of the promotion of tourist attractions, and can also be a memento for visitors or tourists who come. Tourist attractions also need to provide unique souvenirs that display the beauty of tourist attractions or the culture of the

surrounding community, such as paintings, carvings, batik cloth, or other objects that certainly require an element of creativity in combining cultural aspects, uniqueness and promotional value of these tourist attractions. (Niknik Bestar. Vegnastar Indoglobal, Important souvenirs for city tourism in [http://www.vegnastar.com/article\\_7.html](http://www.vegnastar.com/article_7.html))

Through souvenir products, the meaning and value of a culture and the area where the souvenir originates can be translated, as explained by Xin-ting:

"A creative design for a tourist souvenir is an effective way to promote its sales. As a souvenir designer, you are not only to design its beautiful shape and outside looking, but also to give it a clearly regional characteristic and rich culture (Xin-ting, 2004)."

Therefore, the form and design contained in a souvenir describes the characteristics of a particular culture or area. The quality value and uniqueness contained in the souvenir will reflect the uniqueness of the tourist destination, as explained that "The core of the tourism merchandise is the souvenir and the uniqueness is the intrinsic quality of souvenir (Xue-ling, 2004)." means that souvenirs are handicrafts which are the result of the creativity of craftsmen who can turn wasted and worthless objects into kraft products that are attractive to many people, especially tourists.

In The Collins Cobuild Dictionary (Sinclair, 2009), the word souvenir is defined as follows: Souvenir is usually small and relatively inexpensive article given, kept or purchased as a reminder of a place visited and an occasion.

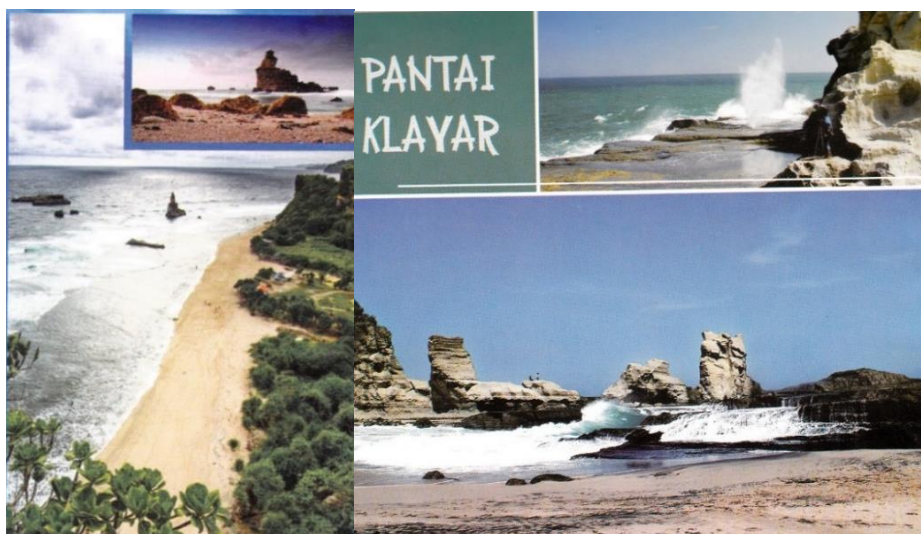
Meanwhile, in the Webster English Dictionary (Webster, 2004) the word souvenir is defined as, "an object a traveler brings home for the memories associated with it. Thus, souvenirs are closely related to one's "travel" activities. Therefore, the term souvenir is attached to tourism activities and even becomes part of tourism products because there is a positive influence of souvenirs on a person's motivation to travel to a tourist destination, as a means of memory or proof of visiting.

### **3.2. Enchantment and Tourism Potential of Pacitan**

Pacitan Regency is one of the regencies in East Java Province, which is located in the southern part, the western part is bordered by Central Java. Pacitan is the farthest city from Surabaya as the provincial capital, so it is natural that its culture gets a lot of influence from Surakarta and Yogyakarta. With the Jalan Lintas Selatan (JLS), the trip from the Special Province of Yogyakarta to Pacitan takes about 2 hours (130 km). While the distance from Surakarta to Pacitan is around (110 km). The majority of Pacitan Regency is uneven, with lots of mountains and rocks. What is the charm or the appeal of Pacitan is the potential for a large enough tourist attraction which is visited by many local tourists, as well as foreign tourists? For local tourists, the majority of visitors are from the surrounding district or province, including East Java (Ponorogo, Madiun, Trenggalek Kediri, etc.), Central Java (tourists from around Surakarta), and Yogyakarta (Gunung Kidul, and the regencies in Yogyakarta).

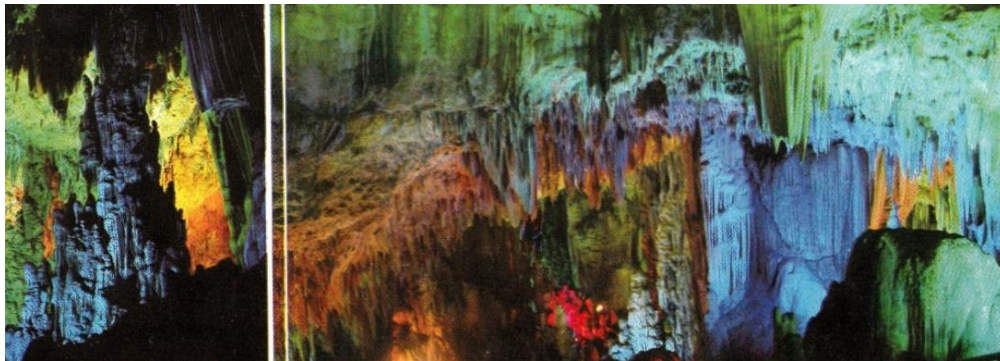


In the brochure, the latest catalog "The Beauty of Pacitan-Paradise of Java" states that to explore and take advantage of the wealth of potential tourism objects in the Pacitan area, the local government always strives to promote and open opportunities for cooperation for investors, to improve people's welfare, especially to increase industrial potential. tourism. The Pacitan region has diverse natural resources and has its characteristics, which are not owned by tourism objects in other areas. So, it deserves to be called "Paradise of Java", which we hope Pacitan can provide peace, comfort and unforgettable impressions for tourist visitors (Pacitan Tourism Booklet, 2019).



Picture 2. Location of Buyutan Beach (left), and Klayar Beach (right), District of Donorojo  
Source: Google.com





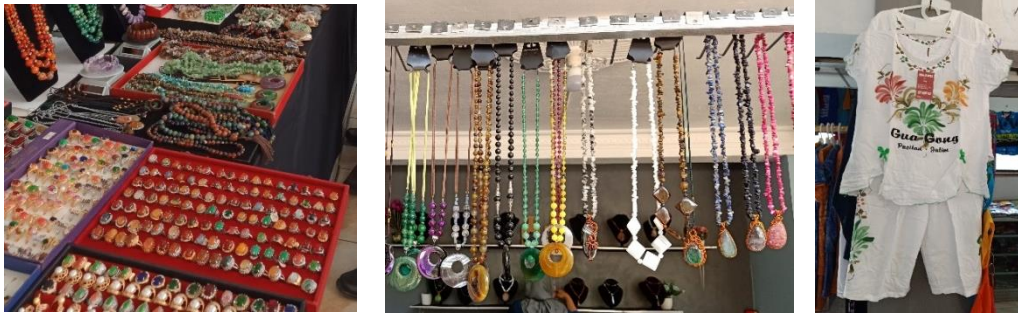
Picture 3. Teleng Ria Beach, near centre of Pacitan, many tourists on holidays (above). Gong Cave, at Punung District, tourist locations that are full of visitors (below).

Source: Google.com

Tourist destinations that are quite busy and recorded can be known, namely 15 coastal tourist attractions that stretch in the southern part of the Java Sea, which stretches from the west starting from Donorojo District, Punung District, Pringkuku District, Pacitan District, Kebonagung District, Tulakan District and the easternmost of Ngadirojo District. The existence of several potentials for the Creative Industry that supports tourism in the craft sector requires thinking and problem solving so that the creative industry runs more advanced. An alternative solution to the problem is to determine the right tourism icon as the basic idea of finding decorative motifs that can be applied in various forms and types of souvenirs, which can be produced by the creative industry in Pacitan, by raising the typical Pacitan Wayang Beber.







Picture 4. The gate of Gong Cave, Punung District (above). Decorative stones for rings, necklaces, crossbows, jewelry, t-shirts and pants, some of the examples of souvenir works that are marketed at Pacitan tourist sites (below).

Source: Google.com

### 3.3.Design and Souvenir Development of Pacitan Wayang Beber

Design is a design activity in initiating the creation or creation of works of art, including in souvenir work. The initial step taken in designing this is to research through libraries both text and visuals (images, photos) related to the purpose of research work. Also conduct direct field research to find related data. More literature studies are carried out to explore the theory of the creation of artistic works of art, the scope of wayang beber, the history and function of Wayang Beber, the existence of Wayang Beber in Pacitan and the development of the creative works of Wayang Beber in Surakarta.

After conducting direct research in the field, it can be seen that in the city of Pacitan there are still very few sculptures, reliefs, monuments that are made magnificently and beautifully. Famous statues are the “Slamet Riyadi and Jenderal Sudirman” Monument in Tumpakrinjing, Pringkuku, and the large statue of Jenderal Sudirman in Nawangan District. Reliefs and sculptures in Pacitan city are relatively small, namely the shape of a keris in Cuwik, a monument in a hero tomb, a city park in Pacitan square and a statue to the east of the Penceng intersection, with a shape similar to the statue of Serangan Umum in Yogyakarta. When compared with the various reliefs, statues, monuments, monuments found in the city of Surakarta and its surroundings, it is very important to design the city of Pacitan and its strategic tourist locations, to increase Pacitan tourism visitors.

The process of designing the Wayang Beber relief was carried out by reading, comparing, and choosing between twenty-three Wayang Beber scenes. Selected interesting figures, namely Sekartaji, Panji, Naladerma, Tawangalun and Prabu Klana. The selected Wayang Beber image has its body shape, clothes and jewelry enhanced, through an enlarged scan, cropped, printed, then imitated on paper while certain parts are refined or changed to produce a pencil sketch. Then the sketch is selected, above which a tracing is placed to be drawn using a black Drawing Pen, to produce a pattern or design image. Souvenir design works are made based on research results and are developed on shapes, basic patterns, and motifs using several kinds of materials. In general, Wayang Beber uses cloth with the painting

technique or "sunggingan", which is colored with a distinctive stratified gradation style. For the development and testing of souvenir works, metal materials (brass, copper, aluminum) are used, then leather souvenirs and mori cloth with sungging and batik techniques applied to wood.

A souvenir design can be said to be successful if it can be done and realized. Therefore, it is necessary to collaborate with creative industry partners that match their expertise. The contribution of partners plays an important role in determining the quality in the manifestation of souvenir works, according to the designs that have been created by researchers. Partners in this research are UKM Metal Industry Business "Surya Art" and "Kusuma Logam", located in Tumang Cepogo Boyolali, which collaborates to create souvenirs made of Brass and Copper materials. The results of this collaboration have produced twelve souvenir works, while souvenirs made of aluminum plates have been done by creative industry businesses in Pacitan.

Meanwhile, partners from Pacitan are "Sanggar Seni Tawang Alun" and "Batik Saji" company. With "Sanggar Seni Tawang Alun" working together in the creation of three ornate works made from aluminum plates. Other partners are craftsmen who are experts in the field of making Wayang Kulit for performances, which need to be carved, sungging and pinched, namely collaboration with puppet craftsmen in Pacitan and Surakarta. For the making of the Wayang Beber pattern with cowhide material, which later can be used as a performance tool such as the Wayang Kulit Purwa, it is necessary to refine the shape of the puppets, especially in the two parts of the hands with a seal and the palms of the hands are given a point for the grip so that they can be moved. The leather puppet beber is made with krawangan inlay, "sungging" back and forth and the middle is pinched for grip. In the development of shadow puppets, we also tried to paint the characters with "sungging" only. Two Gunungan Wayang Beber were also embodied with inscribed, "sungging" and clapper.

Meanwhile, the collaboration with the partner "Batik Saji Pacitan" which is located in Kayen, Pacitan is in the embodiment of the souvenir design into a Wayang Beber patterned wall decoration on mori cloth with batik techniques. For this batik pattern, decorative motifs and the form of Wayang Beber tend to be simplified so that it is easy to make batik. To improve the quality of this batik motif decoration work, we give it a thickness with a layer of vinyl cloth, and combine it with carvings and wood pulp on the top and bottom so that it is more attractive. The advantage of this frame is that it can be rolled up, making it practical to pack and make it easier to carry.

Thirty souvenir designs have been successfully created and examples of their realization which are the development of the Pacitan typical Wayang Beber, using the basic ingredients of copper, brass, aluminum plates, parchment leather for Wayang Beber, cloth with batik techniques, t-shirts, and decorative-patterned Wayang Beber bags. This is expected to increase the creative industry that supports the tourism sector in Pacitan.

For the creation of the Pacitan Wayang Beber style development design in the form of decorative motifs and patterns, as well as more complete creative works, it can be described as follows.



Picture 5. Sekartaji & Garuda (left), Naladerma (centre), Kayon Beber Urip (right)  
Source: Ahmadi, 2019



Picture 6. The embodiment of the work uses brass and copper materials.  
Source: Ahmadi, 2020



Picture 7. Prabu Klana (left), Raden Panji (centre), Abdi Setia (right)  
Source: Ahmadi, 2019



Picture 8. The embodiment of the work uses brass, metal carving techniques.  
Source: Ahmadi, 2020



Picture 9. “Kayon Beber Teduh” wall decoration and the result of applying it to copper.  
Source: Ahmadi, 2020



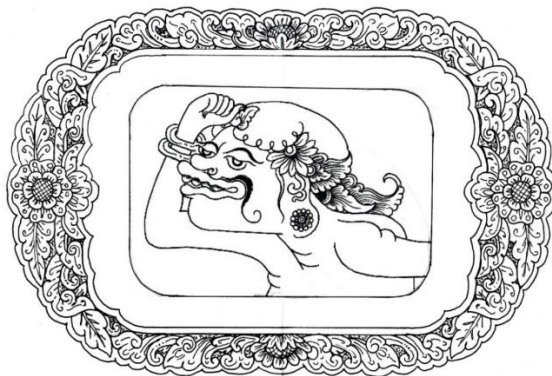
Picture 10. Siap Mengabdikan (left), Raja Kediri (centre), Perjuangan Sekartaji (right)  
Source: Ahmadi, 2019



Picture 11. The embodiment of the work uses brass and aluminum carving techniques.  
Source: Ahmadi, 2020



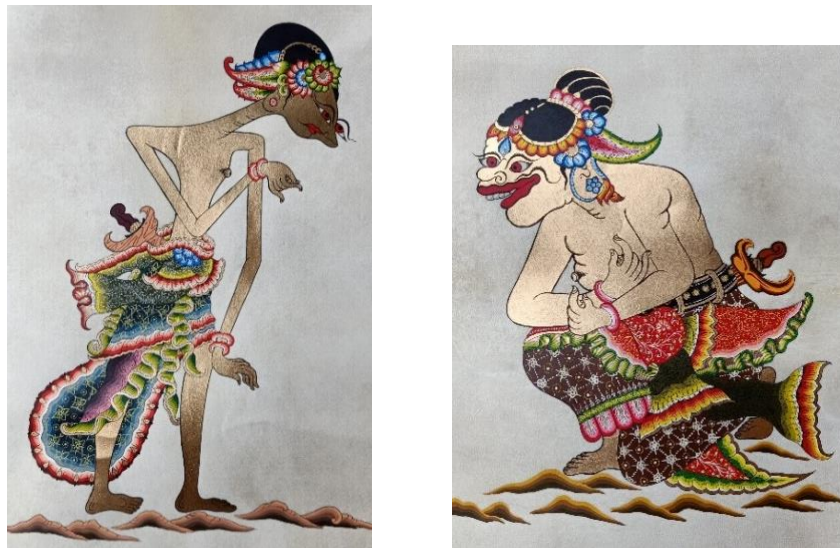
Picture 12. The design of table decorations (left), the decorative patterned plate model of Wayang Beber Panji, and its embodiment using brass plate material (right).  
Source: Ahmadi, 2020



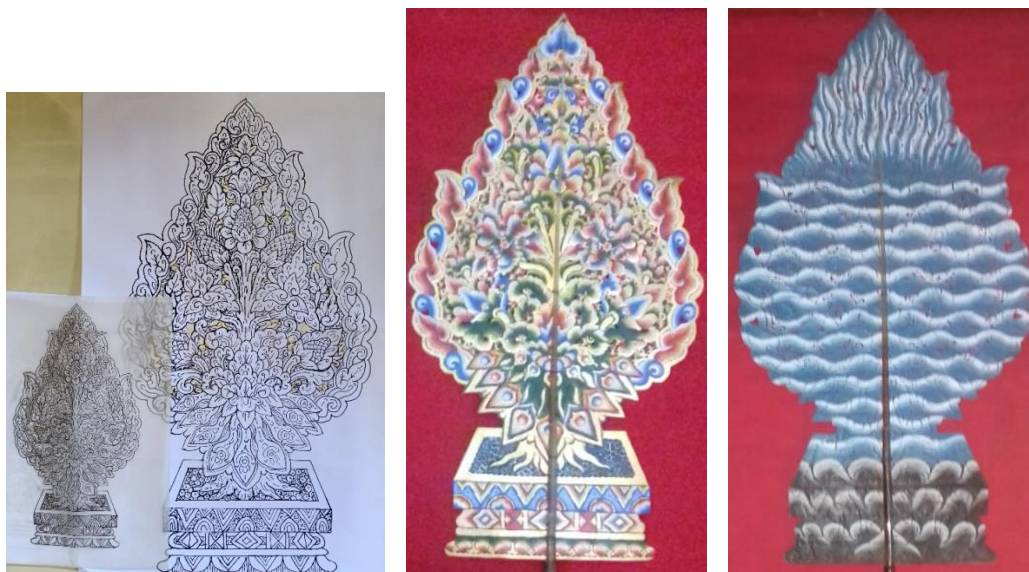
Picture 13. Tray Table decoration with Wayang Beber Naladerma patterned (left), and the results of application to a brass plate, with metal carving techniques (right). Source: Ahmadi, 2020



Picture 14. "Raden Panji" character (left) "Naladerma" character (right) for Wayang Beber's works using painting techniques or acrylic paints. Source: Ahmadi, 2019



Picture 15. The embodiment results in the percutaneous skin with the painting technique.  
Source: Ahmadi, 2020



Picture 16. "Kayon Beber Urip", on the other hand, has the motif "Water Waves"  
Embodied using parchment leather, and the technique of carving and sunggingan.  
Source: Ahmadi, 2020





Picture 17. "Kayon Beber Urip-Urup", on the other hand, has the motif "Blazing Fire". Embodied using parchment leather, and the technique of carving and sunggingan  
Source: Ahmadi, 2020



Picture 18. "Naladerma" male character and "Sekartaji" female character Embodied for Wayang Beber Kulit, material: parchment leather, technique: sungging.  
Source: Ahmadi, 2020



Picture 19. "Sekartaji Rejection", and "Panji's Life Struggle", and the results of its application to fabric, processed with batik techniques.

Source: Ahmadi, 2020



Picture 20. "Wandering of Panji", and "Devotion of Naladerma 1" and the results of its application to fabric, processed with batik techniques.

Source: Ahmadi, 2020



Picture 21. "Devotion of Naladerma 2", and "Dialog of Panji & Klana ".  
Left: applied using batik techniques, and right: painting techniques on fabrics.  
Source: Ahmadi, 2020



Picture 22. Handbag, entitled "Farewell". Material: Calico cloth  
and vegetable leather. Technique: machine sewn, and batik decorative motifs.  
Source: Ahmadi, 2020



Picture 23. Handbag, entitled “Two Warriors”. Material: Calico cloth and vegetable leather. Technique: machine sewn, and batik decorative motifs.  
Source: Ahmadi, 2020



Picture 24. Two works of hand-held bags and two decorative patterned shirts, the development of Pacitan Wayang Beber. Bag material: Black and white calico cloth. Technique: print or screen printing.

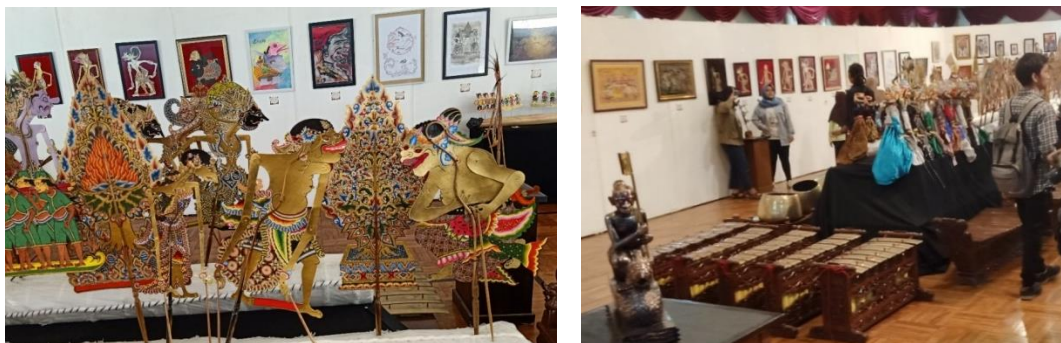
Souvenir Bags, T-shirts with the typical Pacitan Wayang Beber motif and 25 other souvenir designs, can be used as a tourism support and produced by the creative industry in Pacitan.

Source: Ahmadi, 2020



Picture 25. Statue of "Naladerma Struggle", and Souvenir Exhibition at the National Seminar and Exhibition of Research Results, in the large theater building of ISI Surakarta

Source: Ahmadi, 2019



Picture 26. Results of Trials to participate in the World Wayang Day Exhibition, new creations of Wayang Beber Kulit, which can be used for Wayang performances with puppet models such as Wayang Kulit Purwa with Panji stories.

Source: Ahmadi, 2019

#### 4. CONCLUSIONS

The charm of Pacitan, which has many tourist attractions, encourages the development of the tourism industry. The existence of several potential creative industries in the craft sector that support tourism in Pacitan requires thinking and problem solving in order to be more advanced. The determination of the right tourism icon as the basic idea of creating decorative motifs can be applied in various forms and types of souvenirs that can be produced by the creative industry in Pacitan, by raising the typical Pacitan Wayang Beber, such as paintings, carvings, batik cloth, or other objects that require elements. creativity.

Collaboration with creative industry partners is required that suits their expertise. The contribution of partners plays an important role in determining the quality in the manifestation of souvenir works, according to the designs that have been created by researchers. From the collaboration with these partners, souvenir works have been successfully developed from brass, aluminum and copper materials.

Apart from that, the embodiment of shadow puppets for the stage, which needed to be carved, cut and pinched were also successfully created. However, it is necessary to improve the Wayang Beber pattern from cowhide, which later can be used as a performance tool such as Wayang Kulit Purwa, especially on the second part of its hands with *gegel* and the palms of the hands are pointed to hold so they can be moved. The leather puppet beber is made with *krawangan* inlay, "sunggung" back and forth and the middle is pinched for grip. Meanwhile, for the souvenir design of the Wayang Beber patterned wall decoration on mori cloth with the Batik technique, it is necessary to simplify the batik pattern, decorative motif, and the Wayang Beber shape so that it is easy to make batik.

To improve the quality of the batik motif decoration work, the material needs to be thickened with a layer of a vinyl cloth and combined with carvings and wood pulp on the top and bottom so that it is more attractive. The advantage of this product is that it can be rolled up so that it is practical to pack and makes it easier to carry, very suitable for souvenirs which are believed to increase the creative industry that supports the tourism sector in Pacitan.

To determine the success of the design, it is still necessary to test the market. It is hoped that some examples of these product designs can be reproduced with modern technological equipment. For example, metal souvenir works can be molded for plastic materials that can be colored gold. Fabrics can be reproduced using screen printing techniques, while the Wayang Beber "sunggung" model needs to be designed with computers and modern printing techniques so that the price of souvenirs can be cheaper and affordable to the public.

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