Revitalization of Tarompa Datuak Crafts Through Design Development as an Efforts to Strengthen Creative Economic Existence in the Era of Disruption

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Article Info	Abstract
Received : 2020-01-29 Accepted : 2020-07-22 Published : 2020-07-31	<p>The tarompa datuak traditional craft is one of the Minangkabau ethnic local cultural assets which can be explored to strengthen the existence of a creative economy in West Sumatra. However, the development of this craft has been eroded by time, its products are less in demand by consumers, crafters are increasingly reduced and there is no regeneration, this is caused by the absence of innovation on the product, so that the ergonomic aspects and aesthetic have not become the standard of product feasibility by the crafters.</p> <p>Revitalizing the tarompa datuak through the development of its product design is an urgent step to take. It aims to enrich the variety of products, increase the welfare of the community and is part of cultural preservation. Revitalization is done by using research and development methods, which starts with exploring the tarompa datuak model that already exists in West Sumatra to become a trendy model, according to the needs and desires of consumers. The revitalization process begins with exploration, design, prototype, implementation and evaluation of product feasibility, so that the product developed is empirically tested. The success of this revitalization lies in the flexibility of the community in adapting to changes in the era of disruption. The results obtained: innovative products, cultural pelestarian and community economic empowerment.</p>
Key words: revitalization; exploration; tarompa datuak; design development; era of disruption	

INTRODUCTION

Sandal (tarompa) is no longer a new product for mankind, let alone Muslims. This product has become a part of everyday human life. Every time you want to go anywhere, near or far, even visiting a neighbor's house, it has become the habit of most people to wear sandals. Rasulullah Muhammad SAW himself advised his people to wear sandals. This is stated in the hadith of Ahmad, Muslim, from Jabir RA. "Frequently wear sandals. Because someone will always ride a vehicle as long as he wears sandals." Imam An Nawawi in the Syarh Sahih Muslim book gives an explanation of the above hadith, "wear equated sandals likened to riding a vehicle in terms of both relieve the burden, not easily fatigue, his feet more awake from the dangers on the road, such as thorns, rough roads and dirt". This Hadith also shows the suggestion to use sandals or anything needed when safar as supplies when safar (Baiquni, 2018).

Datuak or pangulu (headman) in Minangkabau gave an example for his niece's children, in wearing sandals. Sandals physically for datuak not only to keep the feet clean from unclean and from everything that will hurt, but philosophically the tarompa datuak is a symbol of a leader in Minangkabau, kok bajalan paliharo kaki, kok mangecek paliharo lidah e (if walking preserves feet, if talking preserves the tongue).

This saying emphasizes us that to be careful in stepping, in acting and being careful when talking so that no one is hurt by what is said. That is, the Minangkabau tradition has

taught the community, if you want to do something or talk, you should consider everything that happens later, because everything that is done must be for accounted.

Once the importance of tarompa datuak in the socio-cultural life of the people in Minangkabau, then the existence of traditional sandals should be preserved. But on the other hand the development of the traditional sandals of the Minangkabau community was almost extinct swallowed up by time. The crafters are decreasing and there is no regeneration, the existing craftsmen are generally already above 50 years old and new generations may be said to be non-existent. The younger generation prefers an instant, fast-paced method of the entrepreneurship, in the morning work in the afternoon immediately get money, they are difficult to work with in the field of Tarompa Datuak craft, this business is considered an outdated and slow in getting money. In the Bukittiggi area and its surroundings, existing craftsmen generally shift their business to sandals products that are trending in the market. Muzakir (2017) said, there were many factors that caused the extinction of the Tarompa Datuak craft, such as: In the Bukittiggi area and its surroundings, crafters business in general have turned to sandals products that are trending in the market, because according to Muzakir (2017) many factors cause the almost extinct of the tarompa datuak craft, including: the stagnant marketing, due to the many selection sandals of models results on available the market with cheaper prices; in addition, the raw material for making tarompa datuak is difficult to get and the price is also expensive, so thus in terms of economic aspects, the tarompa datuak craft business is no longer profitable. On the other hand, when examined from the aspect of quality, the tarompa datuak products produced by traditional craftsmen, indeed it has not been able to keep up with the development of consumer tastes. In general, tarompa datuak products that exist today are very far behind, both in terms of ergonomics or aesthetic, because if to wear is not comfortable, feels heavy, hard, the its heel is too high and the soles it look nail, so it is not elegant when used every day (Amrizal & Yuliarni, 2016).

Tarompa datuak handicraft business, a form of traditional handicraft business that has long been developing in West Sumatra. So it should already have developed well in this globalization era. The development of tarompa datuak craft, like pituah (advice) of the Minangkabau people, *karakok di ateh batu, iduik sagan mati ndak namuah* "(betel plants that grow on big rocks, life is reluctant to even die is not will), meaning that this craft is almost extinct swallowed by the masses, their craftsmen continue to decrease and regeneration does not exist. So there are two main problems in research, namely: how to develop the tarompa datuak design and how to empower the tarompa datuak crafters, so that their business develops well and their products have competitiveness in the global market. Therefore, this study aims to optimize the potential of the tarompa datuak craft so become a craft that has competitiveness without losing its identity and become a handicraft business can move the economy of the supporting community.

Basically the tarompa datuak craft, is a small business that needs to be protected, empowered, and given business opportunities to be able in line with other populist economic actors, so that its participation in development runs optimally. For that reason, strategic partnerships with related parties need to be built, such as with medium-scale and large-scale businesses including tertiary institutions, taking into account the principles of mutual need, mutual strengthening and mutual benefit (Presidential Decree of the Republic Indonesia, Number. 127, 2001).

LITERATURE REVIEW

Revitalization is a process or a way to revive or resurrect various form traditional cultural arts product by giving new energy, especially related to the creation of commodified works of art or designs, thus allowing the to present of postmodern and contemporary works (Arimbawa, 2011). Revitalizing local culture means seeing, observing and exploring local cultural products that exist in an area to be developed into one of the identities, signifier and

excellence from the area (Suasmiati, 2016). The term revitalization in the Minangkabau customary philosophy is called mambankik batang tarandan (take out again logs or trees submerged in mud), which is to revive or uphold something that has long been buried or forgotten by a situation. Examples of revitalization of local cultural products in the community, in the medical world there is the development of herbal medicines which are an ancestral heritage in the medical field which are then refined with applicable pharmacological standards, in the culinary world the existence of Sundanese dishes, Padang and Yogya with present in the management of modern restaurants in the midst of the flourishing of foreign culinary in Indonesia such as Kentucky Fried Chicken, Mc Donald, and Pizza Hut (Suyatno, 2013). Likewise in the field of craft in West Sumatra, amidst the rise of imported textiles, songket Pandai Sikek weaving grows into luxury textiles with high artistic value and the selling price is also expensive; danlapiak pandan (woven mats from pandan leaves) is no longer used by the community, but with the flourishing of the traditional nuances restaurant business in the era of the creative industries, the pandanus mat is used again as the interior of the restaurant.

Design is a planing that produces a product to meet the needs of human life which is oriented towards market economy and mass production. Meanwhile, in terms of design development, the intended effort is to innovate at traditional existing craft products, so that the products are more varied according to the needs and desires of consumers. The determining factor for the success of a product lies with the consumer, so that the design made must be adjusted to the needs and desires of consumers (Haryono & Bariyah, 2014). The comfort value of the user must be a top priority and in determining the size must follow the standards size (Abdullatief & Iswari, 2002). For entrepreneurs, good product design is an easy one produced and distributed, while for consumers good product designs is an pleasing one to the eye and easy to opened, install, use, repair and dispose of (Mahmud & Alfianto, 2014). The desires of entrepreneurs with the desires of consumers must be synchronous in a design, so for the development of a design thus a comprehensive study is needed. For this reason, in developing local culture-based designs, market surveys need to be done first, to identify trends in similar products circulating in the market and to know the desires or tastes of consumers.

In addition, entrepreneurs also play a role in expanding product reach through market penetration, adapting to digital technology, designing low-cost products or according to market segments, products that meet ergonomic aspects, reducing time and transportation costs and providing excellent service to consumers (Nik Herda, 2019). Making designs for global market commodities, needs to be done through systematic steps. The development of local cultural product design, besides synchronizing with the desires of consumers must also be based on conceptual, theoretical, technical and ethical capabilities, so that ethnic identity is maintained, product quality and product competitiveness increase amid the global cultural competition. In accordance with this, to improve the quality and competitiveness of the tarompa datuak in the domestic markets and global markets is a very urgent thing to do, so that the craft remains protected and economically benefits the craftsmen.

Revitalization of the potential of the Datuak Tarompa craft through design development in the era of disruption and globalization can be achieved, if the design development is accompanied by empowerment of human resources (HR) or their craftsmen. HR Empowerment is basically an effort to improve conceptual, theoretical, technological mastery and individual morals in accordance with the needs of jobs and positions through education and training (Alyas & Rakib, 2017). Improving the ability of crafters in mastering technology is a very necessary, because technological development is always followed by an increase in the needs and desires of the community. Other than that, education and training to foster the spirit of entrepreneurship for craftsmen, so that they continue to produce and the generation isn't disconnected (Wahdah & Amalia, 2016). Empowerment of human resources is part of efforts to improve product quality, because superior human resources will have an impact on performance: motivation, productivity, effectiveness and works efficiency in increasing the competitiveness of the

tarompa datuak traditional handicraft business in disruption era. Human resources engaged in the traditional handicraft business, are required to have competencies that need to be developed at any time, in accordance with the development of market tastes (Rufaidah & Sutisna, 2015).

METHODOLOGY

Research Design

The method used to revitalize the potential of the tarompa datuak traditional craft is research and development (R&D). R & D is a research process carried out to develop products or perfecting products in stages, starting from analyzing the needs of development, designing, manufacturing, implementing to evaluating the feasibility of products and revising so that new products that are developed are truly empirically tested. This method is expected to make it easier for researcher to take steps in develop the design and empower the craftsman of the tarompa datuak (Mulyatiningsing, 2011).

In accordance with the explanation above, prior to the design process, was carried out first by analyzing the development needs, firstly beginning with observations and case studies on the design of the tarompa datuak that already existed in the centers for the production of tarompa datuak craft and markets in West Sumatra. The second stage is made in several alternative sketches and designs, later of the design is chosen the best to be realized into a prototype. The third stage, for the perfection of the product, held a product feasibility test or a comfort test is by several consumers in a product exhibition. In the fourth stage, the results a product feasibility testare evaluated and revised so that the new product truly meets the needs of the market or consumers.

The development of the Tarompa Datuak design was carried out on the upper (straps), base (bena), heel and the soles, so that the became more ergonomic and interesting to look at and was able to display a new prestige from tarompa datuak product. Then the development of the tarompa datuak is carried out through a comprehensive at assessment of market needs, raw materials, shapes, accessories and comfort in use. The design development that has been carried out can increase consumers' taste at tarompa datuak product. Tarompa datuak has a good bargaining value in the community and becomes a craft that has competitiveness advantage in the disruption era and globalization. In the process of developing the tarompa datuak design also applies the concept of simplicity aesthetic, which brings together complex elements into a single unit to give birth to simple forms. Kenji Ekuan states that in designing there is a concept known as "simplicity aesthetics", where complexity is embedded in simplicity, simple but valuable, quality, enchanting and achieving luxury (Sachari, 1986).

FINDINGS AND DISCUSSION

Findings

Micro, Small and Medium Enterprises (MSMEs) engaged in traditional handicraft businesses face extraordinary challenges and opportunities in this era of disruption and globalization. The development of the tourism industry, the ASEAN free market / ASEAN Economic Community (AEC), the Asian free market / ASEAN Free Trade Area (AFTA) and will lead to the Asia Pacific free trade area (FTAAP) and the presence of industry revolution 4.0 demanding traditional handicraft businesses must be able to adapt to these developments and changes. The free market and technological developments in the era of disruption and globalization and the industrial revolution 4.0 brought many changes, especially in the local culture-based craft industry, where there are many industries in the field of craft whose development was greatly helped in this era. But the consequences of the era of disruption and globalization can provide the possibility of cultural products developing rapidly, but can also kill other cultural products that are less popular or cannot adapt to change.

There are a number of examples of the consequences of this era of disruption, such as the case of cassette traders who went out of business, because cassettes, CDs or DVDs were

replaced by flashdisk and their contents can be downloaded from the internet via computers or cellphones; the case of computer embroidery machines which largely replaced human labor; the case of manual screen printing and digital screen printing which reduces human labor; offset printing replaced with digital printing; and batik printing replaced with digital printing with batik motifs, all of it greatly reduces human labor. All of these cases as evidence that technological developments in the era of disruption and globalization have largely replaced the role of humans, so some society are very ready to accept them, but most society doubt the existence of these developments and are not even ready to accept.

The traditional handicraft business if it is unable to compete in the era of disruption and globalization, will also go out of business (bankrupt) and even automatically be destroyed by time, and will increase unemployment in the community. Reality in general at this time, traditional handicraft businesses tend not to be able to compete with foreign products that are price cheaper and of better quality. As in the case of textile import over the past two years, the Indonesian Textile Association (API) recorded 9 factories closed due to losing competition with imported products in the period 2018-2019; flood of imported fabrics threatens the performance of domestic industries, including financial losses due to a decrease in production volume and domestic sales, an increase in the number of unsold goods, a decrease in productivity and used capacity, and a decrease in the number of workers ([CNN Indonesia, 2019](#)). For this reason, it is so important to develop the design and empowerment of traditional crafters tarompa datuak to be able to improve the competitiveness and quality of their products through education and training to improve conceptual, theoretical, technical, ethical, technological mastery and grow the spirit of HR entrepreneurship in a sustainable manner.

The traditional craft of Tarompa Datuak in its basically could develop into a potential business in West Sumatra, because this business has the character and local identity of the Minangkabau ethnic, so that it is in accordance with the tendency of market tastes in the era of disruption and globalization. Tarompa Datuak as a traditional footwear product, if explored properly can be a product that is of economic value to its supporting community, because in the globalization era, footwear is not just to protect feet from being dirty or injured, but has become part of trends, identities and styles life. Tarompa datuak is not just a Datuk's greatness clothes, but has become a product for a wider market segment. Therefore, it is necessary to develop a new design and empowerment of crafters so that the Tarompa Datuak handicraft business will grow and develop according to his day. In addition, to expand the market access of products, can be done through the widespread distribution of these products in electronic media or through internet facilities, so can be in demand by all levels of global society.

The design of a product really needs to get serious attention by the producers, because to be able to compete in each market segment, a product must be able to meet the needs and desires of its consumers, both in terms of function, aesthetics or attractiveness that the product has ([Mahmud & Alfianto, 2014](#)). Design offers three things, namely: function, aesthetics and attractiveness ([Saidani et al, 2013](#)). To that end, the development of the tarompa datuak design starts from the stage of changing the function of the into a product for all market segments, including as a product for the tourism market (souvenirs) and the global market. Tourism industry basically also helps preserve and encourage the creativity of the craftsmen and at the same time expand the market to the international world.

Based on a survey that has been carried out to the tarompa datuak craft centers in West Sumatra, two tarompa datuak models are found, namely the Datuak Minang model and the Datuak Malacca model (Malay kapal or Malacca kapal). The two models can be distinguished again based on how to place the rope in the bena or sol. Tarompa datuak Minang, the outsole on the flat bottom and straps are embedded in the bena or the at insole, while the outsole of the tarompa datuak Malacca at the waist was minimized to the middle and the straps were embedded at the bottom of the insole. However, both of these models, are the product of the

creativity of the datuak tarompa crafters in Minangkabau. Historically, Yaw said that the capal Malacca who made it was also immigrant from Minangkabau (Amrizal & Yuliarni, 2016).

Straps stuck into the bena/insole
Straps stuck into the under bena

Figure 1. Surface position at soles, (1) in the Minang realm and (2) in Malaysia (Photo: Amrizal, 2015)

Figure 2. Difference at Sol, (1) Datuak Minang model and (2) the Datuak Malacca model (Photo: Amrizal, 2015)

Judging from its shape, there are three models of tarompa datuak, namely ordinary models / standard models, classic models and contemporary models. The standard model is the shape of the soles are oval, the classical models of the shape of the sol are pointed forward and the contemporary model of the shape of the sol is plot. Sandals straps some are plain and some are stamped, embroidered, woven and some are coated with songket woven cloth and the all the ropes are coated with croton (lining). In addition, the upper of the tarompa datuak also there are uses thumb straps. Soles, there are soles which are standard and there are those that are classic with the thickness of the sol is between 1 - 1.5 Cm and the right is 3 - 3.5 Cm, as in the following figure. The weight of the tarompa datuak is also different, the original product weighs around 700 grams to 800 grams, while the weight of the developed product is only 400 grams to 500 grams.

Figure 3. The Form of the Design of the Tarompa Datuak Original, Standard Model (Photo: Amrizal, 2017)

Figure 4. The Form of the Design of the Tarompa Datuak Original, Classic Model (Photo: Amrizal, 2017)

Figure 5. Transforming Tarompa Datuak Design Form, Contemporary Model (Photo: Amrizal, 2017)

The main raw material for making tarompa datuak is basically vegetable tanned leather, but in its development the materials used are diverse, there is those using Panadai Sikek songket woven cloth, chroom leather, vinyl and rubber ati. The original tarompa datuak product, all its elements use vegetable tanned leather, afterwards for straps some are combined with songket

woven fabric and chroom tannin leather. Tarompa datuak products that have been developed for souvenirs, for insole using vegetable tanned leather, for straps using vinyl and soles rubber. Original tarompa datuak products, soles and the right to use sole leather, for the assembly process using nails. Tarompa datuak that has been developed, the soles use sponge eva, the lining of the sol and the right to use the simplex rubber, for the assembly process uses synthetic glue.

To enrich the model in revitalizing the tarompa datuak, so that the design development can be in sync with the change of existing models in the market, then a survey was carried out on the change of sandals models to the market or to the nearest footwear shops and there is also through searching various sandals models on the internet. Related products in the shop were photographed and several models were purchased, while those downloaded on the internet are then copy paste and printed. The models are then used as examples and inspiration in the development of designs or the making of new designs.

The stages of revitalizing the tarompa datuak craft began with exploring tarompa datuak models in the datuak tarompa craft centers in West Sumatra. The next step is making the design, which is to starting from alternative sketches make, then choose the best sketches and develop them into working drawings. In the working drawings, sizes, patterns according to the tarompa elements, raw materials used and applied motifs have been determined. Based on the working drawings, the work is continued by making patterns, cutting patterns, copying patterns to materials and then cutting materials. Materials that have been cut according to the pattern are then sewing, merging parts of the upper, merging parts of the soles, then assembled into a prototype. This prototype is then tested eligibility and evaluated, after going through the process, it can then be used as a production prototype or prototype used as an example for mass production.

Discussion

Disruption and globalization causing cultural assimilation between regions and countries easily, not a few western cultures that enter Indonesia are directly consumed by the Indonesian people. For example in the field of garment, shoes, bags, kitchen equipment, accessories or jewelry and others. In terms of dressing, the younger generation is more confident using foreign branded clothes than local branded clothes, men's suits as native from western clothes become special clothing for the people of Indonesia and even necktie that do not exist in Indonesian tradition a symbol for the executive. Although that cultural products are not native to Indonesian culture, However society are more proud to use foreign cultural products that enter Indonesia. Many society are more confident using foreign cultural attributes than their own cultural attributes. Interest in using the traditional dress of region in certain activities diminish, such as on the show weddings and traditional ceremonies. The younger generation, they are more inclined to use clothes that are considered to be more in line with the development of global culture than using native clothing in the area where they live. That fact shows that awareness of preserving local culture is decreasing and vice versa Western culture that is increasingly admired.

Development of the Tarompa Datuak Design

The era of disruption and globalization basically does have various impacts on human life, that matter depends on how humans adapt with him. The era of disruption is an era where everything changes can occur fundamentally, fantastically and drastically. Change occurs increasingly unpredictably and almost at all aspects of life. In the case of the development of traditional crafts as well, disruption will encourage assimilation of some cultures, both cultures from the region and from other countries. This means that this era provides opportunities and challenges for society to create their own local cultural product and product of cultural assimilation so easily, but it can also be dangerous, because it can violate cultural sovereignty.

Disruption in the world of crafts is a challenge and at the same time opens space for entrepreneurs and craftsmen to be more creative in innovating. Disruption can trigger creativity

and innovation to survive and compete in global trade. Updates in traditional craft products and in their production systems are a form of development of traditional crafts that need to be done for its existence in every change of time. Design development can be done through a creative process by innovating, modifying, assimilating and creating new cultural products. The development of design indirectly enriches traditional craft products. In developing design, creativity and maintaining traditional values are the keys to success in increasing the competitiveness of traditional craft products in the global market.

In the era of disruption and global market competition, design development is an important factor in the survival of a business. Entrepreneurs who are unable to develop designs or innovate creatively at their products, will be crushed by time. To be able to produce a design that is character and creative must go through a structured, measurable process and through a careful and comprehensive research. The initial steps in product design development are: to think of a design model that is feasible to develop (creative idea search); realize in a variety of alternative sketches; then choose the best sketches to continue into working drawings by paying attention to aspects of ethnic identity, aesthetics, unique and interesting; then realizing the design into a prototype; and the next step before mass production, the prototype is evaluated and then produced on a limited scale to be tested in a limited market.

To be more decomposed, the process of developing the tarompa datuak design is carried out through the following stages:

1. Exploration of creative ideas, exploration steps include: identification of design problems, classification of design problems, field investigations, exploration of visual references, market analysis as a source of reference and information, and review of documents or related references that can be used as analysis material for formulate design problems, so that a significant design concept can be obtained.
2. Analysis of ideas, based on the exploration of creative ideas, then proceed with developing imagination in deciphering various design problems, examining design problems and the relationship between design problems to obtain a general picture of about design problems and creative ideas that are appropriate for design development.
3. The visualization of ideas into alternative sketches, which is a way of expressing creative ideas into a more tangible form based on imaginatives.
4. Selection of sketches or feasibility analysis of ideas, the process of determining the best sketches to be developed into working drawings.
5. Work drawings, are detailed drawings of a product that includes parts of construction in detail, provide complete information about a product so that it is easily understood, to be used as a reference in the process of producing or a reference in the process of realizing ideas into physical form. Work drawings consist of various elements that contain information about the top, front, side, perspective, dimensions, materials, colors, ornaments, pieces, openings and even the smallest picture details to avoid confusion in work implementation. Before the development of design, it is necessary to first pay attention of the tarompa datuak construction, the aim of which is to maximize the design development process. Tarompa datuak construction is divided into 2 main parts, namely:
 - a. Surface or upper, has two important components, namely straps and lining/vuring. Straps function as to tie sandals to the feet, made from vegetable tanned leather, Pandai Sikek songket woven fabrics and synthetic leather pass through assembled by the sewing process. Lining is a layer of straps that is in direct contact with the instep, so that the foot is made comfortable and the instep is not blistered when walking.
 - b. Sole/tread or the bottom, consisting of 4 parts, namely insole, midsole, outsole and heel. In-sole, which is the part of the sole that comes in direct contact with the sole of the foot, in-sole is usually also called bena, made from the finest quality leather insoles. Mid-sole, under the in-sole, this part is the base of the sol itself, made from the leather sole of the remaining cutting of the in-sole, in its development the mid-sole uses a

sponge rubber material number 02 or 03 / foam ati / microcellular rubber / EVA sponge. Out-sole, which is a part that is directly related to the road or footing, this part is rough and even jagged surface, so the sandals are not slippery when used, the material used is generally leather soles, but in its development use rubber simplex/ mica / corrugated rubber. Heel or also called right, is part of the soles of sandals that stand out on the back, the material used is soles leather and added with a shade from a simplex rubber material, the function of this heel is to provide abutment to the sandals and at the same time increase the height of the wearer's (Gold Pigeon Sandals, 2017).

6. Design validation to experts, is an effort to ensure that the idea is feasible to be realized as a product / work of the craft and at the same time as a way to get the legality of the suitability of new products with identities local cultural.
7. Embodiment of the prototype, the process of realizing ideas into planned physical forms. The prototype is an initial model of a product that shows the actual form and function, made as an example or reference in the mass production process.
8. Prototype evaluation, is a process for testing products on an internal scale, whether the product works according to the design desired and whether the product fits the customer's taste.
9. Product introduction or market testing, is a process for testing products on an external scale, to determine the performance and reliability of the product in order to identify the need for technical changes.
10. Evaluation of product follow-up / feasibility test and propriety, that is product trial process to consumers directly in a limited environment or through exhibition activities. After testing and consumer opinion collected, it can be used as information in the final refinement of the prototype.
11. Mass production, is the production process in large numbers, products that have passed market feasibility test and then refined it into a prototype or production prototype. The next step is to make a production plan, an estimate of the level of sales, production costs, and expected profits according to the business goals. Make planning for the production process clearly and in detail, so that production can be carried out easily, planned and smoothly.

The steps or processes that are passed in making a prototype or tarompa datuak production process, refer to the generally footwear product production process, namely: (1)cutting process; (2)sewing process; (3)stockfit process; (4)assembling process; and (5)finishing (Asakti, 2009).

1. Cutting process, that is of cutting raw material before it is formed into upper and bottom, raw material is cut to corresponding predetermined patterns. The processuses manual cutting tools and cutting machines.
2. Sewing process, raw material that has been cut and then sewn, pieces of string and layers are put together and then sewn, so form into the upper slipper.
3. Stockfit process, is a work process that combines parts of the bottom, namely insole, midsole, outsole and heels to form the bottom by sticking them use synthetic glue.
4. Assembling process, is a process of which combines the upper part with the bottom to form a pair of sandals
5. Finishing, is the final process of all the steps undertaken in making a prototype or tarompa datuak product. Tarompa datuak products that have passed quality control, are then cleaned of the remnants of glue when the assembling process, the remnants of thread when the sewing process and the provision of varnish to protect skin color and giving paint for soles.

Empowerment of Tarompa Datuak Craftsman

Empowerment of craftsmen or HR in the era of disruption and globalization is an obligation, because the level of craftsmanship will be directly proportional to the quality of the products they produce. Usually, a good design cannot guarantee that it will produce a good product if it is managed by an HR that does not have the capacity to do so. To improve the competitiveness of

the tarompa datuak handicraft products in the era of disruption, training must be held, such as: achievement motivation training, entrepreneurship training, training the use of digital technology, marketing plan and strategy. The purpose of the training, to improve product quality, improve the performance of craftsmen, expand market share, utilize promotional media effectively and efficiently. Entrepreneurship training is the key in empowering HR, because through this training it can foster the entrepreneurial spirit of the community, as well as can include production management training or marketing management and other training can be covered in it.

Entrepreneurship training is intended as an effort to improve the conceptual, theoretical, technical and moral capabilities of the community to be able to become a reliable entrepreneur in their field. HR which has entrepreneurial spirit/entrepreneurial talent or few who have talent or do not feel they have entrepreneurial talent need to be motivated through continuous learning, an environment that is conducive, open, recognizes the excellence of others and learns from the success of others (Harefa & Siadari, 2008).

Through entrepreneurship training, the spirit of community entrepreneurship can be formed, there is an increase in the quality and performance of the crafters, the Tarompa Datuak craft business grows and develops well, so that the crafters' lives are prosperous and the businesses that have been long time growing up in Minangkabau remain sustainable. Crafters empowerment through entrepreneurship training can be said to be successful if an increase in product competitiveness is reflected in indicators: an increase in the number of customers, an increase in marketing area coverage, an increase in the number of product sales to new customers.

CONCLUSION

The development of the Tarompa Datuak design, has become a demand of the times, this is inseparable from the human being predestined by the Almighty as a thinking creature. The culture of a region will always develop following the development of time itself. Development can occur because of the desires of individuals, groups or development that occurs due to the influence of the development of global civilization. The influence of the development of global civilization can occur slowly, but it can also occur drastically and can even destroy other established civilizations. The development of digital technology that is happening now, will have a wide impact on people's lives, many of the existing cultural products will be replaced with digital technology, and even human labor will also be replaced by artificial power, this is what is called the era of disruption. In the era of disruption of the development that occurs resulting in drastic changes in all aspects of human life.

The era of disruption also had a significant impact on the development of the tarompa datuak craft in West Sumatra, the tarompa datuak craft products almost run over by the pace of the development, the crafters continued to decrease in number and regeneration was also absent, variations product were lacking and in terms of ergonomics aspects were also lacking. Based on that, then revitalizing the tarompa datuak craft through design development as an effort to strengthen the existence of creative economy becomes an obligation for related parties, such as: local governments, universities, entrepreneurs and the community.

The tarompa datuak handicraft can be developed into a potential business in West Sumatra, because it has the identity and character of the Minangkabau ethnic culture, this is in accordance with the tendency of market tastes in the era of disruption. Tarompa datuak products can be very economically valuable products for the supporting community, because in the globalization era, footwear is not just to protect feet from being dirty or injured, but has become part of identity and lifestyle. Tarompa datuak has become a product for a wider market segment. For this reason, then it is necessary to develop a new design and empower the crafters so that the tarompa datuak handicraft business will grow and develop according to the demands of its era. The development of the tarompa datuak design can be done through an approach based on

creativity and technology. In the development of the design, an exploration is done in the center tarompa datuak craft in West Sumatra, and for enrichment coupled with browsing various sandals models on the internet so as to generate creative ideas. The next thing is to create a design, starting from making alternative sketches, then choosing the best sketches to develop into working drawings and then realizing them into prototypes. After the prototype is evaluated and feasibility test on a limited scale in exhibition, the tarompa datuak prototype is ready for mass produced.

Design development is in line with the empowerment of craftsmen, so that the handicraft business grows and develops well, because capable craftsmen will determine the sustainability of a business. Good design does not guarantee it will become a good product, if it is processed by craftsmen who are not competent in their fields, then empowerment of craftsmen is also very necessary. The empowerment of craftsmen can be done through education and training, such as entrepreneurship training, which includes training in developing mentality, skills and business. Entrepreneurship training can help to improve the quality and performance of the tarompa datuak crafters, so that the business grows and develops well, from an economic aspect the crafter's life becomes prosperous and the business that has been tradition in Minangkabau remain sustainable.

In closing as well as suggestions for the next researcher, it is necessary to specifically carry out research on entrepreneurship, gradually train craftsmen in taking advantage of opportunities and creating job opportunities for themselves and others according to the demands of the times. Entrepreneurship training material can include ways of building entrepreneurial thoughts and mindsets; expanding market share; improve the quality and character of the product; training on how to utilize technology to produce innovative designs and products; internet marketing training. In addition, it is also suggested to related parties such as local governments, private parties and universities to work together to provide business assistance and establish design clinics to help develop traditional handicraft businesses. To marketing, it can be assisted in online marketing and in making product packaging, so as to increase product competitiveness and consumer interest.

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