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## The Existence of Lurik Weaving among Millennials

Halida Aini Syifa\*

Universitas Negeri Semarang, Semarang, Indonesia

\*Correspondence: E-mail: [syifahalida3@students.unnes.ac.id](mailto:syifahalida3@students.unnes.ac.id)

### ABSTRACT

This article aims to examine how the existence of the use of traditional fabrics among teenagers. One of the traditional fabrics is lurik weaving. This fabric has its own philosophical meaning of each motif. Nowadays this fabric is starting to be glimpsed by the public for the simplicity of its motifs which can be used as an attractive outfit of course. In this interesting case, lurik fabric attracts the hearts of millennials to use these traditional fabrics. This lurik fabric can be used as clothing that fits the current trend and will certainly increase the self-confidence of each young person who wears it. The data that reinforces this research is the influence of fashion on student self-confidence, the percentage shows 91.9% answered yes and 8.1% answered no effect and normal. Fashion based on the category that is done has an effect on self-confidence, in terms of brand obtained 8.1%, in terms of color 24.3%, in terms of model 48.6% and in terms of comfort 70.3%.

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## 1. INTRODUCTION

Indonesia is rich in cultural heritage such as folk songs, regional languages, customs, traditional clothing and many more, one of which is traditional fabrics. This traditional cloth is one of the wealth owned by each region in Indonesia. Fabrics that come from local regional cultures that are traditionally made and used for the benefit of customs and customs. There are also various traditional fabrics and weavings, including: ulos cloth from North Sumatra, limar cloth from South Sumatra, batik and lurik cloth from Yogyakarta, gringsing and endek cloth from Bali, hinggi cloth from Sumba, ende sarong cloth from Flores, buna cloth from Timor, kisar woven fabric from Maluku, ulap doyo cloth from East Kalimantan, and sasirangan cloth from South Sulawesi.

One of the traditional fabrics is weaving. Weaving activities have become a culture in the manufacture of traditional fabrics that have grown in Indonesia to this day. In the past, weaving used traditional equipment, along with the development of the weaving period always existed but the weaving equipment grew using machines so as to facilitate human work and the manufacturing process was faster. The results of weaving using a machine, on the motif is only one side and the surface of the fabric looks plain. Making weaving by using a machine is faster. As well as making the motifs evenly much the same, so the price is cheap and easily accessible to consumers. Conversely, the results of weaving using traditional equipment have the same motif on both sides, both outside and inside and the woven threads also seem to stick out.

Among the Javanese people there is a fabric that is no less existent than batik cloth, namely lurik woven fabric. Traditional lurik fabrics have their own characteristics that are different from other fabrics. Visually, when viewed, the lurik fabric is a fabric with a motif of a varied arrangement of line and field elements. The technique of making lurik cloth and the looms used in the process of making lurik cloth were originally very simple looms. The specialty of lurik fabric is in its motifs in the form of very distinctive lines and the manufacturing process is quite complicated, starting from dyeing and coloring the yarn to weaving the fabric.

As the times evolve, the development of fashion will lead to more and more types of clothing. One of the developments is woven fabric.

Currently, the fashion trend among young people has developed because this is inseparable from the need for style. The use of fashion also requires self-confidence in each individual. According to the journal [Mudiawati et al. \(2020\)](#) self-confidence according to Neil (2005) is the extent to which individuals have confidence in their assessment of their abilities and the extent to which individuals can feel the appropriateness to succeed. Self-confidence is also referred to as self-esteem or self-image (Santrock, 1999).

This research was conducted to find out how the impact of outfit use on young people's self-confidence. The growing stigma explains that the use of fashion styles that fit the trend will increase self-confidence and he will feel attractive. ([Mudiawati et al., 2020](#))

This article will review the existence of lurik weaving, the tools, materials and techniques used in weaving, what philosophical aspects are contained, how the development of the outfit among young people and the use of woven fabrics in the present to increase their confidence.

This research is conducted by researching an object or a system of thought with the aim of making a description, description or painting systematically, factually and accurately about the facts, characteristics and relationships between the phenomena observed. This research describes the use of fashion in the younger generation that can increase self-confidence. By identifying the relationship between the two variables to be studied, namely fashion (x) and self-confidence (y). With this research, significant results will be found on these problems.

## 2. METHODS

There are several types of methods used. The first is the interview. This interview is conducted with sources who are already well-versed in the topic discussed. Information from sources is very important to be a source of data. The interview technique used is an in-depth interview (in dept interview) with the aim of collecting complex information containing opinions, attitudes and personal experiences. Open-ended interviews were conducted informally. The intended resource person is a fashion designer who processes lurik fabric.

The second method is documentation. By recording and recording books about lurik cloth. Originating from social media and web on the internet related to lurik fabrics. At the time of data collection, making data reduction of the main points of findings and presenting data to drawing conclusions.

The third method is participants with a total of 40 students consisting of 6 men and 34 women. Furthermore, this research uses quantitative methods with a descriptive correlational approach.

## 3. RESULTS AND DISCUSSION

According to the journal (Adjil & Wahyuningsih, 2018) Weaving is the process of making cloth while weaving itself has the meaning as one way of making clothes with the principles of interweaving vertical parts with horizontal ones. In Javanese terms, striated fabric is called larik which means rows, rows, lines or lanes. Traditional lurik fabrics have their own characteristics that are different from other fabrics. Visually, when viewed, lurik fabric is a fabric with a motif of a varied arrangement of line and field elements. The technique of making lurik cloth The loom used in the process of making lurik cloth was originally a very simple loom, namely the gendong loom, but in its development to achieve results, the basic material used in making lurik cloth is yarn.

Traditional lurik fabrics have characteristics that distinguish them from other fabrics. Visually, when viewed, lurik fabric is a fabric with a motif of varying line and field elements. The elements of these lines and fields are not solely intended to achieve aesthetic value, but also have philosophical beauty.

Divides the process of making simple weaving into two processes, namely coloring and traditional weaving. The coloring process uses natural dyes but over time uses synthetic dyes. In the traditional weaving process begins with the spinning process. Then the spun yarn is used as weft yarn and warp yarn (Nuraini & Falah, 2022).

Aesthetic and Philosophical Aspects of Interest Lurik has a high philosophical value as a form of Javanese cultural heritage. Javanese society is a society that is thick with a mystical

atmosphere of life with a strong cultural background. The creation of lurik cloth is not only a side job done to fill spare time between farming activities, but intersects with beliefs and feelings (Suprayitno & Ariesta, 2014).

According to the journal (Adji & Wahyuningsih, 2018) Javanese people believe that the patrons in lurik have mystical powers so that this fabric is only used on certain occasions. Basically the patterns of lurik fabrics are broadly divided into three major patterns, namely lajuran (lajuran patterns whose lines run longitudinally in the direction of the warp threads), pakan malang (patterns whose lines run crosswise in the direction of the weft threads), cacahan (patterns that occur from a cross between lajuran and pakan malang patterns).

Each of these lurik weaving motifs has its own philosophy. The liwatan and lasem motifs are motifs used in the seven-month or mitoni event. In the lasem motif, the poor weft is clearly visible and functions as a tumpal in this motif (Sadilah, 2009). The telu-pat motif has a total of seven lajuran patterns. Javanese people believe that the number seven is a sacred number that symbolizes life and prosperity. The gedhang flower motif means that we must demand ourselves to realize our dreams. The sada saler motif means that humans are social creatures who always need other people and must help each other. The ringin abang tendril motif is expected that people who wear it are easy to get along, socialize, and are useful to each other because like the banyan tree which has the meaning of protection, justice, and eternal nature. The yuyu sekandang motif has the meaning of cheap fortune, has a lajuran style which is a cross between the lajuran style and the poor feed.

According to the journal (Utami, 2022) lurik fabric has good strength and flexibility. It has a uniqueness in use when it is new this fabric has a stiff and rough texture. But after a few uses this fabric becomes soft but with the same fabric strength.

According to the Journal (Utami, 2022) the simplicity of the motifs of lurik weaving with its various meanings is a manifestation of cultural values that must be passed down to the next generation.

Nowadays, the fashion world has experienced rapid development in several decades (Tyaswara *et al.*, 2017). Many designers now have more potential in playing a role in developing this fashion world so that the economic level improves. The development of this style of clothing invades various groups ranging from adults, teenagers and children. Fashion trends among students today are very developed. Starting from the use of headscarves, accessories, clothing models, shoes, bags and so on. The development of fashion is inseparable from the various stylistic needs of millennial children. Fashion trends are now not only westernized but also appear typical of Indonesian styles (Mudiawati *et al.*, 2020). Like the use of traditional fabrics, one of which is this lurik fabric. Nowadays, lurik fabric has begun to attract the hearts of millennials because this fabric can be made into various forms of contemporary clothing.

The motif of lurik weaving is timeless because the motif is simple so that it can still exist from time to time. According to the journal (Adji & Wahyuningsih, 2018) the introduction of contemporary lurik fashion to the public is one of the efforts to raise lurik fabrics in the step of introducing lurik fabrics as one of the local cultural heritages. This lurik fabric is also an attraction for designers in Indonesia, especially now that there are many young designers.

This can support the creation of a work, namely clothing that can exist among millennials so that young people are not ashamed to use traditional fabrics on various occasions. This style of clothing using lurik fabric can be done by applying collaboration or modification to a contemporary or westernized model but not leaving the cultural elements in it.

The use of fashion that follows the trend will certainly increase one's level of confidence. Based on data on the level of influence of fashion on student confidence, the percentage shows 91.9% answered yes and 8.1% answered no effect and normal. Fashion based on the category that is done has an effect on self-confidence, in terms of brand obtained 8.1%, in terms of color 24.3%, in terms of model 48.6% and in terms of comfort 70.3% (Yusuf & Jaelani, 2022).

With the statement that the existence of lurik fabrics today can be used as a fashion style that is not outdated, millennials will continue to use and help preserve traditional fabrics in their own style (Ramadhani & Sukmawan, 2022). This certainly affects the level of self-confidence. Where if someone dresses according to current trends, they will feel proud and confident wearing the clothes so that they will feel attractive using traditional fabrics (Noerisman & Akbar, 2023).

#### 4. CONCLUSION

The richness of cultural heritage in Indonesia is very diverse, one of which is traditional fabrics. These traditional fabrics are owned by each region in Indonesia so that they become local regional cultures that are traditionally made. One of the cultural diversity owned is in terms of dressing using traditional fabrics. One of these traditional fabrics is lurik woven fabric.

After a long time being displaced by outside culture, this lurik woven fabric began to be glimpsed by the community because it has a simple motif and pattern that has philosophical value. Not only simple motifs, this lurik fabric has also developed over time.

The process of making this lurik fabric requires a long process starting from preparation and weaving. Along with the times, lurik woven fabric began to be looked at because of its simple motif so that it can be used as a contemporary fashion style. This is also supported by efforts to preserve local culture so that this fabric can win the hearts of millennials. Young designers are creating fashion works from lurik woven fabric so that it becomes a contemporary fashion without the shame of being outdated. We as the younger generation must strive to preserve traditional fabrics so that they are not again displaced by westernized culture so that the next generation can recognize the culture of their ancestors.

#### AUTHORS' NOTE

The authors declare that there is no conflict of interest regarding the publication of this article. Authors confirmed that the paper was free of plagiarism.

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