

# **Application of Lurik Traditional Weaving Fabrics for Furniture Design and Interior Products, as a Strategy to Increase Economic Potential and Competitiveness**

Gervasius Herry Purwoko, Tri Novianto Puji Utomo, Wina Christina

Ciputra University, Indonesia

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## **Abstract**

Lurik weaving fabric, one of the traditional weaving fabrics in Indonesia is now degrading significantly, can be seen by the decreasing in the number of production sites so that weaving fabrics become scarce, hard to find. On the other hand, Indonesian creative industry's products that currently growing rapidly are the interior products and unique furniture that combining elements of local ethnic, very attractive for local and foreign buyers. Previous research have only studied lurik weaving fabrics as clothing materials, while this study examines how lurik weaving fabrics can be developed as an aesthetic element in the design of furniture and interior products. The problem is how to integrate traditional lurik weaving fabrics on interior products and furniture; Types and styles of weaving fabrics that considered appropriate, and any interior product elements that can be combined with traditional weaving fabrics, also how the application techniques for weaving fabric can be used as an aesthetic element. This research is located in Surabaya, by making several designs or interior products and furniture combined with various styles and colors of lurik weaving fabric, Using Qualitative Descriptive approach. Methods of data collection making an interviews and Focus Group Discussion. The results show that (1) The Traditional weaving fabrics in this case lurik weaving fabric is considerable and potential material to be combined into interior products and furniture for support; Style, color, material quality; (2) Lurik weaving fabrics can be used as an aesthetic elements in furniture design are on elements; (3) The use of lurik weaving fabric suitable for use as a main element as well as supporting elements. This research purpose is to bring back the economic potential and competitiveness of traditional weaving fabrics by applying it for furniture and interior design products.

**Keywords:** Traditional Weaving Fabrics, Lurik Weaving Fabrics, Furniture Design, Interior Products.

## Introduction

History mentions that the *lurik* weaving fabric has been used by ancient society as clothing or body cover, other than that as a symbol status and used also as a function of religious ritual. The philosophy and meaning of a *lurik* cloth is reflected in the pattern and color. Unfortunately, modern culture is strongly influencing all aspects of people's lives causing *lurik* fabrics to be less desirable especially by young people so that *lurik* weaving fabrics do not develop even suffered significant decline in terms of quantity, production technique, design, and product development. This can be seen by the decreasing number of producers in the production centers of *lurik* weaving fabrics in the Klaten area - Yogyakarta. As a result, *lurik* weaving fabrics become scarce and hard to find on the market, it is feared that the *lurik* weaving fabric will perished if there is no effort to reestablish its existence in the community.

On the other hand, Indonesian interior and furniture products are rapidly growing along with the increasing number of new buildings in real estate and apartment areas which of course require a modern-contemporary complementary furniture and interior products. This conditions represent an opportunity for the *lurik* fabric to be revived and developed not only as a clothing or body cover product but also as an element of aesthetic elements in furniture design and interior products. With a unique and dazzling ethnic look combined with contemporary modern furniture or interior design, it will elevate and add value to the striated *lurik* fabric that has been stagnant since it is limited in use for clothing only.

This study aims to explore the potential and reuse of *lurik* weaving cloth and raised its value through its use in furniture design or interior products. Various obstacles are the diversity of design in furniture or interior products that demand the suitability of function, aesthetics, and technical fabrics of *lurik* weaving in its implementation; which design elements can be combined with *lurik* fabric?, what kind of fabric and *lurik* motifs can be used ?, how application techniques for *lurik* stitch can be used as an aesthetic element?

## Methods

*Lurik* weaving fabric is a traditional cultural heritage therefore in every pattern *lurik* cloth has an individual meaning and symbols. For the Javanese people, the motive of *lurik* weaving implies a certain meaning or meaning which is sometimes considered sacred and is associated with public trust (Dinas Kebudayaan Prov.DIY: 2011, 13). The meaning of *lurik* patterns differ according to the context in the life and social status of the society, as in the ceremonial *tingkepan* used the weaving shawl *lurik* certain motif because it is considered to have magical power to ward off evil spirits. While the *lurik* scarves with *kluwung* motifs are used to care for sick children, the type of *lurik* *klinden* is used to reject the use made by others. In the social order of the use of striated cloth such as in Wonogiri society 50 years ago, the old maids wear *lurik* *Mresik* cloth, while the young widow wearing cloth *Durik lurik*. The above suggests that the *lurik* fabric contains diverse meanings and has a high value, therefore its use in functions other than as clothing must be adjusted to the values contained therein aim.

Implementation of *Lurik* fabrics in furniture design or interior products is not simple because the anatomy of human has to be fitted to furniture design, in line with the initial thinking on furniture design theory. However, human thinking and behavior are so complex and multi-dimensional that theories about furniture design are not simple. The above explanation is illustrated by *Mies van der Rohe* that furniture / chairs are a very difficult object compared to skyscrapers form, where the explanation are; first, the seat is an extension of the user, and no two users are exactly alike. No two users sit, squat, or move in the same way. Second, chairs are used for various purposes (rest, writing, reading, chatting, etc.) each

activity requires specific consideration. Thirdly, comfort in sitting is one indication of human well-being, research shows that standing is healthier than sitting, because the body needs to keep moving, changing positions frequently, and adjusting constantly.

In this paper, we discussed some furniture designers and the user community to select the appropriate *lurik* fabric pattern, and determine the basic design of furniture commonly used by the community and the elements that must be available. Furthermore, made some prototype of furniture as an object of observation to be tested to the public perception so as to obtain aesthetic and technical standards on the application of *lurik* weaving fabric on interior product design. For the community of artisans of striated weaving fabrics; the results of this study can be directed about the design, style, and motive *lurik* that will be produced according to market tastes. For industrial society / interior product craftsmen, the results of research in the form of design and prototype of products and their guidance can be used as a reference in developing and making technical specifications of the products produced. For the college through the results of this research can develop more about the various types of *lurik* weaving fabrics for the benefit of study and student learning. For the government, this research can support the preservation of traditional culture to support and accelerate the growth of tourism in Indonesia (Heritage & Culture Tourism).

### Results and Discussion

In order to know the variables in interior furniture design / *lurik* fabrics, Focus Group Discussion (FGD) asserts that the design can be developed indefinitely depending on the context, the use of *lurik* weaving fabrics can be interpreted as a collaboration between the present and ethnic values not necessarily contested, but can complement each other into a unified whole and valuable. The result of the discussion is the simplification of design criteria for making prototypes with the use of *lurik* weaving fabrics as aesthetic element. The design criteria include several things: Standard Furniture model, and its relation with; the use of *lurik* weaving fabrics on the furniture, the combination of woven fabric with the main material of furniture, striated patterns, striated color, and ease of care.

The Standard Furniture Model is done by simplifying the design towards the elementary design (standard) that is easily understood by the community of various elements. The design of this furniture is generally easy to find in the community in the form of a Guest Chairs or Seat Chairs commonly used by the community, the elements that are in it are; the main frame, made of clearly visible physical material, a cushion, usually made of the same material as the main material or from a softer material wrapped in fabric or leather with a particular hue and color, backrest & head rest usually also made of the same material as the main material, or of a softer material wrapped in cloth or leather with a particular hue and color the same or similar to the holder material, the handrails are generally made of the same material as the main material or are combined with the material more softly wrapped with a cloth or leather with a particular hue and color the same or similar to the holder material, the seat legs are made of the same material with the main material or different with some combination with other materials.

The main material used is; wood with finishing politur, solid iron painted with certain color, rattan with polishing finishing, and combination of second or third material above. From several alternative designs above is done aesthetic alloys with *lurik* weaving fabric, where the alloy still consider the harmony of design and ease of care.

Variables of *lurik* weaving fabrics for furniture design / interior products consist of; the harmony of *lurik* weaving fabrics on furniture elements, the harmony of *lurik* weaving fabrics with furniture materials, *lurik* weaving fabric motifs, *lurik* weaving fabric colors, and ease of care. Based on description above, there are 4 pieces of furniture design prototype each representing the combination of the variables, to then measured the public perception of the design, the prototype of furniture mentioned above is like the following picture:



Desain Prototype-1 Desain Prototype-2 Desain Prototype-3 Desain Prototype-4

Fig.1: Standard Furniture Models

Desain Prototype-1 : Polished wooden Furniture, combines with *lurik* weaving fabrics, type *Yuyu Sekandang*  
 Desain Prototype-2: Steel Monolith painted Furniture, combines with *tenun lurik* fabrics, type *Dom Kecer*

Desain Prototype-3 : Polished Rattan Furniture, combines with *lurik* weaving, types *Udan Liris*

Desain Prototype-4 : Polished Rattan Furniture, combines with *lurik* weaving, types *Prajurit Ketanggung*.

Measurements of random community perceptions were made on a sample of 120 people drawn from various community groups; designers, government officers, private employees, students, housewives, merchants, and craftsmen. Assessment is based on several criteria; 1. Harmony of *lurik* weaving fabrics on furniture elements 2. Harmony of *lurik* weaving fabric in furniture main material 3. Laminate fabric patterns and motifs are considered attractive, 4. Color of *lurik* weaving fabric considered attractive, 5. Ease of maintenance, the results can be illustrated that;

The harmony of the *lurik* weaving fabric on the furniture elements shows that the IV-design gets the highest appreciation, while the lowest is in the I-design furniture. This shows the comfort factor and ergonomics get more attention than other factors.

The harmony of the *lurik* weaving fabric on the furniture main material, the highest appreciation obtained by the IV-design furniture, shows that the striated *lurik* fabric is very harmonious and popular if combined with the combination of several furniture materials at once. While the combination of striated with monolith iron materials less favored users.

The style and motif of *lurik* weaving fabric considered interesting: the highest appreciation in furniture design-IV because the motif is already very well known by the community as a distinctive cloth *lurik*. While the lowest appreciation obtained by design-II furniture, because the motif "*Dom Kecer*" less to give contrasting style.

The color of the *lurik* weaving fabric is considered attractive: The highest appreciation is obtained by IV-design furniture, showing that the striated "*Prajurit Ketanggung*" weaving

looms with colour stripes of beige and dark brown are considered very harmonious and are known as *lurik* weaving fabrics. While the red color orange "*Dom kecer*" less preferred by users because it is considered less contrast and less known.

The Ease of maintenance: Highest appreciated in IV-design furniture because the design is easily removable for washing or cleaning. While the lowest appreciation of the furniture obtained-II design and furniture design-I, because the design is considered less easy to provide maintenance and cleaning.

Of the four designs above show that the furniture design-IV is very popular and appreciated by users / community.

### Conclusions and Suggestions

The results of observations during the study can be concluded that; *lurik* weaving fabrics have considerable potential as an internal strength to be developed not only as a clothing material but also as a material of aesthetics in the design of furniture, interior products and other products as long as it does not conflict with the functions and benefits that have been listed and implemented from generation to generation. Furniture design or interior products of its kind is very wide and varied, this research is approached from existing trends and is general. The suitability and harmony of *lurik* weaving fabrics utilized in furniture design or interior products is highly dependent on the design model itself. Market conditions and supply chains are external constraints to be addressed and sought to solve, while the growing number of furniture and interior products markets is an opportunity to consider.

The development of *lurik* weaving fabrics on a large scale is advisable; involves all components of society and government agencies from the center to the regions to encourage products that utilize *lurik* weaving fabrics as part of its components, focusing only on developing woven cloth products that have a common or preferred motif or pattern for the widespread use of society, do not use unique motives that are sacred to a particular society, develop new motives or patterns that are more widely accepted and accepted by the market, conduct various training in conjunction with the use of traditional woven fabrics into the design of furniture and interior products, or products others, with the help of the government, strengthen supply chains to ensure the stability of prices, strengthen the market with training on marketing to furniture craftsmen, utilizing higher education institutions in digging and more creative and innovative design ideas.

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### Corresponding Author

Gervasius Herry Purwoko, Ciputra University, Surabaya Indonesia, gpurwoko@ciputra.ac.id, Gayungan 7/10 Surabaya – Indonesia.

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