



## Development of *lurik Bayat* fabric design for interior elements



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### ABSTRACT

This scientific article investigates the evolution of *Lurik Bayat* fabric, traditionally confined to the clothing industry, aiming to expand its role in the creative industry and enhance community well-being. The research commences with a thorough examination of the current state of *Lurik* fabric in the *Bayat* Sub District, encompassing analysis of its design, production processes, and community utilization. In response to the demand for interior applications, a comprehensive mapping of new functions is executed. Data is collected through a multifaceted approach involving observation, literature study, interviews, and documentation, encompassing artifacts and informant perspectives. The design experiment employs a structured approach to formulate and compose *Lurik Bayat* fabric designs for diverse interior elements, including drapes (curtains), lampshades, table fabrics, pillowcases, and bed covers. The outcomes of this study unveil innovative designs geared towards benefiting *Lurik* fabric craftspersons and facilitating the integration of the fabric into diverse creative applications beyond its traditional role in clothing. The findings emphasize the potential of *Lurik Bayat* fabric to contribute to the broader creative industry and improve the overall well-being of the community. The comprehensive exploration of design, production, and application provides valuable insights for practitioners, researchers, and stakeholders interested in advancing the role of traditional fabrics in contemporary creative contexts.

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### 1. Introduction

In the Bayat Sub-district of the Klaten District, situated in the Central Java Province, specifically within the Jambakan Sub-district, a craft center is dedicated to the ongoing production of *lurik* cloth, representing a form of home industry that remains operational to this day. This phenomenon is observable through the daily activities carried out by the residents of the sub-district, particularly the women, who engage in a series of tasks each day. These activities commence with the spinning of thread, commonly referred to as 'flour,' followed by the dyeing of the thread and subsequent drying. The subsequent stage involves daily weaving sessions, resulting in the creation of striped cloth in various color options. The popularity of the *Lurik* weaving industry in the Klaten Regency can be attributed to *lurik* being a characteristic cultural heritage of the region [1]. The creation of *lurik* cloth holds significant importance in the daily lives of the residents, complementing their livelihood alongside rice field cultivation. The design of *lurik* cloth passed down through generations, has undergone minimal changes, retaining its fundamental motif of straight lines without additional processing. This static design poses a hindrance to its potential for further development in both the present and the future, as *lurik* cloth is predominantly perceived as clothing material. The presence of the *Lurik* cloth industry in Jambakan Village, Bayat Subdistrict, Klaten District, is intricately linked to the historical development of *lurik* cloth in Surakarta. *Lurik*, a traditional textile dating back to the time of the Kartasura Palace, gained popularity for everyday and traditional wear, as well as a

requisite fabric for ceremonial offerings within and outside the palace [2]. Despite various attempts to revive lurik, such as initiatives in the sixties to facilitate the procurement of lawe yarn for lurik and woven fabric entrepreneurs, including the establishment of cooperatives like Batari, success has been limited. In the eighties, a directive from the Governor of Central Java for government employees to wear *lurik* on Fridays and Saturdays faced challenges due to the prevailing influence of foreign culture, prioritizing speed and becoming a cultural norm in the everyday life of Indonesian society, particularly in Surakarta [3].

*Lurik* cloth crafts constitute a facet of craft arts with substantial potential for development within the creative economy. Various craft products have evolved to meet the demands of modern life, adhering to elevated standards encompassing aesthetics, raw materials, manufacturing processes, and functionality [4]. According to John Howkins, the creative economy is characterized by economic activities predominantly centered on generating ideas moving beyond routine and repetitive tasks [5]. Consequently, substantial efforts should be directed towards advancing *lurik* cloth designs, particularly in the realm of interior design, emphasizing their application to interior elements. Through innovative diversification of *lurik* cloth products tailored for interior purposes, their significance can be heightened, yielding positive economic impacts within the industrial sector. Innovation, characterized by updates to both the process and outcomes of artistic creation, introduces novel and engaging elements [6]. Moreover, the industrial tradition of *lurik* cloth production in the Jambakan sub-district, Bayat sub-district, Klaten Regency, can flourish further by aligning designs and functions with the dynamic lifestyles of contemporary times. There exist various interpretations of the term '*lurik*,' including its association with the Javanese word '*lorek*,' signifying lines, and '*liric-lirik*,' denoting small stripes. Additionally, according to Javanese expert KRH. Koesoemotomoyo, the syllable '*rik*' holds a religious connotation, representing a shallow line or ditch leaving an indelible impression, akin to a line that is challenging to erase [2], [7]–[9]. This interpretation aligns with the Javanese belief in '*mageri*,' signifying the spiritual fortification of a house to safeguard it and its contents from malevolent intentions imperceptible in real or rational terms [10]. The act of donning *lurik* cloth is rooted in the aspiration for perpetual safety and the avoidance of disturbances.

*Lurik* is a fabric featuring a striped pattern measuring no more than one cm (1 cm), produced using non-machine looms, specifically *deprok/gedhog* looms and *tustel* looms (a general term), both manually operated [11]. The *Deprok* loom, also referred to as *gedhog* due to the sound it emits during weaving, predates the tulle loom. This suggests that the striped patterned fabric is processed with a machine-woven tool, not *lurik*. Products manufactured from *gedhog* and *tustel* looms are categorized into two types: (1) *ciut* (narrow) cloth, including *selendhang/kemben* and *setagen*; and (2) *Wiyar* (wide) cloth in the form of *jarit*, used for covering the lower part of the body (*nyampingan*), along with cloth for women's *kebaya* or men's *surjan*, serving to cover the upper part of the body. *Lurik* patterns or motifs fall into three basic types. As Nian S Djoemena notes in the book "*Lurik*," these are broadly categorized as the stripe pattern, where the stripes run longitudinally along the warp threads [12]; the Malang weft pattern, where the stripes run across in the direction of the weft threads; and the chopped/checkered pattern, resulting from a cross between the striped pattern and the poor-patterned weft [13]. Various pattern variations can be created by forming groups or single units of thread in various sizes, including striped, poor weft, and chopped patterns. One group of threads (one unit) is then repeated in parallel to form *lurik* patterns adorning the fabric's surface, with names such as *yuyu sekandhang*, *tambar pecah*, *tebu sauyun*, *dom kecer*, *liwatan*, *dengklung*, and others [14]. These names vary based on color combinations, width and narrowness of areas, and arrangement of threads. The creation of *lurik*, like other traditional crafts, is inseparable from the cultural and belief systems of its time. Names assigned to *lurik* patterns are closely linked to symbols conveying meaning derived from the natural surroundings, flora, fauna, or auspicious objects. Additionally, they may express the wearer's hopes, for example, '*Namping Tambar*,' referencing the easily breakable kitchen spice, '*Liwatan*,' derived from '*liwat*,' signifying overcoming obstacles, and '*Yuyu sekandhang*,' alluding to *gedhog* honey, among others.

This comprehensive exploration of *lurik* cloth crafts elucidates their multifaceted nature within the craft arts, emphasizing their potential for substantial development in the creative

economy. The integration of traditional craftsmanship with contemporary design principles underscores the importance of elevating *lurik* cloth to a pivotal position in interior design. The insights provided by this study contribute to the discourse on the creative economy, emphasizing the need for concerted efforts to advance *lurik* cloth designs, particularly in the context of interior elements. The call for innovative diversification and tailored products for interior purposes aligns with the overarching goal of enhancing the economic impact of *lurik* cloth within the industrial sector. Moreover, the contextualization of *lurik* cloth production in the Jambakan sub-district, Bayat sub-district, Klaten Regency, offers practical considerations for aligning designs and functions with the dynamic lifestyles of contemporary times. The interpretations of the term '*lurik*,' ranging from its association with lines and small stripes to the religious connotations of the syllable '*rik*,' enrich our understanding of the cultural and symbolic dimensions embedded in *lurik* cloth craftsmanship. This research not only presents a thorough analysis of the historical, cultural, and symbolic aspects of *lurik* cloth but also advocates for its continued relevance and potential evolution. By highlighting the intricate patterns, weaving techniques, and cultural significance of *lurik* cloth, this study contributes valuable knowledge to researchers, practitioners, and stakeholders interested in preserving and advancing traditional crafts within the context of the modern creative economy.

## 2. Method

To comprehensively explore the multifaceted nature of *lurik* cloth crafts within the craft arts, a combination of qualitative research methods will be employed [15]. Field observations and ethnographic studies will be conducted [16], in the Jambakan sub-district, Bayat sub-district, Klaten Regency, to document the various stages of *lurik* cloth production and understand the cultural nuances surrounding it. Structured and semi-structured in-depth interviews [17] with local craftsmen and artisans will be undertaken to gain insights into traditional techniques, design principles, and the challenges and opportunities faced within the evolving creative economy. Archival research and a comprehensive literature review will provide a historical and contextual backdrop for the contemporary analysis [18], facilitating a deeper understanding of *lurik* cloth's evolution and cultural significance. Moreover, participant observation during craft workshops will allow for a firsthand understanding of the crafting process, while photographic documentation and artifact analysis will visually record the craft's diversity and evolution [19]. Findings will be validated through expert reviews by consulting scholars and practitioners with experience in *lurik* cloth production. A content analysis of cultural symbolism embedded in *lurik* cloth patterns and designs will be conducted to systematically analyze meanings associated with specific motifs. This holistic approach aims to provide a nuanced understanding of *lurik* cloth crafts, incorporating cultural, historical, and economic perspectives. Such insights will contribute to the discourse on the creative economy and offer practical considerations for preserving and advancing traditional crafts within the modern creative landscape.

## 3. Results and Discussion

### 3.1. *Lurik* color

Talking Discussing *lurik* necessitates consideration of color, as *lurik* motifs are inherently tied to the arrangement and composition of colors [20]. The significance of color in human life dates back to prehistoric times and continues to hold symbolic meaning today [21]. As symbolic entities, colors convey symbols relevant to human existence [22]. In Javanese culture, colors are imbued with rich symbolic significance, acting as a visual language that communicates various aspects of daily life [23]. This cultural understanding reflects a profound connection between color and the collective experiences, beliefs, and traditions of the Javanese people [24].

- Beliefs: Colors in Javanese culture carry symbolic meanings related to spiritual beliefs and cultural practices. Specific colors may be associated with particular deities, rituals, or religious ceremonies. For example, white may symbolize purity and spiritual enlightenment, while other colors may represent different aspects of the Javanese cosmology [25].

- **Market Days:** The association of colors with market days suggests a cultural calendar where specific colors are linked to particular days of economic activity. This connection may have historical roots or cultural significance, and the choice of colors on market days could be influenced by traditional beliefs or practical considerations [26].
- **Directions:** Colors are used to symbolize cardinal directions, adding a spatial dimension to their cultural significance. Each direction, whether East, South, West, or North, may be associated with a specific color, reflecting a symbolic alignment of the physical and spiritual realms. This association could have implications for various aspects of life, such as spatial orientation, journey symbolism, or ritual practices [27].

This understanding emphasizes that colors in Javanese culture serve as a multifaceted symbolic language, conveying meanings beyond mere aesthetics. The use of colors is deeply rooted in cultural traditions, shaping the way individuals perceive and interact with their surroundings. By incorporating colors into various aspects of daily life, Javanese culture intertwines the visual and symbolic, creating a vibrant tapestry of meanings that resonate across beliefs, economic activities, and spatial orientations. In Javanese culture, the five colors that symbolize different stages of human life from birth to death are deeply rooted in tradition and carry profound symbolic meanings. Each color represents a specific phase of life, embodying spiritual, cultural, and philosophical significance [28]. Here is a detailed explanation of the five colors: (1) White symbolizes the purity and innocence of newborn humans, untainted by sin. It represents the beginning of life and is associated with the eastern direction, where the sun rises. White signifies provisions for living, representing both the physical needs of individuals and the purity of their existence; (2) Red represents the south direction and is associated with the phase of life when individuals, still innocent, start to become acquainted with the challenges and experiences of life. Red embodies dynamism and maturity, signifying the energetic and active phase of one's life journey; (3) Yellow indicates the west direction and is connected to a stage where individuals, with advancing age and experiences, begin to settle into their lives. Yellow represents majesty, tranquility, and maturity, signifying a level of spiritual growth and stability; (4) Black signifies the north direction and is associated with the phase when individuals, having matured and accumulated life experiences, draw closer to God. Black denotes eternity, immortality, and death. It represents a stage where individuals focus on spiritual pursuits and transcendence; (5) Green is often associated with the central point (*pancer*) and symbolizes the end of life, symbolizing the transition towards eternal life. Green at the center often signifies the end of the life journey, and individuals may move towards eternal life, which is sometimes represented without color (empty), symbolizing a connection with the divine or God [29].

These five colors collectively represent a cyclical and spiritual journey from birth to death, emphasizing the interconnectedness of life stages and the continuous cycle of existence. The intricate symbolism embedded in these colors reflects the deep philosophical and cultural understanding of life within the context of Javanese traditions. The symbolic use of these colors extends beyond individual lives, influencing cultural practices, ceremonies, and the overall worldview of the Javanese people. This illustrates the profound connection of colors, particularly white, red, yellow, black, and green, with Javanese life—these colors extensively feature in Javanese ceremonial and salvation offerings, as well as in lurik cloth. While not consistently used together in a single cloth, these five colors frequently appear in collected *lurik* cloth motifs. Among them, white and black are consistently present in each *lurik* motif. Regarding interior design, we will elucidate some literature reviews in the following sections. According to Geissdoerfer *et al.*, 'design' encompasses the initial idea, planning, pattern, arrangement, project, production, creation, preparation, improvement, thought, intention, and clarity [30].

### 3.2. Challenges and Opportunities in Lurik Weaving Business

Jambakan Village is part of the administrative area of Bayat District, comprising a total of 18 villages. The residents primarily engage in rice cultivation, and alongside this, they operate a home industry specializing in *Lurik* Weaving cloth crafts. The attention-worthy aspect of this *lurik* weaving business lies in its resilience amid competition from similar enterprises and the










rapidly evolving textile industry. However, the design and function of Jambakan *lurik* woven fabric have not undergone significant changes and innovations to enhance its added value. *Lurik* woven fabric, crafted by individuals in the MSME (Micro, Small, and Medium Enterprises) category, is typically directly sold to collectors without efforts to transform them into other craft goods that could add value. Involvement from various stakeholders is necessary to improve quality and diversify products. The Bayat *lurik* cloth craft industry in the Klaten region holds significant potential to enhance people's welfare. Being one of the leading products in Klaten Regency, it illustrates the region's capacity to produce valuable goods, utilize resources, provide employment opportunities, generate income for the community and government, and has the potential to increase productivity, investment, and local origin income (PAD). In alignment with Minister of Home Affairs Regulation Number 9 of 2014, offering guidelines for developing superior regional products, optimal development of regional economic potential is crucial. This development should lead to competitive, superior regional products that can enhance community welfare, considering regional conditions and characteristics [31]. The human resources driving the *lurik* woven fabric industry primarily consist of housewives who have inherited knowledge from their parents, leading to a tendency for the methods and products to remain uniform or unchanged. Such a background is not conducive to the sustainability of the craft industry in the current era, heavily reliant on the creative industry, including the design of *lurik* woven fabric patterns in Jambakan Village.

The design of *lurik* woven cloth patterns in Jambakan Village is a testament to the rich cultural heritage and traditional craftsmanship deeply embedded in the local community. *Lurik*, renowned for its distinctive striped motifs, features patterns that hold significant historical and cultural value. The characteristic striped designs, with variations in size, arrangement, and color combinations, are a result of intricate weaving techniques passed down through generations. In Jambakan Village, *lurik* weaving is not merely a craft; it is a tradition inherited from ancestors, with specific motifs and designs passed from one generation to the next. The preservation of traditional *lurik* patterns is evident in the tendency for these designs to remain relatively unchanged over time, a practice upheld by the housewives who constitute a significant part of the workforce. The patterns often carry symbolic meanings, drawing inspiration from local flora and fauna, as well as embodying spiritual and religious connotations that reflect the broader cultural and belief systems of the community. Despite the rich heritage of *lurik* patterns, there is a recognition that the design and function of Jambakan *lurik* woven fabric have not undergone significant changes. This acknowledgment opens the door to potential innovations as the community considers the influence of the creative industry and the need to align *lurik* designs with contemporary tastes and market demands. Thus, the *lurik* woven cloth patterns in Jambakan Village serve as more than aesthetically pleasing designs; they are living expressions of cultural identity and craftsmanship, with the potential for dynamic adaptation to the evolving landscape of the creative industry, see Table 1.

The *lurik*, as living expressions of cultural identity, lie in the preservation and celebration of the rich heritage and traditions embedded in Javanese culture. *Lurik*, with its distinctive patterns and weaving techniques, serves as a tangible and visual representation of the community's history, values, and identity [13]. By maintaining traditional designs and incorporating cultural symbols into *lurik* patterns, the fabric becomes a medium through which the community can express and pass down its cultural legacy to future generations [32]. Furthermore, the ever-growing creative industry landscape plays a crucial role in the dynamic adaptation of *lurik* design. As the creative industry evolves, there is an increased demand for unique and culturally rich products. *Lurik*, with its deep cultural roots, holds the potential to resonate with contemporary consumers who appreciate authenticity and traditional craftsmanship. Adapting *lurik* designs to align with the evolving tastes and preferences of the creative industry allows this traditional craft to remain relevant and find new avenues for appreciation and application. The living expression of cultural identity through *lurik* serves to honor the community's heritage, while the adaptation to the creative industry landscape ensures the continued relevance and sustainability of this traditional craft. It becomes a bridge between the past and the present, allowing cultural traditions to thrive in a modern context and contributing to the economic and cultural vitality of the community.

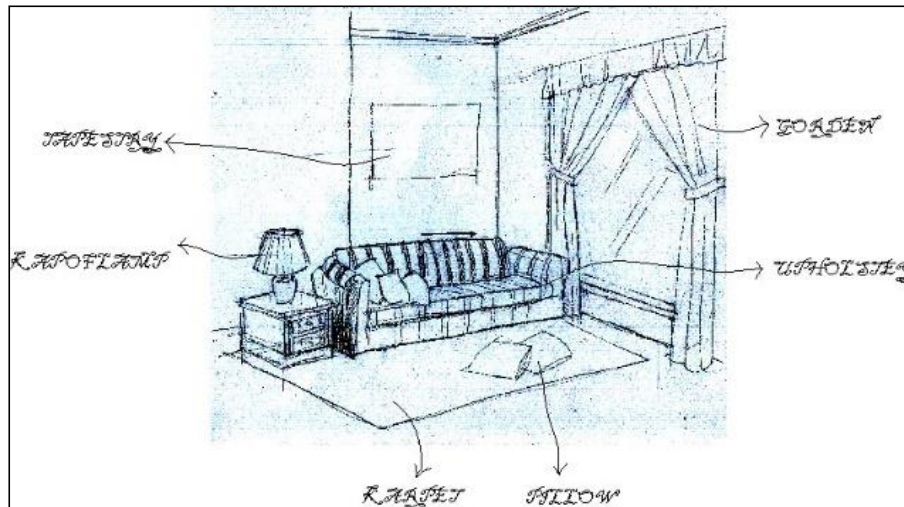
**Tabel 1.** The *lurik* type of fabric

The <i>lurik</i> type of fabric	Information
	<i>Lurik</i> woven fabric with a striped pattern in 2 colors
	<i>Lurik</i> woven fabric with striped patterns in more than 2 colors
	<i>Lurik</i> woven fabric with a combination of stamped batik with kawung motifs
	<i>Lurik</i> woven fabric with the basic pattern " <i>Tuluh Watu</i> "
	<i>Lurik</i> woven fabric with the basic pattern " <i>Dringin</i> ".
	<i>Lurik</i> woven fabric with the basic pattern " <i>Liwatan</i> "
	<i>Lurik</i> woven fabric with the basic pattern " <i>Yuyu Sekandhang</i> ".

**3.3. Development of *Lurik* Woven Fabric in Interior Design**

Integrating *lurik* into interior design marks a transformative goal that extends the boundaries of traditional *lurik* applications. The primary objective is to purposefully move beyond the customary use of *lurik* in clothing, aligning the craft with prevailing trends in the contemporary creative industry, particularly within the realm of interior design. This strategic shift acknowledges the need for diversification and modernization to ensure the longevity and relevance of the *lurik* craft in the face of changing consumer demands and economic landscapes. The rationale behind emphasizing *lurik* woven fabrics in interior spaces lies in the craft's untapped potential to contribute a unique and culturally rich dimension to modern interior aesthetics. By intentionally seeking a role for *lurik* in interior design, the goal is to leverage its distinct patterns, colors, and textures. This deliberate move reflects a conscious departure from the confines of traditional applications, positioning *lurik* as a versatile, artistic, and culturally significant material. In doing so, the rationale is rooted in breaking free from the constraints of traditional clothing, allowing *lurik* to emerge as a dynamic and adaptable element in the broader creative landscape. The impact of positioning *lurik* as a signature material for interior design extends beyond economic considerations. It not only broadens the scope of *lurik* applications, leading to economic growth and market expansion, but it also contributes to the preservation of cultural identity. By seamlessly integrating *lurik* into contemporary interior spaces, the craft becomes a living expression of cultural heritage, bridging the gap between tradition and modernity. This initiative ensures that *lurik* remains not just a craft but a vibrant and evolving

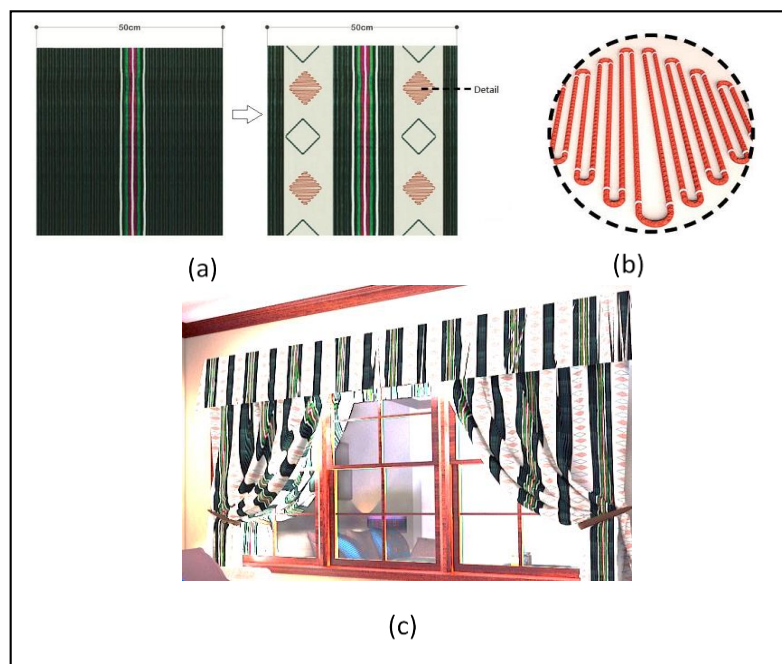
part of the cultural narrative, enriching modern living spaces with its authenticity and historical resonance. In essence, the impact is dual-fold: economic empowerment through diversified applications and the cultural enrichment of contemporary environments, see Fig. 1.



**Fig 1.** Identify interior elements for the development and application of *lurik* woven fabric

### 3.3.1. Curtain

Curtains or drapes are part of the elements that shape a vertical space, functioning as dividers or room coverings. As room accessories, curtains serve an aesthetic purpose, enhancing the room's visual appeal. Typically suspended above windows, curtains aim to block or reduce the glare entering the room. There is a variety of curtain designs available on the market, most of which are made from fabric, featuring diverse motifs, patterns, and colors. The decision to choose among them depends on the room's needs and nature. From the researchers' observations, there aren't many curtain designs utilizing *lurik* cloth. This presents an intriguing consideration and prompts contemplation within the context of its development. In this research, we endeavor to explore the application of *lurik* cloth with the basic motif "*Liwatan*" for curtain designs, see Fig. 2 (a) Development of *lurik* cloth with the basic motif "*Liwatan*", Fig. 2 (b) Outer *Engkol* engineering details, and Fig. 2 (c) Application.



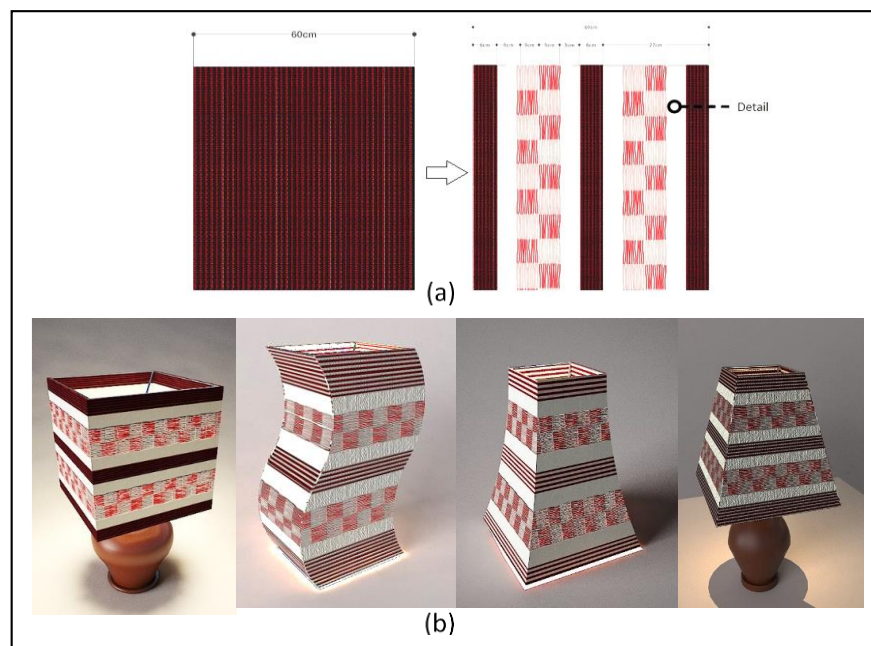
**Fig 2.** Development of *lurik* cloth with the basic motif "*Liwatan*"

Agung Purnomo (Development of *lurik* Bayat fabric design...)

### 3.3.2. Lampshade

The beauty of lighting in a room is enhanced when the light source is created and shaped thoughtfully. The significance of lighting in a room extends beyond mere functionality; it is an art form that has the power to shape the ambiance and visual appeal of a space. This statement propels us into an exploration of how intentional design becomes the linchpin for unlocking the full potential of a well-lit room. It posits that the beauty of lighting is intricately tied to the careful creation and shaping of the light source itself [33]. Effective lighting is not just about dispelling darkness; it's a nuanced interplay of factors that influence the mood and perception of a room. Whether it's the gentle glow of natural sunlight or strategically positioned artificial lights, the quality of the lighting is foundational to the overall atmosphere. The statement suggests that the beauty of a room is not solely dictated by the quantity of light but is profoundly impacted by the intentional decisions made in the creation and design of the light source [33]. Deliberate Creation and Shaping," within this context, the phrase "carefully created and shaped" takes center stage, emphasizing the meticulous thought and planning that goes into lighting design. It involves considerations such as the type of light fixtures, the selection of bulbs, their placement, and the overarching aesthetic vision. Each decision contributes to the overall composition of the lighting, influencing the color temperature, brightness, and even the subtle interplay of shadows [34].

The careful crafting of the light source emerges as a deliberate and intentional act, shaping the very essence of how a room is perceived. This statement suggests that the beauty of lighting is an active and intentional process [35]. When the light source is artfully crafted and shaped, it doesn't just illuminate; it enhances the visual impact of the entire room. The play of light brings out textures and colors, creating an immersive and harmonious environment [36]. This perspective invites a deeper appreciation for the artistry inherent in lighting design, highlighting that the careful consideration of the light source is fundamental to unlocking the full visual potential of a space [37]. The beauty of lighting is not a passive outcome but a result of deliberate, thoughtful design, casting a transformative glow upon the room's canvas. One of the components involved in shaping the light from the source is the lampshade. Lampshades come in various shapes, including round, square, triangular, and more. In this research, this is achieved by developing the design of the lampshade, employing *lurik* cloth with the basic "Dringin" motif, which has been modified to cover the lampshade. Presented below are several forms of lampshade development, see Fig. 3.



**Fig 3.** (a)Development of *lurik* fabric with the basic motif "Dringin", (b) Several alternative lampshade designs use *lurik* fabric with the basic "Dringin" motif



### 3.3.3 Tablecloths and Pillowcases

The design of a well-constructed room transcends its primary components through the thoughtful consideration of seemingly minor elements. This draws attention to the often overlooked aspects of tablecloths and pillowcases, suggesting that their aesthetic contributions significantly impact the overall visual appeal of the space. This indicates that these textile elements play a crucial role in shaping the room's aesthetics, necessitating careful and deliberate design. While tablecloths and pillowcases may serve functional purposes, these elements wield considerable influence on the room's aesthetic appeal. This study underscores that these textile components are not merely decorative additions; rather, tablecloths and pillowcases actively contribute to the room's overall beauty. The meticulous consideration of their design and placement holds great importance in establishing aesthetic synergy within the space. The role of tablecloths and pillowcases extends beyond functionality; their presence profoundly influences the overall visual experience and atmosphere of the room. The preferences of individuals utilizing a room are manifested through the thoughtful selection and arrangement of tablecloths and pillowcases, forming a harmonious integration into the envisioned aesthetics of the room. This research underscores that the intentional design of tablecloths and pillowcases emerges as a nuanced and deliberate effort, enhancing the room's overall visual appeal while aligning with the user's expectations. To create the aesthetic appeal of the space, this research employs the concept of *lurik* woven fabric as a material for crafting tablecloths and pillowcases, as illustrated in Fig. 4.

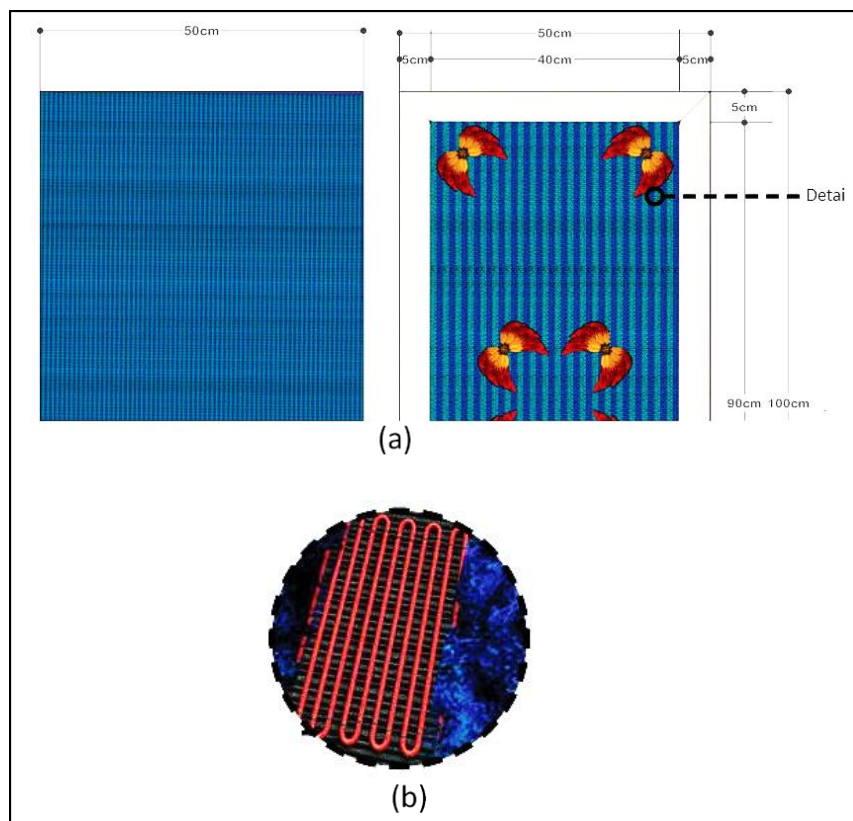


Fig 4. Development of *lurik* cloth with the basic motif "Liwatan," (b) Details.

### 3.3.3. Bad Cover

Science-based interior design systematically examines the interplay of material nuances, colors, and textures to achieve a cohesive and visually pleasing atmosphere. This research approach centers on the incorporation of *lurik* woven fabric as a crucial design element. *Lurik*, a traditional Indonesian fabric renowned for its intricate patterns and vibrant colors, has been chosen for its potential to contribute culturally and visually to interior spaces. By selecting *lurik* woven fabric as the primary material, this research seeks to leverage the unique aesthetic qualities of this textile to enhance the overall beauty of the environment. In the specific context of this study, *lurik* woven fabric assumes both functional and aesthetic roles as the material for

crafting Bad Covers. The term "Bad Cover" likely denotes a bed cover or a similar textile item. In this application, research transcends mere material selection, positioning *lurik* woven fabric as a canvas for visual expression, where its unique patterns and colors contribute significantly to the beauty of the interior space. This comprehensive approach includes considerations of color theory, cultural relevance, and overarching design principles. The integration of *lurik* woven fabric into the design of Bad Covers represents a meticulous synthesis between practical functionality and aesthetic goals. By adhering to scientific principles in interior design, this research not only endeavors to create visually pleasing spaces but also contributes to a broader understanding of how material selection profoundly shapes the beauty and coherence of interior environments, see Fig 5.

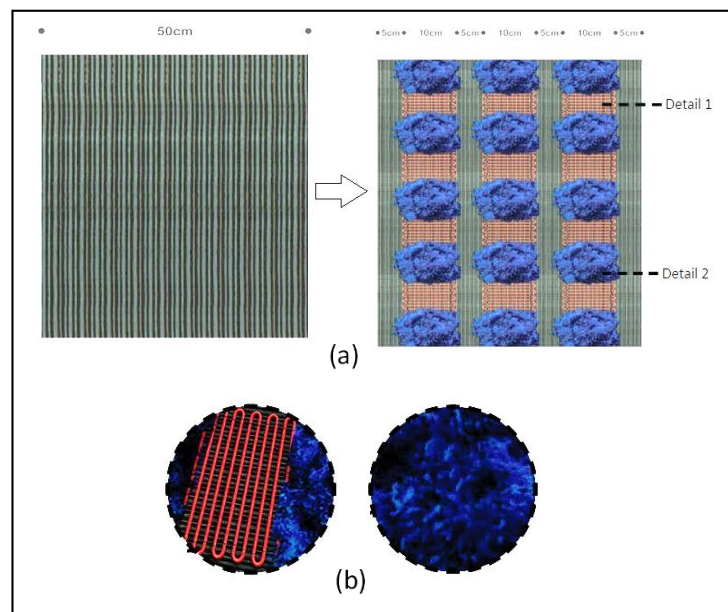


Fig 5. (a) Development of *lurik* cloth with the basic motif "Tuluh Watu," (b) Details 1 and 2.

#### 4. Conclusion

The unique *lurik* cloth that this nation possesses is a cultural heritage from our ancestors, which must be developed for the welfare of society. Serving as a type of cloth for basic clothing or garments, *lurik* cloth is extensively manufactured in specific areas functioning as industrial centers for *lurik* cloth production, such as in Jambakan Village, Bayat District, Klaten Regency. Initially, the home industry of *lurik* cloth experienced rapid growth, with every household producing this type of cloth. However, due to competition from other types of cloth products better able to adapt to developments in the fashion world, this industry gradually experienced a decline, with the number of craftsmen and production capacity adjusting to the volume of orders. As part of the creative industry, the production of *lurik* cloth warrants attention from various parties because it holds economic potential that can enhance the community's economy. Educational institutions, through research conducted by lecturers, can play a role in aiding its development, particularly in the field of design. A design breakthrough is essential to enhance the functionality of *lurik* cloth, not solely for clothing needs but also for other purposes, such as curtains, lampshades, pillowcases, tablecloths, and more. Once the format and form of the design are determined, the subsequent step involves providing guidance to the community through training and workshops. The objective is for individuals to acquire more skills, not solely to sell *lurik* cloth as a result of production but also to create new products that can elevate the economic value of *lurik* cloth.

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- Additional information** : No additional information is available for this paper.

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