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Empowering Local Mind  
In Art Design & Cultural Heritage

# 3rd ISME International Colloquium 2016

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# **The Aesthetic of Traditional Lurik in Socio-Cultural Context**

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**Abstracts - Lurik motif is filled with meaning, but in fact the formation of weaving of Lurik are not as beautiful as the meaning of its tone. In the background is formulated problem regarding: 1) the existence of Lurik; 2) traditional motif; 3) Klaten traditional Lurik aesthetic value, Aesthetic element that are analyzed through AAM Djelantik Aesthetic Analysis. Traditional Lurik motifs idea come from flora and fauna as well as the Motifs of Lurik that depicts symbolically the circumstances, the beauty and wonders of nature; (4) Lurik aesthetic value resulting from striping, the diversity of color that produce the motif give happiness to wearer and its lovers.**

**Keywords: Aesthetic, Lurik, Motif.**

## **1. INTRODUCTION**

Weaving is the operation of making cloth by crossing or weaving yarn between weft and warp yarns. "Gendong" is a simple weaving tool that is one of the first that has been used in Indonesia since the XIVth centuries (Nian S Djoemena 2000: 11). There were also "Bendho" that after been modified by TIB became ATMB, that soon later became one of the biggest name in the textile industry in Bandung in 1927 (Adji Isworo J, 1993: 37). Gendong has a very low productivity, so with stampede technology, the type of weaving will produce many variety.

Lurik motif is composed of lines and boxes, in the society tradition Loom do not only mean physical needs, but as clothing of the body from natural disturbance or to symbolize the social statue, however it is a traditional clothing that have magical functions. Now a day where textile modern is predominant in the textile market in Indonesia, however some traditional Lurik motifs still exist and still carry out its function, as a ceremony paraphernalia traditional especially in the Javanese society.

Changes of Lurik clothing as cultural product is associated with the socio-cultural changes in the communities. Visual changes that appear in form of change in motifs and functions, this brief review will summarize a few thing, among other: (1) Klaten experiences with traditional Lurik (2) the shape and motif of Klaten`s Lurik traditional in (3) Klaten`s Lurik aesthetic.

## 2. RESULT AND DISCUSSION

### A. Ornament form of Lurik traditional in Klaten

Since the time of Majapahit Lurik motif consist of only two colors: black and white in stripes and plaid pattern. The only difference between one and the other motif if the arrangement of the color composition and the number of lines (Tim Fashion Pro, 2008: 73). The style of Lurik has been progressing, but broadly divided into two, namely Lurik with the tradition motif and the modern motif. The name traditional motif generally has meaning and emblem which reflects confidence, the majesty of the universe, the worship of ancestral spirit, outlook of life, hope, and warning role model. Human, plants, rocks, rivers, mountains and the jinn, spirits, spirits of the forerunner of the founder of the village, and world that in relationship of order and regularity that means the harmony. Order and regularity is seen to the Javanese people is always hierarchic but never in parallel (Khayam 1973: 19-20, in Dharsono 2007: 90).

Apart from the color and the motif name of Lurik, the other characteristics of Lurik traditional are the texture of traditional Lurik tissue compared to the modern Lurik. Even with the modern innovation, however tradition Lurik are still present in the society, with their respective functions, as a complement to traditional ceremony as well as clothing materials and interior ornament. Another name of traditional Lurik that still produced in Klaten are: Tuluh Watu motif, Telupat motif, Tumbur Pecah motif, Sapit Urang motif and some traditional motif that produce by order.

### B. Aesthetics of Klaten traditional Lurik from

A wonderful sense are not only visible to the eye, as AMM Djelantik stated as follow, which argues that beauty characteristic can be seen from three fundamental aspect that are, appearance (aspect), density (weight) and appearance (presentation) (AAM Djelantik, 1999: 17). Aesthetic aspect are outlined in the intrinsic and extrinsic elements of a work of art, including the incarnation process, message that to be delivered that is the composition strip an color and the presentation of the work.

Klaten Lurik as well as other traditional textile contains meaning or aesthetic value. In form of , Klaten Lurik consists of several kinds, among the other, large fabric that have Jarik functions, gloves and clothing materials, Ciut fabric in the form of scarves and tank top. But this time Lurik can include clothing materials and interior ornament.

The value contained in a Lurik pieces mainly for the traditional motif, have a connection with Javanese cultural scheme, Lurik motifs has a sacred meaning that accompanies many Javanese life necessities, among others Lurik accompany human through the cycle of life from birth to death, Lurik as an offering to

sovereign, Lurik also is a present for repellent reinforcement for human being to survive.

Klaten Lurik shifted from Dark Age, but the still the traditional still have traditional and ritual function, still preserve its existence. However the society dynamic will tend to the needs of textile material and the innovation made by fashion designer and craftsman, Lurik had a different appearance. In detail the aesthetics of some traditional Lurik motif can be explained as follows:

#### 1) Lurik Tumbar Pecah motif.

Appearance, a large piece of tissue, or jarit or gloves, and have tumpal motif on both ends. The fiber part at the ends of the fabric width are approximately 2.5 cm, mat black and white stripes form alternatively the mat motif on both ends of the fabric.

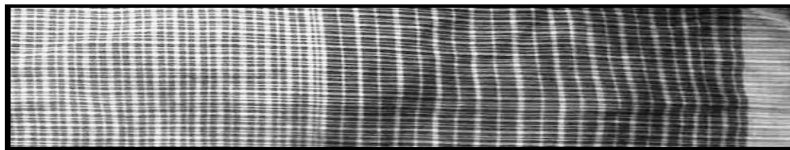


Figure 1. Lurik tissue Tumbar Pecah Motif

Density, Tumbar pecah motifs likens people giving birth easily as breaking coriander which produce the typical fragrance of coriander spice. What's outbreak coriander is the result of the effect of chopped motif between warp and wefr yarns.

Display, Lurik Timbar pecah are usually used during the event of Tinkeban, at the last minute of the event so called Siraman (shower/bath) and the third activity is to change the dressing several time with Jarik with Batik motif and the last by wearing Lurik Tumbar Pecah motif

#### 2) Lirik Liwetan motif.

Appearance, Liwatan motif fabric are representative in the middle as well as the color and the strips. The whole patern of Liwetan that are symmetric from the middle to both right and left side where we get s a Liwetan strips in the midle

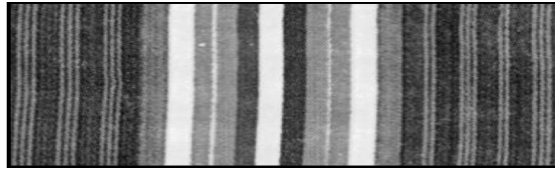


Figure 2. Lurik with Lompatan Motif

Density, Liwatan is passed, in case get through the problem of void. Usage patterns are used as tank top that is a clothing on top of Jarik. Interest on wearing a tank top with liwetan motif so that the wife and the children are not are protected against, distress and illness. After a child is born, shawls will be used to hold him and put under his head during a fever.

Display, Lurik with liwetan motif may possess ritual meaning and function in the in Javanese culture especially in Central Java and Yogyakarta. Therefore this motif of Lurik are still in production clothing artisan that are specialized in tradition Lurik motif in the form of Jarik and scarves.

### 3) Lurik Sapit Urang motif.



Figure 3. Sapit Urang motif.

Appearance, visually appears in repeated Lajuran formed by two motif of Lajuran principal that is dark blue and the basic colors of yellow turmeric. In parallel with the bleu strip there are five line of color accent of white threads.

Deensity, Sapit Urang motifs taken from the body of a shrimp, which means claw shrimp. According to Hardjowirojo in wayngku, a symbolical expression of strategie of war, where the enemy is surrounded or cornered from the side and commando forces attack from the middle (wordpress.com/2008/10/17).

Display, Sapit Urang motif were originally worn by Kraton guard, however this motif type is still in production and can be met in the form of Surjan.

### **3. CONCLUSION**

Klaten Lurik is a tradition weaving, the motif is structured by succession of lines composed by strips and bars. The development of Lurik has shifted, because of the advance in weaving and dyeing technology. However till now traditional Lurik motif are still existing, either as a clothing ceremony as well as clothing material and also interior ornament. According to Djelantik, traditional motif Lurik has an aesthetic value by the appearance, density, and display.

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