

Analysis of Women's Consumer Perception of Contemporary Fashion Based on Kediri Weaving Wastra

Women's Consumer
Perception of
Contemporary

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ABSTRACT

This study is motivated by the low visibility and limited acceptance of Kediri woven textiles among younger generations, despite their strong cultural, aesthetic, and historical value. The objective of this research is to analyze consumer perceptions, perceived value, and factors influencing purchase decisions among young consumers toward Kediri weaving-based fashion, as well as to formulate appropriate design and branding strategies aligned with contemporary market needs. A qualitative case study approach was employed through in-depth interviews, focus group discussions, observations, and social media analysis involving 25 female informants aged 18–35 years. The findings reveal that young consumers hold positive perceptions of the cultural and aesthetic value of Kediri weaving. However, purchase intentions are hindered by limited design variation, perceptions of traditional rigidity, and relatively high prices. These findings indicate a gap between the cultural value embedded in the product and the lifestyle expectations of young consumers. The study implies that design innovation, storytelling strategies, and value proposition alignment combined with cost efficiency are essential to enhance product competitiveness. Kediri woven textiles have strong potential to be repositioned as contemporary fashion products when redesigned through a culturally grounded yet youth-oriented approach that integrates heritage values with modern consumer preferences.

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INTRODUCTION

The richness of Indonesian *wastra* is reflected in the extraordinary diversity of traditional textiles, where each region possesses distinct characteristics, philosophies, and cultural identities embedded in its motifs and patterns. Traditional textiles function not merely as clothing but as a cultural medium that connects the past, present, and future, preserving traces of civilization and local wisdom. One of the culturally significant traditional textiles is the Kediri woven fabric from East Java. This *ikat* weaving is produced using Non-Machine Looms (*Alat Tenun Bukan Mesin/ATBM*) and is estimated to have existed since the early 19th century, as evidenced by the discovery of six Kediri woven textiles dated 1910 in the *Tropenmuseum* collection in Amsterdam (Sugita, 2023). It is also known as Bandar Kediri weaving, which is historically associated with Kediri's strategic position as a river-based trading port (Alfarisi, 2022).

Aesthetically and culturally, Kediri weaving exhibits distinctive characteristics compared to other Indonesian traditional textiles, with motifs inspired by local elements such as the lotus flower (*padma*), vine tendrils, and geometric ornaments derived from temple reliefs of the ancient Kediri Kingdom, known as the *padmakara* motif (Kemenparekraf.go.id, 2021). Kediri weaving commonly uses bright colors such as yellow, orange, and purple, symbolic of Kediri City, while the motifs tend to be relatively rigid in structure (Soekirno, 2023). This combination creates an aesthetic harmony that

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reflects visual beauty and deep local cultural identity (Alfien et al., 2025). Despite its cultural value, Kediri weaving remains less popular compared to other traditional textiles such as *gedog* weaving (Tuban), *endek* weaving (Bali), and *sumba ikat* weaving, largely due to insufficient promotion, lack of design innovation, and public perception that traditional textiles are outdated (Nuraini & Falah, 2022; Soelistyowati, 2022). Strengthening branding strategies and developing ready-to-wear products are necessary to support the sustainability of creative industries (Putra, 2022).

Among Millennials and Generation Z, there is a strong relationship between perceptions of design innovation, cultural value, and product aesthetics in shaping purchasing decisions for traditional textile-based fashion. Younger consumers prefer products that integrate traditional elements with contemporary design, offering aesthetic appeal and relevance to modern lifestyles (Ramadhani, 2022; Putri et al., 2024). Fashion serves as a dynamic, practical, and creative medium of identity expression, and integrating traditional textiles into modern fashion through innovative design enhances product attractiveness, especially when combined with creative material exploration (Nettabella, 2022; Rahadiyanti, 2025). However, perceptions of Kediri weaving among younger generations still require improvement to increase its relevance within contemporary fashion trends (Nababan, 2022).

Nevertheless, a clear research gap exists in the limited number of studies specifically addressing the transformation of Kediri weaving into contemporary fashion based on Millennial and Gen Z preferences in a comprehensive manner. Moreover, there is a lack of research integrating Value Proposition theory by Osterwalder (2010), Consumer-Based Brand Equity by Keller (1993), and the Customer Decision Journey framework by Osterwalder et al. (2015) within the context of local textile modernization. This gap highlights the need for a holistic approach that connects cultural heritage, design innovation, and consumer behavior in developing competitive fashion products based on traditional textiles (Ramadhani, 2020; Rahadiyanti et al., 2024)

Based on this gap, the novelty of this study lies in the integration of Kediri weaving as a local cultural textile into contemporary fashion design grounded in youth consumer preferences, combined with the development of an adaptive design approach that merges cultural values, aesthetic innovation, and modern marketing strategies. This research also emphasizes a three-stage creative process consisting of exploration, design, and production. The exploration stage includes literature review, theoretical frameworks, field observation, and in-depth interviews with young consumers and industry stakeholders. The design stage translates insights into contemporary fashion concepts, integrating traditional and modern elements, while the production stage results in fashion prototypes ready for market testing.

Therefore, the objective of this study is to explore the perceptions, experiences, and factors influencing purchasing decisions of young consumers toward Kediri weaving-based fashion, as well as to formulate appropriate design and branding strategies aligned with contemporary trends. This study is expected to contribute theoretically to consumer behavior research in the context of traditional textiles and contemporary fashion, and practically to designers, creative industry actors, and MSMEs in developing innovative, competitive, and culturally meaningful products.

LITERATURE REVIEW

Consumer Perception in Fashion Products

Consumer perception refers to a psychological process through which individuals select, organize, and interpret external stimuli in order to construct a meaningful understanding of a product or brand (Choi & Lee, 2020). In the context of the fashion industry, consumer perception holds a particularly significant role, as fashion products are not merely functional goods but also symbolic expressions of lifestyle, identity, and social meaning. Accordingly, consumers tend to evaluate fashion items based on both tangible attributes, such as quality and design, and intangible aspects, including cultural value and symbolic representation. Previous research by Fahrika et al. (2022)

demonstrates that consumer perception of fashion brands in Indonesia significantly influences purchase decisions, especially among young female consumers. This indicates that perception is a key determinant in shaping how individuals respond to fashion products, particularly in markets that are highly influenced by cultural and social trends.

In relation to local cultural products such as *wastra* or traditional woven textiles, consumer perception becomes even more critical in determining acceptance among younger generations. When cultural heritage products like Kediri woven textiles are introduced to Gen Z and young consumers, their interpretation of aesthetic value, cultural relevance, and contemporary appeal strongly influences their willingness to adopt such products in everyday fashion. Positive perceptions such as viewing Kediri weaving as modern, unique, stylish, or culturally meaningful tend to increase consumer interest and purchase intention. Perceptions that associate woven textiles with traditional rigidity or outdated styles may reduce market acceptance. Therefore, shaping a favorable consumer perception through design innovation, cultural reinterpretation, and contemporary styling is essential to enhance the relevance and competitiveness of *wastra*-based fashion in the modern industry (Cervellon & Carey, 2011).

Consumer Perceived Value

Consumer perceived value refers to an individual's overall evaluation of a product's utility based on the balance between perceived benefits and the sacrifices required to obtain it (Fahrika et al., 2022; Meo, 2025). In the context of fashion consumption, perceived value extends beyond functional attributes such as quality, durability, and design, and also encompasses symbolic and experiential dimensions, including cultural significance, identity expression, and sustainability considerations. Within local and culturally embedded fashion products, these intangible aspects often play a more dominant role in shaping consumer evaluation. Consumers are likely to assess not only the physical characteristics of a garment but also the meaning attached to its production and use, such as its connection to heritage preservation and ethical production practices.

Empirical findings by Kim et al. (2021) indicate that in circular fashion contexts, including second-hand, upcycled, and recycled clothing, consumer perceptions of value and risk significantly influence behavioral intentions. Similarly, in the context of *wastra*-based fashion, young female consumers tend to perceive value not only in the aesthetic appeal of the garment but also in its broader cultural and social implications. These include supporting local artisans, preserving traditional heritage, and contributing to sustainable fashion practices. When the perceived cultural and aesthetic value of *wastra* products is high, consumers exhibit stronger purchase intentions and a greater willingness to integrate such products into their everyday fashion choices. Conversely, low perceived value or high perceived sacrifice, such as high prices or limited practicality, may reduce consumer acceptance and adoption.

Local Fashion Identity and the Young Female Consumer

Young female consumers play a dominant role in shaping contemporary fashion trends. They are highly engaged with social media platforms, responsive to emerging styles, and frequently utilize clothing as a medium for expressing personal identity as well as social positioning. Helinski and Schewe (2022) found that perceived benefits and individual preferences significantly influence fashion renting and purchasing intentions among young women, highlighting the importance of identity expression and perceived social approval in fashion-related decision-making. This indicates that young female consumers not only evaluate fashion products based on functional aspects but also consider how these products align with their self-image and social environment.

In the context of local woven textiles such as Kediri *wastra*, there is substantial potential for market development within contemporary fashion if designers and marketers are able to align product attributes with the values of young consumers, including modern aesthetics, authenticity, and social meaning. Bobi et al. (2024) further demonstrate that brand reputation and consumer perception significantly influence purchase decisions

regarding traditional woven fabrics in Buton, Indonesia, suggesting that local textile products can achieve market success when they are supported by strong perceptions of quality and credibility. Therefore, the incorporation of traditional motifs into modern fashion designs, combined with effective storytelling and accessible marketing strategies, can enhance the attractiveness of *wastra* among young female consumers. This approach bridges cultural heritage with contemporary self-expression, thereby fostering both emotional attachment and aesthetic appreciation.

RESEARCH METHODS

This study uses a qualitative approach with a case study method to analyze the perception of the younger generation towards contemporary fashion based on Kediri weaving *wastra*. This approach was chosen because it is able to explore a deep understanding of the attitudes, preferences, and motivations of potential consumers through narrative data. As explained by Hollstein (2011), qualitative methods are very effective for understanding social dynamics and individual perceptions in specific contexts. In this study, an exploration was carried out on the phenomenon of young consumers' interest in Kediri weaving. The goal is to obtain contextual data from the sources, so that it can provide a complete picture of the acceptance of Kediri weaving among the younger generation, especially the millennial group and Gen Z. This study involved 25 female informants aged 18–35 years, who were purposively selected to reflect the characteristics of young consumers who are the main target market for *wastra*-based fashion products.

Data collection was carried out through various methods, including Focus Group Discussion (FGD) with creative industry players and MSMEs, direct observation at the *wastra* production center to understand the interaction between consumers and products, as well as observations at fashion exhibitions, local markets, and online stores. In addition, data is also collected from social media platforms such as Instagram, TikTok, and Facebook by searching popular hashtags such as *#TenunKediri* and *#FashionLocal*, to gain insights into public opinion and emerging trends related to Kediri weaving.

The analysis was carried out on the purchasing power behavior of the younger generation towards *wastra* materials, paying attention to design aspects, aesthetic value, comfort, and cultural representation offered. Findings from various sources provide a solid basis for designing a fashion product development strategy based on woven *wastra* that is more relevant to the needs of today's young market. In the creative process, this research also applies the method of creating works, which consists of three main stages: exploration, design, and production (Rajudin et al., 2020). The exploration stage includes the preparation of a mood board based on the results of visual research and field findings. The second stage is the preparation of a design sketch that interprets the idea into a fashion form. Furthermore, the production stage includes the realization of fashion prototypes based on the design that has been prepared. The fashion works created have A and H silhouettes with loose cuts, including items such as blouses, skirts, and pants. The main material used is Kediri temple relief-patterned weaving, combined with linen and brocade materials, with a selection of monochromatic color palettes to create a modern but still elegant impression. The importance of this research not only provides theoretical contributions in the field of fashion and culture but also has a practical impact on local industry players, budding designers, and MSMEs in developing sustainable *wastra* products.

RESULTS

Young Generation Perception and Purchase Preferences

Based on interviews, observations, and focus group discussions, the motivation and interest of the younger generation aged 18–35 toward *wastra*-based fashion, particularly Kediri woven textiles, are relatively high. The main appeal lies in its cultural value and motifs inspired by temple reliefs, which reflect strong local identity and symbolic

meaning. However, consumer perceptions also indicate critical notes, particularly that the designs of the woven textiles are considered less varied and tend to be monotonous (Yohana, 2025). Some young consumers still perceive woven textiles as traditional attire that is rigid and less aligned with contemporary fashion trends. This “outdated” image influences their willingness to incorporate it into everyday fashion use. As illustrated in Figure 1, the visual identity of Kediri weaving is characterized by vibrant colors and geometric motifs inspired by temple reliefs, which serve as the primary aesthetic capital for contemporary development.



Figure 1. Colors and Motifs of Kediri Weaving

Young people aged 18–35 demonstrate strong expectations for the development of *wastra*-based fashion, particularly Kediri woven textiles, to become more adaptive to modern lifestyles. They seek designs that are chic, contemporary, and versatile, while still preserving traditional elements as cultural identity. In their view, the cultural value embedded in woven motifs, especially those inspired by temple reliefs, represents a key attraction that adds symbolic meaning to clothing. However, current design aspects are still perceived as lacking variation and tending to be monotonous, thus not fully addressing the dynamic aesthetic needs of young consumers. In addition, there remains a perception that woven textiles are synonymous with traditional, rigid, and less flexible garments that are not suitable for everyday wear. This condition indicates a gap between the strong cultural potential of Kediri woven textiles and the current fashion preferences of younger generations (Zhang et al., 2023).

From a functional perspective, comfort is a critical factor highly emphasized by respondents. Most participants stated that woven-based garments should be lightweight, breathable, and comfortable for daily activities, making them not only aesthetically appealing but also practical. Furthermore, color selection plays a significant role in shaping purchase intention. Neutral tones, monochromatic palettes, or colors aligned with contemporary fashion trends are considered more attractive because they are easier to style and suit a modern, simple yet elegant lifestyle. Price is also identified as an important issue that cannot be overlooked. Many respondents, particularly from Gen Z, expressed that although they are interested in Kediri woven textile-based fashion products, budget limitations constitute a major barrier to purchase. The relatively high price leads some of them to delay or even cancel purchasing intentions. Therefore, there is a strong expectation that producers or designers can introduce innovations that reduce production costs without compromising the aesthetic quality or cultural value embedded in the textile (Kim et al., 2022).

These findings indicate that young consumers actually represent a strong potential target market for contemporary *wastra*-based fashion, provided that the products are able to align with their needs (Busalim et al., 2022; Handayani & Sutawijaya, 2024). They show high interest in clothing that is unique, culturally meaningful, and aesthetically valuable, as long as it remains functional, comfortable, and trend-appropriate. In response, this study proposes a design creation approach under the theme “Deconstruction of Traditional Weaving Heritage” as an effort to reinterpret Kediri woven textiles into more contextual fashion forms. The deconstruction concept is used to dismantle conventional boundaries of traditional garments and reconstruct them into

fresher, more flexible designs that are relevant to urban lifestyles. The design process involves idea exploration, concept visualization through mood boards, and design development by integrating woven textiles, linen, and brocade elements. This approach not only preserves the cultural value of Kediri weaving but also enhances its functionality and aesthetics to make it more communicative in the modern market. Through this strategy, Kediri woven textiles are expected to evolve into competitive, inclusive, and sustainable fashion products within both national and global creative industries (Park et al., 2023; Saepudin et al., 2023).

Contemporary Design Development Strategy for Kediri Weaving Fashion

The aesthetic approach in creative production is not solely focused on visual appearance but also encompasses interpretative meaning and cultural values embedded within the creative process (Saepudin et al., 2023). The fashion design process is carried out through three main stages, namely idea preparation and exploration, practical experimentation or improvisation, and design development, followed by production and evaluation. In the preparation and idea exploration stage, references are collected, concepts are analyzed, and initial ideas are formulated as the foundation for design development. Subsequently, the practical experimentation stage is conducted to test various aesthetic elements and materials in order to identify the most suitable alternatives in terms of techniques, forms, and visual composition. The final stage involves design development, followed by fashion production and evaluation to assess the aesthetic quality, functionality, and the extent to which the final design aligns with the initially established concept.

The initial stage of this design process begins with the development of a mood board as a conceptual foundation for fashion design. The mood board serves to define the aesthetic direction and visual values that will be translated into the final work, drawing primary inspiration from local cultural and historical richness, particularly the architectural heritage of temples in the Kediri region. Temple relief elements are selected due to their strong symbolic and artistic value, as well as their representation of local identity. The color palette includes monochromatic tones such as black, white, stone gray, and natural green, reflecting the characteristics of stone structures and earth elements, thereby creating an elegant, calm impression that aligns with contemporary preferences of the younger generation (Soelistyowati, 2022). In addition, temple relief motifs are combined with stylized local flora, such as modified lotus flowers, and integrated with vertical lines and repetitive geometric shapes to create a harmonious visual rhythm. Thus, the mood board functions not only as a visual tool but also as a conceptual foundation that integrates local cultural values into contemporary fashion design relevant to the needs of the younger generation. Figure 2 presents the mood board that establishes the visual direction for the collection, drawing inspiration from the monochromatic tones and structural elements of Kediri's temple architecture.



Figure 2. Moodboard Idea

The second stage in the creative methodology is Design Inspiration, which refers to the process of developing visual and narrative fashion ideas grounded in cultural elements

with historical and philosophical significance. At this stage, motif selection becomes a central aspect, directed toward the exploration of reliefs from Candi Tegowangi, located in Candirejo Village, Plemahan District, Kediri Regency, East Java. This temple is not only an archaeological heritage site but also a source of aesthetic and spiritual inspiration, as it represents the rich cultural heritage of local communities in the past.

The primary motif adapted in the fashion design is the *Padmakara* motif, which carries profound meaning. *Padmakara* originates from Sanskrit, meaning “silk lotus” (Ramadhani, 2022). This motif represents the lotus flower as a symbol of purity, enlightenment, and harmony with nature, aligning with traditional life philosophy. Within the context of Kediri woven textiles, this motif undergoes a visual transformation into an iconic pattern that merges classical cultural elements with contemporary interpretation. The *padmakara* motif consists of several components: the lotus flower as a symbol of purity and spiritual awakening, flame-like elements representing spirit and transcendence, *isen-isen* as filling ornaments that create visual rhythm, and *gringsing* patterns that reflect the concept of *sedulur papat lima pancer*, symbolizing balance, prosperity, and fertility through fish-scale-like motifs as the background. In addition, the double mountain element symbolizes the balance between the spiritual and physical worlds.

According to a Kediri cultural expert (SR), the *padmakara* motif holds not only aesthetic value but also rich symbolic meaning. She explains that *padma* or lotus symbolizes purity and spiritual protection that brings enlightenment in human life journeys, while *kara* refers to a mythological creature in ancient Indian culture symbolizing hidden strength, deep tranquility, and both spiritual and physical protection (Blasi et al., 2020). The selection and reinterpretation of the *padmakara* motif in contemporary fashion not only produces unique and authentic visual expressions but also strengthens the cultural narrative within Kediri woven textiles. This serves as a form of cultural preservation through an adaptive design approach that responds to the needs of younger generations for fashion products that are aesthetic, functional, and deeply meaningful in cultural terms. Figure 3 details the *Padmakara* motif adapted from Candi Tegowangi, showcasing the visual components of the lotus flower and flame-like ornaments that symbolize purity and spiritual strength.



Figure 3. *Padmakara* Motif

The third stage in the creative process is the realization of the work, which refers to the visual and physical manifestation of the outcomes derived from the preceding exploration and design phases. At this stage, the fashion collection is translated into tangible designs characterized by A and H-line silhouettes as the primary forms. These silhouettes are selected for their loose structure, comfort, and ability to support high mobility, aligning with the active lifestyles of contemporary younger generations. The non-restrictive nature of the garments not only enhances wearability but also embodies a modern aesthetic that is both practical and dynamic. The collection is composed of three-piece outfits conceptualized as cohesive ensembles that merge a chic appearance with a relaxed vibe, making them suitable for various settings, including both casual and semi-formal occasions (Mudra et al., 2023).



Figure 4. Color Palette

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Figure 4 shows that the color palette used in this collection is dominated by natural monochromatic tones such as white, black, stone gray, and earthy green, which are selected for their timeless, neutral qualities and their ability to be easily mixed and matched. These colors create an elegant yet simple visual impression while emphasizing the motifs and textures of the woven materials. One of the main design features is a long white blouse with a shirt collar that provides a structured and formal appearance, enhanced by bishop sleeves that add volume through layered construction, creating a feminine character and offering a contemporary reinterpretation of a classic style. In terms of materials, a combination of cotton, linen, and brocade is used to achieve a balance between comfort, texture, and visual luxury, where cotton and linen function as lightweight and breathable base fabrics suitable for tropical climates and daily wear, while brocade is incorporated as a luxurious accent that enriches the overall look without making it excessive. The design realization is presented in Figure 5, which features a long white blouse with bishop sleeves, demonstrating the integration of woven accents with contemporary silhouettes for a modern yet culturally grounded aesthetic.



Figure 5. Work of Design

It is undeniable that traditional woven textiles possess relatively high economic value. This is attributed to their production process, which still relies on traditional methods using non-machine looms, requiring specialized skills and a high level of patience (Fundrika, 2021). A single piece of woven fabric measuring approximately 3 meters in length and 90 cm in width generally takes 2 to 3 weeks to complete, depending on the complexity of the motif and the dyeing techniques employed. The use of natural yarns and dyes derived from natural materials further enhances both the aesthetic quality and the market value of the woven fabric. Consequently, it is not surprising that woven textiles are priced relatively high, ranging from IDR 750,000 to IDR 2,500,000 per piece. This production process demands specialized craftsmanship and considerable time, while simultaneously preserving its role as a cultural heritage.



Figure 6. Forms of Design Work

However, the perception of high prices often becomes a major barrier for younger generations in accessing and appreciating these *wastra*-based products. Based on the findings of Wedanta and Dewi (2022), the purchasing power of young consumers is generally still limited. Therefore, relatively high prices may act as a constraining factor in purchasing decisions. This condition indicates that economic factors play an important role in shaping the interest and purchasing capacity of young consumers toward Kediri woven textile-based products, despite their strong appreciation for the cultural and aesthetic values offered. Furthermore, Figure 6 illustrates the final forms of the design work, highlighting the A-line and H-line silhouettes that prioritize comfort and wearability while maintaining the distinctive character of the woven material as a focal point.

Therefore, adaptive strategies are required in the production of woven textile fashion that consider cost efficiency without compromising the embedded cultural values. One possible approach is the application of a mixed-material composition, for example, using 60% complementary materials such as linen or brocade and 40% woven fabric as the primary accent. This strategy not only reduces production costs, thereby making the final product more competitively priced and affordable, but also preserves the visual identity and symbolic value of Kediri woven textiles. By integrating design creativity with production efficiency, woven textile-based fashion is expected to become more relevant, functional, and appealing to younger generations, while also supporting the sustainability of the local fashion industry amid global trend dynamics (Fatima & Hardjati, 2025).

DISCUSSION

This study is grounded in established business theories, particularly in the context of an increasingly consumer-oriented market, where understanding target market perceptions and preferences serves as a fundamental basis for formulating effective business strategies. It examines young women's perceptions of contemporary fashion based on Kediri woven *wastra*, a form of local cultural heritage that is being repositioned to remain relevant within the modern fashion industry landscape. The analytical framework draws upon the Value Proposition concept by Osterwalder (2010), Consumer-Based Brand Equity by Keller (1993), and the Customer Decision Journey by Osterwalder et al. (2015).

The findings indicate that although young women demonstrate a generally positive perception of the aesthetic and cultural value of Kediri weaving, this appreciation has not fully translated into purchase intention or adoption as a primary fashion choice (Soelistyowati, 2025; Fatima & Hardjati, 2025). A misalignment is evident between the value proposition offered by producers and the value expectations of consumers. Within the framework of value proposition theory, Kediri woven products have not yet fully addressed the lifestyle needs of younger consumers, who tend to prioritize flexibility, comfort, affordability, and designs that align with contemporary urban trends and

personal style expression. From the perspective of consumer-based brand equity, brand perception is shaped through the congruence between brand image and consumer experience. At present, weaving is still predominantly associated with traditional or ceremonial contexts and is not yet fully integrated into everyday fashion. Perceptions of conventional design, limited comfort in materials, and overly vibrant color schemes further hinder the development of strong brand attachment. Therefore, rebranding strategies that incorporate contemporary design elements are essential to reposition woven products not merely as cultural artifacts of the past, but as active components of modern youth identity and self-expression (Firdayanti & Utami, 2025; Sonaji & Agustina, 2025).

Within the Customer Decision Journey framework, young consumers are highly influenced by visual content and narratives disseminated through social media platforms. They increasingly seek products that are not only visually appealing but also carry authentic stories, meanings, and cultural values that can be personally meaningful and socially shareable (Soelistyowati, 2022). This underscores the importance of storytelling in the marketing of woven products, where cultural meanings embedded in motifs and production processes should be communicated through more contemporary and emotionally engaging visual narratives. In addition, strategies of product differentiation and cost leadership are relevant in enhancing market competitiveness. Design innovation, such as relaxed silhouettes, material blending (60% linen or brocade combined with 40% woven fabric), and the use of timeless monochromatic natural color palettes, represents a clear differentiation strategy. A cost leadership approach can be achieved through production efficiency, particularly in material utilization and manufacturing processes, enabling more competitive and accessible pricing for price-sensitive younger consumers. Based on interviews with the target market, an acceptable price range is identified between IDR 500,000 and IDR 800,000, which aligns with their purchasing power while maintaining product value feasibility.

Furthermore, a sustainable business perspective is also highly relevant. Kediri woven textiles possess strong potential to contribute to the sustainable fashion movement due to their relatively environmentally friendly and community-based production processes. Beyond environmental considerations, this industry also supports women artisans' empowerment, cultural preservation, and long product lifecycle value, all of which strengthen its relevance within a humanistic and future-oriented business strategy (Soelistyowati, 2025). This section not only integrates the empirical findings but also highlights additional insights that were not explicitly discussed in the results. It emphasizes the broader implications of the study by linking the findings to existing literature. The conclusions drawn are logically derived from and consistently supported by the evidence presented in the research.

CONCLUSION

The findings of this study indicate that young women have a generally positive perception of Kediri woven textiles, particularly in terms of cultural value, aesthetic appeal, and symbolic meaning. However, this positive perception has not fully translated into strong purchase intention due to a clear misalignment between product offerings and contemporary consumer needs. Key barriers include limited design variation, perceptions of rigidity in style, lack of everyday wear compatibility, and relatively high prices. Although consumers appreciate the cultural significance of the weaving, they expect more modern, flexible, comfortable, and affordable fashion products. The proposed design approach, including contemporary reinterpretation through deconstruction, material blending, and modern silhouettes, demonstrates that Kediri woven textiles have strong potential to be repositioned as relevant fashion products for younger generations while maintaining their cultural identity.

This study implies that integrating value proposition alignment, brand repositioning, and storytelling-based marketing is essential to enhance consumer acceptance of traditional woven textiles in modern markets. It also highlights the importance of

combining cultural preservation with design innovation and cost efficiency to ensure commercial viability and sustainability. However, this research is limited by its focus on a specific demographic group (young women aged 18–35) and a geographically contextualized sample, which may restrict generalizability to broader populations. Future research is recommended to explore comparative studies across different age groups, regions, and cultural contexts, as well as to empirically test consumer response to implemented design prototypes in real market settings. Further studies could examine digital marketing strategies and sustainable production systems to strengthen the competitiveness of traditional textiles in the global fashion industry.

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