
**JULIANA JAYA AS A SEWING COURSE CENTRE TO ENHANCE LOCAL
FASHION CREATIVITY**

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ABSTRACT

This research is driven by the critical role that sewing course centres play in enhancing local fashion creativity while preserving cultural heritage through the education of practical skills. The purpose of the study is to examine how Juliana Jaya, as a sewing course centre, contributes to the development of local fashion creativity and community empowerment. The methodology employed is qualitative research, utilising a case study approach, which involves participants, instructors, and local stakeholders as the sample. Data collection techniques include semi-structured interviews, participant observation, and review of course documents. The principal results indicate that Juliana Jaya effectively integrates modern sewing skills with local cultural values, creating a learning environment conducive to creative exploration and fashion innovation. The major conclusion highlights the centre's central role in preserving cultural identity while promoting the growth of the local creative economy. This study contributes by providing a community empowerment model and strategies for integrating cultural technology in local fashion education.

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INTRODUCTION

The fashion industry is a powerful platform for cultural expression, making a significant contribution to the global economy. It embodies creativity, identity, and tradition, establishing itself as more than just clothing production but a reflection of society's values. Various countries and communities have unique fashion styles that showcase their heritage, social norms, and artistic preferences. As the fashion world becomes increasingly globalised, there is also a growing appreciation for local and traditional fashions that maintain cultural diversity. This duality between modern fashion trends and traditional expressions creates rich opportunities for innovation. Behind many fashion pieces lies skilful craftsmanship, especially sewing and tailoring, which have been passed down through generations. These skills are essential in keeping traditional fashion alive while adapting it for contemporary markets. Understanding and fostering these skills becomes crucial for sustaining cultural heritage and encouraging economic development in local communities [1].

Local fashion creativity is a distinctive form of cultural identity that highlights the uniqueness of a community's traditions and history. Often, these designs incorporate traditional motifs, fabrics, and techniques that are difficult to replicate elsewhere. As a result, local fashion acts as a storytelling medium, preserving the narratives of cultural groups. Despite its importance, local fashion faces challenges in the face of mass production and fast fashion, which tend to overshadow artisanal craftsmanship [2]. To protect and revitalise local fashion creativity, educational initiatives such as sewing courses have gained greater attention. These courses not only teach technical skills but also encourage innovation rooted in cultural authenticity. They help bridge the gap between heritage and modern fashion markets by providing learners with relevant competencies. As more people acquire sewing skills, the capability to sustain and expand local fashion industries grows stronger.

Traditional sewing and tailoring skills represent the foundation of many local fashion industries. These skills encompass intricate techniques that require precision, patience, and creativity. Many artisans learned these skills informally through family tradition, but formal training is becoming increasingly important to standardise quality and incorporate modern methods. Sewing courses serve as educational platforms where individuals can acquire, improve, and innovate their craft. Besides skill transfer, these courses foster creativity by encouraging learners to experiment with designs and fabrics. Such development ensures that the art of sewing evolves while maintaining its cultural roots [3]. Furthermore, sewing skills provide employment opportunities and entrepreneurial potential, contributing to community welfare. Therefore, the role of sewing education in reinforcing traditional skills is indispensable.

Sewing courses have emerged globally as valuable institutions for nurturing both craftsmanship and creativity. Beyond teaching basic techniques, they promote a culture of innovation in fashion design. By combining traditional methods with contemporary fashion trends, these courses help produce new styles that appeal to broader markets. Moreover, sewing centres often become hubs where learners share ideas, collaborate, and expand their artistic vision. This interaction not only strengthens individual skills but also fosters collective knowledge within the community. Empowerment through sewing education enhances confidence and opens avenues for self-expression and cultural entrepreneurship. Notably, sewing courses play a significant role in preserving intangible cultural heritage by passing down craftsmanship to younger generations. Through continuous learning and adaptation, sewing education preserves fashion heritage while encouraging modern interpretations [4].

Empowering individuals with sewing skills provides multifaceted benefits, encompassing personal, social, and economic growth. On a personal level, individuals gain practical competencies that can translate into careers or small businesses. Socially, sewing courses build community cohesion and foster cultural pride as people connect through shared heritage. Economically, these skills contribute to local industries, including fashion production, retail, and tourism. The growth of micro-enterprises based on sewn products often results in increased income and job creation. This empowerment is essential in regions where industrial opportunities are limited. By supporting entrepreneurship and skill development, sewing education plays a crucial role in sustainable development [5].

Many communities around the world are actively searching for effective ways to sustain their traditional fashion while embracing innovation. Challenges such as



globalisation, competition from mass-produced goods, and declining interest among young people require strategic responses. Education and training centres focused specifically on craftsmanship and creativity have become a popular strategy to address these issues. Tailored courses that integrate tradition with modern techniques enable learners to develop relevant skills for today's markets. Workshops, mentorship programs, and collaborative projects further enrich the learning experience [6]. These initiatives empower local designers and artisans to create fashion that is both rooted in culture and attractive on contemporary platforms.

In this context, Juliana Jaya has gained prominence as a sewing course centre dedicated to fostering local fashion creativity. The centre has built a reputation for not only teaching sewing skills but also nurturing an appreciation for cultural heritage. Through Juliana Jaya, learners experience an environment that balances tradition with innovation, encouraging them to respect past craftsmanship while exploring new ideas. The centre emphasises hands-on learning, using projects that integrate local motifs with modern design elements. It also provides a supportive community where emerging designers receive guidance from experienced mentors. Juliana Jaya's approach highlights the role of education as a bridge between cultural preservation and creative entrepreneurship. The centre's efforts contribute to revitalising local fashion industries and inspiring a new generation of artisans.

The training at Juliana Jaya includes comprehensive sewing techniques, creative design processes, and aspects of fashion business development. Learners are taught to operate sewing machines skillfully, select suitable materials, and create patterns that reflect local aesthetic preferences. Importantly, the curriculum encourages blending traditional and contemporary styles to produce unique fashion products. This approach helps graduates to compete in diverse markets, including local boutiques and online platforms. Practical workshops enhance the students' proficiency, while creative mentorship programs inspire innovation and artistic growth. Juliana Jaya also facilitates community events and exhibitions, providing exposure and networking opportunities [7].

Beyond skill development, Juliana Jaya acts as a vibrant community hub that encourages collaboration and shared creativity. Learners from different backgrounds come together, exchanging ideas and cultivating a collective passion for fashion. Events organised by the centre often showcase local talents, drawing attention to the value of regional fashion artistry. Such activities raise awareness about cultural preservation and the economic potential of creative industries. The growth of this fashion community contributes to a broader movement that values craftsmanship, cultural identity, and innovation.

This article examines how Juliana Jaya serves as a dynamic catalyst in fostering local fashion creativity through sewing education. It explores the centre's teaching methods, community activities, and its role in bridging tradition with modernity. Furthermore, the exploration includes how Juliana Jaya's initiatives empower individuals economically and culturally [8].

However, while most cited works (including many from 2020–2025) provide valuable descriptive and conceptual insights into sewing education and local fashion, an increasing number of recent studies adopt empirical designs that examine program outcomes, pedagogical models, and sustainability practices in situ. For example, investigations into the prevalence and impact of formal, non-formal, and informal fashion



education have begun to quantify the effects of training on employability and career trajectories. [9] In parallel, empirical inquiries into sustainable fashion education and practice have investigated curriculum interventions and event-based learning models aimed at achieving measurable improvements in students' sustainability competencies [10]. Comparative applied studies from other regions further illustrate the diverse empirical approaches. For instance, strategic business-model research in Senegal examines the measurable economic impacts of community fashion enterprises, while TVET-centred pilot models (e.g., Smart Fashion Lab) report outcomes for technical readiness and industry alignment [11].

Despite these advances, a notable shortage of comparative, methodologically transparent empirical studies remains, focusing specifically on small, community-embedded sewing course centres. Evaluative research on sewing training programs often documents program management and outcome indicators. Still, it frequently lacks detailed reporting of participant sampling, demographic composition, or immersion duration elements essential for assessing external validity and transferability [12]. Consequently, the literature still needs cross-contextual empirical studies that (a) compare community-level models across countries, and (b) apply rigorous reporting standards so that program effects on creativity, cultural preservation, and economic empowerment can be reliably compared and synthesised.

Filling these methodological and conceptual gaps is essential for designing more effective, community-based educational interventions that support local talent development, cultural preservation, and creative entrepreneurship [13]. By focusing on the dynamics of Juliana Jaya, this study aims to contribute new empirical insights and actionable recommendations that strengthen the role of sewing education as a driver of cultural sustainability and local economic empowerment.

METHOD

The research design adopted for this study is qualitative, aiming to deeply explore the role and impact of the Juliana Jaya sewing course centre on the enhancement of local fashion creativity. This approach enables a detailed examination of participants' experiences, perceptions, and the cultural dynamics embedded in the learning processes. By focusing on qualitative methods, the study captures rich, contextual insights that may not emerge through quantitative approaches, thus offering a more holistic understanding of the phenomena under investigation.

The study involved a total of fifteen participants selected purposively based on their active engagement in the sewing course centre and their relevance to the research focus. The participants consisted of learners, instructors, and local artisans who have interacted with or benefited from the creative practices nurtured through the course. Demographic considerations included age, gender, length of involvement, and roles within the learning ecosystem. Fieldwork was conducted over a period of **six weeks**, allowing sufficient time for interviews, observations, and validation activities. A summary of participant demographics is presented in Table 1 below.



Table 1. Summary of Participant Demographics

Participant Group	Number	Age Range	Gender	Length of Involvement	Role in Study
Learners	10	18–45	F/M	6–12 months	Interviewees; observed participants
Instructors	3	30–55	F	2–10 years	Key informants
Local artisans	2	35–60	F/M	>5years	Cultural resource persons

This diversity provides multi-angled insights into the influence of the sewing program on local fashion creativity. A purposive sampling technique was employed to ensure that participants were information-rich and capable of offering meaningful reflections on the course's practices and outcomes. Inclusion criteria prioritised individuals who had sustained involvement in the centre and could articulate their learning experiences and the creative or cultural implications thereof.

Data collection utilised a triangulated approach, combining semi-structured interviews, participant observation, and document analysis. Semi-structured interviews were designed to uncover participants' thoughts, motivations, and reflections in their own words, allowing flexibility to probe deeper into emerging ideas. Participant observation conducted during sewing classes and workshops provided firsthand insights into the pedagogical strategies, learner interactions, and creative processes. Supplementary materials, including learning modules, sewing products, and instructional artefacts, were also reviewed to strengthen and verify the findings.

The data were analysed using thematic analysis, following iterative cycles of coding, categorisation, and theme formation. The process began with open coding of interview transcripts and observational notes, followed by the grouping of similar codes into broader categories. Themes were then constructed based on recurring patterns related to creativity development, cultural preservation, and skill acquisition. The following Tables 2 and 3 illustrate an example of the coding process.

Table 2. Sample Excerpt and Coding Illustration

Interview Excerpt	Initial Code
"I used to sew only the designs I learned from my mother, but here I discovered new techniques that make my creations more modern."	Blending traditional and modern techniques, skill expansion.

Table 3. Code-to-Theme Mapping

Initial Code	Category	Theme
Blending traditional-modern skills	Technical adaptation	Theme 1: Creative Skill Enhancement
Cultural identity in sewing choices	Cultural expression	Theme 2: Preservation of Craft Culture

This illustration shows how interpretations were systematically grounded in the data. To enhance the credibility of the findings, several validation strategies were employed. Member checking was conducted by sharing preliminary thematic summaries with five participants, who confirmed the accuracy and resonance of the interpretations.



Peer debriefing with two academic colleagues provided external perspectives that helped refine the coding categories. Triangulation ensured consistency across interviews, observations, and artefacts. Ethical principles were upheld by obtaining informed consent, ensuring confidentiality, and securely storing all data in accordance with relevant regulations. The overall procedure followed an iterative cycle of data collection and analysis, supporting the robustness and trustworthiness of the research.

RESULTS AND DISCUSSION

Results

The field study at Juliana Jaya Sewing Course Centre revealed a learning environment where technical training, cultural expression, and community-based collaboration converge. A total of 18 participants, primarily women aged 22–48, from varied socio-economic backgrounds, attended the program during the observation period. Most participants had limited formal vocational education but strong motivation to gain practical skills for micro-entrepreneurial purposes.

Daily training sessions combined demonstrations, guided practice, and project-based assignments. Participants worked on pattern drafting, fabric cutting, machine operation, and applying cultural motifs. During the observation, the instructor consistently integrated local design elements, such as *batik pesisir* and *tenun* Jawa Barat, into practice pieces, encouraging participants to reinterpret traditional motifs in contemporary apparel. One participant explained:

“I used to sew only simple skirts, but the instructor showed me how to redesign local motifs so they look modern. Now I feel more confident to create my own models.” (Participant 07, age 34)

Another participant described the collaborative dynamic:

“We help each other a lot. If someone struggles with the pattern, others immediately assist. It makes the learning faster and more enjoyable.” (Participant 12, age 29)

Creativity emerged through iterative experimentation. Participants frequently modified initial sketches, tested fabric combinations, and integrated personal cultural references into their designs. The centre encouraged learners to document their creative process, resulting in sketchbooks filled with motif trials, annotations, and alternative pattern layouts.

Field notes show several instances where learners blended traditional textiles with contemporary silhouettes. For example, two participants produced prototypes that fused *tenun ikat* panels with minimalist modern dress cuts. These experiments were well received during an informal peer exhibition organised at the end of the training cycle.

Participants reported increased self-confidence and aspirations for home-based entrepreneurship. Many expressed intentions to sell customised clothing or accept tailoring orders within their neighbourhoods. As one participant stated:

“My goal is to open a small home studio. With these skills, I think it's possible now.” (Participant 03, age 41)

The centre also provided informal mentorship on pricing, customer engagement, and product finishing components, which participants identified as essential for entering the local creative market.

Despite its strengths, Juliana Jaya faced equipment limitations, particularly the small number of industrial sewing machines. To mitigate this, participants took turns and



extended practice time beyond scheduled hours. The centre adopted a community-based solution by borrowing additional tools from alum networks during peak project weeks. These adaptive strategies helped sustain the program's continuity despite resource constraints.

Discussion

The findings indicate that Juliana Jaya functions not only as a technical training site but also as a local creative incubator that nurtures culturally grounded fashion practices. Unlike the initially literature-heavy framing, the empirical data highlight concrete mechanisms through which creativity develops: collaborative peer learning, culturally embedded curriculum design, and hands-on mentorship. These dynamics resonate with vocational education principles in Indonesia, which emphasise contextual, skill-based, and community-driven learning.

The emergence of creative confidence and micro-entrepreneurial aspirations among participants reflects broader national trends in Indonesia's fashion-based creative economy—one of the fastest-growing subsectors contributing to local livelihood and MSME development. The integration of local textiles and motifs observed at Juliana Jaya aligns with national policies that promote the revitalisation of cultural heritage through small-scale fashion enterprises. The participants' experiments with *batik* and *tenun* demonstrate how vocational training can directly support cultural sustainability and market differentiation within Indonesia's increasingly competitive creative market.

The centre's learning model mirrors key principles of effective community-based vocational education in Indonesia, including project-based learning, peer collaboration, practice-oriented mentoring, and cultural relevance. These elements collectively foster an environment where participants not only acquire technical competence but also develop the capacity to innovate. The strong collaborative ethos—observed through spontaneous peer support—also amplifies learners' creative problem-solving abilities, reinforcing the role of social interaction in shaping craft-based creativity.

While many sewing centres focus solely on technical proficiency, Juliana Jaya distinguishes itself through its consistent integration of cultural elements and its community-driven atmosphere. Participant reflections reveal a strengthening of cultural identity, which in turn enhances motivation and creative exploration. These findings suggest that the centre operates as a micro-model of culturally responsive vocational education—an approach that can inform similar programs across Indonesia.

The local insights from Juliana Jaya highlight the need for longitudinal studies that track graduates' creative outputs, income generation, and evolving cultural practices. Additionally, the persistence of resource constraints highlights the importance of institutional support from government agencies, NGOs, and local cultural organisations. Strengthening such support could expand access to tools, training modules, and market pathways, enabling community-based centres like Juliana Jaya to further contribute to Indonesia's creative economy and cultural resilience.

CONCLUSION

This study concludes that Juliana Jaya's community-based creative training model effectively equips participants with practical skills, fosters entrepreneurial readiness, and strengthens local economic initiatives. These findings directly address the research



question by demonstrating how localised training approaches contribute to skill development and socio-economic empowerment.

Policy implications include the need for structured support from local governments, particularly through funding schemes, market access facilitation, and integration with regional creative-economy programs. For practitioners, the model provides a replicable framework for community empowerment, emphasising hands-on learning and collaborative production.

Future research should involve comparative studies with similar training centres across different regions and employ mixed-methods designs to evaluate long-term participant outcomes. Such work will refine the model and broaden its applicability to national vocational and creative-industry development agendas.

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