

# INNOVATION BASED ON GRINGSING WEAVING MOTIFS PEGRINGSINGAN VILLAGE IN THE FORM OF FASHION

Muhamad Rifki Rizqia<sup>1</sup>| Ade Ayu Pusipita Munawaroh<sup>2</sup>| AnandhiAlvina Damayanti<sup>3</sup>|  
Asep Miftahul Falah<sup>4</sup>

Jurusan Seni Murni, Fakultas Seni Rupa dan Desain  
Institut Seni Budaya Indonesia (ISBI Bandung)  
Jalan Buahbatu No. 212, Bandung

*E-mail:* rizkirifki201@gmail.com<sup>1</sup>| adeayupm21@gmail.com<sup>2</sup>| anandhitaalvina@gmail.com<sup>2</sup> |  
asepmiftahulfalah@gmail.com<sup>4</sup>

## ABSTRACT

This study aims to develop an innovation of Gringsing weaving motifs in Tenganan Pegringsingan Village, Bali, in dealing with economic activities amid the COVID-19 pandemic and to find out the various types of Gringsing weaving motifs. The location of this research was conducted in Tenganan Pegringsingan Village, Manggis District, Karangasem Regency, Bali, because the Gringsing weaving motif is the result of the cultural creativity of the Tenganan Village community traditionally based on Hindu religious beliefs, with conditions for philosophical values and meanings, and has a unique culture with specialized techniques. Manufacture of single ikat and double ikat as Indonesian cultural identity. This research is qualitative research, with the research and development stage being carried out using research and development Research and Development (R&D). Research and development aim to produce new products through the development process but still needs to eliminate the identity of the Gringsing motif. This research emphasizes a particular sample and Saussure's semiotic theory approach.

**Keywords:** *Gringsing Weaving Motif, Tradition, Culture*

## INTRODUCTION

Bali is one of the religions in Indonesia, which until now, adheres to the culture and arts in the region. The culture and arts continue to be inherited and created by the people's beliefs and customs. These cultures range from the tradition of praying to religious ceremonies to painting, sculpture, literature, music, and dance (Salain,2017). The Balinese government also uses this wealth as a good tourist attraction in the form of shows, merchandise, souvenirs, and craft from Tenganan Pegringsingan Village.

Tenganan Pegringsingan Village is often called "Bali Age Village" because people are the original descendants of the Balinese tribe. Gringsing weaving is one of the crafts that has existed along with the development of the Indra sect since the 11<sup>th</sup> century (Mangku Windia, 2005). This Gringsing Weaving became a tradition for the people of Tenganan Pegringsingan Village and had traditional standards such as functions, colors, techniques, and sacred motifs.

In the Bali community, the origin of the city of Gringsing is obtained from the words "Gring," which means "Sick," and "Sing," which means "No" the meaning contained in the word gringsing means "not sick or avoiding an epidemic." This gringsing cloth is believed to have a magical charm that can protect the wearer from disaster and distress. Meanwhile, weaving is a handicraft made with the simple principle of combining pakan and warp threads to produce a motif. The process of making motifs on woven fabrics is increasingly developing into several techniques for weaving them to produce interesting woven motifs. One of them is the motifs found on gringsing woven fabrics; along with the development of saman, the motifs on Gringsing Woven fabric have undergone many evolutions, which leads to innovation. This does not mean that the Gringsing Woven motif loses its function, which is beautiful in nature and sacred. Several areas are still active in producing this simple art craft and creatively continue to develop without having to be eroded by modernization; it looks as sustainable as in the process of making woven cloth; the shape of the motifs and materials are still done and made traditionally.

In essence, human life always wants something better than before. This is also felt by Gringsing Woven, a cloth craftsman equipped with the myths of Gringsing Weaving, concepts, and ideas, and to make them creative so that there is renewal in the motifs by Hoovelt (Sojogyo,1990). This signifies the craftsman's creativity in responding to the environment so that motifs develop. This opinion is reinforced by Piotr Stomka (2003), who said that. "As long as the supporting community desires change, there must be a desire from the Tenganan Pegringsingan Village, woven fabric craftsman to want something better. This, the

diversity of motifs in Gringsing weaving is fascinating and beautiful”.

The problem makes the authors interested in researching and raising the Gringsing motif as a reference and source of ideas for making innovations in applying Gringsing Weaving motifs as fashion that millennials might be interested in nowadays, both women and men. Products like cardigans and tote bags will be combined and matched with several gringsing woven motifs. The distribution of Gringsing Woven fabrics in Tenganan Pegringsingan Village is hoped to develop more rapidly and become better known to the broader community.

## **METHOD**

The product research and development phase is carried out using development research or often called Research and Development (R&D). Research and development aim to produce new products through the development process. Research-based product development consists of five main steps: product development needs analysis, product design as well testing its feasibility, product implementation or product manufacturing according to the results of the test design, or product evaluation and revision.

The method used is qualitative (Bogdan & Taylor,2004). Maleong’s book suggests that a qualitative method is a research procedure that produces descriptive data in words or spoken words from people and observable behavior.

In this study, the authors used qualitative methods focused on interpretation through data found in the field. This method the researchers chose because it emphasizes research according to a particular population or sample, collecting data using research instruments, and analyzing statistical data with the aim of addition; the approach that the author uses in this study is descriptive and semiotic. For the semiotic approach, the author uses the theory of Ferdinand de Saussure.

## RESULTS AND DISCUSSION

Tenganan Pegringsingan Village is located in Manggis District, Karangasem Regency, Bali, one of the productions of Gringsing woven fabrics. Therefore, the people of this village from a long time ago were famous for their expertise in weaving Gringsing cloth with various motifs, which were produced in a double or single tie. This technique is the only one in Indonesia, so the Gringsing woven motif made by residents is known worldwide.

According to a Gringsing weaving craftsman, Suwadnyani (2022), it is known that in the manufacture of Gringsing weaving, there are several kinds of motifs in Gringsing weaving, such as Cemplong, Cecempakan, Lubeng, Batung Tuhung, Sitan Pegat, Wayang, Yudha, Pitaram, and Batun Cagi. Gringsing double-tie woven fabric with the Talidandan motif is known to have a meaning as a guide because woven cloth with this motif is often used by children who are just learning to walk.

The Cecempakaan motif represents beauty, like the Cempaka flower, while the Lubeng motif, which is rectangular, represents the four cardinal directions. In addition, the Wayang motif is believed to be a sacred cloth by the people of Tenganan Pegringsingan Village because this motif is believed to have been handed down directly by God, Indra.

This woven fabric is usually used for formal events such as Usabakasa, the Rejang Ceremony held once every year. The thing that stands out from the Gringsing Woven fabric is the double tie technique. It is because coloring the cloth on Balinese thread takes three months. The colors used in Gringsing Weaving consist of 3 primary colors: red, yellow, and black. This color is made from natural ingredients, like noni root and previously used hazelnut oil. So, if it is soaked for too long, the quality of Gringsing Woven Fabric will be better. Balinese threads, semi-manufactured yarns, and thread coloring materials for commercialized gringsing woven fabrics can be purchased at markets and from traders who come to Tenganan Village. The dyeing process is more efficient than before because dyes can be purchased, thus



Image 1. Location Desa Tenganan Pegringsingan  
Source: Personal Documentation, 2022



Image 2. Craftmen Tenun Gringsing  
Source: Personal Documentation, 2022





Image 3. Cecempakaan motif  
(Resource: Author, 2022)



Image 4. Wayang Motif  
(Resource: Author, 2022)

making it easier for weavers to produce Gringsing Woven cloth more quickly for their own needs, custom, and for sale to tourists.

The fabric's size and the motifs' complexity usually determine the price of Gringsing Weaving. For now, the motif that is quite expensive is the wayang motif due to the complexity of the motifs. The decline in buyers for Gringsing Woven Fabric began during the Covid-19 pandemic. However, purchases of woven fabrics began to increase after Bali reopened for tourism. Woven products used for commercialization play a role in relations between people, like relations between the people of Tenganan Village and tourists or the people of Tenganan Village and other communities with links with Gringsing Weaving cloth products. In addition, as human relations, the woven products themselves are signs used to build existing relationships.

In connection with the social changes accompanying economic progress, the development of lifestyles as a function of social differentiation is created from a consumption relationship. Consumption is related to the use of value in fulfilling utilities or basic human needs and to symbolic elements to mark class, status, or specific social symbols. Therefore, what is consumed is no longer limited to objects but also the social meanings hidden behind those objects.

Gringsing Woven Cloth contains many ideologies, beliefs, and cultures of the people of Tenganan Village. These ideologies and beliefs are presented in various forms of primary and supporting motives. The coloring process still uses the original dyes with colors dominated by three intense colors, like red, white or yellow, and black. This shows the meaning of tri datu, which means worshiping the glory of God Tri Murti (Brahma, Vishnu, and Shiva). The three colors consist of red, a symbol of fire; white or yellow, a symbol of air; and black, a symbol of water. People believe that Gringsing Weaving is to bring safety and not get sick. The people of Tenganan Pegringsingan Village believe that using Gringsing Weaving protects the community from all disease threats. Gringsing weaving is used as a cloth that is used for traditional clothing and certain religious or customary ceremonies in Tenganan Pegringsingan Village.

## CONCLUSION

The gringsing weaving in Tenganan Pegringsingan Village has become one of the traditional icons in the area. This gringsing weaving represents the philosophical values of life for the people of Tenganan Pegringsingan Village, Karangasem Bali. Even though it is accompanied by increasingly rapid and modern developments, the spiritual character depicted in the Gringsing Weaving style has not changed; even the process of making woven cloth, the shape of the motifs, coloring, and materials are still made traditionally. Thus the people in Tenganan Village are still holding fast to maintain the customs and culture of the original. This makes Tenganan Village well-known or famous for its weaving production, which has deep philosophical values.

Gringsing Weaving has existed since ancient times and is used as a body covering with a function for traditional clothing or as an identity for the area where it is made. Even more than that, this woven cloth is also used when there are traditional ceremonies in Tenganan Village, such as the Ubakasa Ceremony, which is held once every year. The belief in the magical power of this weaving is the uniqueness of Gringsing Weaving, which generates its myth and makes Tenganan Pegringsingan Village a tourist village with tourists who always arrive every day because several life practices and various traditions are always kept alive. Unfortunately, the production and sale of gringsing weaving have experienced a decline due to the COVID-19 pandemic, which has impacted the income of artisans in Tenganan Village. However, currently, sales of Gringsing Weaving have begun to increase after the Tourism Village was reopened. The production of Gringsing Weaving has become a relationship between the Tenganan community and tourists and other communities, and signs are used as a tool in building existing relationships.

As a result, the authors are interested in researching and raising the gringsing woven motif as a source of ideas for making innovations in applying gringsing woven motifs as fashion that millennials, both men and women,

may be interested in today. This fashion is a product of cardigans and tote bags that will be combined and matched with several Gringsing Woven motifs. The innovation in developing Gringsing woven motifs is expected to help the sales of Gringsing oven fabrics in Tenganan Pegringsingan Village grow more rapidly and become better known to the broader community.

## REFERENCE

- Darmawati, I. A. P., Wijana, G., Astiningsih, A. A. M., Mayun, I. A., Pradnyawathi, N. L. M. (2016). *Identifikasi dan Karakterisasi Tanaman Pewarna Alam Tenun Pegringsingan Desa Tenganan*. Jurnal Agrotrop: 6(1), 10-18.
- Lodra, I Nyoman (2015). *Dibalik Kain Tenun Gringsing*, Karangasem: Pramita.
- (2016). *Komodifikasi Makna Tenun Gringsing sebagai "Soft Power" Menghadapi Budaya Global*. Jurnal Kajian Bali: 6 (1), 211-222.
- Sadevi, L., W., Singke, J. (2015). *Perkembangan Ragam Hias, Motif, dan Warna Tenun Ikat Gringsing di Desa Tenganan Pegringsingan, Bali*. Jurnal Tata Busana: 4 (2), 120-125
- Sukmadewi, Ida Ayu Kade Sri (2021). *Makna Komersialisasi Kain Tenun Gringsing Desa Tenganan Karangasem Pada Era Globalisasi*. Bali Sangga Dwipantara II: 1, 102-109.
- Sukawati, Ni Ketut Sri Astatu Sukawati (2020). *Tenun Gringsing Teknik Produksi, Motif dan Makna Simbolik*. Vastuwidya: 2 (1), 60-81.
- Utami, Sri (2014). *Tenun Gringsing Korelasi Motif, Fungsi, dan Arti Simbolik*. Jurnal Imaji: 12 (1)

