



INCREASING THE VALUE OF BALINESE TEXTILES THROUGH AESTHETIC STORES DISPLAY

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Abstract

Purpose: Providing education to Balinese traditional textile MSME business activists to be more sensitive in displaying and storing traditional Balinese textile works. Traditional textiles that have value and are the work of Balinese craftsmen would be a shame if they were not cared for and sold optimally. The high interest of consumers has made traditional Balinese textiles a commodity that continues to be sought after and will remain alive as long as Balinese traditions are maintained.

Research methods: The creation method uses the Research-Based Design (RBD) method. This method was proposed by Teemu Leinonen, and inspired by design theories. Building design prototypes, emphasizing creative solutions, exploring ideas from various design concepts, continuous evaluation, and developing a design solution are the focus of this RBD methodology.

Findings: Three traditional textiles that have high demand in the market, namely *endek*, *songket* and *geringsing* cloth, have different characteristics that influence how they are displayed. Endek cloth is a fairly light woven cloth made from cotton thread and has striking colors related to the display of traditional textiles such as lighting, humidity, and how to organize the placement of conventional cloth.

Implications: Through this discussion, we hope it can have a positive impact on conventional textile MSME activists to further increase the selling value of traditional Balinese textiles.

Keywords: textile, endek, songket, geringsing

INTRODUCTION

Traditional Balinese textiles, with their beautiful motifs and woven details, have become icons and cultural souvenirs of the Island of the Gods. However, amid global competition, traditional textile UMKM face various challenges in maintaining their existence. The Governor of Bali played a role in overcoming these challenges by issuing two important policies, Bali Governor Regulation No. 99 and Bali Governor Regulation No. 100, to support the Balinese woven fabric cultural industry and increase the community's role in preserving Balinese traditional clothing regarding marketing and utilization of local Balinese products from the agricultural, fisheries and industrial sectors including textiles. Circular Number 04 Governor 2021 concerning the Use of Balinese Endek Woven



Fabric/Original Balinese Woven Fabric as an implementation of utilization in the textile industry [1].

This governor's policy has positively impacted Balinese weaving craftsmen and traditional textile UMKM by increasing demand and income due to Bali Governor Regulation No. 99 of 2018 and Circular Letter No. 4 of 2021. This is in line with consumer responses with the emergence of increased consumer awareness of Balinese woven fabrics as a Balinese cultural heritage whose existence must be preserved.

The increase in demand for fabric has triggered traditional textile UMKM entrepreneurs to compete to present innovations in the latest materials, colors, and motifs to attract consumer interest. This innovation was also carried out because traditional textiles had become fashionable in Bali. Developments that continue to occur are sometimes not accompanied by ways to display traditional textile products well. UMKM entrepreneurs, especially in traditional markets and craftsmen's places, only display traditional textiles in their original condition, namely ignoring the influence of temperature, humidity, light, and the ease or comfort of consumers seeing these textile products. On the one hand, arranging traditional Balinese textile products is not just displaying fabric, but is also a form of art that can increase the aesthetic value of the product. With the right choice of color, lighting, and layout, traditional Balinese textiles can be presented more attractively and attractively. This article will discuss various styling techniques that can be applied by UMKM as education for UMKM to increase product value to create a visual appearance that amazes consumers by paying attention to the durability of traditional textile products.

RESEARCH METHODS

The creation method uses the Research-Based Design (RBD) method. This method was proposed by Teemu Leinonen, and inspired by design theories (Building design prototypes, emphasizing creative solutions, exploring ideas from various design concepts, continuous evaluation, and developing a design solution are the focus of this RBD methodology [2]. Research using the RBD method will be closer to artistic research compared to exact research because apart from aiming to produce new works, it must also be able to produce knowledge about the process of creating a work.

FINDINGS

Balinese Textile Studies

Textile comes from the word "texture" which means to weave. Textiles as a basic human need are the result of a culture that has developed over time from a simple form of fiber and then developed into thread and fabric. Textiles are fabrics obtained by spinning, weaving, knitting, plaiting, or making yarn nets obtained from various fibers. Until now, many textiles are still made by weaving, although many fabrics can be produced by other methods such as weaving, crocheting, and knitting. Apart from that, the equipment used is also increasingly developing according to technology and the demands of the time.

Bali is one of the regions in Indonesia that has a variety of traditional woven fabrics. Balinese woven cloth has historical meaning and value which is used for ceremonial purposes, both to be worn by individuals who will perform or who will be held by Balinese traditional beliefs and as a complement to ceremonies. In the Bali area, which has 8 districts and 1 city with a majority Hindu population, some cultural customs and traditions influence the diversity of weaving patterns that are specific to each region. According to the Balinese Purana, weaving is a form of artistic activity in the lives of the Balinese people which began with the descent of the Goddess Ratih to earth to teach the Balinese people to grow cotton and process it into cloth or waste [3]. In Balinese culture, textiles are not only used as clothing or coverings and protection for the human body, but textiles have philosophical values that are used in religious ceremonies. The following are some traditional textiles in Bali which have big demands:

1. *Endek*

Based on Balinese Textile Books [3] traditional textile most commonly seen in Bali today is *endek*. *Endek* is the most highly-developed process in terms of technique and design; largely as a result the fabrics have acquired many new, nontraditional uses and are now seen far beyond the island's shores. Once the prerogative of noble families, *endek* has become a popular article dress and an important badge of cultural identity for Balinese men and women of social classes.



Figure 1. Endek
[Source: Source [3]]

The patterning technique known here as *endek* is a variant of the *ikat* process widely practiced throughout Indonesia. *Ikat* (Indonesian "bundle," "mengikat" to tie) is a complicated and time-consuming resist dye technique in which undyed yarns are mounted on a frame in bundles according to the pattern and tied in places with short lengths of banana bast or plastic strips. During the dyeing process, the tied areas resist the absorption of dye and remain uncolored; repeated tyings and dyeings can result in a multi-hued pattern of great intricacy. The preprogrammed designs may be applied to either the warp threads alone (warp *ikat*), or to the weft (weft *ikat*)—or to both thread systems at once so that the patterning of each one supplements the other (double *ikat*).

2. *Songket*

Schaublin & Kataschoff on Balinese Textile Books (1992) *songket* cloths are intended for grand gestures - for public theatrical performances and

ceremonial displays of status and wealth. During the heyday of the highly centralized kingdom of Gelgel in the 16th century, dance and theater performances were held in the palace forecourt and present. Here the splendor and cultural ideals of the nobility were presented in stylized poses, the players grandly arrayed in sumptuous *songket* garments and finely carved masks. Songket can be seen today in Balinese rituals such as Mepandes and Pawiwahan which participants of the celebration wear splendid costumes (payas agung) with garments of glittering songket and prada.

Not only in Bali, but throughout the whole of western Indonesia, *songket* is the term used to describe a technique in which additional patterns are woven into a material with supplementary weft threads, either running across the entire width or covering only



Figure 2. Songket
[Source: Source [3]]

individual parts of the cloth. The early aristocratic *songket* textiles consisted entirely of silk. Less sumptuous products intended for theater and dance costumes were made of cotton and during the past thirty years rayon and artificial silk. Today, save for a few rare and prohibitively expensive examples made of pure silk, mixed cloths of silk with artificial silk or viscose are normally seen. Gimp golden and silver threads, colored silk, and artificial silk are used as supplementary wefts. Virtually all these materials must be imported from Java, Japan, China, Singapore, or India and may be purchased in the large city markets, sometimes also in smaller village stores and markets. The high cost of the raw materials accounts for about three-quarters of the value of a finished cloth.

3. *Geringsing*

In the ancient, ritualistic (Bali Aga) society of Tenganan Pegeringsingan, the god Indra is honored as the creator of the first human beings and at the same time as the divine designer of a category of magical fabrics which are among the most spectacular ever produced by the textile art of Southeast Asia. The *gringsing* cloths of Tenganan by the textile art of Southeast Asia. The *geringsing* cloths of Tenganan, as they are called, have made this east Balinese village famous the world over among textile technologists. They are produced by what is known as the double ikat method—a technique in which resist patterns are applied to both the warp and weft before weaving so that the final pattern appears only on completion. This demanding and time-consuming process is known in only three places in the world: India, Japan, and Indonesia, while in the

entire Indonesian archipelago, it is practiced only in the tiny village of Tenganan Pegeringsingan.

The most striking and characteristic feature of all *kamben geringsing* is their muted coloring—combining red and reddish-brown tones, eggshell, and dark blue or black violet. These are obtained by dyeing or cross-dyeing with pigments obtained from the outer layers of the sun root (*Morinda titrifolia*), and with taum, i.e. indigo. A certain uniformity in appearance is also because the clothes are, without exception, woven in loose tabby from cotton yarns. Their "rustic" texture as compared with silk fabrics of Balinese provenance is further emphasized by the way designs are built up out of tiny rectangles (due to the way the patterning is produced by both thread systems together), and by the fact that the structure and architecture of the motifs extend over the entire surface of the cloths, producing patterns of great pictorial charm [3].



Figure 3. *Geringsing Lubeng*
[Source: Source [3]]

Procedures for Care and Storage of Traditional Balinese Textiles

Balinese people see traditional Balinese textiles such as *endek* cloth, *songket*, *geringsing* as works of art that are passed down from generation to generation and have an important role in every custom. Therefore, traditional Balinese textiles are worth more than just woven fabrics for the Balinese people. Having typical Balinese *endek* woven cloth certainly has its value and can be considered a matter of pride.

To be able to inherit traditional Balinese cloth, it is very important to pay attention to storage and care methods to maintain the quality of traditional Balinese cloth. This should be done because most traditional Balinese fabrics are produced manually and made from natural materials so they require special care when cleaned and stored. Even though caring for woven fabric requires care, it is not too difficult to do. The following are procedures for caring for and storing traditional Balinese textiles [4].

1. Washing Process

Caring for traditional Balinese fabrics requires careful handling, considering the diversity of materials and the level of color sensitivity. Before the washing process, it is recommended to identify the fiber composition of the fabric,

whether it is made of cotton, rayon, or silk. Especially for silk fabrics, dry cleaning is the most recommended method to maintain the quality of natural fibers.

Colorfastness testing is an important step before washing. The method is to soak a small part of the cloth in clean water. The color change in the water indicates the potential for fabric color to fade. It is recommended that fabrics that are prone to fading not be washed or given special treatment to prevent color damage.

The washing process for endek woven fabric is best done manually. Washing in a washing machine can damage the fiber structure of the fabric, especially for cotton fabrics. The correct washing technique is to soak the cloth in warm water mixed with a special detergent for woven fabrics, then rinse it slowly. Avoid soaking for long periods and rough treatment such as excessive squeezing or rubbing. Using fabric softener can provide a softer finish.

2. Drying Process

To maintain the integrity of the color and fabric fibers of traditional Balinese textiles, the drying process should be carried out in an area protected from direct sunlight. Direct sunlight can cause color degradation and weaken fabric fibers. Drying in the shade or natural ventilation is the most recommended method. To avoid the formation of creases which can damage the structure of the fabric, it is recommended that endek woven fabric be dried while spread out or hung using a sturdy hanger. Folds formed due to improper drying can cause mechanical damage to the fabric structure, especially on patterned parts.

3. Ironing Process (Thermal Coating)

To prevent color degradation, the thermal coating process on traditional Balinese fabrics should be carried out at the right temperature according to the type of fabric fiber. It is recommended to iron fabrics with cotton fibers at a high-temperature setting, namely 204 degrees Celsius. Rayon fiber is ironed at a low to medium temperature setting of around 190 degrees Celsius. Silk fibers are ironed at low to medium temperatures, namely 148 degrees Celsius. For fibers mixed with polyester, the ironing process uses a low to medium temperature setting of 148 degrees Celsius.

This ironing process is recommended to coat the inside of the fabric. However, if you need to iron the outside, use a lining cloth as a protector to avoid excessive heat which damages the fabric fibers. Alternatively, the ironing process can be done using a steamer for softer results that are safer for the fabric fibers.

4. Storage Process

The process of storing traditional Balinese cloth is that it is best to store it not folded but hanging up so it doesn't wrinkle and avoid excess creases in the cloth. If the fabric is still in sarong form, it is recommended to store it rolled up to maintain the beauty of the motif. After being rolled, the cloth should be wrapped in a soft cloth to prevent attacks by moths, and fleas and reduce air humidity.

However, if the woven fabric has been sewn into clothing, it should be hung using a hanger and stored in a cupboard that has been treated with camphor to avoid flea or moth attacks. You also need to pay attention to the right temperature in the storage area so that humidity is maintained to prevent mold on the fabric.

Arranging Traditional Balinese Textiles

1. Window Display

The first thing a consumer sees is the outermost part of a shop, namely the window display. Window displays are used to attract consumers' attention by placing props such as mannequins displaying the latest collections or adapting to themes or issues that are currently developing. In displaying traditional cloth displays, themes ideas can be adjusted, namely religious holiday celebrations, trends in society, and government regulations, especially in Bali, which often

regulate and provide advice about traditional textiles. In many instances, window themes and schemes will be carried into the store and used in the in-store displays as well. When used properly, such displays will project a stronger message to the customer. Print-work such as graphics or signage reflecting the window message is the most effective and economical way of carrying the themes in-store. In-store displays at designated areas within the store can also carry the window theme inside. It is always worth considering where to place the in-store displays to gain maximum exposure; extra mannequins or props can incur additional costs [5].

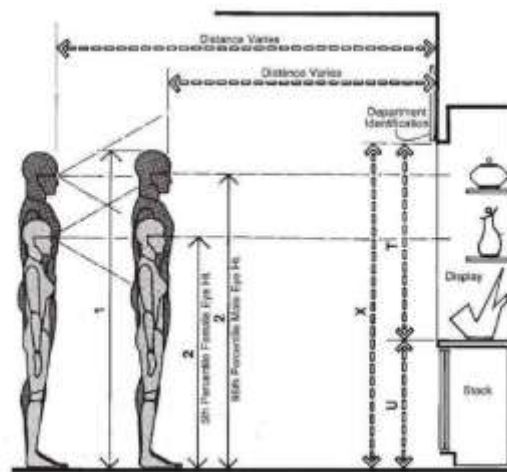


Figure 4. Display Organization
[Source: [6]]

2. Store Layout

Positioning goods in a shop is an extension of the theme carried by a shop's window display. When arranging collections, it is necessary to think about the impact of one collection on another if placed side by side, this aims to avoid confusion from consumers. The placement of textile collections can be categorized according to the type of material, function, or color. This makes it easier for consumers to see and choose the collections they want. As well as product adjacencies, might think about the location of strong product categories or key brands, which should ideally be positioned in prime locations. These brands and products will help the customer gain awareness of what the shop, department, or space is selling and reinforce the strength and quality of the merchandise on offer [5].

3. Display Tools

Textiles such as *endek*, *songket* and *geringsing* have different characteristics depending on the materials used in making the cloth. Fabric hanging techniques (two and three dimensions) must take into account the weight and lightness of the collection, the reinforcement (support) that has been provided, as well as considering the appearance of the motif. For textile collections that are quite heavy, sturdy reinforcement materials are needed. To reduce the influence of the gravity of the collection, rather tight transverse and longitudinal stitching between the collection and the reinforcing fabric is necessary. Collections such as scarves decorated with heavy metal, such as coins on the ends, should not be hung because they will damage the fabric fibers. These two methods are very suitable for the fabric material and are adjusted to the weight of the fabric and also the textile motif.

Here are some recommended ways to display collections in a shop. Horizontal placement, this style of merchandising is best suited to wall fixtures. Merchandise is hung or shelved in horizontal rows. Each shelf or row of the fixture may be arranged by color or by the same style of product item. Ideally, one product per row is better than several. This style of presentation is functional and easy to replenish. It is worth noting that products placed at either the top or the bottom of the fixture will not attract the same attention as those placed at eye level. Vertical placement, ss with horizontal merchandising, this format uses lines of products, but this time running from the top to the bottom of the wall. It can be used to show the different product options available and can be merchandised by color. As with the horizontal format, this style is easy to replenish and is functional.



Figure 5. Hanging Model for Textile
[Source: Pinterest, 2024]

4. Lighting

Pegler at Visual and Merchandising Display Shoppers respond to light, to the quality of light and the color of light, to the brightness and intensity of light [5]. Light makes the colors of a shop come alive and creates the overall ambiance. It leads and directs the shoppers around the selling space and makes them stop to see the highlighted displays or merchandise. Light also forms shadows that add depth and

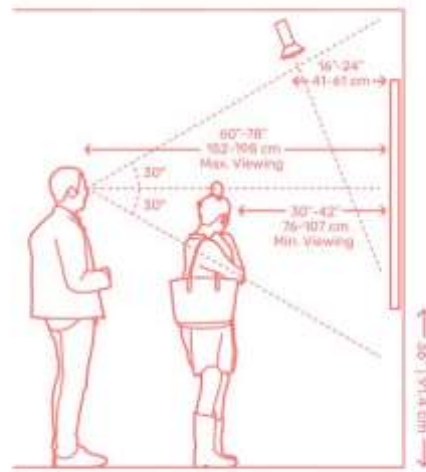


Figure 5. Lighting Standard
[Source: Dimension.com, 2024]

texture to the retail setting and the merchandise. With the great variations in state and city codes, the ever-increasing desire for an upscale image, and the specialization of areas on the selling floor, a trained lighting specialist is required to perform the lighting magic needed to bring the store to life. David A. Mintz, a lighting authority, has lighted more than 40 million square feet of retail space for many of this country's largest department and specialty stores. According to Mintz, "Perception is what the lighting enhances. It is the customer's perceived attitude toward lighting and merchandise." Lower levels of illumination usually suggest to the upscale customer better or more expensive merchandise. Retailers too, feel that incandescent light means that softer, finer merchandise is being offered. However, a light level that is too low may not necessarily make a shop look elegant and exclusive; it might just look dull and gloomy. Mintz personally opts for an "upbeat, brighter rather than duller luminosity in the retail ambiance." In low light, people tend to whisper in hushed tones and move as though they were in a museum. The merchandise becomes untouchable and remote. The shopper can be inhibited, and that's not good for selling [5].

CONCLUSION

Innovation in traditional Balinese textiles is currently experiencing rapid development in terms of techniques, materials, and textile motifs themselves. But this is not offset by the way the textiles are displayed. Consumers often have difficulty seeing the complete appearance of textiles, both from the color and motif of the textile. These things are the background for the author to discuss how to increase the value of these textiles so that consumers can see them in their entirety and have no difficulty finding the textile they want. Considering that each textile has its characteristics, this also influences how to store and display the textile. Three traditional textiles that have high demand in the market, namely *endek*, *songket* and *geringsing* cloth, have different characteristics which also influence the way they are displayed. Endek cloth is a

fairly light woven cloth made from cotton thread and has striking colors. Displays for endek cloth can be displayed folded or stacked and hung because these two display techniques will not damage and affect the beauty of the cloth. Meanwhile, songket cloth which is quite heavy should be displayed and stored folded or stacked. For geringsing fabric that is light in weight and not large enough, you can hang it to better display the motif. Apart from display techniques that need to be considered in increasing the value of traditional textiles, there are several things such as window displays in shops, such as the layout of textiles so that they are grouped according to type or function. Create more proper lighting to increase the value and quality of the appearance of traditional textiles and can control humidity in the textile display space. Use display props such as hanging shelves or mannequins to display a complete display of traditional textiles.

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