



## STRATEGY OF PRESERVATION AND DEVELOPMENT OF IKAT WOVEN FABRIC *IDUP PANAK* IN TENGANAN PEGRINGSINGAN VILLAGE

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### Abstract:

**Purpose:** This research aims to analyze the preservation and development strategies of *idup panak* ikat woven fabric in Tenganan Pegringsingan Village, Bali, focusing on the application of the concepts of upcycling and revivalism. The research also explores how these practices can contribute to the cultural preservation and economic sustainability of the local community.

**Research Methods:** This research used a qualitative approach with a case study of the Tenganan Pegringsingan Village community. Data were collected through in-depth interviews with local weavers, direct observation of the production process, and literature studies related to weaving techniques, upcycling, and revivalism. Data were analyzed descriptively and interpretively to identify key themes.

**Findings:** The results showed that the Tenganan Pegringsingan community has successfully adopted the concept of upcycling by utilizing leftover yarn from the production of *gringsing* cloth to create "*idup panak*" ikat woven fabric. In addition, the revivalism strategy is applied by integrating traditional motifs into contemporary designs. The combination of these two approaches not only maintains the cultural value but also increases the attractiveness of the product in the modern market.

**Implications:** This research makes an important contribution to the understanding of how cultural heritage can be adapted to meet the demands of the contemporary market. The application of the concepts of upcycling and revivalism to the *idup panak* ikat woven fabric can serve as a model for other artisan communities in developing sustainable creative products.

**Keywords:** preservation, ikat woven, *idup panak*, Tenganan Pegringsingan

## INTRODUCTION

Ikat woven fabric, as Indonesia's cultural heritage, has long been a symbol of the nation's identity and aesthetic wealth. Among the various types of woven fabrics, *idup panak* ikat woven fabric from Tenganan Pegringsingan Village, Bali, has its own uniqueness. The ikat *idup panak* woven fabric is a traditional art product that has become an integral part of the life of the people of Tenganan Pegringsingan Village. Since long ago, this fabric has been used in the context of traditional and religious rituals, and is believed to have a strong spiritual meaning. *idup panak* is a woven fabric that has long been used by the people of Tenganan



*Pegringsingan*. The ikat *idup panak* woven fabric is a woven fabric that is done with the single ikat technique.

The single ikat technique is the process of making woven patterns by only tying one group of threads in the direction of the width of the fabric (weft thread) or in the group of threads in the direction of the length of the fabric (*lungsi* thread). In the context of rapid globalization and modernization, many traditional crafts face challenges in maintaining their existence. However, the people of Tenganan *Pegringsingan* have shown remarkable cultural resilience by continuing to preserve their weaving traditions. One of the strategies they have adopted is the application of the concepts of upcycling and revivalism in the production of *Idup panak* ikat woven fabrics. Upcycling as the practice of reusing leftover materials into new products that have added value, has become a global trend in the world of design and fashion. In the context of ikat woven fabric production, upcycling is applied by utilizing leftover yarn from the *gringsing* fabric production process to create *idup panak* ikat woven fabric.

In addition to reducing waste, this practice also adds value to the final product. Revivalism, on the other hand, refers to efforts to revive traditional elements in a modern context. In the context of *Idup panak* ikat woven fabric, revivalism is realized through design innovations that combine traditional motifs with contemporary elements. This is done to attract the younger generation and expand the product market. This research aims to describe and analyze more deeply how the Tenganan *Pegringsingan* community applies the concepts of upcycling and revivalism in the production of *idup panak* ikat woven fabric. In addition, this research will also explore the implications of the application of these two concepts for cultural preservation and economic development of the local community.

## RESEARCH METHODS

Research used a qualitative approach with a case study of the Tenganan *Pegringsingan* Village community. Data were collected through in-depth interviews with local weavers, direct observation of the production process, and literature studies related to weaving techniques, upcycling, and revivalism. Data were analyzed descriptively and interpretively to identify key themes.

## FINDINGS

### Upcycle Concept on Ikat *Idup Panak* Woven Fabric

The ikat *idup panak* woven fabric is made from leftover yarn from the production of *gringsing* cloth. Therefore, the process of making ikat *idup panak* woven fabric depends on the availability of the remaining *gringsing* yarn. Neither the coloring process nor the making of special motifs is done outside of the utilization of the remaining *gringsing* yarn that is already available. This leftover yarn is used as a weft yarn group, while the warp yarn or by the Tenganan *Pegringsingan* community called *dih* uses yarn with plain colors. The ikat *idup panak* woven fabric has been around for a long time and continues to experience design developments until now.

The reutilization of leftover yarn into new products by the people of Tenganan Pegringsingan Village is in accordance with one of the recycling concepts, namely upcycling. Upcycling adds embodied value with the application of knowledge in the recirculation process. In contrast to reuse or recycling, upcycling uses existing materials to improve upon the original. This process requires a fair amount of creativity and vision, as well as a foundation of thrift and environmental awareness [1]. Likewise, in the process of making ikat *idup panak* woven fabric, the application of the upcycling process is seen with the utilization of the remaining threads of *gringsing* fabric production that cannot be woven again, so as not to be wasted then with the creativity of weavers utilized by adding other materials, namely yarn with plain colors as a substitute for dihi / junction to be reprocessed as single ikat weaving so as to produce a new product, namely *idup panak* woven fabric.

Talking about the development of ikat *idup panak* woven fabric, it cannot be separated from the existence of *gringsing* woven fabric in Tenganan Pegringsingan Village as a source of raw material for ikat *idup panak* woven fabric. In the past, *gringsing* cloth was woven only for personal use for the benefit of traditional and religious ceremonies. In 1976, only three families were recorded as active weavers, namely Ni Mireg, Ni Dasih, and Ni Dani. After being traced, it was revealed that the main problem of the weavers was that the red dye material, namely *suntil/mengkudu* tree root bark, which is usually imported from Nusa Penida Island, a district in Klungkung Regency, was increasingly difficult to find [2].

According to Nyoman Sadra, the raw materials for *gringsing* cloth used to be obtained from the cotton plantations they had in Tenganan Pegringsingan Village. However, with the decline of cotton plants and the increasing demand for fabrics, cotton raw materials are increasingly difficult to obtain. Therefore, to get cotton material, it is often imported from several places outside Tenganan Village, such as Tauka Village, Seraya (in Karangasem Regency) and from the Nusa Penida area (Klungkung Regency) (interview February 24, 2019).

The best type of cotton from these two villages has a single seed quality called keling cotton. The fibers of keling cotton are released from the seeds using a tool called ginning. Now, the raw materials obtained from these villages are in the form of yarn. In addition to yarn raw materials, the coloring materials used for dyeing made from natural dyes are also obtained from outside Tenganan Village, namely: Bugbug Village, Nusa Penida Village, and Lombok [3]. This problem certainly affects the production of ikat *idup panak* woven fabrics. The less *gringsing* woven fabric that is produced, the less *idup panak* fabric is made because of the limited remaining weft yarn. Because the raw material of the weft yarn in the ikat *idup panak* woven fabric is the remaining yarn of *gringsing* production, the raw materials and coloring process of the weft yarn motif are exactly the same as the raw materials of the *gringsing* fabric. The colors found in *gringsing* fabrics, such as white, light yellow or milky white, black, and red have a distinctive coloring technique. The white color is only used as the edge of each fabric. Milky white or lightyellow color through the coloring process using hazelnut oil mixed with ash water. This color is the base color on the *gringsing* fabric. The blue-black or indigo color is processed in Bugbug village with natural dyes such as a mixture of taum tree leaves with lime, banana wood, jackfruit, and tengeh

bark found in Lombok. The red color is obtained from natural dyes such as tree root bark, *sunti* wood and kiyip wood bark, both of which also come from Nusa Penida. The effect of natural dyes from *sunti* wood trees is the same as that of tibah wood trees while natural dyes from kiyip wood trees are the same as kepundung wood trees. The entire coloring process of the *gringsing* fabric uses natural materials, making it environmentally friendly.

In the past, weavers in every process of coloring and making motifs for the production of *gringsing* fabric yarn, the number of weft yarn groups would be deliberately made more than the required amount. This was done to anticipate damage to the yarn or motif when weaving the *gringsing* cloth. The damage in question is the quality of the yarn during the coloring process that decreases (*tepu*), miscalculation of motifs, one of the yarn groups is missing, and so on. However, if there is no fatal damage, the excess amount of yarn becomes useless, because the remaining yarn in the amount of about 2-3 rolls of yarn (*tukelan*) with no pair of dihi yarn groups cannot be woven back into *gringsing* cloth. The remaining unused *gringsing* production threads are then reused by weavers in Tenganan Pegringsingan Village to be woven into ikat *idup panak* woven fabrics.

The selection of dihi yarn used for *idup panak* woven fabric is also a leftover yarn from the process of making *gringsing* cloth. In the past, ikat *idup panak* woven fabrics used yarn made from keling cotton obtained in the Tenganan Pegringsingan Village area. The people of Tenganan Pegringsingan Village call this yarn Balinese yarn. The raw material is the same as the raw material for *gringsing* fabric yarn. This Balinese yarn is a raw material in the form of white yarn which was originally processed for coloring into a light yellow or milky white color when making *gringsing* cloth, of course this material is still available because this yarn is the main raw material when making *gringsing* cloth. This Balinese yarn is then utilized as a dihi yarn group to make ikat *idup panak* woven fabrics. Both groups of yarns are woven with a single ikat technique while maintaining the impression of double ikat so that the motif pattern that appears on the surface of the fabric seems blurred (*seseh motif*).



**Figure 1.** *Idup Panak* Fabric Produced in The Past

[Source: Utami 2019, Ratna Cora 2005]

Currently, ikat *idup panak* woven fabrics are produced by woven craftsmen in Tenganan Village, which are developing according to the needs and tastes of the consumer community. Developments can be seen in the use of materials in the form of yarn and motifs [4]. As global culture begins to develop, it cannot be denied that it also affects the development of knowledge and technology that gives rise to the creativity of weavers in Tenganan Pegringsingan Village. Improving economic conditions, the traditional weaving industry that is increasingly in demand, also has an impact on the demand for ikat *idup panak* woven fabrics. The increasing demand for *gringsing* cloth in the last five years has also increased the production of ikat *idup panak* woven fabric. Now the making of ikat *idup panak* woven fabric is more oriented towards the economic

sector. The people of Tenganan Pegringsingan Village are aware of the opportunities seen from an economic perspective, but the community still maintains the mindset of the upcycling concept by utilizing the remaining *gringsing* yarn.



**Figure 2.** New *Idup panak* Woven Fabric Sold in Tenganan Pegringsingan Village Nowadays [Source: Utami, 2019]

It's just different from the appearance of the ikat *idup panak* woven fabric in the past which used white Bali yarn as the base color of the fabric (*dih*), now with the creativity of the weaver has adjusted the color of the *dih* yarn with the color of the motif in the weft yarn group (*gringsing* motif), resulting in the appearance of the motif on the fabric that looks clearer and more impresses the *gringsing* motif. The type of *dih* yarn used has also changed, most

weavers have now replaced the use of Balinese yarn with factory-produced yarn available in various colors on the market. The types of yarn used as a *dih* yarn group are called single yarn, metric cotton yarn, rayon cotton yarn, and machine yarn (sewing thread). The yarn produced by this factory uses synthetic colors in the dyeing process. The increasing demand for *idup panak* woven fabric from outside Tenganan Pegringsingan Village is allegedly due to the considerable similarity between ikat *idup panak* woven fabric and *gringsing* woven fabric (interview Murdiani, March 2019).

The successful application of the concept of upcycling, which has been unconsciously carried out for a long time by the people of Tenganan Pegringsingan Village, through the mindset and actions of utilizing the remaining *gringsing* yarn as *idup panak* fabric, can be seen from the increase in the value of materials that were originally valueless or had no function then with the creativity of weavers changing and processing the material into a new product. At the level of second life (second existence), *idup panak* woven fabric products actually have a much higher value, in addition to having practical use value, *idup panak* fabrics also bring economic business opportunities.

### **Creativity Strategies Based on Local Wisdom**

Exploration of local, ethnic, or regional cultural elements and sources can be done through a more conventional strategy of reviving elements of past forms, materials, techniques, motifs, ornaments, and aesthetic principles to suit the present context. The strategy is referred to as "revivalism" (revivalism). Revivalism is not developing the past, but placing the cultural elements of the past in the context of the needs, realities, and spirit of the present age, thus giving them new meaning. The strategy of revivalism in fashion is as a way to explore, maintain and modify the aesthetic or cultural elements of the past to suit the needs, functions and uses of the present. Revivalism in fashion is a fashion work that is built by elements derived from various sources of the past: form, ornamentation, composition, structure, meaning and philosophical value [5].



The ikat *idup panak* woven fabric is a traditional art product that has been traditionally done by the community in Tenganan Pegringsingan Village. The existence of *idup panak* woven fabric from the past until now still shows its existence amid the rapid development of modern textiles. *idup panak* woven fabric has developed in accordance with the current situation and conditions. *idup panak* fabric does not stop at one point but also moves dynamically both from the elements of form, material, technique, motif, ornamentation, and aesthetic principles of the past to be adjusted to the present context. In the aspect of the form of *idup panak* fabric, the development of a more varied motif display has occurred. In the 'realm of expression', the weavers showed their creative thinking to develop the motifs of *idup panak* cloth with more and more *gringsing* motifs applied as motifs of *idup panak* cloth, such as gegongangan, lubeng, waton, batun tukung, and new motifs such as yudha, cakra, and patola. To maintain the existence of *idup panak* woven fabric, weavers have also made several design variations without leaving the essence of *idup panak*. This traditional art product then developed into art by acculturation. This can be seen from the emergence of new creations with the addition of line motifs (peplendoan). The development of this motif still maintains the values of local wisdom of the Tenganan Pegringsingan Village community.

According to Murdiani, *idup panak* fabric is increasingly in demand by the outside community with the emergence of *idup panak* peplendoan creations, unique weaving designs and affordable prices being the attraction of buyers (interview, June 25, 2019). This opinion is supported by Sumiartini, that the design of *idup panak* fabric has now followed market tastes, what consumers like more or less also affects the development of *idup panak* fabric design (interview, June 25, 2019). This shows that *idup panak* cloth is made for the tourist community, which is an acculturation between the aesthetic tastes of the artist as a creator and the aesthetic tastes of the outside community who are the audience.

The development of *idup panak* cloth is also supported by the development of materials used in making *idup panak* cloth. This idea has been realized by the community in the 'realm of production' with the reprocessing of the remaining *gringsing* yarn combined with synthetic or factory-produced yarn as lungsi yarn (dih). The change in terms of dihi yarn material, using factory-produced yarn shortens the production process of ikat *idup panak* woven fabrics. This is related to the availability of dihi yarn raw materials from the previous *idup panak* cloth which is cotton yarn so that it requires a manual spinning process with human labor. The raw material of keling cotton yarn is also quite limited, so it is not possible to produce *idup panak* cloth in large quantities if it still retains the original material. The use of factory-produced yarn as yarn for *idup panak* woven fabrics can speed up the production process and weaving of fabrics that can be completed in 2 days. In addition to speeding up the production process, economically the price of raw materials for dihi yarn becomes cheaper, so it is enough to reduce production costs and *idup panak* fabric products can be sold at more affordable prices so that they can meet consumer needs.

In the realm of production, the function of *idup panak* cloth was developed. Kain *idup panak*, which was originally used only for personal use, has now been recognized by the wider community and developed into a commodity. The function of *idup panak* cloth, which was originally used as clothing for the benefit

of local traditional rituals, has developed into part of a wearable product with economic value. The *idup panak* product is then disseminated or distributed as a cultural product in its function as a chest cover for nursing mothers in Tenganan Pegringsingan Village and as a souvenir in its function as a commodity. Now the *idup panak* fabric is in great demand by the community both in Bali and outside Bali. The people of Tenganan Pegringsingan Village use *idup panak* fabric as a tourist attraction. The village of Tenganan Pegringsingan, which is famous for a variety of classic fabrics, is an asset to help introduce *idup panak* fabric as one of the choices of souvenir products in the tourism sector. Weaving art products play a very central role in the middle of the tourism process, especially in Tenganan Pegringsingan Village, both as a result and destination (object) of tourism. In the position as an “effect” it is sought at the end of a tourist process, while in the position of “destination” its role is increasingly monumental as a tourist attraction [6].

In the concept of art tourism proposed by R.M. Soedarsono, art that is packaged to meet the needs of the tourist community must have five special characteristics, namely: (1) imitation of the original, (2) mini or short form of the original, (3) full of variations, (4) not sacred, (5) cheap price [7]. Kain *idup panak* as a traditional art in Tenganan Pegringsingan Village has experienced design developments from the past to the present. In its development, the presence of *idup panak* cloth with its current design (*idup panak* barak) cannot be said to be a copy of the white *idup panak* cloth that has existed since then. But departing from the existence of the previous *idup panak* cloth as a result of upcycling products that have economic value, then its development has now been produced with a plan and adjusted to market tastes. This effort is made to explore, maintain, and modify the aesthetic or cultural elements of the past that are adapted to the needs, functions, and uses of the present, while still maintaining local wisdom. This is in line with the strategy referred to as “revivalism” (revivalism). Revivalism is not developing the past, but placing the cultural elements of the past in the context of the needs, realities and spirit of the present, giving them new meaning.



**Figure 3.** Development of *Idup panak* Tumeros Fabric with Patola and Gegonggan Motifs  
[Source: utami 2019]

Preserving traditional art does not mean keeping things as they were and prohibiting change or development. Mardimin states that, traditional art is not a dead object, traditional art, chronologically always changing to reach a steady stage according to the living values of its era. Thus, artists are required to be good at adjusting themselves. The preservation of traditional art does not have the necessity to maintain it as before. Change as a direction does not mean remodeling, but rather fixing one or several parts that are deemed not to meet current tastes [8]. In line with Mardimin's opinion, the existence of *idup panak* fabric until now has experienced quite a lot of development, this is seen as a strategy of the Tenganan Pegringsingan Village community to maintain the existence of ikat *idup panak* woven fabric. The development of forms, materials, motifs, and functions that consider today's tastes while maintaining a tradition that revives the value of the fabric.



**Figure 4.** *Idup panak* Fabric Used in A Prewedding Photoshoot  
[Source: indiralaksmi\_bali,2024]

The people of Tenganan Pegringsingan Village have made efforts to preserve the ikat *idup panak* woven fabric and at the same time make the *idup panak* fabric a product that brings selling value. This is supported by the growing function of *idup panak* fabric not only in Tenganan Pegringsingan Village, but also outside the village. The people of Tenganan Village realize that traditional art must be dynamic to survive and still exist in the times.

## CONCLUSION

This This research has successfully revealed the preservation and development strategy of the unique and sustainable "*Idup panak*" ikat woven fabric in Tenganan Pegringsingan Village. The application of the concept of upcycling and revivalism in the production of this ikat woven fabric has not only succeeded in maintaining the cultural values contained in it, but also in adapting to the dynamics of the modern market. Through a production process that involves the utilization of leftover yarn from the production of *gringsing* cloth, the Tenganan Pegringsingan community has shown concern for the environment and sustainability. This upcycling practice not only reduces waste, but also provides added value to the final product so that it has higher competitiveness in the market. In addition, the revivalism efforts made by integrating traditional motifs into contemporary designs have successfully attracted the younger generation and expanded the product market. This shows that cultural heritage can be adapted without losing its essence and remains relevant to the needs of today's society.



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