

DESIGN OF LEATHER FRINGE BAG THROUGH THE IMPLEMENTATION OF BALI GRINGSING WOVEN FABRIC

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ABSTRACT

Indonesia has an extraordinary wealth of cultural arts, one of which is the Gringsing woven fabric in Bali. The beauty of Gringsing weaving attracts the author to apply it to bag products as an aesthetic element. This design aims to design a women's bag with a fringe model through a combination of Gringsing weaving elements. This design uses the method of creation, namely: exploration, design, and realization stages. In addition, the design also pays attention to the approach to practical functions, themes/styles, ergonomics, and aesthetics. This design resulted in five designs of women's bags with fringe bag models with the application of Gringsing woven fabric, namely fringe tote bags, fringe slingbags, fringe backpacks, fringe handbags, and fringe waist bags. Of the five designs, two designs were realized into women's bag products, namely the fringe sling bag and backpack models. Through the design of creative bags that use motifs on Gringsing woven fabrics, can produce unique and distinctive typical creations that reflect Indonesian culture.

Keywords: Design, bag, leather, fringe, and Gringsing woven fabric

ABSTRAK

Indonesia memiliki kekayaan seni budaya yang luar biasa, salah satunya kain tenun Gringsing di Bali. Keindahan tenun Gringsing menarik bagi penulis untuk menerapkan pada produk tas sebagai elemen estetis. Perancangan ini bertujuan untuk mendesain tas wanita dengan model fringe (rumbai) melalui kombinasi elemen tenun Gringsing. Perancangan ini menggunakan metode penciptaan, yaitu: tahap eksplorasi, desain, dan realisasi. Selain itu, perancangan juga memperhatikan pendekatan fungsi praktis, tema/gaya, ergonomi, dan estetika. Perancangan ini menghasilkan lima desain tas wanita dengan model fringe bag dengan aplikasi kain tenun Gringsing, yaitu fringe tote bag, fringe slingbags, fringe backpack, fringe handbag, dan fringe waist bag. Dari kelima desain tersebut, dua desain yang direalisasikan menjadi produk tas wanita yaitu model fringe sling bag dan backpack. Melalui perancangan tas kreasi yang menggunakan unsur motif pada kain tenun Gringsing dihasil produk tas kreasi yang unik dan khas serta mencerminkan budaya Indonesia.

Kata kunci: Desain, tas, kulit, rumbai, dan kain tenun Gringsing

1. Introduction

Design is one of the supports in creating works, especially craft works of art. In the 21st century, "design" implies an artist's creation to meet certain needs and in certain ways (Gropius, 1919). Meanwhile, the design with the craft element will consider the aspects of function, innovation or improvement, aesthetic value, ergonomics or comfort, economy, market, and other considerations from the surrounding environment. Although craft and design have different meanings and concepts, craft and design are closely related. In accordance with the title and concept made above, the design or craft design is taken from leather material which is made into a bag product. The leather bag designed in this final project is a fringe bag model with crazy horse leather type. In addition, the leather bag design is combined with Gringsing Balinese woven fabric. The fringe leather bag is designed to be casual, simple, but attractive according to the needs of women aged 20-30 years, because it is adjusted to the needs of career women.

The design of this leather bag is made to be ethnic, vintage, and elegant, with combining the two materials that both have an ethnic and vintage impression, namely *crazy horse* leather and Gringsing weaving. A bag that is designed to be suitable for party, formal, or non-formal events. This leather bag is designed as an effort to explore the uniqueness of Gringsing woven fabric through a bag design that is fashionable and worldly as well as maintain Indonesian culture. In addition, the combination of these two materials becomes a new design innovation that can be used as a reference for craftsmen or industrial bags. This is the author's interest, so that the problem can be formulated, namely how to design and develop trendy bag designs and Gringsing weaving to become a new brand that is distinctive, creative, innovative, aesthetic, and marketable.

2. Literature Review

The books and scientific journals that are used as sources for this design relate to theory and knowledge about leather, bag design, aesthetics, culture, product design, visual culture, knowledge about leather and motifs on woven fabrics, making

woven fabrics, and the meaning of weaving Gringsing, as well as other books that support the design of this leather bag.

Several books were reviewed to support this design, namely *Tinjauan Kriya Indonesia* written by Soegeng Toekio and published by STSI Surakarta Press in 2002; a book entitled *Teba Kriya* written by Guntur which was published by Artha-28 Surakarta in 2001; and a book entitled *Butir-Butir Estetika Timur, Ide Dasar Penciptaan Seni Kriya Indonesia* written by SP. Gustami, publisher of Prasista, in 2007. In addition, the authors also reviewed research reports, namely *Proses Penyamakan dan Teknik Pembuatan Ornamen pada Kulit Samak Nabati* (2001) by Agus Ahmadi, and *Bentuk Fungsi dan Makna Kain Tenun Gringsing Wayang Kebo di Desa Tenganan Pegrisingan Karangasem Bali* (2017) by Nina Eka Putriani.

There is a difference between the creation of pure craft art and functional crafts. The creation of craft art as a personal expression, since the beginning of the manufacture, the final result to be achieved is not known with certainty (because there is still exploration, innovation and improvisation in the embodiment process), which is in line with the opinion that “craft work is created because of the encouragement to express the emotional soul of an artist” (Triana & Marwati, 2020).

While functional crafts, from the beginning it was known the results to be achieved based on complete designs or technical drawings. Even so, the designer has empirical experience which will certainly influence the creation process, as it is said that “There are several factors that affect the artist in the creative process. The artists are not an isolated persons, but they are being a part of the community. Ideas, thoughts, and imagination of the artist can not be separated from the context in which the artist lives. This means that the context of historical, social, cultural, political, economic, and other are a space where artists interact” (Guntur, Marwati, & Sugihartono, 2014).

Functional craft design can be carried out in six steps, namely: soul wandering steps, field observations, extracting reference sources and information to find themes or various problems that require solving. Further, it can be explained as follows.

- 1) Excavation of theoretical foundations, sources and references as well as visual references. This effort is to obtain data on materials, tools, techniques, construction, aesthetic forms and elements, aspects of philosophy and socio-cultural functions as well as estimates of the advantages of problem solving offered.
- 2) Design for expressing ideas or descriptive (verbal) ideas into visual form, especially two-dimensional designs. Things to consider include aspects of material, technique, process, method, construction, ergonomics, safety, comfort, harmony, balance, form, aesthetic elements, style, philosophy, message of meaning, economic value and future market opportunities.
- 3) Realization of design or the selected design into a prototype model. The prototype model is built based on the technical drawings that have been prepared.
- 4) Realization or embodiment of the design/prototype into real works to finishing and packaging.
- 5) Evaluating the results of the embodiment. This can be done in the form of an exhibition in the community, with the aim of obtaining criticism regarding the physical and non-physical aspects of the work. Specifically for functional craft works, if various considerations/criteria have been met, then the work is ready to be produced. It is different from craft work as a personal/pure expression, that the strength lies in the spirit and soul of the art, including the embodiment of physical form, meaning, and the socio-cultural message it contains.

In addition to the methods described above, there is also a scheme for the process of creating leather craft works written by Agus Ahmadi in his book entitled *Karya Kriya Kreatif dari Kulit Samak Nabati dan Perkamen*. The scheme is described as follows.

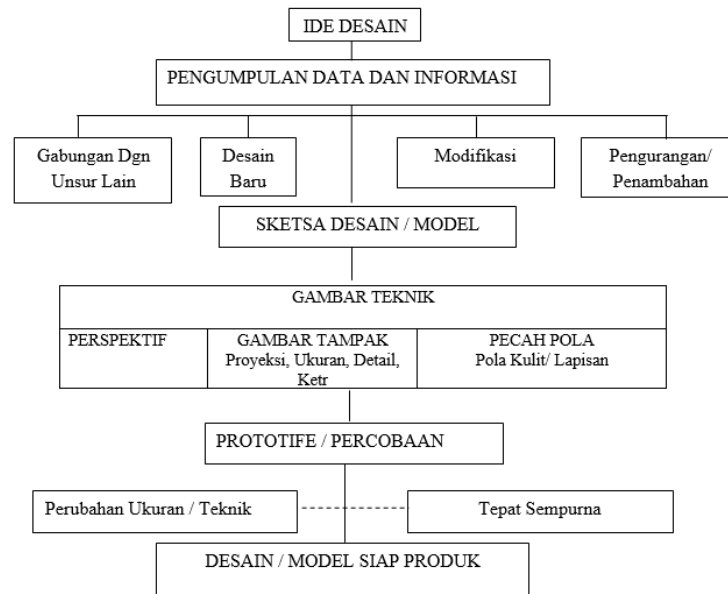


Figure 1. Schematic process of creating a leather bag (Ahmadi, 2017)

3. Creation Methodology

The design method is intended as a procedure for arranging something in a work of art, including in craft work. The design of this work is a leather fringe bag with the implementation of Gringsing woven fabric. Methodologically (scientific) there are three stages, namely: the exploration stage, the design stage, and the embodiment stage. This method is based on the theory proposed by SP. Gustami, that:

- a) Exploration stage, namely exploration activities to explore the source of ideas, collecting data and references, processing and analyzing data. The results of the explanation or data analysis are used as the basis for making designs or designs.
- b) Design stage, namely visualizing the results of data exploration or analysis into various alternative designs (sketches), to then determine the selected design/sketch, to be used as a reference in making the final design or technical drawing. This final design (projection, cut, detail, perspective) is used as a reference in the process of realizing the work.
- c) The embodiment stage is realizing the selected/final design into a prototype model until the perfection of the work is found in accordance with the

design/idea. These models can be in miniature or into actual works. If the result is considered to be perfect, then it is continued with the actual creation of the work (produced). This kind of process is usually passed, especially in the manufacture of functional works (Gustami, 2007).

The results of the stages in making a creative bag are then described both the creative process and the product created descriptively accompanied by supporting pictures.

4. Discussion

4.1. Creative Process

The bag design is based on concepts, themes, materials, techniques, and aesthetics. The steps needed in the design process are determining the idea of the type of item to be made, looking for shapes to be observed and used as a source of ideas, designing alternative sketches, selecting sketches, drawing projections, perspectives, cut details and the last is preparing materials and tool. Below are some alternative sketches made to design fringe bag.

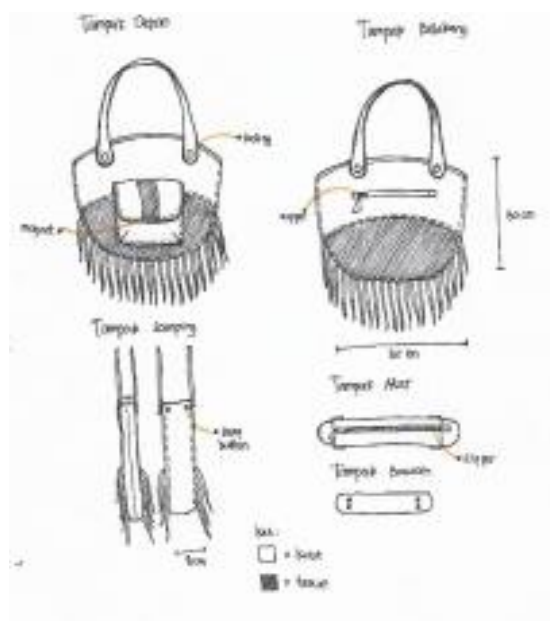


Figure 2. Fringe hangbag sketch
(Designer: Mutiana Pramita Sari, 2020)

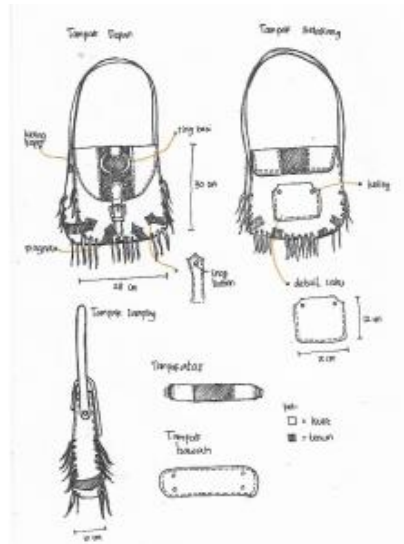


Figure 3. Sketch of a fringe handbag
(Designer: Mutiana Pramita Sari, 2020)

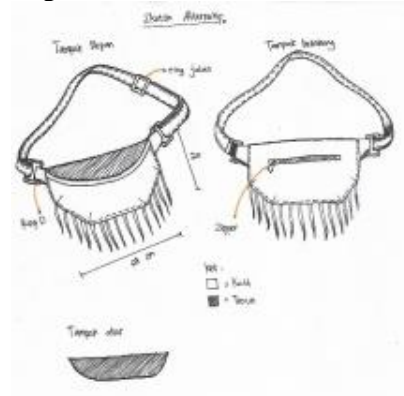


Figure 4. Fringe waist bag sketch
(Designer: Mutiana Pramita Sari, 2020)

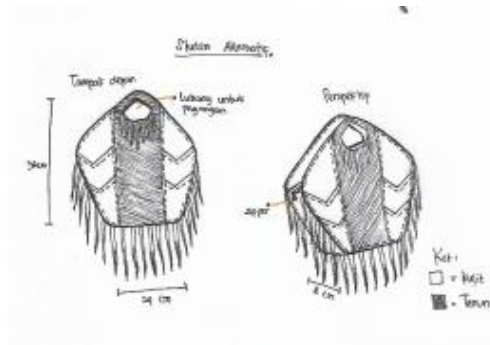


Figure 5. Fringe handbag sketch
(Designer: Mutiana Pramita Sari, 2020)

A design always begins with a sketch. From the several sketches made, some of them were selected and made into a complete design with details and sizes. Below are 5 selected sketches and their explanations.



Figure 6. Fringe tote bag sketch
(Designer: Mutiana Pramita Sari, 2020)

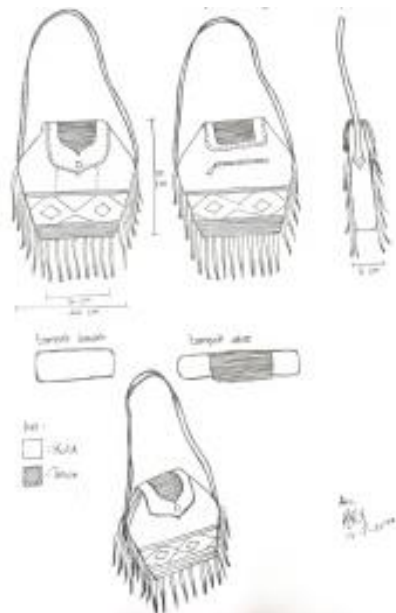


Figure 7. Fringe sling bag sketch
(Designer: Mutiana Pramita Sari, 2020)

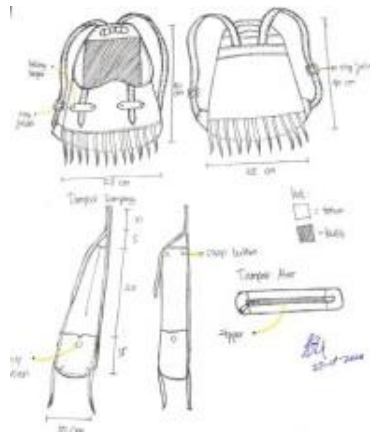


Figure 8. Fringe backpack sketch
(Designer: Mutiana Pramita Sari, 2020)

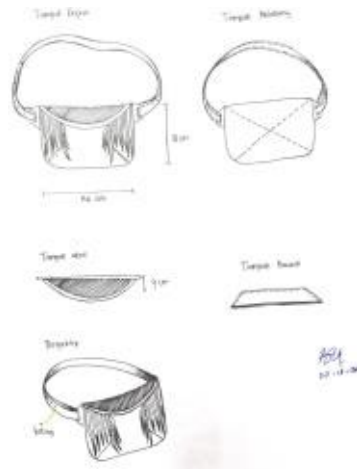


Figure 9. Fringe waist bag sketch
(Designer: Mutiana Pramita Sari, 2020)

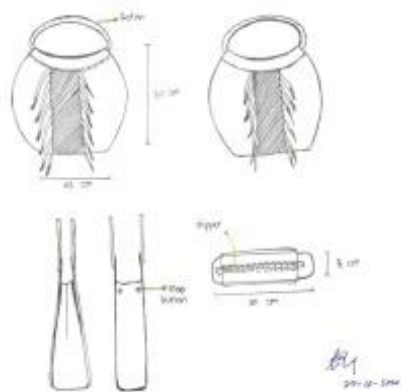


Figure 10. Fringe hangbag sketch
(Designer: Mutiana Pramita Sari, 2020)

The next step is to create a working drawing. Working drawing is a description of a work process in making a work. In general, this working drawing is composed of geometric lines. Geometric lines are lines that are formed through a process and a tool. When the two ends are connected, a shape will be created that geometrically forms a shape. In addition to forming a geometric shape, curved lines are also made to make the bag look elastic and dynamic. One of the sketches that will be made into a digital design complete with details is the fringe tote bag model. Here are the steps in making a fringe tote bag design.

- a) Projection is a depiction of a design seen from the front, back, side, top and bottom. Each side is equipped with detailed sizes to facilitate production and become a good and precise product.

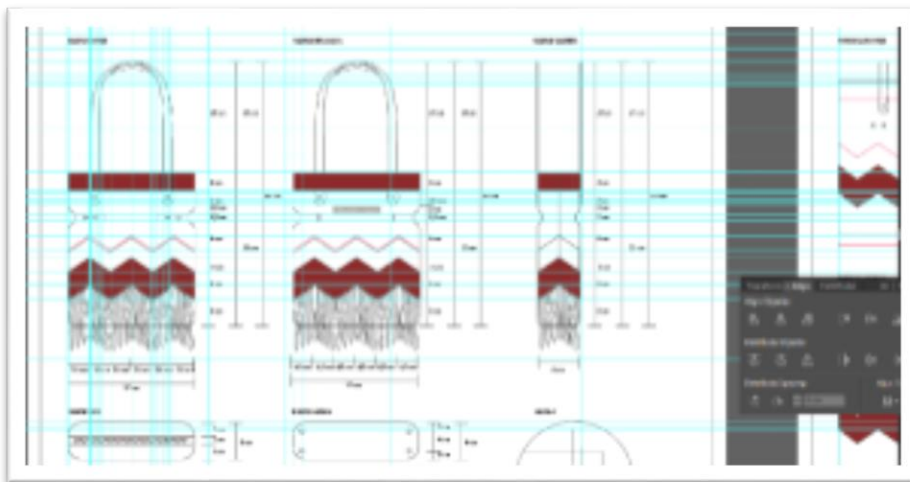


Figure 11. Fringe bag design projection drawing process
(Designer: Mutiana Pramita Sari, 2020)

- b) Break design pattern

The broken pattern is made in the form of a design of leather pieces that will be sewn into a bag. Each side of the bag has several pieces complete with the size and placement of accessories.

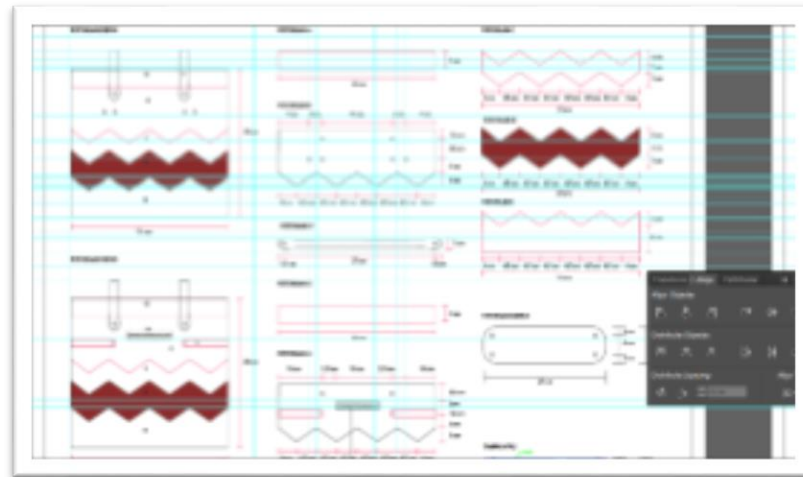


Figure 12. The process of drawing pattern of the fringe tote bag
(Designer: Mutiana Pramita Sari, 2020)

c) Bag details and cuts

A good design is a design that is equipped with pieces and details. This serves so that the production team can understand the design picture and finally can create a good product according to the design.



Figure 13. Detailed process of fringe tote bag
(Designer: Mutiana Pramita Sari, 2020)

d) Perspective image

The next step is to create a perspective image. According to *Kamus Besar Bahasa Indonesia* (the Indonesian Dictionary), perspective is a way of

describing an object on a flat surface as seen by the eye with three dimensions (length, width and height).



Figure 14. The process of fringe tote bag perspective
(Designer: Mutiana Pramita Sari, 2020)

e) Motif details and motif making

The woven cloth with the Cempaka motif is commonly used by the Tenganan Village community for traditional clothing and religious ceremonies. However, in its development in order to increase the selling power of this weaving cloth, then there are several manufacturers making it as a bag product.



Figure 15. Cempaka motif element
(Designer: Mutiana Pramita Sari, 2020)

f) Application of weaving motif and leather texture

The final design step is the application of textures, 3D effects and the

application of motifs. This stage can be said to be the finishing stage. Skin textures and 3D effects make designs look more real and more aesthetic. How to create this 3D effect is by using the gradation tool in Adobe Illustrator. So that the texture of the leather is also visible, crazy horse leather texture is also added, then the Cecempaka woven motif that has been prepared is also added.



Figure 16. Implementation of the Cempaka motif in the design
(Designer: Mutiana Pramita Sari, 2020)

Below are some designs that have been made.

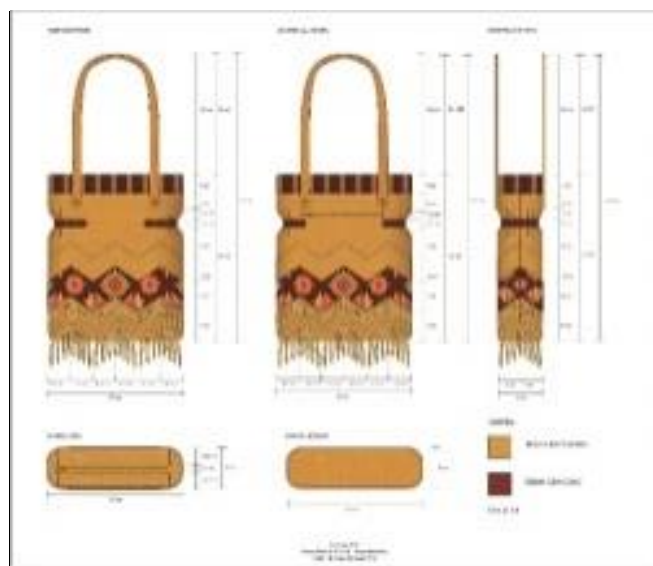


Figure 17. Fringe tote bag design
(Designer: Mutiana Pramita Sari, 2021)



Figure 18. Fringe sling bag design
(Designer: Mutiana Pramita Sari 2021)



Figure 19. Fringe backpack design
(Designer: Mutiana Pramita Sari 2021)



Figure 20. Fringe waist bag design
(Designer: Mutiana Pramita Sari, 2021)

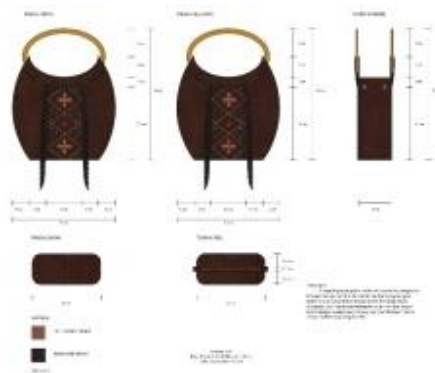


Figure 21. Fringe handbag design
(Designer: Mutiana Pramita Sari, 2021)

After the design is completed, the next step is the process of realizing the work. The process of realizing the work begins with the preparation of tools and materials. After the tools and materials are ready, proceed with cutting the pattern on the crazy horse leather. The last stage is the sewing process. Below are the tools and materials used to make the work, namely a leather sewing machine, sewing needle, leather punch, hammer and wood base, cutter, leather cutting and smoothing machine, leather set machine, snap button, cutting mat, and pedding cloth (cloth for leather). Meanwhile, the materials used are as follows: crazy horse leather, gringsing weaving, thread, cardboard, yellow glue, furing, zipper and wax (leather oil).

After preparing the tools and materials, the work process is carried out with the following steps:

- 1) Break the pattern on the cardboard



Figure 22. Break the pattern on cardboard
(Photo: Mutiana Pramita Sari, 2020)

2) Break the pattern on the leather



Figure 23. Break the pattern on the leather
(Photo: Mutiana Pramita Sari, 2020)

3) The process of setting the skin / thinning the leather



Figure 24. The process of setting the leather
(Photo: Mutiana Pramita Sari, 2020)

4) Installing the sponge



Figure 25. Sponge installation process
(Photo: Mutiana Pramita Sari, 2020)

5) Installing the furing



Figure 26. Furing installation process
(Photo: Mutiana Pramita Sari, 2020)

6) Sew the inner pocket of the bag



Figure 27. Inner pocket installation process
(Photo: Mutiana Pramita Sari, 2020)

7) Sew the body of the bag



Figure 28. Sewing the body of the bag
(Photo: Mutiana Pramita Sari, 2020)

8) Installing the side cover of the bag



Figure 29. Installing the side cover of the bag
(Photo: Mutiana Pramita Sari, 2020)

9) Install the zipper



Figure 30. Installing the zipper
(Photo: Mutiana Pramita Sari, 2020)

10) Installing the snap button



Figure 31. Installing the snap button
(Photo: Mutiana Pramita Sari, 2020)

11) Attaching the bag strap



Figure 32. Attaching the bag strap
(Photo: Mutiana Pramita Sari, 2020)

12) Finishing with wax



Figure 33. Applying wax on the bag
(Photo: Mutiana Pramita Sari, 2020)

4.2. Artwork Description

The first work is entitled Fringe Sling Bag which is made with the implementation of Gringsing woven fabric. The motif used is the Teletedan motif. For the people of Tenganan Village, the Teletedan Motif has the meaning of rejecting bad luck and plagues. This motif is commonly used as traditional clothing in Tenganan Village. This creative bag is geometric in shape according to the Gringsing motif that is applied.

Gringsing weaving has a basic color, namely red, black and yellow, like the colors of *Tridatu* which in Balinese belief are the colors of depicting gods. Meanwhile, this creation bag takes a maroon color, because it matches the selected

weaving color and is a depiction of Lord Brahma. The size of the bag is according to the design, which is 24 cm long, 5 cm wide and 25 cm high.



Figure 34. Product 1
(Designer: Mutiana Pramita Sari, 2020)

While the second work is a bag with a backpack model. Backpacks or also called *ransel* are the most common bag models found on the market. Backpacks can be used by children to adults depending on the model and size. In the design of this creative bag, it is in the form of a fringe backpack model. Fringe (tassel) is on the cover of the bag. The implementation of the Gringsing weaving with the Teletedan motif is located at the top and bottom of the bag. This backpack with a size of 28 x 46 cm is made with redbrown crazy horse leather which is matched with the Gringsing weaving color, so it looks harmonious and ethnic.

The design of this new creation bag is in line with Adi Nugraha's opinion who explains that the transformation of the traditional form of product into a functional everyday objects in relation to the transformation of the traditional culture into modern (Muksin, Kartika, Hastanto, & Damayanti, 2020). Traditional arts inherited from ancestors can be transformed into functional products in today's life.



Figure 35. Product 2
(Designer: Mutiana Pramita Sari, 2020)

5. Conclusion

Design and craft are two intertwined worlds. Design is one of the supports in creating works of art, especially craft works of art that are intended for functional products. Another important thing to consider when creating a craft design is the ergonomics side, including crafts made of leather.

Utilization of leather is very varied starting to be made for wallets, bags, shoes, jackets, book covers, belts, and other accessories. This final project focuses on leather as a medium in bag design. From the various existing bag models, the design of this final project adopts the fringe bag model. Fringe bag is a bag that has tassels as additional accessories. Fringe bag is a worldwide bag model with Indian and ethnic models.

The leather fringe bag is designed to be casual and simple, yet attractive, according to the needs of women in their age of 20-30s. It is tailored to the needs of career women and is suitable for both formal and informal events. This design resulted in five designs of women's bags, namely fringe tote bag, fringe sling bag,

fringe backpack, fringe waist bag, and fringe hand bag. And there are two designs that are made into bag products, namely the fringe sling bag and the fringe backpack models. This design requires precision so that the shape and size of the design are precise. Sewing techniques for bag making are also considered so that the shape of the bag produced is like the designed.

6. References

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