

THE CO-MODIFICATION OF *POLENG* FABRIC ON MODERN CLOTHES DESIGN IN DENPASAR

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Abstract

Color is one element in fine art which has visual basic that can be seen in any form of things. In Bali, there are certain colors that used within religious ceremony and sacrificed such as white, black, yellow and red as well as white combines to black known as *poleng*. *Poleng* represents Balinese's identity and till now it attaches to Balinese's culture symbol. During Balinese's daily life, there are three types of *poleng* namely black and white combination called *poleng rwa bhineda*; the combination of black, grey and white called as *poleng sudhamala*; and the third type is *poleng tridatu* as the combination of red, black and white. The philosophy of *poleng* means something which opposite between one into other (*rwa bhineda*). *Poleng* also known as *saput poleng* is used as *wastra* in holy temple or *pelinggih*, statue guards in front of house's gate which symbolize guards.

By seeing the fact of nowadays development concerning the used of *poleng* from sacrificed matter which turn into fabric material for common clothes influenced by commodification process. The used of *poleng* as common material for clothes is beautifully and nicely designed which very different compare to the used as *wastra* which has sacred value. Based on it philosophy study both *saput poleng* as sacred or profane are having the same meaning that is about differentiation which hardly to separate

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Introduction

Color can give its own meaning for the human imagination. Color is also always gives the perception of its own in our lives. In Bali there are some colors that are commonly used in the ceremony, such as white, black, yellow and red. In addition there are several color combinations that are considered important in the life of the Hindu community in Bali. The colors are applied in fabric that is generally called *wastra* namely cloth that is wrapped to adorn the shrine (holy place of Hindus). One of them that is often used in Bali is a fabric of *poleng* pattern; a combination of black and white. *Poleng* fabric identical to Bali, not just a *wastra* *poleng* fabric, but it has a deep meaning and philosophy of Balinese. Therefore, it often used in a variety of *poleng* fabric during ceremonies in Bali. Besides, *poleng* is also known as the identity of Balinese which divided into three types namely *Rwa Bhineda poleng*, *Sudhamala poleng*, and *Tridatu poleng*. *Poleng* fabric has now become part of the religious life of Hindus in Bali. In the present development is seen that the use of fabric *poleng* switched the function of which was only used in the activities of Hindu religious ceremony that has a sacred value, but today *poleng* fabric began to be used for other activities such as accessories or complementary interior as pedestal of dining table, pillowcases, packaged goods and others. In addition, *poleng* fabric also has applied for daily fashion designs. The use of *poleng* fabric that has undergone co-modification or the profane function of *poleng* fabric has experienced a change patterns or motifs, so that the fabric is called the latest *poleng* cloth (Rupawan, 2012).

In conjunction to the fact mention before, the philosophy value of *poleng* sacred fabric is turn from *poleng* propane fabric into another meaning of *poleng* cloth. Poleng fabric in fashion design is no longer impressive mystical, since it can look pretty and beautiful when worn. The meaning that appears on the co-modification on *poleng* fabric in fashion design represents protector that protects the wearer's body. From the study of philosophy point of view, the use of *poleng* fabric both the sacred and the propane are equally has the same meaning, namely as a protector, and the *poleng* pattern still remains a difference that is difficult to be separated from one another.

Based on the description above, the problems to be discussed in this study is a) how does the representation of *poleng* fabric co-modification in fashion design? b). Why does co-modification of *poleng* fabric occurs in fashion design? Seeing the problems above, the general purpose of this study is to analyze the co-modification of *poleng* fabric in connection with the development of fashion. This study wants to give a new understanding to the reader and the wider community to respond wisely to the phenomenon that occurs in the community. This paper also intended to investigate the use of *poleng* fabric in fashion design and also *poleng* fabric philosophy when worn as daily fashion. The specific objective of the study is to determine the forms of co-modification of *poleng* fabric in fashion design. A second specific goal is to understand the reason of making modification on *poleng* fabric in fashion design. The benefits that can be given is the study can be used as a source of information to the public in which *poleng* fabric can be used as main material of fabric in fashion design. Based on the description of the introductory discussion above it is necessary to do a study on the changes of *poleng* fabric form the sacred into daily fashion design. So that will be obtained an outcome that can provide a study of the development of *poleng* fabric application.

Research Methods

The method used in analyzing the co-modification of *poleng* fabric in fashion design qualitative, which analyzed scientifically and systematically. Data used in qualitative research is descriptive, not numbers. Data can be in the form of symptoms, or the occurrence of events which will then be analyzed in terms of the categories (Sarwono and Lopez, 2007). The data collection is divided into two primary data and secondary data. The object of research is the co-modification of *poleng* fabric in fashion design, while a study conducted in Denpasar, Bali. Primary data is collected based on interviews which obtained through interviews with informants who were categorized as the research samples. The data can be recorded or transcribed by the researcher (Sarwono and Lopez, 2007). Primary data were obtained from field observations against the co-modification of *poleng*-fabric in fashion design in Denpasar, which also collected from religious leaders, experts who know the philosophy of *poleng* fabric designers in Denpasar which then used as the necessary information. Furthermore, secondary data can include data that is available and can be obtained research by reading, viewing and listening (Sarwono and Lopez, 2007). Secondary data collected in the form of data obtained from the literature that has to do with the title of the study, taken from the library, books, documents, newspapers, and online sources that can be utilized as supporting research. Once the data is collected, then processed and classified in accordance with the purposes of research. Data classification will be analyzed based on qualitative research method. Researcher collected data by recording all the information from informants who know about the co-modification *poleng* fabric in fashion design in Denpasar objectively and is in accordance with observations and interviews during the research was conducted. Data in the form of *poleng* fabric co-modification fashion design in Denpasar were classified based on aesthetics elements and the interpretation of the function and meaning contained in *poleng* fabric. The presentation of the research results will be

presented in a systematically structured way of framework in the form of research reports, formal and informal report using symbols or pictures and it will also presented with qualitative descriptive terms.

Results and Discussion

Poleng Fabric

Poleng is a motif of fabric color that is synonymous with Bali. *Poleng* is not only just a pattern, but it has a deep meaning and philosophy. Therefore, we find a lot of use of poleng fabric in various cultural activities in Bali since it identifies Balinese and the color is inherent in cultural symbols Bali until now. Plaid fabric with black-and-white color is synonymous as "a typical color Bali". For Hindus, the philosophy of *poleng* fabric means something opposite (*rwa bhineda*) or there is right and wrong. This was confirmed in a study by Rupawan (2012) about *poleng* fabric which stating that the poleng fabric of *rwa bhineda* *bhineda* is realizing itself. According to Hinduism, *rwa bhineda* called as two properties are contradictory, the black-and-white, good-bad, north-south, long-short, high-low, and so forth. If it is associated with the *Gods of Tri Murti*, according Rupawan, red color symbolizes Brahma the creator, Vishnu is represented by black as a custodian and white symbolizes Lord Shiva as the fuser. *Tri Murti* Gods are associated with the life of birth, life and death. Poleng fabric in Balinese culture is an expression of appreciation of the concept of *Rwa arcing bhineda* as the concept of balance between good and bad and also as the essence of Tantric teachings to maintain the balance between good and evil so that the prosperity on this earth can be achieved.

Poleng fabric has become a part of the religious life of Hindus in Bali. Poleng fabrics usually used as wastra in sacred buildings, big trees, holy umbrellas, banners, *kulkul* and sculptures which are usually placed at the temple gate. *Poleng* fabric also used by traditional securities (*pecalang*) in Bali. *Poleng* is not just wastra or fabric, but *poleng* fabric has a meaning and a deep philosophy for Hindus in Bali known as the protector of all things.

Types of Poleng Fabrics

Poleng fabric in Bali is classified into three types such as: *Poleng* "black and white" like the color chessboard which also called as *Rwa Bhineda*. *Rwa Bhineda* is known as the symbol of dharma and adharma, or positive and negative elements. The second type is the combination of black, gray, and white which known as " *Sudhamala* ". The third type is " *Tridatu* " that is a combination or blend of three colors: red, black and white. The study also mentions (Rupawan: 2012) that the first type of *poleng* fabric poleng is occurred for the first time and used by Balinese as *Rwa Bhineda poleng* fabric. Afterwards appears poleng *Sudhamala* and *tridatu*. According to statement made by Rupawan (2012), the development of these colors also reflect the level of human thought, from a simple level towards the development of a more perfect. The philosophical of *Rwa Bhineda* is realizing itself. According to Hinduism, *Rwa Bhineda* is known as two properties which are contradictory; black-white, good-bad, north-south, long-short, high-low, and so forth. While, the philosophy meaning presented by *Sudhamala* is different to the *Rwa Bhineda*. Black is a symbol of Adharma / negative elements, the white is a symbol of dharma / positive elements, while gray is the alignment of the meaning of dharma / positive elements (white) and Adharma / negative elements (black). The same philosophy is also reflected in poleng *tridatu*. *Tridatu* color symbolizes the teachings of triguna satwam, rajah, suave. White is synonymous with consciousness or wisdom (satwam), Red is the energy or motion (tattoo) and Black symbolizes inhibitors (hearted). If it is associated with the god *Tri Murti*, according Rupawan (2012), the red color symbolizes Brahma the creator, Vishnu black

emblem as a custodian and white symbolizes Lord Shiva as the fuser. Tri Murti god is associated with the life of birth, life and death. According to research Rupawan (2012), form the fabric poleng turns variegated. For example in terms of color, size, decoration, decorative edges, on fabric, and the size of the boxes. Based on the color, there poleng fabric called *rwabhineda* (black and white), *Cain poleng* (white, gray, black), and *poleng cloth* (white, black, red). In terms of the size of the box is different. No measuring 1 x 1 cm, 3 x 3 cm and 5 x 5 cm. Based on the size of the fabric poleng according Rupawan (2012) can be differentiated as follows: a width of about 90 cm long x 20 m (intact in rolls of fabric), a width of about 100 cm long x 20 m (intact in rolls of fabric), a width of about 90 cm x length of 120 cm, a width of approximately 100 cm x 120 cm long, 50 cm wide x 120 cm long. Poleng based decorative fabrics are as follows: fabric poleng without trim (fabric poleng *rwabhineda* always without trim, was never found with trim), cloth poleng with decorative edges on one side of its length. As for the kinds of decoration edge fabric edge poleng can be divided into red, white edges with ornate patterns Bali. Types of fabric materials poleng also an assortment that poleng fabric *songket* (traditional Balinese woven with decorative metal fibers), poleng fabrics of satin fabric, fabrics *tetoron* poleng of materials and fabrics from cotton poleng. The structure of the color pattern on the fabric poleng *rwabhineda* was not fixed either on the color patterns beginning or end color patterns on the edges. Sometimes it can be prefixed with a pattern of white color box and sometimes black. Likewise, in the structure of the color pattern on the fabric and fabric poleng *poleng Sudhamala tridatu*. This is due to ease when making a piece of cloth poleng and also pay attention to the value of his philosophy is that the color white is more numerous than the black, as the use of symbols of Hinduism in order to wear the fabric poleng this purity, truth, goodness and wisdom of more than darkness and ignorance (Rupawan 2012).

These types of *poleng* fabric are used as supporting tools of the ceremony in Bali. Aesthetic value of the fabric is shown in a mix of colors that exist in each of the fabric. These three types of *poleng* fabric are so unique and wonderful. Poleng fabric is used as *wastra* for the sacred building (the sacred temple of house guardian). Poleng fabric also worn on guard statue called *Bedogol* which generally placed at the in front of the house. In addition to the use of fabrics poleng as a symbol of the Hindu community in Bali is also used as a dress for the Balinese themselves. Fabrics poleng used as *saput* by the men, except that the fabric poleng also worn by *pecalang* (term security guards in Bali) as a shirt and *saput* at the time was carrying out the task of safeguarding the security of the passage of a Buddhist religious ceremony either in temples, homes or villages.



Poleng fabric on Hindus Temple
Source: Suasmini



Poleng fabric on Bedogol
Source: Suasmini

Co-modification

Co-modification is a cultural product that is considered sacred to change the value of the sacred into profane and belongs to the wider community. Additionally co-modification is associated with capitalism in which the object, the quality and the sign used as a commodity, where a commodity is anything that is intended to be sold in the market (Barker, 2004). Commodification has the strength of a market system that causes consumptive-creative community. Industry and community fabric to make a cultural product as a commodity that is susceptible to creative elements in order to meet the demands and tastes of the public and the markets. Co-modification theory was first introduced by Karl Marx together with Engels in explaining how human master and world capitalism. As described in his Communist Manifesto, Marx (2002) explains that the Bourgeois exploit the proletariat: "The bourgeoisie has torn away from the family its sentimental veil, and has reduced the family relation into a mere money relation". Marx explained the meaning behind the values of cultural activities has shifted. Cultural activities that had been motivated by sentimental aspects such as religious values, or homage to ancestors, traditional ceremonies, and included family is now changing its value, value is the dominant commercial value, which is the motivation to get the money.

According to Ardono in Pilliang (2003) explains that the commodification not only on consumer goods, but also targeting the commodification of art and cultural life. The capitalism has managed to make art and culture obedient to its laws. Cultural society transformed into cultural industries where the logic that controls the production of consumption norms of life. Fairclough (1995: 207) considers commoditization occurs in domains and social institutions which concern not only produces commodities in the economic sense narrow the goods to be sold, but how organized and conceptualized in terms of production, distribution, and consumption commodity.

Clothing

Clothing is a basic human needs in a civilized society which is one part of fashion. Clothing is everything from head to toe charged person to protect himself or to beautify themselves. Clothing is also able to determine the identity. When it determined from its origin, it is said that the term of fashion is derived from Sanskrit as "bhusana" and the term is popular in the Indonesian language is "fashion" which can mean "clothes", but there is little difference between the clothes and the clothes are fashion related to everything charged from head to toe with regard to harmony,, harmony, convenient viewing, according to the wear, but clothes are part of the clothing itself. The definition of clothing or clothing is everything that we use from head to toe. The clothing worn every day has two major functions: first outfit as a cover body from weather disturbances, both to indicate the status of the wearer (social status). In the second function, namely clothing shows the social status can also be extended to the two major parts of national dress and traditional clothes (or clothing area).

Functions of Clothing

The function of fashion can be explained as follows:

1. To fulfill the needs of decency and culture of a nation cultures and support of high morals, definitely put clothing as needed.
2. To fulfill the health needs Clothing pointless to protect the body from the cold, heat, wind (meaning according to the climate).
3. To fulfill the needs of beauty means that fashion can make a person look beautiful, can cover parts of the body that is less than ideal.

In general, clothing includes:

- a. Basic clothing such as shirts, skirts, *kebaya*, a blouse, and others, including undergarments such as underwear, bras, panties and so forth.
- b. Millineries that are the complementary fashion outfit as well as having a use value also for beauty such as well as shoes, bags, hats, socks, sunglasses, scarves, scraf, shawl, watches and others.
- c. Accessories which are complementary fashion that it is only wear to the beauty of the wearer such as rings, necklaces, pendant, pin and others.

Clothing Design

Design can be defined as a process of making something that is embodied in the form of a real object or human behavior that can be felt, heard, seen and touched (Riyanto, 2003). Design is the first step before making things such as clothing, accessories, furniture, buildings and so on. At the time of designing there are some things to consider such as taste, convenience. Fashion design is a process of designing or making a fashion model in the form of sketches or pictures using the elements of line, shape, size, texture so that when prepared can be translated into fashion. Fashion designs are always evolving in accordance to the needs, development of culture, development of science and technology and always follow the fashion trends. To produce a design or fashion design are both needed their creativity or sensitivity in utilizing something to create something new. Fashion design in order to be accepted by the community will require environmental compliance, such as community needs, expediency, economic levels of society, social, cultural, technological and other things like community (Riyanto, 2003). Today the community has a tendency to want to appear different from the others, so that the necessary design or fashion design is different from before.

Co-Modification of *Poleng* Fabric By Clothing Design

Today the use of fabric *poleng* in Bali has experienced co-modification. Co-modification is a process (Fairclough, 1995: 207), which is broader in many ways such as the social institutions produce commodities and services, conceptualizing into aspects of production, distribution, production and consumption of commodities. *Wastra* which put into temple made by *poleng* fabric, also has begun to be used as clothing materials designed such that it becomes a fashion. It can be seen from the Balinese traditional securities (*pecalang*) who wear it as uniforms used at the time of their duty to maintain security during the ceremony took place. In addition, besides on the uniform wore by *pecalang*, the co-modification of *poleng* fabric already started co-modified by fashion designers in the form of *kebaya*, party dress or casual clothes. So fashionable women's clothing Bali started. *Poleng* sacred cloth is also processed and become a modern fashion design, beautiful, attractive which then turning the meaning of the sacred into propane uses.

Today the community has a tendency to want to appear different from the others, so that the necessary design or fashion design is different from before. This trend led to the demand for the design of clothing with *poleng* fabric starts demand by the public, because the design of clothing with *poleng* fabric is something different from the trend of previous fashions. Some products are already sold in malls so that clothing with *poleng* pattern also widely worn by people as everyday clothing and *kebaya* fashion and clothing to be worn on special occasions such as fashion for the bride. The change of meaning value from a previously in which *poleng* fabric is sacred that is only used in religious ceremony into a propane is a change that follow the changing times and lifestyles. At the present, the use of *poleng* fabric in fashion design already showing human lifestyles dressed with attention to aesthetic values that occur in fashion designs. The co-modification consciously or

unconsciously touched directly on the cultural significance especially when symbols, icons, and culture have started to be touched by commercial principles. A fashion researcher named Barnard (2007), asserted that the modern aesthetic associated with the production while postmodern aesthetics are forms of art that is solely made for consumption. According to the results of interviews with Tjok Abi (2016; a fashion designer in clothing design who uses *poleng* fabric said that he still maintained the philosophy of *poleng* within his design to preserve the value of *poleng* fabric. Thus, in a variety of fashion designs designed Tjok Abi is still concerned about ethics in its use.

Viewed from the standpoint of production, craftsmen and designers now have the freedom to be creative. The craftsmen were able to capture what the market and the willingness of an ongoing trend. Some forms of production change in the process and the resulting product. Likewise with the designers, in the process of *poleng* fabric co-modification is very creative. According to Antoni Giddens that the role of designers such as actors who are able to change the structure. Designers with creative ideas are also supported by the people who are ready to change. The increase level of economic and public taste will give impact to the development of fashion which is getting better and motivate designers to work hard. But not all designers are free to be creative, there are some designers that remain guided by the philosophy of *poleng* fabric. Style and fashion trends are a reality that should be enjoyed and consumed. At this stage of the marketing done by the store, retail and boutique also always take the side of the interior design, the use of manakin, as well as a variety of comforts such as music, air conditioner. This is one of the efforts in order to persuade buyers and exploring desire. As well as with performances fashion show is always held with the luxury of sharing supporting elements that caused the event as a fantasy of fashion products. The main character is the model that the pretty, tall and slender exhibit the works of the designers on the catwalk. The performance of the model and is very important because the model should be able to dress well mengespresikan character dress nicely. How the walk in presenting the clothes will attract attention so as to provoke the audience's attention. In the design of clothing colors, and sizes of *poleng* fabric may changes, but the proportion is still beautiful and attractive. Co-modification is known as a process of modifying a product by changing the size, shape, and pattern according to the demands of the market or consumer demand. These changes eventually produce a new product form that is different from its original form number. Co-modification is emerging from the innovation and creativity by designers and craftsmen, consumers and the industry itself, so that a work of art that has a sale value. Although *poleng* fabric been converted from sacred to propane, but the philosophy *poleng* fabric itself remains. This can be reflected from the used of *Rwa Bhineda*. Besides it is functioning as a protector, *poleng* fabric still present in every fashion design. After becoming a fashion fabric, the impression of *poleng* fabric no longer frightening, but *poleng* fabric looks very beautiful and become a different work. *Poleng* fabric can be applied in fashion designs to changing times without losing the value of philosophy which shows or displays the differences that are difficult to be separated so that it can protect the wearer's body. Some examples of co-modification on *poleng* fabrics in fashion design Tjok Abi.



Source: Tjok Abi



Source: Tjok Abi

Conclusion

Conclusions that can be drawn from the above discussion regarding the co-modification of *poleng* fabrics in modern fashion designs are as follows:

1. *Poleng* fabric which initially sacred and only used for religious ceremonies in Bali can be applied into fashion design use.
2. Although the use of *poleng* fabric has changed, the meanings of philosophy and as Rwa Bhineda and as protection still remain.

Suggestion

Suggestions that can be delivered regarding clothing design using *poleng* fabric is the concept of the design should be adjust the value of *poleng* fabric so that the philosophy meaning of it can be maintained continuously.

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