**CITA KARA: JURNAL PENCIPTAAN DAN PENGKAJIAN SENI MURNI**
Volume 5 Issue 2, 2025
Pages 136-146
https://jurnal2.isi-dps.ac.id/index.php/citrakara

# IMPLEMENTATION OF FINE ARTS VALUES IN THE WEAVING INDUSTRY AT AGUNG BALI COLLECTION

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**ARTICLE INFO**
Received on
14 September 2024
Revised on
15 January 2025
Accepted on
16 January 2025

**KEYWORDS**
Fine Art Values
Woven Fabric
*Endek*
Non-Machine Looms

**ABSTRACT**
This article analyzes the integration of fine art values into the weaving industry at PT. Agung Bali Collection, focuses on the production of creative woven fabric products, such as patchwork paintings. The research identifies technical challenges, such as color consistency and motif complexity, and explores innovative solutions, including modern technology and artisan training. The application of fine art principles like creativity, precision, and cultural significance enhances the aesthetic and cultural value of the products. This study highlights the role of art in preserving cultural heritage while meeting contemporary standards, contributing to the development of the weaving industry.

## 1. INTRODUCTION

The beauty of woven fabrics lies not only in their unique and alluring appearance but also in their time-consuming and meticulous manufacturing techniques. This shows that the values of fine arts, such as creativity, precision, and harmony, play an important role in every fiber of yarn that is knitted with dedication. The depth of meaning and symbolism behind each motif and pattern of woven fabric is also an important point in appreciating the richness of Balinese culture [1].

Through the implementation of fine art values, the weaving industry in Bali strives to maintain the authenticity and uniqueness of its products amidst the ever-changing globalization. The involvement of students in the internship program at Agung Bali Collection is not only to gain practical experience but also an effort to understand and apply the values of local wisdom in the context of the creative industry [2]. It is hoped that the collaboration between the Indonesian Institute of Arts Denpasar and industry

partners such as the Agung Bali Collection will create a symbiotic mutualism, where students gain valuable learning, while the industry gets contributions from innovative ideas brought by students.

With the MBKM internship program, students can go beyond the boundaries of classroom theory and dive directly into the reality of the field. Through the application of theoretical knowledge in the real context of the arts and crafts industry, students are expected to develop their skills, talents, and vision in creating new opportunities and contributing to advancing the world of arts and creativity [3].

The background of this research focuses on the importance of applying fine art values in the creative industry, particularly the weaving industry, which is currently facing the challenge of maintaining cultural heritage amidst modernization [4]. Traditional arts such as woven fabrics, which contain strong aesthetic values and local identities, must adapt to technology and innovation without losing their cultural essence. The main issue facing the industry is how to apply the values of fine arts, such as creativity, precision, and harmonization, in the production of woven fabrics to maintain aesthetic and cultural quality amidst globalization. In addition, the technical challenges of maintaining the consistency of colors, motifs, and product quality are also the focus of this research.

The current scientific status shows that studies on the integration of art and technology in the creative industry are growing rapidly [5]. However, specific research on the application of fine arts in the weaving industry is still limited. Some studies have shown that modern technology, such as the *Alat Tenun Bukan Mesin (ATBM)*, can help maintain traditional aesthetic values in the production of woven fabrics. Based on this, the research hypothesis states that the application of fine art values in the weaving industry can improve the aesthetic and cultural quality of the product, and the use of modern technology can overcome technical challenges without reducing its traditional value.

To solve this problem, the approach used was a combination of qualitative and quantitative methods. The qualitative approach includes interviews with artisans and direct observation of the production process [6], while the quantitative approach evaluates the products based on accuracy, motifs, and color consistency [7]. Modern technology will be analysed to see its contribution to overcoming production challenges. The results of this study are expected to make a significant contribution to the creative industry, by providing practical guidance for the application of fine arts in weaving production that not only maintains cultural values but also produces higher quality and higher value products.

## 2. METHODS

For 16 full weeks, students undergo internship/practical work activities within the framework of the *Merdeka Belajar-Kampus Merdeka (MBKM)* program at PT. Agung Bali Collection. This internship period starts from March 2023 to June 2024, adjusting to the company's work schedule which takes place every day, Monday to Wednesday from 10.00- 16.00 on Jl. Ratna Jehem Kelod, Jehem, and Saturday at 11.00-12.00 at Hotel Indigo Seminyak.

### *2.1. Interview Method*

The interview method is a meeting of two people who aim to exchange information and ideas directly through questions and answers. Information obtained from interviews can be used to complete the data in compiling the final report of the internship/practice work, as well as assist in gathering information to complete projects in the field [8].

### *2.2. Observation Method*

The observation method, or observation, is a technique of looking directly at an object to achieve the desired results. In this context, the author makes direct observations of the project site to understand the conditions of the problems faced in the field more clearly [9].

### *2.3. Hands-on Method*

The hands-on method is an approach in which a person is actively involved in activities or processes related to a particular object or topic. The author was directly involved in the *Endek* fabric production process at Agung Bali Collection. The author learned about weaving techniques, motif patterns, and the manufacturing process directly from the craftsmen. Through this direct involvement, the author was able to understand more deeply the fine art values contained in the work and how these values can be implemented in the context of the weaving industry [10].

### *2.4. Documentation Method*

The documentation method is a step to collect data by taking photos from books, documents, or directly from the field. The collected data will then be used as support in the process of designing a project [11].

### *2.5. Literature Method*

The literature method involves collecting data from various sources such as scientific books, research reports, catalogues, articles, and websites, as well as literature from journals and articles relevant to the Final Internship Report [12].

## 3. RESULTS AND DISCUSSION

The results of this research demonstrate the profound impact that hands-on experience and the integration of traditional techniques with modern technology can have on developing both technical skills and creative expression in the field of textile arts.

### *3.1. Transfer of Knowledge*

During the internship at PT. Agung Bali Collection, the author had the opportunity to apply both academic knowledge gained from university and practical skills in a real-world setting. This section explores how the understanding of fine arts values and the weaving process contributed to the author's ability to create meaningful and aesthetically pleasing woven fabrics. Apart from formal education received at the Indonesian Institute of Arts Denpasar, the author also gained knowledge during the internship, learning about:

1. Understanding Fine Art Values.
   Fine art values are fundamental concepts that underlie the creation and appreciation of artworks. These values include various aspects that help the creation of artworks to be more meaningful, aesthetic, and profound. Creativity, harmony, balance, and depth of meaning can enhance the aesthetics of woven fabrics. The values of fine arts that the author obtained during the lecture can help the author to understand and appreciate every motif and pattern of the fabric. In addition, these fine art values can help the author in making woven fabrics.

2. Warp Thread Production.
   The warp is the weaving threads that are arranged in parallel (usually lengthwise) and are stationary (tied at both ends), with the weft threads tucked between them. Before weaving, a weaving process is carried out, which is arranging the warp threads parallel on the loom according to the desired width of the fabric. Warp usually consists of yarns spun from fibers.

   The process of making warp yarn includes:
   a. Coloring the warp yarns if necessary.
   b. *Ngelos*, which is the process of spinning the yarn into *kelosan* to improve the winding of the yarn to make it neater and less tangled.
   c. Spinning the yarn using a *mehani* machine to make a *boom lungsi* (the place where the warp threads will be rolled in the weaving process).
   d. *Nyucuk*, the process of inserting and arranging the threads in the loom one by one as many as 2,000-3,600 strands of yarn.

3. Weft Thread Production.
   Weft threads are threads that are inserted across the warp threads when weaving fabric. On a non-machine loom (ATBM), the weft threads are moved by hand and tucked between the warp threads. The weft is usually rolled up, then this roll is moved between the weft which can be raised and lowered. Weft threads are made from spun fibers.

   The process of making weft yarn includes:
   a. *Ngelos* (the process of spinning the yarn into a *kelosan* to fix the spool of yarn so that it is neater and less tangled).
   b. *Mempen* (the process of spinning the yarn into *pembidangan* for making weft yarn).
   c. Creating a design or motifs.
   d. *Ngiket* (the process of making motifs by tying weft threads using *raffia* rope).
   e. Dyeing the base color.
   f. Opening the *raffia* rope.
   g. *Nyatri* (the process of coloring the motif that has been opened using a wooden brush).
   h. *Nyepih* (the process of separating the yarn that has been patterned into a new spool in the form of scrolls).
   i. *Ngicir* (the process of spinning the yarn onto a pallet using a *jantre* machine).
   j. Weaving process.

4. Weaving Process.
   Stages of Weaving Using Non-Machine Looms (Alat Tenun Bukan Mesin/ATBM) are:
   a. Thread preparation.
      The main yarn, or warp yarn, is usually made of cotton or other natural fibers. These threads are pulled through the frame of the loom to form the base of the woven fabric.
   b. Installation of filler yarns.
      Once the warp threads are ready, the filler or weft threads are pulled across the warp threads from top to bottom using a tool such as a safety pin. These filler threads can be additional threads or rolled threads of different colors to form the desired fabric pattern.
   c. Weaving process.
      Once the filler yarn is attached, the weaving process begins. The ATBM works by pulling the filler yarn across the warp yarn with an aligning wire that moves from left to right and vice versa. The operation of the loom is done by moving the pedal with the foot so that the warp

threads go up and down and form a woven pattern with the weft threads. This process is done repeatedly to produce the desired fabric pattern.

5. Eco Enzyme Usage.
   Eco enzyme is an active ingredient in the form of liquid derived from organic waste resulting from the fermentation of organic kitchen waste such as fruit/vegetable pulp, sugar (brown sugar/cane sugar/molasses), and water. Agung Bali Collection uses eco enzymes as a natural color fixation to strengthen the color produced.

**Figure 1.** ATBM
[Source: Personal documentation, 2024]

### *3.2. Transfer of Skills*

The internship also provided the author with various hands-on skills essential for mastering traditional weaving techniques. These skills gained through direct hands-on practice and collaboration with experienced artisans, enabled the author to develop expertise in design, craftsmanship, and attention to detail in fabric production. During the internship, the author gained practical skills such as:

1. Traditional Weaving Techniques
   The author had the opportunity to learn and master traditional Balinese weaving techniques directly from experienced artisans. This includes an in-depth understanding of the process of spinning, dyeing, and weaving the threads into beautiful fabrics.

2. Motives and Pattern Design.
   The ability to design motifs and patterns for woven fabrics is an important skill learned during the internship. The author was taught how to create aesthetically pleasing designs.

   This internship program encouraged the author to express creativity in woven fabric design. The author was encouraged to create new innovative motifs, thus enriching the design repertoire of the Agung Bali Collection.

3. Detail-Oriented Work.
   *Endek* fabric making requires high precision. The author is trained to pay attention to every detail in the production process, from the selection of threads to the final finishing of the product. This honed the ability to produce high-quality work.

4. Aesthetic Sensitivity.
   Through direct involvement in the process of making Endek woven fabric, the author developed a higher aesthetic sensitivity. The author learned how to assess and create artworks that are not only visually beautiful but also meaningful and functional.

5. Technology Use in Weaving.
   The author was introduced to equipment used in the weaving industry, such as non-machine looms and yarn-spinning machines. This helped the author understand how technology can improve production efficiency and quality.

6. Project Management and Teamwork.
   Writers learn how to work in teams and manage projects from start to finish. This includes planning, executing, and evaluating deliverables, which are essential in the creative and arts industries.

7. Interpersonal Skills.
   Interaction with craftsmen, managers, mentors, and fellow students is required to complete a project. Effective communication, cooperation, and the ability to work in a dynamic environment can help in developing the author's interpersonal skills.

With these skills, the author can apply the knowledge gained during the internship to develop a career in the arts and creative industry, as well as contribute to preserving and developing Indonesia's cultural heritage.

**Figure 2.** *Nyatri* process
[Source: Personal documentation, 2024]

### *3.3. Transfer of Technology*

The integration of modern technology with traditional weaving techniques was a crucial aspect of the internship. This section discusses how the use of non-mechanical looms, thread-spinning machines, and digital marketing tools contributed to the author's understanding of how technology can enhance both the efficiency and quality of textile production.

Key technological aspects learned during the internship include:

1. Non-Mechanical Loom (ATBM)
   Students were introduced to the non-machine loom (*Alat Tenun Bukan Mesin*/ATBM) which is used to improve the efficiency and quality of *Endek* fabric production. This loom helps speed up the weaving process while maintaining the uniqueness of traditional motifs. ATBM is a unit of several tools that have different tasks, including:

- Warp *boom* (where the warp threads that will be woven in the weaving process are rolled).
- Fabric *boom* (where the fabric that has been woven is rolled).
- *Guun* (a tool to raise or lower the group of warp threads that are poked in the eye of the *guun* so that a warped mouth is formed).
- *Guun* stamping (a tool to lower and raise the *guun* when the stamping is stepped on, between the stamping and the *kamran* using a strap).
- The comb is used to adjust the density of the warp threads and adjust the width of the fabric to be made.

2. Thread Spinning Machines
   Yarn-spinning machines come in various forms and functions. *Jantra* is a traditional yarn-spinning tool that uses wheels and manual hand power. To speed up the production process, the *jantra* is modified by adding a dynamo so that it does not take a long time during the winding process. In addition to the *jantra*, the author is also taught to use a *kelos* machine, which is a machine used to roll the weft yarn into a small *kelosan*. *Kelosan* (can be metal or non-metal) is a feeder or cylinder on which the yarn is wound. A *mehani* machine is a machine used for the process of making strands of yarn to be used as a warp.

3. Dyeing Techniques
   In addition to traditional dyeing techniques with natural materials, the authors were also taught dyeing techniques with synthetic materials that are more efficient and durable. The use of modern dyeing materials allows for a richer variety of colors and is long-lasting.

4. Surface Design
   Surface design is the development of painting on the surface of woven fabrics with *prada* (gold paint) writing motifs developed since the beginning of 2015. This surface design emphasizes creativity and innovation as well as skill and art by using gold, silver, pearl, and glitter colors with *canting pijat* techniques.

5. Digital Marketing
   In addition to the production aspect, the author also studied the digital marketing technology used by the Agung Bali Collection to promote their products. This includes the use of social media, e-commerce, and other online platforms to reach a wider market.

6. Innovative Product Development
   Students get the opportunity to engage in innovative product development projects, where new technologies are used to create weaving products with more modern designs and functions.

**Figure 3.** Surface design process using *prada*
[Source: Personal documentation, 2024]

### *3.4. Artwork Result*

During the internship program at PT. Agung Bali Collection, students not only gained knowledge and skills about the weaving industry but also engaged in innovative creative projects. One of the tangible outcomes of this experience was the creation of a painting from woven fabric patchwork. This work is a manifestation of a deep understanding of fine art values, acquired technical skills, and the utilization of technology in the production process.

This patchwork painting reflects a blend of traditional techniques and modern innovations. The author uses patches of woven fabric that have gone through the process of coloring and weaving with Non-Machine Looms (ATBM). Through this project, the author not only produced an aesthetic work of art, but also gained valuable experience in project management, teamwork, and the application of local wisdom in the context of the creative industry.

This painting of woven fabric patchwork not only serves as an attractive visual artwork but also as a symbol of the student's academic and professional journey in understanding and applying the knowledge and skills they have acquired during their internship. This work is tangible proof of the collaboration between academic knowledge, technical skills, and creative innovation in creating meaningful and sustainable art products.

**Figure 4.** Artwork result
[Source: Personal documentation, 2024]

**Boxer's Legacy**
2024
Acrylic on Woven Fabric
77x67 cm

This painting serves as a poignant memoir, capturing the profound impact of Boxer’s life and ultimate sacrifice on Animal Farm. In George Orwell’s allegorical novel "Animal Farm," the character Boxer, a hardworking and loyal cart horse, symbolizes the dedicated working class who are exploited by those in power. Despite his immense contributions to the farm's prosperity, Boxer is tragically betrayed by the very leaders he trusted. This artwork pays tribute to their fallen hero, honoring his unwavering spirit and the sacrifices he made, which left an indelible mark on the hearts and minds of the other animals. Through this visual homage, the painting not only commemorates Boxer’s legacy but also serves as a powerful reminder of the themes of loyalty, betrayal, and the harsh realities of political corruption depicted in Orwell's timeless narrative.

## 4. CONCLUSION

The conclusion of a scientific article provides a concise summary of the key findings, The internship experience at PT Agung Bali Collection provides a valuable opportunity for students to apply theoretical knowledge in a practical context. The author not only learned about weaving techniques and design, but also about production management, marketing, and the importance of cultural values.

Fine art values such as creativity, precision, harmonization, and cultural meaning are well applied in the process of making paintings from patchwork woven fabrics and other woven products. Creativity is seen in the design of unique motifs and patterns, while precision and harmonization are reflected in the workmanship and harmony of colors and shapes. Cultural significance is translated through the use of traditional motifs full of historical value and local identity.

Technical challenges faced in maintaining precision and detail when implementing fine art values include the difficulty in maintaining color consistency, the complexity of motifs, and the need for precision in every stage of production. Solutions include the use of modern technology such as *Alat Tenun Bukan Mesin (ATBM)* and yarn spinning machines to improve efficiency and precision. In addition, regular training for craftsmen is also held to maintain work quality.

The results of the implementation of fine art values in weaving and making paintings from woven fabric patchwork greatly affect the aesthetic quality and cultural value of the products produced. The final products are not only visually beautiful but also rich in cultural value, making them more valuable and meaningful. The application of these values helps maintain cultural heritage while meeting modern aesthetic standards.

Overall, this internship/work practice program successfully achieved its general objective of understanding and evaluating the application of fine art values in the weaving industry. In addition, the specific objectives of identifying the application of fine art values, overcoming technical challenges, and assessing the impact of the implementation of fine art values on the aesthetic quality and cultural value of products were also well achieved. As a result, the author gained an in-depth understanding of the production process, the challenges faced, as well as the innovative solutions implemented to produce high-quality and culturally meaningful products. In addition, one of the tangible results of this experience is the creation of paintings from woven fabric patchwork. This work is a manifestation of the in-depth understanding of fine art values, technical skills acquired, as well as the utilization of technology in the production process.

Based on the experiences and findings during the internship program at PT. Agung Bali Collection, several recommendations can be proposed to improve the application of the results of this internship. These suggestions are designed to support academic activities as well as provide practical benefits in solving problems in the community.

In the academic realm, institutions can organize seminars or workshops that allow students to learn more about woven fabrics, including relevant techniques and knowledge. This program will broaden students' horizons and help them acquire more in-depth practical skills. In addition, the development of specialized training modules that focus on practical techniques such as weaving techniques, motif design, and natural dyeing can better prepare students to face challenges in the world of work.

For practical benefits in the community, the knowledge gained during the internship can be applied in the form of training programs for local communities, especially in the field of weaving. This will support the increase in the number of weaving artisans and encourage the development of new skills that have the potential to boost the local economy. Institutions can also collaborate with industry to create internship programs that are sustainable and relevant to market needs so that students can gain hands-on experience that is in line with the latest trends and technology in the industry.

In the future, internship programs must be evaluated periodically by involving feedback from students and industry partners to identify strengths and aspects that need improvement. In addition, diversifying the internship locations to include different areas of the creative and arts industries will provide students with more options according to their interests and skills, ensuring a richer and more meaningful internship experience.

By implementing these suggestions, the internship program will not only enrich academic activities but also make a real contribution to solving societal problems, as well as ensure a more comprehensive and relevant experience to current industry needs.

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