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Transformation and Aesthetics of Traditional Grinsing Handwoven textile Textile Motifs as Decorative Elements in Modern Interior Design (A Timeless Beauty of Modern Artistry)

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Abstract

This study explores the transformation of Tenun Grinsing (Hand woven textile), a traditional Balinese textile, into modern interior design elements. Beyond its artistic value, Grinsing Hand Woven textile holds deep cultural and philosophical significance. This research examines preserving its traditional essence while integrating it into contemporary spaces. Using a qualitative-descriptive approach, data is collected through observations, interviews, literature reviews, and visual documentation. The design thinking method guides the process, ensuring transparency and aesthetic focus. Findings show that Grinsing Hand woven textile motifs can be adapted into wall coverings, furniture, and accessories without losing cultural value. These adaptations enhance interior aesthetics, reinforce cultural identity, support sustainability, and boost the local creative economy. This research offers innovative ways to integrate cultural heritage into modern design while ensuring its relevance and preservation.

Keywords: Grinsing, Hand Woven, Textile, Motive Transformation, Modern Interior Design, Cultural Aesthetics, Sustainability

1. Introduction

Grinsing (Hand woven textile) from Tenganan Pegringsingan, (name of village) Bali, is a highly revered intangible cultural heritage, known for its double ikat weaving technique, one of the rarest in the world. Beyond its intricate craftsmanship, this textile carries deep philosophical and symbolic meanings, reflecting traditional Balinese values and spiritual beliefs. However, in the face of globalization and modernization, traditional textiles like *Grinsing* Hand woven textiles risk losing their significance. As contemporary design evolves, there is a growing interest in integrating heritage textiles into modern applications, particularly in interior design, where cultural elements can be preserved while meeting aesthetic and functional demands.

Despite its cultural importance, the transformation of *Grinsing handwoven textile* into modern interior elements remains underexplored. Existing research primarily focuses on textile preservation or fashion applications, leaving a gap in understanding how *Grinsing hand woven textiles* can be effectively adapted into contemporary interior design without compromising their traditional values. Additionally, integrating this fabric with modern techniques such as digital printing and sustainable materials presents both challenges and opportunities, requiring further study on how to maintain authenticity while ensuring accessibility for broader audiences.

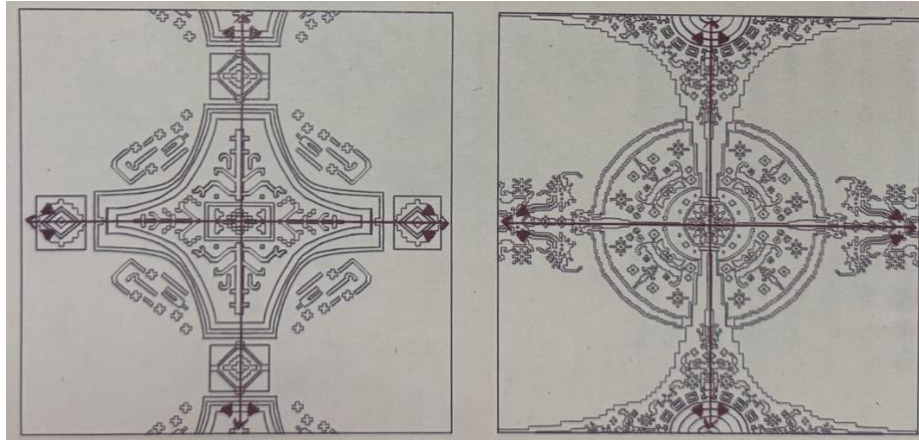
This study aims to analyse Grinsing's hand woven textile transformation process, examining its cultural significance, material characteristics, and integration techniques in modern interior design. By exploring traditional motifs, innovative applications, and sustainability approaches, this research seeks to identify strategies that not only enhance visual appeal but also support cultural preservation and economic sustainability for local artisans. Furthermore, it will assess the challenges and opportunities in bridging heritage textiles with modern design practices.

The findings of this study will contribute to cultural preservation efforts, encourage social awareness of traditional Balinese textiles, and support the creative economy by promoting collaborations between designers and artisans. Additionally, it will provide a valuable reference for future research, offering insights into sustainable design strategies that integrate cultural heritage with modern aesthetics. By highlighting the adaptability of *Grinsing handwoven textile* in contemporary settings, this study aims to inspire new approaches to cultural sustainability in the design industry.

2. Literature Review

The study conducted by Rachmawati, R. (2017), *Grinsing: The Sacred Textile of Bali*, explores *Grinsing* hand woven textile as a sacred textile and an essential part of Bali's cultural heritage. The local community regards *Grinsing handwoven textile* as a fabric with magical and spiritual power, which is why it is exclusively used in religious and traditional ceremonies in Tenganan village. Rachmawati's research (2017) highlights the significance of *Grinsing handwoven textile* as a symbol of Balinese cultural identity, particularly in its role in specific rituals and its integration into the daily lives of the people of Tenganan. Given its cultural and spiritual values, preserving *Grinsing handwoven textile* is crucial, as it represents traditions, meanings, and symbols deeply rooted in the Balinese identity.

Grinsing handwoven textile carries an important message about maintaining the balance of nature through three vital elements: fire, water, and air. These elements play a significant role in sustaining life and preventing diseases and disruptions, not only for living beings but for the universe as a whole. This philosophy is inspired by concepts such as *Tapak Dara* (symbolic footprint), *Tri Hita Karana* (Three Principles of Harmony), *Tri Datu* (Three Sacred Objects), and *Rwa Bhineda* (Duality in Harmony), which emphasize environmental preservation in Tenganan Pegringsingan and Bali in general. The use of *Grinsing handwoven textile* traditional ceremonies serves as a reminder for its wearers to maintain harmony in all aspects of life.



Picture 2.1: Basic Pattern of *Grinsing* handwoven textile and *Tapak Dara* (Photo: Rere Woelandari)

The intricate process of creating *Grinsing* handwoven textile highlights the importance of understanding its significance to ensure that it is treated with care and respect. There are a total of 27 recognized motifs in *Grinsing*, hand woven textile fabric including 17 classic motifs from the 20th century and nine contemporary motifs that date back to the late 19th century. Some of these motifs have well-documented interpretations, while others remain subjects of study, possibly reflecting the artistic expressions of their creators at the time. Motifs designed before the 1980s tend to feature deeper and richer colours, representing the traditional aesthetic preferences of that era.

Incorporating traditional elements such as *Grinsing* hand woven textile into modern interior design creates a unique fusion between local culture and contemporary aesthetics. This transformation allows traditional textiles to function not only as cultural symbols but also as adaptable and functional decorative elements. *Grinsing* handwoven textile can be applied to various interior components, enhancing visual appeal while adding historical and cultural value to a space. The trend of using traditional woven motifs in modern interiors is influenced by several factors, including the growing appreciation for cultural heritage, sustainability considerations, and the desire to create distinctive design elements.

The adaptation of *Grinsing* handwoven textile into contemporary interior design presents both challenges and opportunities. One of the main challenges is ensuring that the textile's symbolic and historical essence is preserved while making it suitable for modern applications. Factors such as material durability, compatibility with modern furniture and décor, and innovative transformation techniques must be carefully considered. At the same time, this adaptation opens opportunities for cultural revitalization, wider market reach, and increased appreciation of Balinese heritage in a global context. By addressing these challenges strategically, designers can ensure that *Grinsing* hand woven textile continues to thrive in contemporary settings without losing its cultural authenticity.

The process of transforming traditional textiles into decorative elements in modern interior design often begins with selecting motifs that are both aesthetically and symbolically relevant. According to Bhatti (2015), digital printing and sublimation techniques can replicate traditional patterns onto new textile materials without diminishing their symbolic or aesthetic value. Additionally, quilting or patchwork methods are frequently used to create decorative pieces such as wall hangings, cushions, or blankets that incorporate various traditional patterns into a harmonious design. Laminating techniques are also employed to create wall or furniture coverings featuring traditional woven motifs, ensuring that the patterns remain protected while standing out as design elements.

Several studies in the field of interior design highlight how traditional textiles like *Grinsing* hand woven can be transformed into functional decorative elements such as cushions, curtains, tablecloths, or wall coverings that enrich the ambiance and add historical value to a space. Vellinga (2007) explains that incorporating materials and patterns from traditional textiles into interior spaces can evoke strong emotional and cultural identities,

creating depth and visual richness that is both aesthetically satisfying and a tribute to cultural heritage. Jencks and Goldschmidt (2020) further argue that integrating traditional elements into modern design is a way to maintain cultural relevance in an era of globalization, allowing local elements to serve as identity markers amid increasingly homogeneous trends.

The study conducted by Rachmawati, R. (2017), *Grinsing: The Sacred Textile of Bali*, focuses on analysing *Grinsing* as a sacred textile and an integral part of Balinese cultural heritage, filled with symbolic meanings. Its usage in various rituals reinforces the idea that *Grinsing hand woven textile* is an essential part of the Balinese identity, particularly in Tenganan village. Rachmawati's research employs a preservation-oriented approach, emphasizing the original form and spiritual value of the textile. In contrast, this study focuses on the transformation of *Grinsing hand woven textile* motifs into decorative elements in modern design. The difference in research objectives marks a significant gap, while Rachmawati (2017) centres on preserving the textile's original form and spiritual essence, this study aims to maintain its sacred value while promoting cultural dissemination through its transformation into decorative interior elements.

Vellinga, M. (2007), in *Traditional Architecture and Sustainable Design*, discusses the relationship between traditional architecture and sustainable design. He emphasizes the importance of cultural values in traditional buildings and how these aspects can be translated into modern design to create environmentally and culturally sustainable structures. While both Vellinga's research and this study share an interest in cultural sustainability, Vellinga's work focuses on applying traditional architectural elements to modern design, whereas this research specifically examines the transformation of *Grinsing hand woven textile* while preserving its aesthetic and cultural significance.

Another relevant study is Rehman et al. (2019), *Sustainable Textile Production: The Role of Handcrafted and Organic Materials in Reducing Carbon Footprint*. Rehman's research highlights the role of traditional textiles using organic materials to reduce carbon footprints. While Rehman's study emphasizes motif transformation for creating applicable modern interior designs, this research focuses on transforming *Grinsing hand woven textile* without compromising its sacred nature.

Further studies address the challenges and opportunities of using *Grinsing handwoven textiles*. Ismail and Prasetya (2022), in *Authenticity and Cultural Narratives in Decorative Products: A Case Study of Traditional Woven Fabrics*, stress the importance of maintaining authenticity and cultural narratives in the application of traditional fabrics. Traditional woven textiles, including *Grinsing handwoven textile*, not only provide aesthetic value but also serve as mediums for introducing cultural values and identities to a broader audience. However, challenges arise when applying *Grinsing handwoven textile* motifs to modern decorative products.

Another relevant study by Suryani, I. (2021), *Challenges and Opportunities of Grinsing hand woven textile in Modern Interior Design*(*Indonesian Arts and Culture Journal*), highlights the major obstacles in *Grinsing hand woven textile* production. The lengthy production process and high costs hinder its efficiency for direct application in interior design. Suryani's research offers solutions to maximize the textile's aesthetic and symbolic potential without sacrificing its intrinsic value. This approach expands the possibilities for integrating *Grinsing handwoven textile* into modern interior designs, making it more adaptable while maintaining its deep-rooted cultural significance.

3. Method and Theory

The research employs two primary design methodologies: Glass Box and Black Box, both of which play a crucial role in understanding the transformation of *Grinsing handwoven textiles* into modern interior design elements. The Glass Box method emphasizes transparency, focusing on visible aspects of the design process while ensuring clarity in the final outcome. On the other hand, the Black Box approach prioritizes the final product without delving deeply into the intricate processes behind its creation. By combining these two methodologies, the study aims to analyze and document the transformation of *Grinsing handwoven textiles* into decorative elements while maintaining a balance between process transparency and outcome evaluation.

The primary objective of this study is to integrate *Grinsing handwoven textiles* into contemporary interior spaces in a way that enhances visual appeal while preserving its cultural essence. This involves exploring how traditional textiles can be adapted and accepted within modern design frameworks. By doing so, the research seeks to create unique and aesthetically rich spaces that not only offer a visually distinct experience but also introduce elements of Balinese cultural heritage to a broader audience.

A significant aspect of this research is the in-depth exploration of the symbolic meanings embedded in *Grinsing handwoven textile* motifs. These motifs, traditionally woven into clothing, carry deep cultural and spiritual significance within Balinese society. The study focuses on how these symbols can be effectively adapted into modern design while retaining their original meanings. Through this approach, interior spaces can serve as both functional environments and cultural narratives, enriching the user experience on multiple levels.

In terms of form exploration, the study examines various ways to translate *Grinsing handwoven textile* motifs into different interior elements such as wall panels, textiles, and decorative furnishings. This process involves experimenting with material applications, pattern modifications, and spatial compositions to ensure that the traditional motifs harmonize with contemporary design aesthetics. By carefully adapting these cultural elements, the study aims to maintain their authenticity while allowing them to evolve within modern interior design contexts.

The integration of *Grinsing handwoven textiles* in modern interior design is guided by various theories that ensure a balance between aesthetics, functionality, and cultural values. The Theory of Transformation in Interior Design highlights how *Grinsing handwoven textile* motifs can be adapted into contemporary decorative elements without losing their symbolic and philosophical significance (Putra et al., 2020). This transformation allows traditional textiles to be used in wall panels, curtains, and furniture, creating a harmonious blend of tradition and modernity. Similarly, The Theory of Symbolism and Meaning emphasizes that motifs such as *Tapak Dara* (*symbolic footprint*) not only enhance visual appeal but also carry deep spiritual meaning, reinforcing cultural connections within a space.

Aesthetic Functionalism (Chapman, 2005) ensures that traditional elements remain practical and relevant in modern design. By integrating *Grinsing handwoven textiles* into cushions, curtains, or wall coverings, the design maintains both functionality and historical significance. In parallel, The Theory of Modern Ornamentation asserts that local cultural elements should be adapted appropriately to contemporary settings, ensuring their continued relevance. This approach allows designers to preserve the essence of *Grinsing handwoven textile* while making it more accessible for modern interiors.

From a user-centered perspective, Human-Centered Design (IDEO, 2009) stresses that incorporating *Grinsing handwoven textiles* should consider the comfort and needs of the occupants, ensuring that aesthetics do not compromise functionality. Meanwhile, The Psychology of Colour (Birren, 1978) explains how the bold hues of *Grinsing handwoven textiles*, such as red and black, can influence emotions and the ambiance of a space. These colours not only create a striking visual impact but also maintain their cultural significance in modern interiors.

Lastly, Contemporary Design Theory (Jencks & Goldschmidt, 2020) argues that blending traditional elements with modern design adds new layers of relevance while maintaining authenticity. The Theory of Composition and Proportion (Le Corbusier, 1954) further ensures that *Grinsing handwoven textile* motifs are applied in a way that maintains spatial harmony and balance. By aligning traditional aesthetics with modern design principles, *Grinsing handwoven textiles* can serve as both a functional and culturally rich element in contemporary interior spaces, reinforcing the importance of cultural preservation through design.

4. Results and Discussions

The design process follows the design thinking framework, beginning with the empathize stage, where in-depth observations are conducted to understand user needs and space utilization from both aesthetic and functional

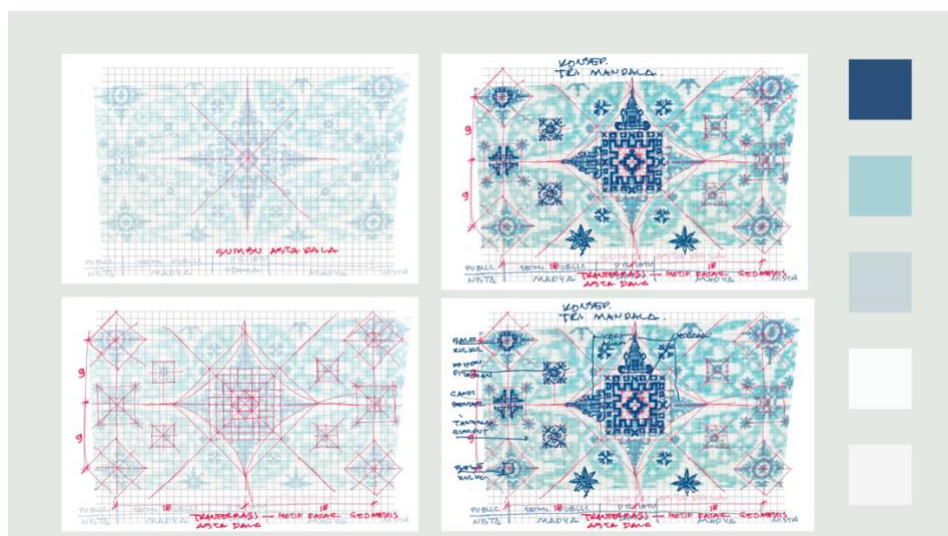
perspectives. This phase also involves exploring the cultural and philosophical values of *Grinsing handwoven textiles*, identifying its key elements that can contribute to interior design. Data collection includes interviews with experts, interior designers, and community members from Tenganan Village, the origin of *Grinsing handwoven textile*, to gain valuable insights into its significance and applications.



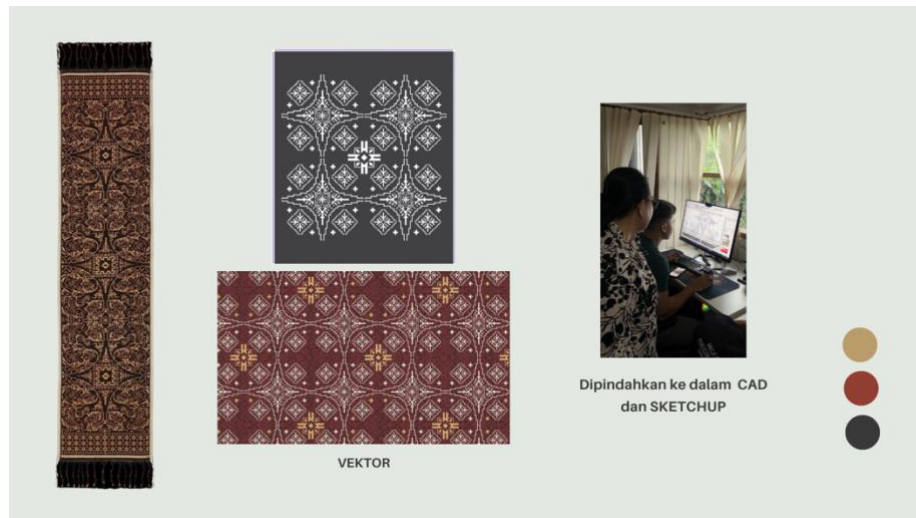
Picture 4.1: Observation of the philosophy, values, and manufacturing process of *Grinsing handwoven textile*
(Photo: Personal Documentation)

In the define stage, the challenges in integrating *Grinsing handwoven textiles* into modern interiors are identified. The main challenge is how to adapt its motifs and aesthetics into decorative elements without losing their traditional value while ensuring alignment with minimalist and functional modern design principles. This phase involves analysing the patterns, colors, and textures of *Grinsing handwoven textiles* to determine their optimal use in interior spaces. Example design ideas include decorative buffet doors with the *Tapak Dara* motif, symbolizing balance and protection, as well as wall panels featuring the *Tri Datu* motif to enhance cultural character in contemporary interiors. The combination of materials like wood and textiles with *Grinsing handwoven textiles* is also explored to create furniture and decorative accents that blend tradition with modern style.

During the ideate phase, various creative concepts are developed to incorporate *Grinsing handwoven textiles* into interior design elements. Brainstorming sessions are conducted to explore possible applications, including wall panels, upholstered furniture, and decorative accessories. Mood boards and initial sketches are created to visualize the combination of colours, patterns, and materials that align with contemporary interior aesthetics. This phase emphasizes innovation and creativity in finding design solutions that maintain cultural authenticity while appealing to modern sensibilities.

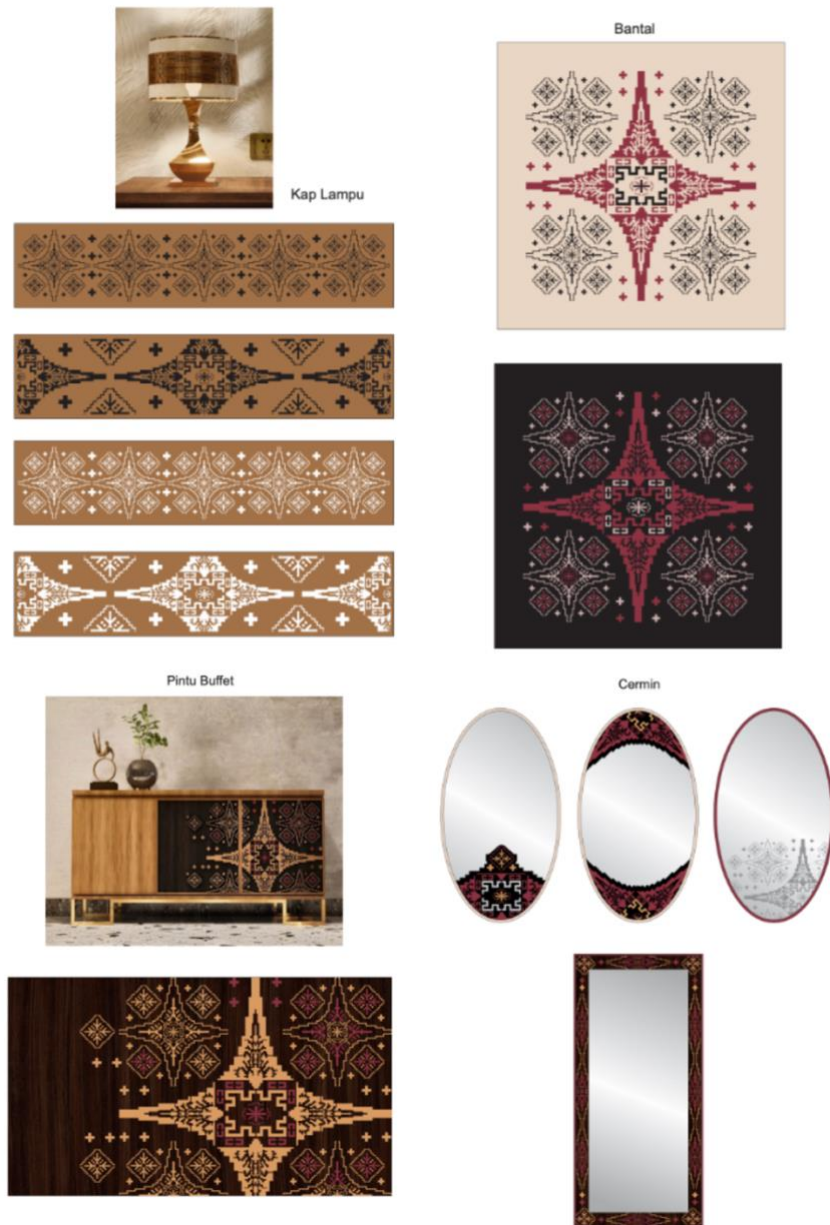


Picture 4.2: Brainstorming process for transforming *Grinsing handwoven textile* motifs (Photo: Personal Documentation)



Picture 4.3: Visualisation process for transforming *Grinsing handwoven textile* motifs (Photo: Personal Documentation)

Once a concept is selected, the prototype phase involves creating small-scale models or design samples, such as wall panel segments or upholstery swatches, to assess how *Grinsing handwoven textile* motifs will function in an interior setting. This step enables preliminary evaluations of design feasibility, motif compatibility, and material selection. Finally, the test phase involves implementing and evaluating the prototype in a real environment. User feedback is gathered to assess the aesthetic appeal, functionality, and overall acceptance of *Grinsing handwoven textile*-based decorative elements. Observations and user input help refine and optimize the design before full-scale implementation, ensuring that the final product meets both cultural and modern design expectations.



Picture 4.4: Visualisation process results from transforming *Grinsing handwoven textile motifs* (Photo: Personal Documentation)

The final stage of the design process involves testing and evaluating the prototypes in a real-world setting. This phase aims to assess the aesthetics, functionality, and user acceptance of decorative elements incorporating Grinsing handwoven textiles. Observations and user feedback are collected to identify areas for improvement or necessary adjustments. The insights gained from these evaluations help refine the design before its full implementation in interior spaces, ensuring that the final outcome aligns with both aesthetic and functional expectations.

The execution process begins with material procurement, focusing on selecting Grinsing handwoven textile fabrics that align with the predetermined design specifications. This selection considers the compatibility of motifs, colors, and textile quality with the modern interior design concept. In addition to the primary fabric, supplementary materials such as wood, metal, and glass are also sourced to support the decorative elements. These materials are chosen based on their functionality and aesthetic appeal, ensuring that the final design maintains a harmonious balance between traditional craftsmanship and contemporary interior styles.

5. Conclusion

This study demonstrates how *Grinsing handwoven textiles* can be integrated into modern interior design while preserving its cultural significance. By combining Glass Box and Black Box approaches, the design process balances transparency and artistic expression. Using a design thinking methodology, the transformation follows structured steps which include understanding cultural values, defining challenges, generating ideas, prototyping, and testing, to ensure a harmonious blend of tradition and contemporary aesthetics.

The research highlights how *Grinsing handwoven textile* motifs, such as Tapak Dara and Tri Datu, can be adapted into wall panels, furniture, and decorative elements. Techniques like digitalization, engraving, and material printing allow these motifs to fit seamlessly into modern interiors while maintaining their symbolic meaning. Testing confirms that the designs enhance both visual appeal and functionality.

A key aspect of this study is its emphasis on sustainability. By integrating locally sourced materials, eco-friendly production techniques, and ethical collaborations with artisans, the project ensures that cultural preservation goes hand in hand with environmental responsibility. This approach not only supports the longevity of *Grinsing handwoven textile* craftsmanship but also promotes sustainable design solutions that minimize waste and encourage conscious material selection.

For the future, this research serves as a foundation for further exploration in integrating traditional textiles into contemporary spaces. Expanding its application beyond interior design, such as in fashion, product design, or architectural elements, could enhance global appreciation for Indonesian heritage. Additionally, fostering collaborations between designers, artisans, and sustainability advocates can help create innovative, eco-conscious designs that ensure *Grinsing handwoven textiles* remain relevant and valued in the modern world.

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