A booklet on an alternative green movement in Indonesia

SLOW FASHION

Sebuah buklet mengenai gerakan hijau alternatif di Indonesia
This publication was developed as part of the "Slow Fashion Lab" for the exhibition "Fast Fashion – The Dark Side of Fashion" presented by Goethe-Institut in Jakarta, Indonesia from 9 March until 9 April 2017. "Fast Fashion – The Dark Side of Fashion" is an exhibition by Museum für Kunst und Gewerbe Hamburg, curated by Dr. Claudia Banz, and kindly supported by Deutsche Bundesstiftung Umwelt and Karin Stilke Stiftung. "IKAT/eCUT – Textilien zwischen Kunst, Design, Tradition & Technologie" is a project looking into the cultural significance of textiles initiated by Goethe-Institut in Southeast Asia, Australia and New Zealand in the years 2015 to 2017.
The benefits of a tropical climate, an abundance of water sources and rich biodiversity resulted in growing sources of natural fiber and dyes for textiles. Since the 1830s, the local batik industry began to blossom, following the decline of printed textile production in India and an increase of bleached cotton textile in the archipelago. Prior to 1860, all batik was processed by utilizing local beeswax. In 1860, imported chemical wax entered the archipelago and helped to boost the batik production. In 1905, imported paraffin was introduced as substitute for local beeswax, whereas imported synthetic dyes were introduced as substitution for local natural dyes.

The benefits of a tropical climate, an abundance of water sources and rich biodiversity resulted in growing sources of natural fiber and dyes for textiles. Since the 1830s, the local batik industry began to blossom, following the decline of printed textile production in India and an increase of bleached cotton textile in the archipelago. Prior to 1860, all batik was processed by utilizing local beeswax. In 1860, imported chemical wax entered the archipelago and helped to boost the batik production. In 1905, imported paraffin was introduced as substitute for local beeswax, whereas imported synthetic dyes were introduced as substitution for local natural dyes.

The changes of slow fashion activities in Indonesia are closely related to political turns. One example is the connection between World War I and the decrease of imported material that affected the batik and hand dyeing industry. As a consequence, the batik and dyeing industry experienced during World War I. Another example is the neglect of the clothing industry by the government due to the Asian Economic crisis in 1997, followed by Indonesia’s monetary crisis and the reformation in 1998. The different patterns of batik were also influenced by this event; ‘batik reformasi’ or the ‘reformation batik’ pattern was born between 1998 and 1999 in response to this situation. The changes of slow fashion activities in Indonesia are closely related to political turns. One example is the connection between World War I and the decrease of imported material that affected the batik and hand dyeing industry. As a consequence, the batik and dyeing industry experienced during World War I. Another example is the neglect of the clothing industry by the government due to the Asian Economic crisis in 1997, followed by Indonesia’s monetary crisis and the reformation in 1998. The different patterns of batik were also influenced by this event; ‘batik reformasi’ or the ‘reformation batik’ pattern was born between 1998 and 1999 in response to this situation.

When the traditional textile production is considering environmental, humane, social and cultural aspects towards quality, it can be categorized as slow fashion practice. Batik, tenun (weaving), sulam (embroidery) as well as other traditional and original Indonesian techniques have the potency to be explored as a source of slow fashion practice.

"Batik is also considered as slow fashion; traditional batik was made with natural dark dyes, the colors are strong, dark and vibrant - the color produced by natural dyes can be great too. Nowadays, the knowledge is almost gone, people are impatient. The way to process natural dyes was not passed down to the next generation. The knowledge was not continued. Economic need undermines idealism." Auguste Soesastro, 2017.

The benefits of a tropical climate, an abundance of water sources and rich biodiversity resulted in growing sources of natural fiber and dyes for textiles. Since the 1830s, the local batik industry began to blossom, following the decline of printed textile production in India and an increase of bleached cotton textile in the archipelago. Prior to 1860, all batik was processed by utilizing local beeswax. In 1860, imported chemical wax entered the archipelago and helped to boost the batik production. In 1905, imported paraffin was introduced as substitute for local beeswax, whereas imported synthetic dyes were introduced as substitution for local natural dyes.

The changes of slow fashion activities in Indonesia are closely related to political turns. One example is the connection between World War I and the decrease of imported material that affected the batik and hand dyeing industry. As a consequence, the batik and dyeing industry experienced during World War I. Another example is the neglect of the clothing industry by the government due to the Asian Economic crisis in 1997, followed by Indonesia’s monetary crisis and the reformation in 1998. The different patterns of batik were also influenced by this event; ‘batik reformasi’ or the ‘reformation batik’ pattern was born between 1998 and 1999 in response to this situation. The changes of slow fashion activities in Indonesia are closely related to political turns. One example is the connection between World War I and the decrease of imported material that affected the batik and hand dyeing industry. As a consequence, the batik and dyeing industry experienced during World War I. Another example is the neglect of the clothing industry by the government due to the Asian Economic crisis in 1997, followed by Indonesia’s monetary crisis and the reformation in 1998. The different patterns of batik were also influenced by this event; ‘batik reformasi’ or the ‘reformation batik’ pattern was born between 1998 and 1999 in response to this situation.

When the traditional textile production is considering environmental, humane, social and cultural aspects towards quality, it can be categorized as slow fashion practice. Batik, tenun (weaving), sulam (embroidery) as well as other traditional and original Indonesian techniques have the potency to be explored as a source of slow fashion practice.

"Batik is also considered as slow fashion; traditional batik was made with natural dark dyes, the colors are strong, dark and vibrant - the color produced by natural dyes can be great too. Nowadays, the knowledge is almost gone, people are impatient. The way to process natural dyes was not passed down to the next generation. The knowledge was not continued. Economic need undermines idealism." Auguste Soesastro, 2017.

Most Indonesians might not realize that their water source is a crucial element for the textile and garment industry. Environmentalist Lucy Siegle highlights that “at its most simplistic, fashion is dependent on water.” The dependency of fashion on water has placed the textile industry among the top 10 most consuming and polluting water industries in the world.

Indonesia has 21 percent of the total water resources in the Asia Pacific region, which accounts to six percent of the water resources worldwide. Water is one of the key factors contributing to the high productivity of the Indonesian garment industry. With 13,466 registered islands and 5,590 rivers, Indonesia has the potential to become one of the biggest slow fashion producers in the world. Referring to their homeland or Heimat (Germany) as “tanah air” which literally means “water” and “land”, the long-term intimate relation between Indonesians and water is explicit in a local context.

Indonesia memiliki 21% total sumber air di wilayah Asia Pasifik, yang setara dengan 6% sumber air dunia. Air merupakan salah satu faktor penting yang berkontribusi terhadap tingginya produktivitas industri garmen Indonesia. Dengan 13,466 pulau terdaftar dan 5,590 sungai, Indonesia memiliki potensi sebagai salah satu produsen slow fashion terbesar di dunia. Dengan menyebut kampung halamannya atau Heimat (dalam bahasa Jerman) sebagai “tanah air” yang secara harafiah berarti “air” [dan] “land”, hubungan mesra antara bangsa Indonesia dan air yang terjalin sejak dahulu tercermin dalam sebuah konteks lokal.
Citarum

As backbone of the textile industry, Citarum is one of the dirtiest rivers in the world.

Sungai Citarum sebagai tulang punggung industri tekstil

Over the last five years, the movement towards sustainability, green and eco fashion, often associated with slow fashion in Indonesia, is resulting in an important discussion in the country. Since 2012, there has been a significant increase in activities involving international partners, including the involvement of Clean Batik Initiative (CBI) implemented by EKONID, the German-Indonesian Chamber of industry and Commerce EKONID, to support the Green Point Zone at Indonesia Fashion Week. Followed by the cooperation between APPMI (Fashion Association of Indonesia) and Chamber Trade Sweden to highlight the green movement at Indonesia Fashion Week.

Support from international partners towards sustainable future fashion in Indonesia also came from British Council Indonesia by inviting environmentalist Lucy Siegle as speaker on 14 October 2015. The initiative continued with the Fashion Futures and Sustainable Fashion Forum, which was held during Jakarta Fashion Week on 24 October 2016. Additionally, an initiative named FAIR – a movement to introduce, promote and develop sustainable and ethical fashion – has been established.

This year, sustainable fashion will be the big theme of Jakarta Fashion Week 2017. The first International Ethical Fashion (IEF) will also be held in Jakarta in 2017. Therefore, organizing the IKAT/Ecutf project in Indonesia now is excellent timing. The support towards sustainable fashion coming from various international partners is expected to push Indonesia to join this global alternative movement.

Hubungan antara bangsa Indonesia dan air juga nampak dalam penamaan sungai-sungainya. Citarum, misalnya, merupakan tulang punggung industri tekstil di nusantara selama hampir setebal 80% permukaan air minum. Maka Citarum berada dari bahasa Sunda yang menggabungkan kata “Cai”, yang berarti air, dan “Tarum”, sebuah tanaman sumber pewarna alami yang menghasilkan warna biru setelah proses fermentasi. Tarum juga dikenal sebagai “Indigo” atau “Tom” (indigofera).

Dalam kurun lima tahun terakhir, gerakan mengenai fashion yang berkesinambungan dan ramah lingkungan, atau kera dihubungkan dengan fashion in Indonesia, memicu wacana penting di negeri ini. Sejak 2012, terdapat peningkatan signifikan pada kegiatan yang melibatkan mitra internasional, termasuk keterlibatan Clean Batik Initiative (CBI) didirikannya oleh EKONID, the German-Indonesian Chamber of Industry and Commerce EKONID, untuk mendukung Green Point Zone di Indonesia Fashion Week, disusul kerjasama antara APPMI (Association Perancang Pakaian Mode Indonesia) dan Chamber Trade Sweden dalam menggalakkan Green Movement pada Indonesia Fashion Week.


Lucy Scott, Cutting Out Textile Pollution, Chemical and Engineering News, volume 93, issue 4, 2015.
A Bridge to the Future

Indonesian tradition is important for the practice of slow fashion, but tradition alone will not be enough to hold the future. The question then shifts from “What do we have?” to “How can we utilize our belongings for the future?” The knowledge hidden in the richness of Indonesian traditional textiles (wastra) must be transported and adapted to fulfill both the current and future situation. Thus, the fundamental activity of slow fashion must be to find a way to use knowledge and knowledge as a bridge to the future. A lack of knowledge will lead to a lack of technology, communication and empathy towards the slow fashion practice. It is essential to share knowledge about slow fashion in order to build understanding and a bridge that leads from tradition to the future.

Kana, one of the participants of IKAT/eCUT’s Slow Fashion Lab, is one such example of being a bridge between tradition and future. Kana utilizes indigo to dye almost all of their products and also uses a wax-resist batik technique to create decorative patterns. Kana has two different market segments: Kanawida, which offers more delicate patterns and fabrics of a high quality for mature consumers, and Kana Goods that features a more simple collection catering to young urbanites. Through the consistent use of indigo and batik techniques with modern patterns, Kana is not only offering a solid visual image to the buyers, but is also successfully bringing tradition to the next usable level. The pattern and color is easy to mix and match.


Kana, salah satu peserta Slow Fashion Lab IKAT/eCUT, adalah salah satu contoh jembatan antara tradisi dan masa depan. Kana memanfaatkan indigo untuk mewarnai hanpuri seluruh produknya dan juga menggunakan mala wax-resist dyeing untuk membentuk motif dekorasi. Kana memiliki dua segmen pasar yang berbeda: Kanawida, menawarkan motif yang lebih halus dan kain berkualitas tinggi untuk konsumen dewasa, dan Kana Goods yang menampilkan koleksi yang lebih tederhana untuk kaum muda perkotaan. Melalui penggunaan indigo dan teknik batik yang konsisten dengan motif modern, Kana tidak hanya menawarkan gambar visual yang solid bagi pembeli, namun juga berhasil membawa tradisi ke tingkat selanjutnya yang dapat dipakai. Motif dan warnanya mudah dipadupadankan.
There is always a debate about the utilization of traditional practices such as batik or weaving in fashion. Some tradition keepers require the designers or makers to follow strict traditional rules or cultural standards that are considered a legacy. This debate also includes Kana and its batik practice. However, it is important to note that in the context of slow fashion, it is the knowledge that needs to be transported to the future, customizing the needs and demand of the public, so the legacy will last. Thus, this knowledge has to function as a bridge between tradition and future.

Kana is an Indonesia slow fashion brand that has survived for more than 10 years. Owned by Mrs. Sancaya Rini who has an educational background in agriculture, Kana often uses nature as inspiration for its products. Mrs. Sancaya Rini participated in the Sustainable Fashion Workshop and Seminar in 2013. This workshop, conducted by the Swedish Sustainable Fashion Academy, was an eye opener for Mrs Rini to develop Kana’s products towards sustainable fashion.

After participating in this sustainable fashion workshop, Kana not only began to focus on green production, but also on sustainable maintenance of its products. To avoid an excess of consumption. Kana also makes sure that its products are repairable through re-dyeing and re-batik, so the consumers will have a long-lasting experience with the product.

Kana studio has built and developed a system to accommodate rainwater. This rainwater is collected in several tanks and then used for the production. Furthermore, Kana pays attention to people development: they recruit unemployed young people that have zero fashion skills to work in the studio and then invest time to train and develop their skills, map their competency after the initial training, respect their skills and pay them fairly.

The legacy of tradition is also used experimentally by IMAJI – a clothing brand from Jakarta owned by Shari Semesta, Lyris Alvina, and Gina Levina. Giving the tradition of natural dyes used in Indonesia a twist, IMAJI explores the potency of Indonesian natural dye resources by implementing Japanese wabi-sabi design aesthetic that appreciates beauty in imperfection and simplicity of the objects made by hand. The use of this aesthetic is in line with the result of natural dyes that mostly cannot be identical.

Kana also chooses fabrics that require less water to wash and that fits all body sizes. Kana utilizes less supporting accessories production, most of Kana’s products are produced in one size sustainable maintenance of its products. To avoid an excess of not only began to focus on green production, but also on sustainable fashion workshop in 2014, a result of the cooperation between APPMI (Fashion Association Indonesia) and Chamber Trade Sweden (CTS) since 2013. 

Furthermore, Kana pays attention to people development: they recruit unemployed young people that have zero fashion skills to work in the studio and then invest time to train and develop their skills, map their competency after the initial training, respect their skills and pay them fairly.

The legacy of tradition is also used experimentally by IMAJI – a clothing brand from Jakarta owned by Shari Semesta, Lyris Alvina, and Gina Levina. Giving the tradition of natural dyes used in Indonesia a twist, IMAJI explores the potency of Indonesian natural dye resources by implementing Japanese wabi-sabi design aesthetic that appreciates beauty in imperfection and simplicity of the objects made by hand. The use of this aesthetic is in line with the result of natural dyes that mostly cannot be identical.

Setelah mengikuti lokakarya ini, Kana tidak hanya mulai mengarahkan pada produksi yang ramah lingkungan, namun juga pada pemeliharaan produk yang berkesinambungan. Untuk menghindari produksi yang berlebihan, sebuah besar produk Kana diproduksi dalam satu ukuran yang dapat dipakai oleh ukuran badan manapun, Kana mengatur penggunaan aksesoris pendukung pada produknya, menghindari ritsleting, kancing dan materi lainnya. Kana juga memilih kain yang memiliki tekstur sedikit air untuk pencucian serta tidak perlu disetrika untuk menghindari konsumsi energi dan air. Kana juga memastikan produknya dapat diperbaiki melalui pewarnaan ulang serta batik ulang, sehingga konsumennya memiliki peluang yang dapat bertahan lama dengan produknya.

Focusing on contemporary and experimental design through the utilization of traditional natural dye techniques, IMAJI maximizes the way these resources accommodate their products while remaining feasible for the customers. IMAJI only uses local woven natural fiber produced by local craftsmen and carefully implements patterns and colors that contain a story from the local resources. By partnering with artisans from Bali, IMAJI also opens a window for partnership with Indonesian artisans. IMAJI allows the artisans to conduct experiments with natural dyes and patterns and then work together to create up-to-date contemporary products that they sell to the market.

Through its consistency in exploring the use of natural dyes sourced from traditional formula, IMAJI found its trademark on a contemporary and experimental design path. Through the partnership with artisans, for instance, they learned about the use of natural dyes as fabric paint as well as the stamp technique with natural dyes. Their commitment to sustainability is shown in the way they use local resources, partner with local craftsmen, and produce timeless collections. They are also committed to donate 10% of their sales to environmental organizations and creative development programs for young people. IMAJI uses “natural dye apparel” to brand their products and has coined the term “ethical handmade fashion” as a name for their platform in the sustainability fashion movement.

Transporting tradition into the future is also an approach followed by Osem, a brand that was established in 2014 by a community group of young people. Osem is managed by Arichi Christika, Dwimauy Budinastiti, Iqro Eksa, Mutia Hapsari and Talisa Dwiwiyanti. Exploring a tie-dye technique using natural indigo dyes, Osem applies geometric simple patterns to its products to enhance their beauty and versatility. Instead of strictly following certain traits of Indonesian traditional tie-dye techniques such as tritik, pelangi, jumputan and sosirangan, Osem chooses geometric patterns such as triangles, circles and squares to create a subtle yet soothing collection.

Osem adopts the slow movement philosophy into their creations. Osem’s creations are all made by hand. According to the founder, it is their way of appreciating the connection between “the maker to the user, the textile, dye and Mother Nature”. Multifunctional items such as scarves and clothes that can be transformed into a wrap dress are dominating their collection. This multi-functionality follows the versatile concept of slow fashion: expecting people to buy fewer items but at the same time allowing them more style options through owning limited but multifunctional items.

Making non-weaving fabrics is also an Indonesian tradition, which has been developed into daily products by some slow fashion practitioners, among them Cinta Bumi Artisans (CBA), a bark cloth producer located in Bali. After two years of cultural research on Central Sulawesi, Novieta Tourisia and Effon Adhiwira established Cinta Bumi Artisan in 2013. The name ‘Cinta Bumi Artisans’ means ‘Love the Earth in English and is perfectly in line with the brand’s consistency in applying ethical resources and production. Cinta Bumi Artisans also keep the big picture of holistic sustainability in mind, concerning the ecosystem of slow fashion. Highlighting cultural preservation based on their production, they connect various insights from farmers, rural weavers, native craftsmen, city seamstresses, ethno-botanists and anthropologists through their products.
Bark cloth that is usually utilized as material for traditional and ethnic costumes are instead used for functional daily items such as bags, pouches, laptop bags and other accessories. The designs for the bark cloth products are kept simple, effortless and come mostly in neutral natural colors. These visual aspects make the products easier to mix and match with any outfit.

Quoting Winston Churchill on their page, Cinta Bumi Artisans understands the position of tradition in the context of creativity:

“Without tradition, art is a flock of sheep without a shepherd. Without innovation, it is a corpse.”

Winston Churchill

Bark cloth production is indeed a slow textile production; the process to create a 1m x 1m bark cloth sheet takes two weeks. However, it is worth the effort. Firstly, bark cloth can substitute leather or other animal skin material and thus one avoids animal abuse; secondly, with careful and right season harvesting, the tree continues to grow; thirdly, the bark cloth can be made from twigs, connected with the beating technique; fourthly, the non-woven bark cloth production does not require massive machines like weaving, thus the space for production is quite efficient; fifthly, the non-woven bark cloth production does not require a big amount of water. Walking the bridge between tradition and future, Cinta Bumi Artisans maintains this bark cloth making tradition by upholding ethical values, mutual respect and showing appreciation to the artisans’ community and other stakeholders in the ecosystem.

Winston Churchill pada halaman mereka, CBA memahami posisi tradisi dalam konteks kreativitas:

“Tanpa tradisi, seni adalah sekumpulan domba tanpa gembala. Tanpa inovasi, ia hanyalah seonggok jasad.”

Winston Churchill

Produksi kain kulit kayu merupakan sebuah produksi slow textile; proses untuk menghasilkan lemas sebuah kain kulit kayu berukuran 1x1 m memakan waktu dua minggu. Namun, hal ini sungguh setimpal. Pertama, kain kulit kayu dapat menggantikan kulit atau bahan dari kulit binatang lainnya dan karenanya menghindarkan penyiksaan binatang; kedua, dengan musim panen yang tepat dan cermat; ketiga, kain kulit kayu dapat dibuat dari ranting; yang berhubungan dengan teknik pemukulan keempat, produksi kain kulit kayu tidak memerlukan mesin berukuran besar seperti mesin tenun, dan karenanya menggunakan ruang produksi yang cukup efisien; kelima, produksi kain kulit kayu tidak memerlukan banyak air. Dengan berjalan di jembatan antara tradisi dan masa depan, CBA memelihara tradisi pembuatan kain kulit kayu dengan menjunjung nilai-nilai etis, saling menghargai serta memberikan apresiasi kepada komunitas artisan dan penanggung kepentingan lainnya dalam ekosistem.

Slow fashion dapat menghubungkan tempat dan budaya serta menjelajahi demografi dan kebudayaan. Pengetahuan dan sikap saling menghargai yang dapat menjadi hubungan saling menguntungkan yang langgeng. Hanna Milla Hasiana dari

---

The Palung bag, Cinta Bumi Artisans, made by bark cloth from Bada and Kulawi valley, Central Celebes, size 32x8x36 cm

The Palung bag, Cinta Bumi Artisans, dibuat dari kain kulit kayu dari Lembah Bada dan Kulawi, Sulawesi Tengah, ukuran 32x8x36 cm

---

Tas Palung, Cinta Bumi Artisans, made by bark cloth from Bada and Kulawi valley, Central Celebes, size 32x8x36 cm

Tas Palung, Cinta Bumi Artisans, dibuat dari kain kulit kayu dari Lembah Bada dan Kulawi, Sulawesi Tengah, ukuran 32x8x36 cm

---

Bahan kain kulit kayu dari pohon Ficus ‘Nunu’ dan pohon Malo yang berasal dari Lembah Bada dan Kulawi di Sulawesi Tengah

---

The Palung bag, Cinta Bumi Artisans, made by bark cloth from Bada and Kulawi valley, Central Celebes, size 32x8x36 cm

The Palung bag, Cinta Bumi Artisans, dibuat dari kain kulit kayu dari Lembah Bada dan Kulawi, Sulawesi Tengah, ukuran 32x8x36 cm

---


---

A Bridge to the Future
Founded as an initiative of five Indonesian non-government organizations (NGOs) that joined forces, Crafts Kalimantan was established in 2008. It is a network of indigenous artisans of Kalimantan with NGO support groups. Their activities include training sessions with Dayak artisans on the sustainable movement to promote authentic indigenous crafts and livelihoods in Kalimantan. The main purpose of Borneo Chic is to elevate the value of traditional crafts from Borneo and present important aspects of local heritage and nature to the urban people. In return, it brings welfare and sustainable livelihood to the local indigenous community.

‘Bemban’, one product of Borneo Chic, is displayed in the Slow Fashion Lab exhibition. Bemban is made from reed that thrives wildly, even in the water. This material grows around Danau Sentarum (Sentarum Lake) National Park and is normally used and woven by Dayak iban women in Kapuas Hulu, West Kalimantan, to make traditional mats. Borneo Chic reports that there are 100 Bemban mat motifs documented so far.25

There is a special story about the pride of culture and tradition regarding the Bemban series. Years ago, seven young women were looking for an alternative income to their labor wage in the border state of Sarawak, Malaysia. They tried to avoid the harsh working conditions in Malaysia as experienced by their parents. They focused on developing weaving and eventually formed the group Tujuh Dara meaning “seven maidens”. Tujuh Dara makes woven mats from Bemban water reeds. Each mat features intricate motifs with a deeper meaning. Tujuh Dara became a powerful icon of pride regarding culture, tradition and identity. Their Borneo Chic production is supervised and processed by Borneo Chic.

Borneo Chic offers five main design series from Borneo. The first one is Anjat, rattan baskets produced by the Dayak Benuaq tribe in Kutai Barat. The characteristics of the weaving are delicate and detailed; tight and evenly woven, often referring to mythical tales. The sources are from the Kodang Pahu watershed of the Mahakam river. This bag series has been certified as sustainable product through a participatory guarantee system (PGS). The second series is Korit rattan baskets, made by the Dayak Bisoum tribe from Sanggau, West Kalimantan. The characteristics of these products are the loose weaving technique, strong quality and evenly constructed geometrical patterns. The source of the vines are maintained by a project that is an interest in the regency of Noyan. However, a plantation development in the surrounding area puts the forests at risk and thus endangers the livelihood and tradition of the weavers.26


The fourth series is Tenun Sintang which is produced in North West Kalimantan, home to the Dayak Desa. Sintang is made with intricate woven fabrics using natural dyes on cotton threads.

The last one is ulap doyo, a hand-woven fabric created from the leaf of the doyo plant, *Curculigo latifolia* by the Dayak Benuaq of Tanjung Isuy and Mancong in West Kutai, Borneo. The Doyo leaves are harvested in a sustainable manner; only mature leaves of one meter in length can be taken.27


Seri ketiga adalah Bemban, diproduksi di timur laut daerah Sanggau, oleh suku Dayak Iban. Alang-alang untuk membuat Bemban terdapat di sekitar Taman Nasional Danau Sentarum, sebuah lahan basah seluas 123.000 hektar.

Seri keempat adalah Tenun Sintang yang diproduksi di barat laut Kalimantan, rumah bagi suku Dayak Desa. Sintang dibuat dengan kain tenun yang halus, menggunakan pewarna alami pada benang kapas.

Yang terakhir adalah ulap doyo, sebuah kain tenun yang dikerajakan dengan tangan, terbuat dari daun tanaman doyo *Curculigo latifolia* oleh Dayak Benuaq di Tanjung Isuy dan Mancong, Kutai Barat. Dedaunan doyo dipanen dengan cara yang layak; hanya daun-daun dewasa dengan panjang satu meter yang dapat diambil.27

Research and Technology

Balai Besar Tekstil Indonesia or Indonesia Textile Centre that is located in Bandung has been researching natural fibers such as rami and pineapple for fashion industry purposes since the 1970s. However, the minimal exposure of their research results in the fact that only a limited number of people actually know about them. For more than 10 years, the Indonesian Textile Centre has been conducting an ongoing research on hot-pressed coco mesh that has a similar character as leather. Although it still uses chemicals for sticking the materials together, the amount of chemicals used is far less than for synthetic leather.29

Balai Besar Tekstil Indonesia yang berada di Bandung telah melakukan penelitian serat alami seperti rami dan nanas untuk tujuan industri fashion sejak tahun 1970-an. Namun, terbatasnya pemaparan terhadap hasil penelitian mereka yang menyebabkan hanya segelintir orang yang benar-benar mengetahuinya. Telah lebih dari 10 tahun, Balai Besar Tekstil Indonesia melakukan penelitian mengenai sabut kelapa hot-pressed yang memiliki sifat seperti kulit. Walau masih menggunakan bahan kimia untuk melekatkan materi, jumlah bahan kimia yang digunakan jauh lebih sedikit dibandingkan pada kulit sintetis.29
This government institution also provides affordable services in their laboratories to measure the quality of textile or fiber production, which can help home-based small and medium slow fashion or textile enterprises to check their products in terms of quality.

The utilization of technology also saves time and energy, avoids an excess of production and enhances strategic production and process. The youngest designer in the Slow Fashion Lab Exhibition - 19-year-old Hayuning Sumbadra - utilizes a digital printing technology to save water and energy for her brand Adra World. Inspired by the aesthetics and structures of traditional architecture, her work Honai Para Dani fully implements digital printing on its surface.

"There are many ways toward slow fashion but not everything is easy and cheap. Slow fashion is not always referring to natural fibers or dyes. For example, digital prints: there must be polyester-based material for digital printing but the process is considered sustainable because it can be tailored to specific needs even though it might be more expensive. Strategic production and process is the key."

Hayuning Sumbadra, Adra World

Environmental Jewelry Bracelet, 2016, dry rice, biodegradable resin and brass photo courtesy of Environmental Jewelry
Environmental Jewelry Earrings, 2016, dry rice, biodegradable resin and brass photo courtesy of Environmental Jewelry

Through this work, Hayuning won a scholarship to obtain a master’s degree in fashion design at a prestigious fashion institution in Milan, Italy. Hayuning is highly concerned about the environment. In her studio, she has a zero waste policy, and even the tiniest bit of waste material is collected in a container to be used in the future.

Green technology such as biorelaxs can also be implemented to slow fashion practices. Emerging brand Environmental Jewelry from Bandung, that was founded by Julia Skergeth (Austria) and Ega (Indonesia), produces luxurious jewelry made from dry rice and kuningan, dan kuningan hak milik foto: Environmental Jewelry

Melalui karyanya, Hayuning mendapatkan beasiswa untuk mendapatkan gelar magister program desain fashion pada institusi fashion terkenama di Milan, Italia. Hayuning sangat prihatin terhadap lingkungan. Di studioannya, ia memiliki kebijakan zero waste ( nihil sampah), bahkan bahan sampah terkecil dikumpulkan dalam wadah untuk digunakan selanjutnya.

Teknologi hijau seperti bio-resin dapat diterapkan dalam praktik slow fashion. Merek Environmental Jewelry dari Bandung, yang didirikan oleh Julia Skergeth (Austria) dan Ega (Indonesia), menghasilkan perhiasan mewah yang terbuat dari butir beras kering, bio-resin, kuningan dan perak. Setelah riset empat tahun, Julia menemukan bahwa beras Indonesia merupakan bahan sempurna untuk perhiasan berbentuk seperti-kristal. Konsep kreasi produk berkesinambungan dengan menggunakan bahan baku yang tak lazim pada akhirnya dapat diwujudkan melalui riset mendalam dan penerapan teknologi.


Ecoprint of Teak wood Leaves on silk, by Ecoprint Indonesia, 2017
Ecoprint daun kayu jati pada kain sutra, oleh Ecoprint Indonesia, 2017 hak milik foto: Ecoprint Indonesia
Respect and Tolerance

Slow fashion also means respecting people and heritage. This mutual respect is not only reflected in monetary value, but more in an understanding of cultural differences which then enhance tolerance between the makers. This value is highlighted by the slow fashion practice conducted by the brand L’Mira. Owned by Mrs Tetty Elmir and her daughter Qadr Jatsiah Elmir (JetC Elmir), L’Mira develops muslim-wear utilizing authentic ethnic fabrics from across Indonesia. Combining authentic traditional fabrics that sometimes contain forms of mythic animals with modest sharia rules is something that definitely requires an effort of communication and understanding.

L’Mira was established in Jakarta in 2012. Since the beginning, the founders insisted to look for fabric materials in its original place to avoid working with a middleman and to make sure that the weavers are paid fairly. However, their most important reason for travelling to remote areas in Indonesia is to enhance Indonesian traditional ethnic fabrics and to hear the stories behind the cloths, directly from the crafters. Visiting areas that with different religions and cultures has nurtured their appreciation towards Indonesia and its people. Promoting peace and tolerance throughout their journey, the L’Mira collection always highlights the local culture by naming the series accordingly or sharing their journey and story behind the fabrics they processed. L’Mira believes that the only way to achieve peace is to respect people’s traditions and culture, and this approach has become one of the keys of producing ethical slow fashion products. Intriguing collections mixing ethnical accessories with a modest approach has become L’Mira’s trademark.

Slow fashion also means respecting people and heritage. This mutual respect is not only reflected in monetary value, but more in an understanding of cultural differences which then enhance tolerance between the makers. This value is highlighted by the slow fashion practice conducted by the brand L’Mira. Owned by Mrs Tetty Elmir and her daughter Qadr Jatsiah Elmir (JetC Elmir), L’Mira develops muslim-wear utilizing authentic ethnic fabrics from across Indonesia. Combining authentic traditional fabrics that sometimes contain forms of mythic animals with modest sharia rules is something that definitely requires an effort of communication and understanding.

L’Mira was established in Jakarta in 2012. Since the beginning, the founders insisted to look for fabric materials in its original place to avoid working with a middleman and to make sure that the weavers are paid fairly. However, their most important reason for travelling to remote areas in Indonesia is to enhance Indonesian traditional ethnic fabrics and to hear the stories behind the cloths, directly from the crafters. Visiting areas that with different religions and cultures has nurtured their appreciation towards Indonesia and its people. Promoting peace and tolerance throughout their journey, the L’Mira collection always highlights the local culture by naming the series accordingly or sharing their journey and story behind the fabrics they processed. L’Mira believes that the only way to achieve peace is to respect people’s traditions and culture, and this approach has become one of the keys of producing ethical slow fashion products. Intriguing collections mixing ethnical accessories with a modest approach has become L’Mira’s trademark.
Over the last five years, many partnerships towards the slow fashion movement have emerged in Indonesia, including a partnership between the German Chamber of Commerce in Indonesia (EKONID) and IHK-Akademie München for a ‘Clean Batik Initiatives’ programme in 2013 that sees a collaboration with Balai Besar Kerajinan Batik (Centre of Batik Craft), in order to transfer the existing knowledge of clean production to Small and Medium Enterprises, a partnership between APINDO and Chamber Trade Sweden for the sustainable fashion seminar and workshop in 2014, and a partnership with British Council in 2015 and 2016 resulting in the Sustainable Fashion Forum and Fashion Futures.

There is also increasing support for the weaving textile sector from NGOs such as Hivos, the Delegation of the EU to Indonesia as well as the Ministry of Foreign Affairs of the Netherlands for Sustainable Consumption and Production (SCP) of hand woven textiles (Songket, Ulos, Lurik, Abaca, Ikat); Female Entrepreneurship in Indonesia, as well as a programme from the Philippines managed by the Cita Tenun Indonesia foundation. Through this programme, Cita Tenun Indonesia was able to establish Good Tenun Practices for traditional hand weaving, register a traditional weaving competency standard, conduct training for hundreds of traditional weaving locations in Indonesia as well as develop traditional weaving designs and publish publications regarding weaving.

The workshop that was held in 2013 following the partnership between APINDO and Chamber Trade Sweden resulted in a vision toward sustainable fashion in Indonesia for the year 2030: “In 2030, building on its rich natural base and cultural heritage, Indonesia will be the center of new fashion trends. Due to its cultural richness, Indonesia inspires a broad variety of styles and lifestyle expressions throughout the world. Fashion items will be made from sustainable Indonesian materials, design and technical know-how. The Indonesian fashion consumer...”

Selama lima tahun terakhir, muncul berbagai bentuk kerjasama yang mengacu pada gerakan slow fashion di Indonesia, termasuk di antaranya German Chamber of Commerce in Indonesia (EKONID) dan IHK-Akademie München dalam program ‘Clean Batik Initiatives’ di tahun 2013 yang memulai kolaborasi dengan Balai Besar Kerajinan & Batik (BBKB), untuk memindahkan pengetahuan yang ada mengenai produksi yang berbasis kepada Usaha skala kecil dan Menengah™ kerjasama APINDO dan Chamber Trade Sweden untuk seminar dan lokakarya sustainable fashion tahun 2014; serta kerjasama dengan British Council tahun 2015 dan 2016 yang menghadirkan Sustainable Fashion Forum dan Indonesia Fashion Futures.

Terdapat pula peningkatan dukungan bagi sektor tekstil tenun dari LSK seperti Hivos, Delegasi Uni Eropa untuk Indonesia serta Kementerian Luar Negeri Belanda dalam Sustainable Consumption and Production (SCP) untuk tekstil tenun tangan (Songket, Ulos, Lurik, Abaca, Ikat); Female Entrepreneurship in Indonesia, serta program dari Filipina™ yang dikelola oleh yayasan Cita Tenun Indonesia (CTI). Selain program ini, CTI mampu menetapkan Good Tenun Practices (GTP/praktik tenun yang baik) bagi praktik tenun tradisional yang masih dikerjakan dengan tangan, mendokumentasikan standar kompetensi pengrajin tenun tradisional, melaksanakan pelatihan bagi ratusan lokasi tenun tradisional di Indonesia serta mengembangkan desain tenun tradisional dan menerbitkan publikasi mengenai tenun.

For the Slow Fashion Lab, Ekawati Prayitno is supported by Tisa Graciana, designer and owner of Rapu. Both Mrs Ekawati and Rapu for a commissioned project in the Slow Fashion Lab is to see how artistic and technical knowledge can be exchanged from different generations and communities. The main issue for many IKEDA Eco Nature’s community members is a lack of marketing access and design, while a lack of skilled crafters and waste resource is the main obstacle on the side of designer communities like Rapu. Through connecting Tisa Graciana from Rapu and Mrs Ekawati from IKEDA, we hope to sustain and expand the collaboration.

Slow fashion requires collaborations and partnerships, as the chain will be related to a variety of activities, from material preparation and production to post production. Indonesia’s National Industrial Development Master Plan for the years 2015-2035 mentions that the textile industry is included in the cluster of mainstay industries that will be prioritized by the government. In addition, sustainable and green industries are also included in the map of this master plan. This fuels hope for the possibility that Indonesia’s slow fashion movement might receive better support from the government to enhance the collaboration between the various stakeholders.

The first statement of the vision revolves around the natural and cultural base that becomes the center of new fashion trends, whereas the second statement related to local sustainable resources and knowledge, and the third statement addresses the demand ignited by knowledge, empathy and consciousness. These three visions are feasible if the knowledge transmission and socialization of insight can be widely transmitted, especially to the generation of millennials that will reach its peak between 2030 and 2035. However, the term “trend” in relation with natural bases and cultural heritage seems too temporary for the practice. To sustain slow fashion, a change in behavior and lifestyle is needed. Without knowledge, the potential agents of the slow fashion lab may not be reached. A synergy between policy makers, practitioners, academic institutions as well as the community is needed to achieve a successful slow fashion movement in Indonesia.

Local communities such as IKEDA Eco Nature that consists of Indonesian crafters concerned with environmental issues also cooperate with waste banks to reduce plastic waste. Two IKEDA Eco Nature members are joining the Slow Fashion Lab exhibition, namely Kreseka from Yogyakarta, owned by Mr Robertus Junaudi and Mrs Reta Margareth, and independent crafter Mrs Ekawati Prayitno. Kreseka focuses on hot press plastic waste products. In 2015, Kreseka received support from a Design Dispatch Service (DDS) programme from Indonesia’s Ministry of Trade. This support changed the design of Kreseka’s products from plastic flowers to lampshades. Through the support of the ministry, Kreseka could export its lampshade products to South Korea in 2016.

**For the Slow Fashion Lab, Ekawati Prayitno is supported by Tisa Graciana, designer and owner of Rapu. Both Mrs Ekawati and Rapu for a commissioned project in the Slow Fashion Lab is to see how artistic and technical knowledge can be exchanged from different generations and communities.**

**Local communities such as IKEDA Eco Nature that consists of Indonesian crafters concerned with environmental issues also cooperate with waste banks to reduce plastic waste.**

**Kreseka focuses on hot press plastic waste products. In 2015, Kreseka received support from a Design Dispatch Service (DDS) programme from Indonesia’s Ministry of Trade. This support changed the design of Kreseka’s products from plastic flowers to lampshades. Through the support of the ministry, Kreseka could export its lampshade products to South Korea in 2016.**

---


The Waste Upcycle

Indonesia is the world’s second biggest contributor to plastic waste; this becomes evident in the country’s landfills. This situation led Ni Luh Wayan Ayu to create ‘Oja’, a brand that produces hot-pressed plastic waste clutches. Oja’s artistic design is easy to catch people’s attention toward the product and the story behind it. The brand’s slogan is “fight plastic with plastic”, and the products were endorsed by some socialites and celebrities at that time a few years ago. Oja was established in 2012 but stopped producing in 2014 due to a lack of skillful artisans. The demand for Oja’s unique products was still high back then, but the human capital couldn’t be managed properly to fulfill the demand. In the Slow Fashion Lab, Oja exhibits its existing products to re-commemorate the initiative and movement. Oja is also excited to connect with Kreseka that might be able to support future production. Oja’s colorful clutches can easily be mixed and matched with any outfit. Moreover, due to being waterproof, the clutches are more durable.

Facing similar human capital issues in production, Rapu, producer of crocheted plastic waste bags, also stopped production in 2014. The lack of skillful artisans became the main reason for discontinuing the production. After learning that the craft community of IKEDA EcoNature has links to the waste bank, Rapu pushed its prototype production for the Slow Fashion Lab exhibition and looks to re-contime the initiative. Rapu’s philosophy of slow fashion is quite holistic and includes both social and cultural aspects. The relationship between design and people is also an important aspect in Rapu’s slow fashion approach.
The Waste Upcycle

Wawancara dengan Tisa Granicia, pendiri Rapu, pada 4 Januari 2017.

Rapu’s clutch and pouch, made by crocheted plastic waste
Photo courtesy of payugoods.com

Tas genggam dan pouch Rapu, terbuat dari limbah plastik yang dirajut dengan teknik crochet. Hak milik foto: payugoods.com

“Slow fashion does not only think of the end products but also of its method and process to be environmentally friendly: natural, social and cultural. The production cycle must be thought throughout; from what it is made, who produces it, as well as how to regenerate it. Design is not something extraordinary, instead it is what we need or what we see every day. Rapu clutches, for example, were inspired by tablecloth patterns, such as a grandmother’s crochet. I wish to relay such visual proximity through Rapu products. It is important to create a sense of familiarity with the design in the products. The challenge of slow fashion is to meet the quality of materials as well as respecting its workers with decent wages, and there should also be a platform for people to access its knowledge.”

Tisa Granicia, Rapu

A commitment to upcycling and zero waste production is also shown by Threadapeutic, a brand founded by Surya Nagawati. Concerned about the massive garment waste, Threadapeutic consistently explores existing fabric upcycling techniques inspired by Dina Midiani’s work in the late 1990s. This upcycling techniques require careful composition, delicate sewing and extensive quality control. Besides using layers of wasted fabric, Threadapeutic also uses yarn waste as decorative textural elements on the fabric. Interestingly, the totality of sustainable production and zero waste commitment is reflected in all elements of their products, from the lining of the bags to the labels that are attached to the packaging – they are all made from fabric waste. Threadapeutic gets the fabrics from local sources, donations from designers, seamstresses, individuals and organizations. Following the motto “imperfection stitched with good intentions”, Threadapeutic promotes the importance of sustainable fashion.

Sebuah komitmen untuk melakukan upcycling dan zero waste production (produk ini sampah) juga diterapkan oleh Threadapeutic, sebuah merek yang didirikan oleh Surya Nagawati. Pihak yang terkait dengan limbah garmen yang luar biasa besar, Threadapeutic secara konsisten mengekspos prinsip teknik upcycling sisa kain yang terinspirasi oleh karya Dina Midiani di akhir 1990-an. Teknik upcycling ini membutuhkan komposisi yang teliti, jahitan yang halus serta pengawasan kualitas yang ekstensif. Selain menggunakan kain perca secara bertahap-lapis, Threadapeutic juga memanfaatkan limbah benang serta elemen dekoratif tekstural pada kain. Menariknya, hasil produksi berkesinambungan dan komitmen nihil sampah tercermin dalam seluruh elemen produk mereka, dari lapisan dalam tas hingga label yang menempel pada kemasan – semua terbuat dari limbah kain. Threadapeutic mendapatkan kain dari sumber-sumber setempat, donasi dari para perancang, penjahit, perorangan dan organisasi. Mengikuti motto “imperfection stitched with good intentions” (ketidaksempurnaan yang dijahit dengan niat baik), Threadapeutic mempromosikan pentingnya fashion berkesinambungan.
What if...

We might be proud of the abundance of water and natural biodiversity in Indonesia, but what if all these resources are gone someday in the future? What happens if there are fewer plants, only allowed for eating? Exploring the question of “what if...” regarding the future, Nidiya Kusmaya pushes the boundaries of natural dyes through sourcing waste material. She uses micro-farming of bacteria as well as food waste extraction in her explorative research on finding alternative dyes and colors to anticipate the future.

“What planting natural dyes requires land, but what if we run out of land? The term ‘sandang, pangan, papan’ means ‘clothing, food and shelter’ which prioritizes clothing, but food is also a basic need, so if there is no land, how can we produce clothing? The food cycle can be further extended into the production of clothing. I’m concerned about these ‘what if?’ issues and have developed bacteria micro-farming to produce natural dyes for textiles, rather than using conventional farming techniques.”

Kusmaya, 2017

His concern about the future thus opens another door for the Indonesian slow fashion movement in order to move forward and become more progressive. The Slow Fashion Lab in IKAT/eCUT is a platform where like-minded stakeholders who will push the limits of the slow fashion practice by using unconventional materials, a waterless production and consuming less energy are invited to share, engage and discuss.

Keprihatinan mengenai masa depan ini kemudian membuka pintu baru bagi gerakan slow fashion Indonesia untuk bergerak maju dan menjadi lebih progresif. Slow Fashion Lab dalam IKAT/eCUT merupakan platform dimana pemangku kepentingan dengan kesamaan visi, yang akan mendorong batas praktik slow fashion untuk mengunjurkan hal-baku tak lazim, menerapkan produksi tanpa air serta mengonsumsi energi lebih sedikit, diundang untuk berbagi, berpartisipasi dan berdiskusi.
A Way of Life

For some designers, slow fashion is a practice that is not merely considered a trend; instead it is a way of life, requiring a fully committed mindset in order to become part of their daily lifestyle. One of the most committed Indonesian fashion designers in regards to sustainable living is haute couture designer Auguste Soesastro. With a fashion design background obtained at École de la Chambre Syndicale de la Couture Parisienne, Auguste regards slow fashion as fashion that needs to be created with careful attention and high quality according to the demand and needs. According to Auguste, fast fashion is not fashion but apparel that is falsely considered as fashion.

“The concept of slow fashion is like a counter to fast fashion - or what has been perceived as massive apparel. Actually, apparel does not meet the needs of fashion since it never enters the fashion realm. I always wanted to make a couture house: to make clothes as needed, to have no stock of clothing and fabric remnants, and people buy according to their needs. Everything is made according to a clear and specific need. It is difficult to be sustainable when we produce more than what is needed, and fast fashion happens because of such excess.”

Auguste Soesastro, 2017

His previous solo exhibition ‘Architecture of the cloth’ that was held in Jakarta last year shows his deep understanding of slow fashion through couture practice. His charismatic subtle collection stands for its very high quality. For Auguste, slow fashion is still an abstract concept in Indonesia due to a lack of policy and support for the environment.

“Recycling is almost non-existent because of the nature of our consumers. The concept of recycling and reduction should be a part of our lifestyle. In Indonesia, many people still think about commercial viability. Slow fashion should not be just a trend. Slow fashion should be on the people’s mindsets and lifestyle. People tend to forget about the impact. I have stopped consuming beef because cattle farming is the most damaging industry for the ozone. People do not change if there is no urgency.”

Auguste Soesastro

Bagi beberapa perancang, slow fashion merupakan praktik yang tak hanya dianggap sebagai tren, alih-alih ia adalah sebuah cara hidup, yang memerlukan komitmen penuh agar menjadi bagian dari gaya hidup sehari-hari. Salah satu perancang busana Indonesia yang paling berkomitmen pada hidup berkesinambungan adalah perancang haute couture Auguste Soesastro. Dengan latar belakang pendidikan di École de la Chambre Syndicale de la Couture Parisienne, Auguste menganggap slow fashion sebagai fashion yang perlu dipahami dengan perhatian cermat dan berkualitas tinggi sesuai permintaan dan kebutuhan. Menurut Auguste, fast fashion bukanlah fashion melainkan opsiart yang disalahartikan sebagai fashion.

„Konsep slow fashion sebenarnya seperti counter-nya fast fashion, yang disebut fast fashion itu selama ini diperselisihkan sebagai massif apparel. Sebenarnya apparel itu tidak memenuhi kebutuhan fashion, sejak kapan apparel masuk dalam ranah fashion? Saya selalu ingin membuat couture house, membuat baju seperti apa saja, saya tidak punya stock baju dan sisa kain, orang beli seperti keperluannya. Semuanya sesuai yang kebutuhan pasti dan jelas. Ketika ada excess, produce more than what you need maksa sulit untuk sustain, fast fashion itu terjadi karena excess.”

Auguste Soesastro, 2017


Auguste Soesastro
The discussion about slow fashion practices cannot be separated from the medium of fiber. There are two fiber masters who represent Indonesia’s natural fiber production. The first is Ridaka, a weaving company established in Pekalongan by Mr. Abdul Kadir before Indonesia’s Independence Day. Mrs. Thuraya, daughter of Mr. Abdul Kadir, said that Mr. Kadir’s exposure to the practice of weaving started in the late 1920s or early 1930s, when he had a training weaving conducted by local indigenous officials and Textiel Inrichting Bandung (TIB) or Textile Technology Institute. This weaving school was an eye

Abaca Banana fiber sourcing in Talaud, North Celebes  
Photo courtesy: Joko Prihanto, Retota  
Pengambilan sumber serat pisang Abaka di Talaud, Sulawesi Utara  
Hak milik foto: Joko Prihanto, Retota

Ridaka natural fiber workshop in Pekalongan  
Photo courtesy of Aprina Murwanti

Bengkel serat alami Ridaka di Pekalongan  
Hak milik foto: Aprina Murwanti

Ahli serat berikutnya adalah Retota atau PT Retota Sakti, sebuah perusahaan tekstil yang didirikan tahun 1988, dan telah mengekspor sebagian besar produknya ke Amerika Serikat dan Jepang. Retota merupakan bagian dari sejumlah kecil penyedia tekstil yang mampu menawarkan produk dengan tangan seluruh komponenya yang terbuat dari serat alami, termasuk jenis serat langka di Indonesia: rami dan kenaf.

"Setiap meter kain diproduksi dengan teknik tradisional yang dikerjakan secara cermat oleh para seniman terampil kami. RETOTA memelihara peninggalan tenun tangan, sebuah nilai unggul yang tidak dapat dicapai oleh teknologi modern. Kami senantiasa memperbaiki proses kami untuk memenuhi kebutuhan pelanggan dengan desain inovatif dan produk berkualitas tinggi."
Retota, 2017

"Every meter of fabric is produced with traditional techniques in meticulous, time-consuming work by our skilful artisans. RETOTA is preserving the intangible heritage of hand weaving, an incomparable value which cannot be achieved by modern technology. We continuously refine our processes to satisfy our customers with innovative designs and high quality products."
Retota, 2017

These two masters are the top representatives among only a few committed textile manufacturers in Indonesia.

Kana juga beranggapan bahwa produk slow fashion harus bersifat fleksibel bagi para konsumen, sehingga gaya hidup berkesinambungan dapat diperluas ke arah konsumen yang multidimensi, dan bukan hanya menjadi pilihan bagi segmen yang eksklusif. Kana mempertimbangkan percapian lihat produk ketiga agar kaum yang lebih muda dapat menghabiskan produk tersebut dan mengalami serta menghargai nilainya.

Profitabilitas produk sejalan dengan salah satu prinsip slow fashion seperti yang disimpulkan oleh Maureen Dickson, Carlotta Cattaldi dan Crystal Grover pada tahun 2016. Untuk menjadi sebuah gerakan, slow fashion memerlukan keuntungan dari usahanya.

Kana juga beranggapan bahwa produk slow fashion harus bersifat fleksibel bagi para konsumen, sehingga gaya hidup berkesinambungan dapat diperluas ke arah konsumen yang multidimensi, dan bukan hanya menjadi pilihan bagi segmen yang eksklusif. Kana mempertimbangkan percapian lihat produk ketiga agar kaum yang lebih muda dapat menghabiskan produk tersebut dan mengalami serta menghargai nilainya.

Profitabilitas produk sejalan dengan salah satu prinsip slow fashion seperti yang disimpulkan oleh Maureen Dickson, Carlotta Cattaldi dan Crystal Grover pada tahun 2016. Untuk menjadi sebuah gerakan, slow fashion memerlukan keuntungan dari usahanya.
1935
The first Fashion Show in Indonesia is held at Hotel Majapahit (Java Western Station, Central Java, featuring 20 Dutch Leiden cloth designs copied from Europe to boost and motivate the local weaving industry

1941
72 textile factories are established in Indonesia, employing 6,223 workers. Another milestone was that the number of textile production employees is 83,000 in back strap looms in the village were included in the calculation.

1980s – Early 1990s
The garment industry is the most important subsector that contributes to Indonesia’s export revenue

1992
The production of textile fiber reaches 5,000 tons. Indonesia’s textile export is worth more than 94.6 million

1993
Indonesia is included in the list of main suppliers for polyester filament fabrics in the world

1997
Asian Economic Crisis, the clothing industry isneglected by the government

1998
Indonesia government reformation and monetary crisis

2000
Tourist downturn, change in demands in the handicraft industry

2010
Indonesia ranks eighth on the list of clothing exporting countries in the world

2013
Green Label (line for environment-friendly product) is introduced in the Indonesia Fashion Week. The Green Point zone is made with the support of CIE (China International Exhibition Center) – a private company under CROND GERMANY, which has been producing bulbs with natural coloring (environmentally friendly)

2014
Highlight of Green Movement Indonesia Fashion Week, a cooperation between APMI (Fashion Association of Indonesia) and Chamber Trade Sweden

2015
Productivity of Indonesian garment industry ranks 8th in the world and the Indonesian textile industry ranks 11th worldwide with a market value of US$ 15.3 billion

2016
Sustainable Fashion Forum is held at Jakarta Fashion Week

2017
Fashion Futures and Sustainable Fashion Forum are held at Jakarta Fashion Week

Abad ke-17 dan ke-18
Economically strong with increasing local manpower which attract foreign investors to establish factories in region and local textile industry then local

1830
Kain dan barang kinon impor mengalami produsen kota dan tenaga kerja ke negara yang berkembang.

1830-an
Penurunan produktivitas tenaga

1830-an
Industri batik lokal bermain berada karena penurunan produsen tekstil berasal berasal melalui peningkatan laju pertumbuhan impor atas tenaga kerja bermasalah

1850
Pembentukan lembaga industri batik lokal berarti pengembangan teknik cap makin

1860-an
Maua berbatal kira-dimpur ke Indonesia

1890
Terdapat banyak batik diproduksi menggunakan kain kain kulit pandan impor.

1905
Penurunan pasokan impor antara substitusi yang tidak murah atau lebih lokal

1905-an
Penurunan situs tenaga kota ke seluastrip di Jawa bagian selatan pada kata inovasi yang lebih murah daripada tingkat lokal

1914-1918
Industri batik dan penawaran menurun akibat penurunan harga barang impor

1920-1924
Pembentukan lembaga serba (Jeraluki) berfungsi untuk memodernisasi tekstil dan bahan-bahan produksi baik dari produsen atau pengrajin lokal

1922
Pembentukan Indonesia Fashion Week

1926
PT. Handlo Guna Mas (PT. GUNA MAS) terdaftar di Bursa Efek Indonesia

1928
PT. Tanjung Indah Indonesia terdaftar di Bursa Efek Indonesia

1930-an
Local cloth production increases significantly, weaving activity highly increases

1937
PT. Tanjung Indah Indonesia terdaftar di Bursa Efek Indonesia to increase the weaving productivity

1938
Number of batik workshops in Java in 1938 reaches 4,384, employing 13,500 workers

1935
Penangkat fashion pria di Indonesia didukan di besar kota barat, di Jawa, dan di Sumatera, yang merupakan perhatian penting dalam mendukung Industri Tenun lokal

1941
726 pabrik tekstil dipindahkan dari Indonesia, persyaratan menjadi 2,623 pabrik. Pabrik tekstil kota dan petuk karya produksi tekstil mencapai 36,600 orang dalam tahun ke-1938 dengan konsumsi 63,000 ton kapas

1980-an – 1990-an
Industri garment becomes a subsector of peace and war which is significant for the development of the local economy

1992
Pembentukan lembaga regional mencapai 57,060 ton. Export tekstil Indonesia bermula lebih dari 1,956 juta

1993
Indonesia berada dalam status produksi utama kain bahan polos dan dinding

1997
Krisis Ekonomi Asia, industri pakaian diblokade oleh penyembutan

1998
Krisis moneter dan reformasi perkebunan Indonesia

2005
Penasaran jumlah kualitasan, perubahan dalam perindustrian tenun kain tingkat

2010
Mendukung perajin kain dalam zon berendam penjualan kasap endek di daerah

2013
Green Point (zone bagi produk mode ramah lingkungan) diwujudkan dengan Indonesia Fashion Week. Zona Green Point beroperasi di Bursa Efek Indonesia

2014
Green Movement Asia Indonesia Fashion Week, sebuah kegiatan untuk APMI (Asosiasi Pengusaha Mutu Indonesia) dan Chamber Trade Sweden

2015
Productualisasi industri garment Indonesia mendukung perajin lokal dan industri tekstil Indonesia pada pembangunan perajin lokal dengan nilai pasar sebesar USD 9 miliar

2015
Sustainable Fashion Forum diadakan di Jakarta Fashion Week

2016
Fashion Futures and Sustainable Fashion Forum are held at Jakarta Fashion Week

2017
Indonesia Local Industry
Indonesia Slow Fashion Strategies

We are joining the movement!

1. Auguste Soesastro (Jakarta)
2. Balai Besar Tekstil (Bandung)
3. Borneo Chic (Jakarta dan Borneo)
4. Binas Northumbria School of Design - Fashion Program (Jakarta)
5. Cinta Bumi Artisans (Bali dan Celebes)
6. Environmental Jewellery (Bandung)
7. Ecoprint Indonesia (Yogyakarta)
8. Ikeda EcoNature (Indonesia)
9. Imaji Studio (Jakarta)
10. Kana (Tangerang)
11. Kreseka (Yogyakarta)
12. L’Mira (Jakarta)
13. Oja (Jakarta)
14. Nidiya Kusmaya (Bandung/Sukabumi)
15. Osem (Jakarta)
16. Rapu (Bandung)
17. Retota (Jakarta/Pekalongan/Magelang/Purwakarta)
18. Ridaka (Pekalongan)
19. Hayuning Sumbadra (Tangerang)
20. Threadapeutic (Jakarta)

Indonesia Slow Fashion Strategies

- **Know the big map and the local context**

- **Keep the tradition and build a bridge for the future**

- **Conduct knowledge exploration and pass on** to generations

- **Take local ideas and resources and return to contribute** on global movement

- **Pay respect to the people then exchange cultural and humanistic understanding**

- **Be conscious and socialize the movement**

- **Apply as lifestyle and never turn back**

- **Consider profit but remember to stay feasible**

- **Make quality products to avoid excess dispose and consumptions.**

Be aware of the big picture and understand the local context. Keep the tradition and build a bridge for the future. Conduct knowledge exploration and pass it on to the next generations. Take local ideas and resources and contribute to the global movement. Pay respect to the people and exchange cultural and humanistic understanding. Be conscious and socialize the movement. Apply as lifestyle and never turn back. Consider profit but remember to stay feasible. Make quality products to avoid excess dispose and consumptions.