

## 印度尼西亚慢时尚实验室： 在发展中国家推广慢时尚的紧迫性

# A SLOW FASHION LAB IN INDONESIA: MAPPING LANDSCAPE OF URGENCIES IN DEVELOPING COUNTRIES

### 1 慢时尚工作室展的兴起

“慢时尚”（slow fashion）一词的提出主要是为了针对“快时尚”存在的问题，引发社会关注。在快节奏社会中，慢时尚是一个非常重要的概念，它突出了时间的重要性，引发了关于时尚可持续性的深入思考，呼吁生产者和消费者承担自身的社会责任，并唤起相关群体对人类、环境和产品的尊重。麦肯锡调查数据显示，2000~2014年，全球服装产量翻了一番，已成为世界第二大污染产业<sup>[1]</sup>。过去十余年间，受快时尚泛滥的影响，发达国家积极倡导慢时尚术语、理念和思想的传播。同时，“慢时尚”一词也逐渐开始走进印度尼西亚等发展中国家，关于慢时尚的讨论通常出现在演讲和研讨会中，鲜以展览的形式进行传播。

在印度尼西亚举办的“慢时尚实验室”展（图1，2）即是为数不多的首批关注时尚可持续性的展览之一。它由最初的单次展逐渐发展

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### 摘要

本文剖析了印度尼西亚参与全球慢时尚运动的紧迫性及所面临的挑战。虽然慢节奏是印度尼西亚传统文化（特别是在纺织工艺生产和剪裁缝补方面）的重要组成部分，但作为技术产物的“慢时尚”对印度尼西亚国民来说依然是一个全新的概念；其作为一种现代生活理念，在印度尼西亚依然属于新生事物。2017年，歌德学院发起的IKAT/eCUT项目在印度尼西亚举办了慢时尚主题展览。在策展过程中，最大的挑战在于如何呈现印度尼西亚的快时尚现状，以及探索当地存在哪些慢时尚理念的实践。认识到发展慢时尚的紧迫性，有助于更好地在当地将这一理念付诸实践。和许多国家相比，印度尼西亚的主流市场还未被西方快时尚产品所占据，因此在该国推行慢时尚理念的方式也应不同于以往。在这里，“慢时尚”一词被赋予了更加丰富的内涵——通过对其基本原则进行扩展，可以更好地契合印度尼西亚的国情和现状。

### 关键词

慢时尚；快时尚；纺织工艺；发展中国家；印度尼西亚；回收利用

### ABSTRACT

This article highlights the urgencies and challenges in interpreting slow fashion in Indonesia to join the global movement. The term “slow fashion” as technical production was never familiar in Indonesian society despite a slow process is an integrated part of Indonesia cultural heritage — especially in producing the textile craft practice and repairing clothing to the tailor. The term “slow fashion” as a modern lifestyle philosophy is totally a new thing in Indonesia. When this term was brought to develop exhibition by IKAT/eCUT Project, Goethe-Institut in 2017, the biggest challenge was to map the fast fashion landscape and to explore the practice of this philosophy in Indonesia. This list of urgencies will highlight the realistic way to adapt the concept of slow fashion in the country. Since western fast fashion products are not massively occupying major Indonesian market, the parameter of counter must be slightly shifted into a contextual one. The term slow fashion then should be interpreted in a broader way than what has been set in the West, including extending the principle pillars to fit with Indonesia situation and context.

### KEYWORDS

Slow Fashion; Fast Fashion; Textile Craft; Developing Country; Indonesia; Upcycle

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① 首次慢时尚实验室展于2015年在德国汉堡举办，通过“可持续纤维”“动物纤维”“创新技术”和“打造透明化”4个专题阐释慢时尚，并展出了可持续时尚的范例和相关纺织材料。2015年12月~2016年5月，慢时尚实验室展再次亮相德累斯顿德国卫生博物馆，通过展出当地的生态环保产品，从可持续生产方法、公平的工作环境、回收利用和创新技术4个方面诠释了“无愧于心的时尚精神”这一愿景。

② 2016年10月10日~11月25日，慢时尚实验室展远渡重洋来到亚洲，亮相位于菲律宾宿务市的菲律宾宾大学迪利曼分校名人堂（主图书馆）。这也是该展首次由东南亚职业策展人——毕业于菲律宾大学家政学院的莫妮卡·拉亚拉和雷纳德·格里帕尔担纲。展览不仅呈现了当地的慢时尚实践，还设有展出柏林时装艺术与技术高等学校校友博亚纳·德拉卡和诺亚·伊丽莎白·戈伦作品的特展。

③ 2017年7月21日~9月9日，由澳大利亚墨尔本皇家理工大学策展的慢时尚实验室收官展亮相该校。策展团队将展览名称微调为“慢时尚工作室”。其中一个展出项目通过不断探索边界，回应了如何应对全球未来挑战这一议题。策展团队运用激光切割、人工智能和虚拟现实等技术对慢时尚进行解读，并将慢时尚展览提升到了全新的高度。

④ 主展“快时尚：时尚的阴暗面”已于2019年9月27日在柏林欧洲文化博物馆展出，并将持续至2020年8月2日。秉持着慢时尚的公平和可持续原则，该展览倡导设计生产由合格纤维制成的对环境友好的服装，并为服装交易方创造公平的生产环境。这一次，慢时尚实验室/工作室展从附加展转变为主展的重要组成部分。

1. IKAT/eCUT印度尼西亚慢时尚实验室装置正视图  
2. 为印度尼西亚的绿色替代方案编制的手册封面

1. Façade Installation  
View of IKAT/eCUT Slow Fashion Lab exhibition in Indonesia  
2. Cover of the booklet on an alternative green movement in Indonesia

为巡回展，并于2017年先后在印度尼西亚的三个城市举办。该展览是歌德学院于2015年在全球范围内发起的IKAT/eCUT项目的一部分。该项目主展的主题为“快时尚：时尚的阴暗面”，由克劳迪娅·班茨担任策展人，于2015年3月20日~9月20日在德国汉堡艺术与工艺美术博物馆首次展出。其中，一场名为“慢时尚实验室”的特展提出了与“快时尚”相反的理念，并关注时尚的可持续性。慢时尚展览所传达的理念随后得到广泛讨论，并于2015~2017年间从德国<sup>①</sup>先后传播到菲律宾<sup>②</sup>、印度尼西亚和澳大利亚<sup>③</sup>等多个文化背景各异的国家。当前，该展览再一次回到了德国<sup>④</sup>。本文将详述2017年于印度尼西亚举办的慢时尚实验室展。

## 2 我们是否面临相同的困境？

策展人班茨对当今社会中的消费责任问题提出质疑，并强调了消费者自身拥有决定购买哪些商品的权利。发达国家面临的难题是，快时尚产业向消费者灌输了将时尚单品作为一次性消耗品的消费观念，使供应链不断缩短、加快。而印度尼西亚等发展中国家面临的则是另一难题：包括中产阶级在内的大部分消费者都无力购买进口快时尚品牌；与此同时，印度尼西亚本土的快时尚子供应商却存在违反当地法规、破坏环境等问题。受来自中国、越南和泰国的廉价进口时尚产品的影响，当地制造商竞相模仿，生产廉价快时尚产品，不仅损害了自身品牌形象，破坏了当地环境，也损害了工人的身体健康。所以，发达国家和发展中国家虽然面临相似的挑战，但背后的环境却大不相同。

早在“慢时尚”一词提出之前的很长一段时间里，印度尼西亚就已经在广泛推崇慢时尚了。印度尼西亚随处可见仅收取少量费用就可

修补服装的流动裁缝。崇尚耐久、可持续的生活方式在这里相对容易实现。印度尼西亚的纺织工艺实践推崇慢时尚，提倡使用天然原料、减少浪费。然而，自1990年以来，受工业化和出口刺激的双重影响，印度尼西亚的慢时尚传统逐渐消失。从1980年到20世纪90年代初期，印度尼西亚的服装产业达到增长巅峰，成为当时最重要的出口创汇来源。

## 3 通过快时尚来解读慢时尚

在印度尼西亚举办的慢生活实验室展策展工作面临的最大挑战在于如何呈现当地的快时尚现状，以及探索当地存在哪些慢时尚理念的实践。自2016年着手开展与慢时尚相关的研究前，笔者便意识到，只有认识到慢时尚的紧迫性，才能更好地在印度尼西亚将这一理念付诸实践。和许多国家相比，印度尼西亚的主流市场还未被西方快时尚产品所占据，因此在该国推行慢时尚理念的方式也应不同于以往。在这里，“慢时尚”一词被赋予了更加丰富的内涵——通过对其基本内涵进行扩展，可以更好地契合印度尼西亚的国情和现状<sup>①</sup>。

## 4 在印度尼西亚推广慢时尚的紧迫性

萨菲亚·明尼指出，减少资源消耗有助于推动可持续变革。在印度尼西亚举办的慢时尚实验室展旨在唤醒公众对这一议题的重视<sup>①</sup>。水，这一重要的自然资源，以及印度尼西亚颇具盛名的芝塔龙河是本次展览重点呈现的内容。展览的第一部分呈现了当地的环境背景和实际情况。展览前言则指出，在印度尼西亚的5 590条河流中，仅2%的



河流水质达标。其中，纺织品染色处理工艺对当地河流造成了严重污染，纺织染料中含有约72种有毒物质，其中30种无法经过水处理去除，这些有毒物质破坏了当地居民的生活水源（图3）。例如，本次展览中呈现的芝塔龙河虽然已遭到严重污染，但却是4 000多万人的饮用水来源。由此，通过使参观者意识到清洁水资源的短缺与其个人处境息息相关，可使其更加积极地改变自身的时尚消费方式（图4）。

印度尼西亚的慢时尚状况与西方国家截然不同。这里拥有丰富的天然纤维和染料资源，但这一优势并没有得到充分开发和利用。展览入口区域即展出了这些自然资源，每类纤维都被小心放置于展示管中，并附有标签；每一种来源于植物提取液的天然染料都被标记出媒染剂和固色剂（图5）。北加浪岸市的里达卡纺织与手工艺公司和来自

马格朗市的神奇瑞托塔公司分别创办于20世纪60年代和70年代，他们非常善于利用天然纤维资源。在此次展览上，这两家公司也展示了成色优良且质量上乘的苧麻（*Boehmeria nivea*）、蕉麻（*Musa textilis*）和洋麻（*Hibiscus cannabinus*）等天然纤维。通过观察展区内的纤维和染料，参观者会发现这些资源离我们并不遥远——其中一些可能就生长在自家庭院中。

在印度尼西亚，大部分生产作业流程传统都有着悠久的历史。在慢时尚实验室展中，“传统”不再是陈词滥调，而是通往未来的桥梁。展览展示了当地手工艺人对于如何将传统与当代可持续手段相结合而进行的探索。来自卡娜蜡染工作室的圣卡亚·里尼展示了蜡染工艺、靛蓝染料，以及（为染色提供用水的）雨水收集装置；IMAJI工作

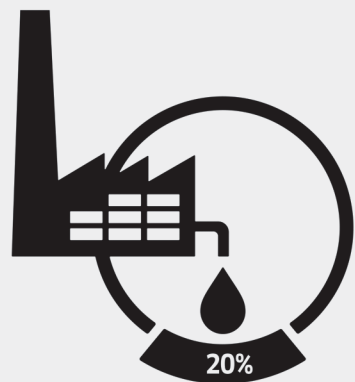
3. 纺织业对于水质的影响
3. The impact of textile industry on water quality

# No Water, No Fashion

没有水，便没有时尚

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.

大部分印度尼西亚人可能没有意识到，水资源对于纺织业和服装业的不可或缺性。环境学家露西·斯格尔曾强调：“简而言之，时尚建立在水资源的基础之上……”时尚对于水资源的依赖使得纺织业成为了世界上消耗、污染水资源排名前十的产业。



The textile industry is one of the largest polluters in the world, according to the World Bank, approximately 20% of global industrial water pollution comes from the treatment and dyeing of textiles.

纺织业是全球几大污染产业之一。根据世界银行的数据，全球每年约有20%的工业污水来自染色业或纺织业。



72 toxins identified in the textile dyeing process

纺织品染色过程会产生约72种有毒物质



30 of these toxins cannot be removed from the water

其中30种无法经过水处理去除



13,466 registered islands  
座在册岛屿



5,590 rivers  
条河流

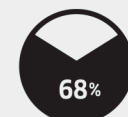
Indonesia has 21 percent of the total water resources in the Asia Pacific region, which accounts to six percent of the water resources worldwide. Water is one of the key factors contributing to the high productivity of the Indonesian garment industry. With 13,466 registered islands and 5,590 rivers, 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.

印度尼西亚占据整个亚太地区21%、同时也拥有全世界6%的水资源。水是印度尼西亚服装业高速发展的重要保障因素之一。坐拥13 466座在册岛屿和5 590条河流，印度尼西亚具备成为世界慢时尚生产巨头的潜力。在印度尼西亚语中，“故乡”一词从字面上理解即为“水”和“土地”，由此可见，印度尼西亚人自古以来就与水有着难以割舍的密切联系。



Indonesia's rivers highly polluted condition in 2015

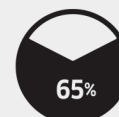
2015年，印度尼西亚各地遭受严重污染的河流比例分别为



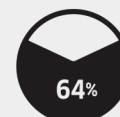
Sumatra  
苏门答腊岛



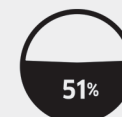
Java  
爪哇岛



Kalimantan  
加里曼丹岛



Bali & Nusa Tenggara  
巴厘岛和努沙登加拉群岛



Sulawesi & Papua  
苏拉威西岛和巴布亚岛

室和奥瑞姆公司针对传统扎染工艺开展了相关试验；辛塔·布米手工工作室尝试通过现代工艺制作树皮服装；博尔尼奥·奇克团队运用高超的纤维纺织工艺制作耐用产品。

研究和技術展区（图6）展出了由海云宁·松巴拉研发的视错觉纹理纤维印刷技术、印度尼西亚生态印刷公司的生态印刷技术，以及环境饰品公司的由可降解大米树脂制成的首饰。此外，由尼迪亚·库斯玛雅主持的前沿探索“蓝天研究”还尝试探索利用在微型器皿中培养的细菌印染纤维。

印度尼西亚是一个群岛国家（在册岛屿13 466座），公民信仰多元化。因此，尊重和包容在慢时尚理念的愿景中非常重要。同时，由于印度尼西亚高度依赖集体劳作方式，因此展览宣传册中专门印有多方协作和社区案例，以展现政府、私营企业、非政府组织、工匠和设计师为倡导可持续发展、抵制快时尚所作出的努力。例如，雅加达的池田生态自然社区与来自万隆的创意设计品牌拉普即建立了这种合作关系，他们共同为本次展览设计了两件十分精美的塑料废品钩针编织作品。

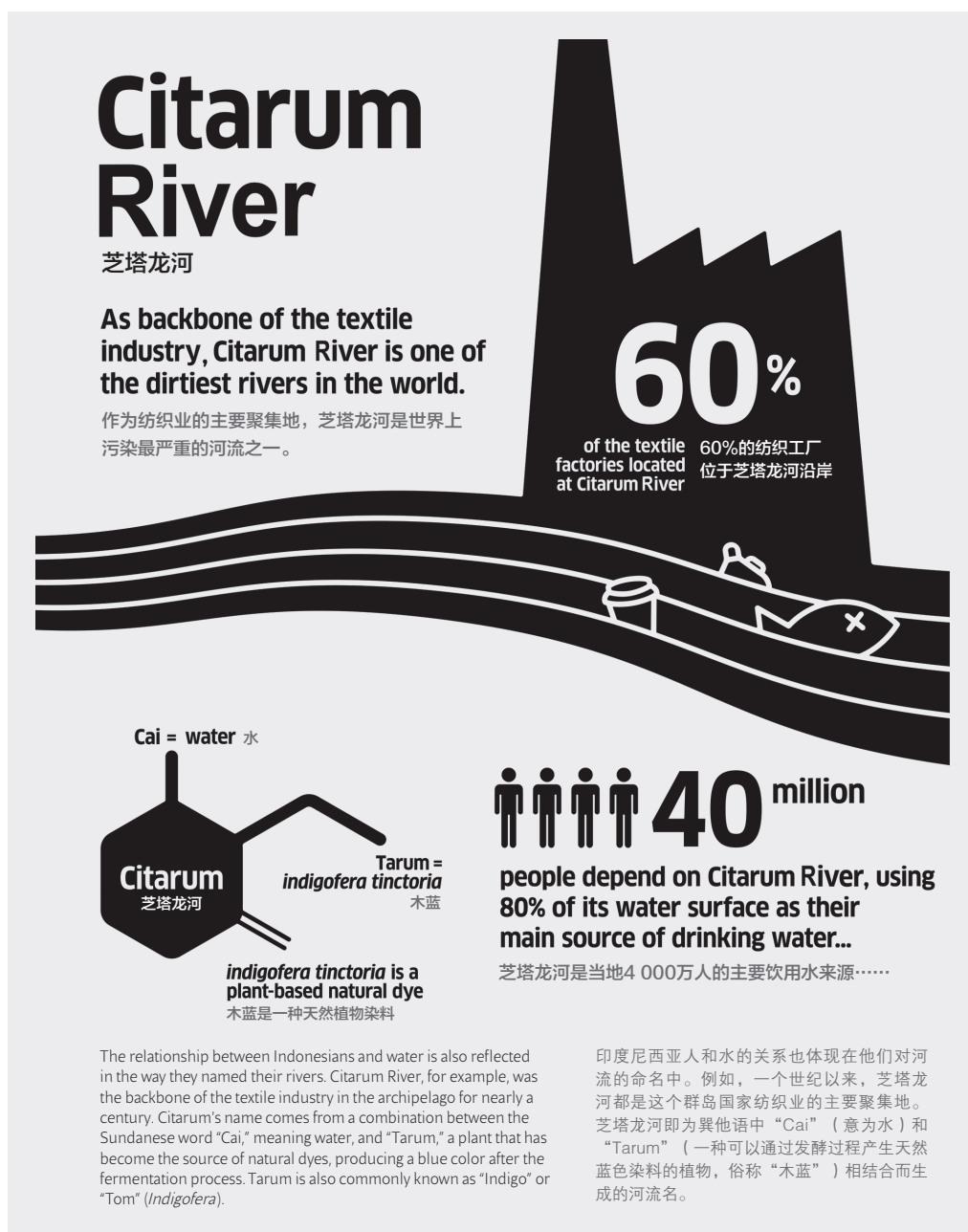
和在其他城市举办的慢时尚实验室展一样，本次展览也专门设立了废物回收制品展区（图7），只是参展主体有所不同。本展区的线织疗愈品牌对当地的服装边角料进行再利用，并将其精心缝制成各种手袋。

在回收制品展区，策展团队分别选择了一个中高端品牌和一个低端品牌。两个品牌通过不同方式对热压塑料袋废品进行回收再利用，将之转变为精美的再生品。由于两个品牌分别面向不同的受众，因此展览能满足不同参观者的偏好。在印度尼西亚，慢时尚并不是要追求精致，重要的是产品必须经济、耐用、可靠。

慢时尚实验室展的最后一个展区是世界知名服装设计师、红毯礼服造型师奥古斯特·苏萨斯特罗的专场（图8）。在追求浮夸亮眼的印度尼西亚时尚圈，苏萨斯特罗却长期致力于打造简约、经典、永恒的时装，这为他赢得了超高人气。苏萨斯特罗精简配饰，在色彩运用上独具匠心，并保证服装的耐用性。同时，他还推崇在自己的服装中运用优质纺织材料，以保证产品经久耐用，这一设计思路完美契合了慢时尚理念。

## 5 从快速发展到放慢脚步

印度尼西亚慢时尚实验室展结束至今已有两年，但关于本次展览的讨论依然热度不减。2018~2019年，随着其他一些关注慢时尚和可持续发展理念的展览陆续展出，这一议题的关注度也随之增加。虽然各个发展中国家的国情不同，但它们在推动可持续时尚的过程中都面临着共同的困境：资本主义的贪婪和社会理念的改变。在充分利用现有资源和传统智慧、广泛开展合作及研究的同时，印度尼西亚还需要解决另外两个问题：提高公众对慢时尚重要性的认知，以及在不同阶级之间搭建桥梁。未来，随着更多相关主题展览和公众活动的举办，这一议题将得到更多的关注与探索（图9）。LAF



- 芝塔龙河与当地纺织业之间的关系
- The relationship between Citarum River and the local textile industry



5-1 © Goethe-Institut Indonesia / Noel Pindawa



5-2 © Goethe-Institut Indonesia / Noel Pindawa

## 1 Emergence of the Slow Fashion Lab Exhibition

The concept of “slow fashion” was proposed mainly to gain the public’s attention as a countermodel to fast fashion. Being an important concept in this fast-paced society, slow fashion is fundamental in highlighting the importance of time and thorough consideration to maintain the sustainability aspect of fashion, to call on responsibility from producers and consumers, and to ignite respect towards human beings, the environment, and products. According to McKinsey, the production of clothing from 2000 to 2014 had been doubled worldwide and become the second largest polluting industry globally<sup>1</sup>. The term, idea, and philosophy of slow fashion have been actively promoted in developed countries in more than a decade due to the booming of fast fashion, and this term has been slowly introduced to developing countries, such as Indonesia, in the forms of talk and discussions but rarely in the form of exhibitions.

The Slow Fashion Lab exhibition (Fig. 1, 2) is one of the first among a few of fashion exhibitions concerning sustainability that was held in Indonesia. Initially projected as a one-time exhibition, it continued as a touring exhibition to three cities in Indonesia in 2017. This exhibition was a part of Goethe-Institut’s global project IKAT/eCUT, which was initiated in 2015. Consisting of a major exhibition titled *Fast Fashion: The Dark Sides of Fashion* curated by Claudia Banz, which was first held on March 20 to September 20, 2015 at the Museum für Kunst und Gewerbe Hamburg in Germany, IKAT/eCUT presented an alternative of sustainability by displaying a special section exhibition that functioned as a counterproposal to fast fashion, namely Slow Fashion Lab. The slow fashion exhibition concept was then interpreted widely and travelled inter-culturally from Germany<sup>1</sup> to the Philippines<sup>2</sup>, Indonesia, and then Australia<sup>3</sup> between 2015 and 2017, and echoed in Germany<sup>4</sup> right now. This article focuses on the Slow Fashion Lab exhibition in Indonesia in 2017.

## 2 Do We Fight the Same Enemy?

Questioning the responsibility of consumption in today’s society, Banz urged the power of consumers to make decisions of what to buy. The enemy of developed countries are the power of fast fashion in changing consumers’ mindset of using fashion as disposable items, making the chain shorter and faster. The context in developing countries, such as Indonesia, is different. Most populations, even those with middle income, struggle to afford imported fast fashion brands. In the meantime, the issue is that fast fashion sub-vendors who operate in Indonesia often

- ① The first Slow Fashion Lab in Hamburg in 2015 interpreted slow fashion into four headings: Sustainable Fibres, Animal Fibres, Innovative Technologies, and Creating Transparency, and presented examples of sustainable fashion and relevant textile materials. This exhibition was followed by an exhibition at Deutsches Hygiene Museum, Dresden, from December 2015 to May 2016 with Slow Fashion Lab, which highlighted sustainable production methods, fair working conditions, upcycling concepts, and innovative technologies that enlighten the vision of “fashion with a clear conscience” by displaying local eco labels.
- ② The next presence of Slow Fashion Lab then travelled far to Asia, at Bulwagan Ng Dangal (Main Library), University of the Philippines (UP), Diliman, Quezon City, between October 10 to November 25 in 2016. This is the first Slow Fashion Lab that was curated by Southeast Asian professionals, Monica Rayala and Leynard Grial from the College of Home Economics, UP. The exhibition showcased local approaches and alternatives to fast fashion with a special section that featured works of Bojana Draca and Noa Elizabeth Goren, alumni of the ESMOD Berlin International University of Art for Fashion.

5. IKAT/eCUT Indonesia 慢时尚展展出的天然纤维

6. IKAT/eCUT Indonesia 慢时尚展研究和技木展区

5. Natural fiber displayed at IKAT/eCUT Slow Fashion Lab exhibition in Indonesia

6. Research and Technology Section at IKAT/eCUT Slow Fashion Lab exhibition in Indonesia

③ The last Slow Fashion Lab exhibition presented at Royal Melbourne Institute of Technology University (RMIT) in Australia, from July 21 to September 9, 2017. It was curated by RMIT, and the team slightly changed the exhibition's name into Slow Fashion Studio. One of the projects in the exhibition intentionally answered the challenge of tomorrow by testing the boundaries. The team interpreted slow fashion through the utilization of several technologies, including laser cutting, artificial intelligence, and virtual reality technology, bringing the slow fashion game to the next-level conversation.

④ The major exhibitions of Fast Fashion: The Dark Sides of Fashion now are still on display at The Museum Europäischer Kulturen (MEK) in Berlin from September 27, 2019 to August 2, 2020. By highlighting the fair and sustainable principle of slow fashion, the exhibition pioneers environmental-friendly upcycling and fair production conditions to garments made out of certified fabrics and clothing exchange parties. This time, the Slow Fashion Lab / Studio now is not only supplementary but also has become an integral insight of the major exhibition.



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violate local laws and harm the environment. Cheap imported fashion products from China, Vietnam, and Thailand also spark fast and cheap local products that harm their own brands, environment, and workers. The enemies are slightly the same, but the contexts are quite different.

Slow fashion itself was widely practiced in Indonesia ages ago before the specific term was coined. In Indonesia, a mobile tailor who can mend clothing and charge a small amount of fee can be easily found. It is easier to be durable and sustainable here. The practice of slow fashion that uses nature-based resources and less waste is also practically common in Indonesia's textile craft practice. It is the boost of industrial era and export stimulation in 1990 that made the slow tradition slowly disappear. The growth of the garment industry reached its milestone from 1980 to the early 1990s and became the most important subsector contributed to Indonesia's export revenue at that time.

### 3 Reading Fast to Interpret the Slow

The biggest challenge in curating the exhibition in Indonesia was to map the fast fashion landscape and to explore the local practice of this philosophy. From the beginning of the research for this project in 2016, the author realized that the list of urgencies needed to highlight the realistic way to adapt the concept of slow fashion in the country. As Western fast fashion

products are not massively occupying Indonesian's major market, the parameter of the countermodel must be slightly shifted into a contextual one. The term slow fashion was then interpreted more broadly than what has been set in the West, including extending the principle pillars to fit Indonesia's situation and context<sup>[2]</sup>.

### 4 Mapping the Landscape Urgencies of Slow Fashion: Perspective from Indonesia

According to Safia Minney, reducing the amount of resources consumption would contribute to the sustainable revolution<sup>[3]</sup>. Thus, the reality awakening game was played in the Indonesian version of Slow Fashion Lab exhibition. Water, one of the most important resources, and Citarum River, one of the most famous rivers in Indonesia, were highlighted in the exhibition. The first section in the Slow Fashion Lab exhibition was about local contents and realities. The introduction of the exhibition indicated that only 2% of water from the 5,590 rivers in Indonesia has satisfying quality. The rivers have been contaminated by the textile dyeing process, which may contain 72 toxics; 30 of which cannot be removed from the water. The water itself is domestically consumed by local people (Fig. 3). For example, in the exhibition, it was highlighted that polluted water from the Citarum River is consumed by 40 million people for cooking and drinking. Through the understanding



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7. IKAT/eCUT印度尼西亚慢时尚实验室回收再利用展区
  8. 奥古斯特·苏萨斯特罗设计的高定女装是IKAT/eCUT印度尼西亚慢时尚实验室展中的重要版块
  9. 印度尼西亚慢时尚策略
7. Upcycle Section at IKAT/eCUT Slow Fashion Lab exhibition in Indonesia
  8. Auguste Soesastro's haute couture featured at IKAT/eCUT Slow Fashion Lab exhibition in Indonesia
  9. Indonesia slow fashion strategies

of the water shortage that was related with their own personal situation, the visitors were willing to continue exploring the alternative to consume fashion (Fig. 4).

The landscape of slow fashion in Indonesia is clearly different with that in the Western world. Indonesia has abundant resources of natural fiber and dyes, and this is the strengths that were not adequately explored by locals. These natural resources were displayed on the entrance area of the exhibition, and each fiber was carefully placed on tubes or framed with labels. Each natural color was a result from plant extracts and neatly placed and labeled with a mordant and fixer (Fig. 5). Two natural fiber resource maestros, Ridaka Weaving & Handycraft from Pekalongan established in the 1960s and PT. Retota Sakti from Magelang set up in the 1970s, supported this exhibition with a beautiful supply of high-quality natural fiber of ramie (*Boehmeria nivea*), abaca (*Musa textilis*), and kenaf (*Hibiscus cannabinus*). By exploring these fiber and dye in this section, visitors may feel close to the resources as some of them may just grow in our own backyard.

In Indonesia, tradition cannot be detached from the operational procedure. Instead of being seen as a rendezvous cliché, tradition became a bridge to the future in the Slow

Fashion Lab. The exhibition showcased samples and results of local makers who integrate tradition with contemporary and sustainable approaches, such as Sancaya Rini from Batik Kana who used the batik technique, indigo, and rainwater collection; IMAJI Studio and Osem that explore traditional tie dye with an experimental approach; Cinta Bumi Artisans that explored bark cloths with a modern approach; and Borneo Chic that explored high-skilled fiber weaving for creating durable products.

The Research and Technology Section (Fig. 6) contained optical illusion texture fabric printing by Hayuning Sumbadra, eco-printing by Ecoprint Indonesia, and biodegradable resin jewelries from rice by Environmental Jewelry. A more advanced exploration on “blue skies” research was presented by Nidiya Kusmaya who explored the possibility of dyeing fabric with micro-farm bacteria.

As a country with 13,466 registered islands, an archipelago, and multi-faith citizens, respect and tolerance hold important consideration in envisioning slow fashion philosophy. Indonesia also strongly relies on the “gotong royong” (working together) concept. Thus, partnership and communities were showcased in the booklet to highlight the effort that has been made by the government, private stakeholders, NGOs, makers, and designers

to pursue sustainability and fight fast fashion. For example, a collaboration between Ikeda Eco-Nature community from Jakarta and creative designer “Rapu” from Bandung has been established in this nature, performing two beautiful plastic waste crochet commissions for this project.

Similar with the Slow Fashion Lab exhibition in other cities, there is a special section in the waste upcycle (Fig. 7). The difference relies on the maker demographics. One of the brands, Threadapeutic, produced bags and pouches from locally sourced garment wastes that were carefully stitched together.

In the Upcycle Section, we chose one brand who played a role in the upper middle market and another in the lower end level. Both brands are making products with hot-pressed plastic bag wastes with different approaches and aesthetic appearances. By involving two brands with different markets, the exhibition ensured the access to diverse taste and audience because in Indonesia, the slow fashion is not about prettiness or sophistication but rather about being efficient, durable, and fully responsible of what we consume.

The final section was the representation of Slow Fashion Lab from a red-carpet designer Auguste Soesastro, an internationally acclaimed fashion designer (Fig. 8). Soesastro's long-term commitment to simple, versatile, timeless look has been popular in Indonesia's fashion scene, which is dominated by blink and glamorous products. Soesastro uses less accessories and carefully selected his product colors to ensure that the wear ability is long term. He is also a big fan of high-quality textiles, which makes his products durable and long lasting, following the slow fashion concept.

## 5 Fast Forward to Slow Down

Two years after the exhibition, inquiries regarding the information of Slow Fashion Lab are still frequently asked by the international and national audiences. Other exhibitions toward slow fashion and sustainability were also held by some makers in 2018 and 2019, showing gradual interests from the public toward this issue. Despite facing fast fashion in different contexts, the enemy of sustainable fashion in developing countries is the same: capitalism, greediness, and the changing mindset of the society. Using available resources, tradition, partnership, and future research, Indonesia may need to address two things: the awareness on the importance of slow fashion and the bridge of disparity. More exhibitions and public programs will bring insights of this landscape to the society (Fig. 9). **LAF**

# Indonesia Slow Fashion Strategies

## 印度尼西亚慢时尚策略



**know the big map** and the **local** context  
熟知全球情况和当地背景



**keep the tradition** and build a **bridge** for the future  
在保持传统的同时搭建通向未来的桥梁



**conduct knowledge exploration** and **pass on** to generations  
探索知识并世代传承



**take local ideas and resources** and return to **contribute** on global movement  
以本土理念和资源反哺全球性运动



**pay respect to the people** then **exchange** cultural and humanistic understanding  
尊重当地居民并展开人文交流、促进相互理解



**be conscious** and socialize the movement  
保持好奇心并促使该运动进入人们的日常生活



**engage in community-based practices** to build stronger network  
开展社区实践以创建更加健全的网络体系



**try participation and collaboration** for a **mutual** benefit  
尝试参与合作以互惠互利



**apply as a lifestyle** and never turn back  
将其视为一种生活方式，坚持不懈地进行推广



**consider profit** but remember to stay **feasible**  
考虑收益但谨记确保可行性



**make quality products** to avoid excess consumptions and dispose  
生产高品质产品以避免不必要的消费与丢弃

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