

Analysis of Fashion Product using Traditional Woven Textile and The Correlation with The Trend in Indonesia

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ABSTRACT

Currently, the traditional woven textile product in Indonesia is not only used as traditional attire which showed the symbols of caste, but has become a wider commodity. One of the usages of traditional woven textiles is in fashion products. Fashion products that represent Indonesian locality are not limited to batik, traditional woven textile also widely used in various products in many local fashion labels. In this study, researchers describe the relationship between woven materials that being used in fashion products with fashion trend in Indonesia. Refers to Hierarchy of Needs theory mentioned by Abraham Maslow, the way of dressed is not only as a fulfillment of basic needs, but also as a self-actualization. Then, researchers classified the usage of traditional woven textile into fashion products in different level of fulfillment the appearance needs by analyzing data which is conducted by observing the market through distributing questionnaires, observing the products that have been sold by some labels and the trend that have been developed in Indonesia by the Indonesia Trend Forecaster.

Keywords: *fashion product, fashion trend, Indonesian traditional textile, label, self-actualization, traditional woven textile.*

1. INTRODUCTION

Indonesia as a tropical archipelago lays in a strategic location certainly has many advantages, one of which is the diversity of textiles such as various forms of traditional textiles namely songket in Sumatra, weaving in Kalimantan, batik in Java and weaving in Sulawesi, Nusa Tenggara to Maluku. Those fabric creation methods develop and grow into a cultural asset and have potential to be processed into other forms such as fashion and lifestyle. One of the traditional textiles that is increasingly loved today is woven textile, shown from a variety of clothing that is sold at various price levels starting from hundreds of thousands to millions of rupiah. This has become researcher's interest to find out the market's interest in fashion products with woven material and its relation to the development of trends in the area.

Nowadays, the fashion trends are strongly influenced by fashion professionals and consumers' own life styles that can easily be spread instantly thanks to online information systems [1]. The public can easily access and be crammed with various information that influence in how to dress. Powerful market stimulants such as fashion shows on television, fashion advertisements, in-store displays and fashion events in urban shopping malls have influenced transnational cosmopolitanism among consumers [2]. These factors certainly have an influence on the use of fashion clothing products with traditional Indonesian woven textiles

for consumers. Research related to fashion trends in Indonesia is still lacking. The only agency that initiated trend research is BD+A, initiated by Irvan A. Noe'manin 2008 [3]. This study tried to present research on trends in fashion products using woven textiles as well as various things that are becoming the trigger factors.

Changes that occur in the fashion world certainly depart from the concept of need, and trends play a role in influencing those needs. Referring to Abraham Maslow's Hierarchy of Needs theory, researchers then divide the use of weaving in fashion products through products that are already become a commodity and in has high demand in the market. The purpose of this research is to provide information and understanding to fashion industry and their market related to the use of traditional woven in fashion products. The usage of the appropriate materials will have a positive impact not only for the product but also for the parties that are involved ranging from nature to humans and the combination of them.

2. METHOD

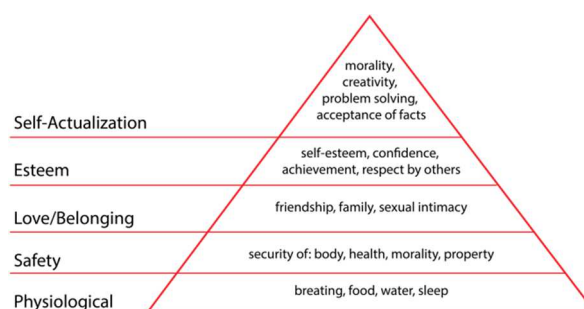
A qualitative research method was used in order to gather and analyze all data related with some aspect that influence the use of fashion product. The process of collecting data is firstly conducted by distributing questionnaires, survey and observation. The fashion industry is an industry that involves various parties namely producers, consumers, media intermediaries and products [1]. From the distribution of questionnaires, researchers obtained 110 respondents as representatives of consumer ranging from random background in order to know the market opinion about Indonesian traditional woven textile. Field observations were made firstly at the Inacraft exhibition which is known as the largest craft exhibition representative in Indonesia. Secondly, the World Ikats Symposium exhibition and thirdly is observations at the Alun-Alun Indonesia at Grand Indonesia shopping mall which is known as a handicraft seller products from various regions in Indonesia that located in center of Jakarta. Another observation is being done through the Instagram online shop for the brand that sell fashion products using Indonesian traditional woven textiles. Researchers also conducted interviews with trend forecasting experts and weaving observers in Indonesia. Researchers classified the usage of traditional woven textile into different level of fulfillment the appearance needs by analyzing those databased on Abraham Maslow' hierarchy of needs theory.

3. RESULT AND DISCUSSION

Fashion is not same as cloth, but cloth is a part of fashion, with fashion people shows the way to appear in front of others [4]. Meeting the needs of a person for being exist in front of other is one of the factors that make fashion get into the realm of industry. The role of fashion is broader and influencing various aspects. In the context of human needs, Abraham Maslow theory called Hierarchy of Needs, shows that human needs are very diverse but can be categorized in levels. Maslow using the pyramid formas a visual aid to describe the hierarchy of needs, which is based on physiological needs and is topped by self-actualization needs [5].

In fulfilling these needs, humans are influenced by their environment. Through the technological advancement nowadays, the concept of environment is become wider. The current environment also covers the cyberspace, for example the interaction using social media. As the social media users interact with each other, they tend to perceive themselves as similar in attitudes and behaviors, which in turn, enhances their sense of belonging to the brand's community [6]. Consumer perceptions on buying fashion apparel are based on five factors: perceptual leadership and perceived role models in society, matching attire status to

employment and workplace ambience, socialization with peers and people they like, self-esteem and fun, and respectful treatment in society [7]. Related to these influencing factors, researcher collect and analyze data which has correlation with the fashion product that using woven traditional textile. The data categorized into three, which are questionnaires, products survey and observation, and trend observation.



Picture 1. Hierarchy of Needs pyramid by Abraham Maslow [4].

3.1 Questionnaire Data Result

The questionnaire was distributed using Google form media in June 2019 to collect the data directly from consumer. Through this questionnaire, researchers obtained data that 44.8% were very interested, 44.8% were interested, 10% mediocre, and 0% were not interested in fashion products with traditional woven materials. Regarding ownership of fashion products with woven materials, 10% have more than 10 products, 15% have 6-10 products, 62% have 1-5 products, and 13% do not have this type of product.

The majority of consumer get this product as a gift by 55%, 45% buy it directly in the store, and 23% buy it online (respondents can choose more than 1 answer). The price of products that they bought is ranging from hundred thousand to more than millions of Rupiah. The highest level of interest is in weaving from East Nusa Tenggara by 45%, followed by Sumatra weaving by 19%, Javanese weaving by 12% and the remaining is interested in weaving from other regions in Indonesia. However, the interests are not always directly parallel to ownership, the highest level of ownership is weaving from the Java region (Lurik and Trosowebbing), followed by Sumatra (Ulos and Songket), East Nusa Tenggara Ikat weaving, Bali and NTB weaving and other regions in Indonesia.

Based on those data, it can be concluded that interest in fashion products with woven material is greater than with the respondent who is not interested in woven products. Respondents also show more interest in NTT weaving for reasons of color and style. Respondents' ownership of products is quite high, some even have quite expensive products which are above IDR 5,000,000,- for fashion products with woven material.

3.2 The Fashion Products

Researcher did the direct observation through some craft event and outlet. Inacraft, Alun-alun Grand Indonesia and World Ikat Textile Symposium were chosen by researcher because those can be the most representative display of traditional Indonesian products. Inacraft and Alun-ALun Grand Indonesia are the bazaar and outlet which are selling craft products, in

contrast to the World Ikat Symposium which focuses on seminars, workshops and exhibitions. Inacraft is the largest exhibition of craft products that have been pioneered from 1999, until now the craftsmen and tenants who want to participate in this event must go through a curation process or get recommendations from the government. Likewise with the Grand Square of Indonesia which is located in the center of Jakarta and is one of the shopping centers that has the legitimacy of goods that always follow the trend. The products displayed at the Alun-AlunGrand Indonesia outlet are also through the curation process ofAlun-Alun Grand Indonesia internal team.

In the World Ikat Symposium exhibition which took place in August-September 2019,Ikatweaving was displayed from various regions both national and international. Besides an exhibition, World Ikat also hold some workshops related to ikat, such as ikat treatment workshop, natural colors, and draping. These various activities are carried out as a form of discussion and knowledge sharing which related with traditional weaving. Weaving is a unique material, so the treatment also requires certain techniques. In his introduction to the World Symposium Association, Judi Achjadi as the curator exhibitionmention that today's weaving does not only act as a status symbol, but has been processed in avoiding its extinction as a special and expensive fashion product. Weaving becomes a fashion statement among the wider community, outside of the weaving production site [8].

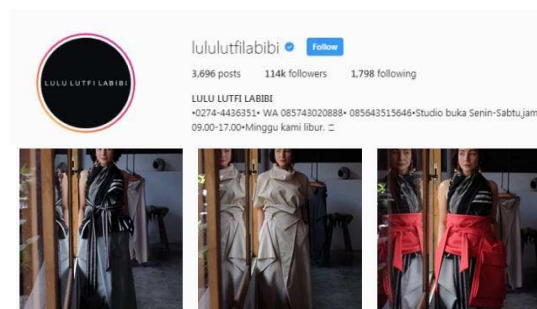


Picture2. Fashion products using both the traditional textiles and the image in Alun-Alun Indonesia, Grand Indonesia (photos credit by author). (Left) SintangIkat Weaving from Kalimantan is processed into evening dress by the label 'DUK. (Center) Sumba ikat pattern is printed on fabric for ready-to-wear product by the Ghea Fashion label. (Right) Lurikis processed into various types of tops and dresses by the Okainku label.

Through indirect observation, researcher using Instagram as media to observed the products. Social media channels such as Instagram now play a dominant role not only asentertainment and interaction tools but also in business [9].Social media have made it very easy for entrepreneurs to reach potential customersand tell them about their products. They also provide a solid platform for them to advertise,promote and deliver their ideas and products. Their main finding is that social media platforms represent a unique interaction channel for businesses to advertise their products, maintain relationship with customers, and mostimportantly identify public needs [10]. Researchers found that many local labels raised woven products into their product collections. The observations are divided into 3 types namely:

a. Label which is used textile woven as its collection character.

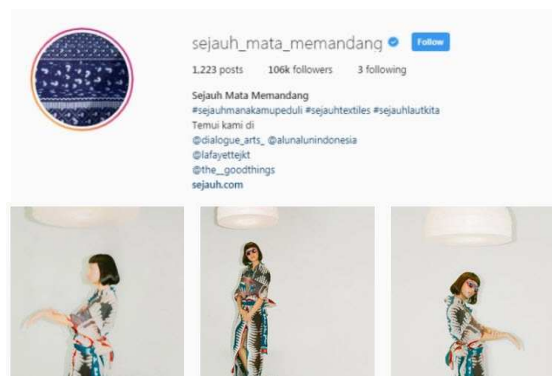
There are several domestic labels that consistently promote traditional weaving as the main focus of the brand, namely Lululutfilabibi and Ikat. Despite using the common Lurik woven which sold by many merchant, the designer of Lululutfilabibi reprocesses the material and creates new composition of patterns and colors without eliminating the lurik characteristic. While in the Ikat brand, label by designer DidietMaulana consistently using ikat weaving in his collection. Just like the Lululutfilabibi brand, this brand also creating new form that is different from the traditional ones.



Picture 3. Instagram display of Brand Lululutfilabibi and its products [11].

b. Label which is used the uniqueness of Indonesian culture as its collection character.

This type of label is consistently promotes Indonesian culture as their collection theme which is not only woven. In the last 3 years these are sample of brands which has risen weaving as the main collection namely Biyan and Sejauh Mata Memandang. Biyan label with its collection titles HumbaHamuhas been appear from 2017. Another example is Sejauh Mata Memandang which since 2016 began working on the Humbalkat Bukit collection. Both of those labels are using material that being produced with Sumba ikat character visual and technique.



Picture 4. Instagram display from Brands Sejauh Mata Memandang [12].

c. Label which is not using cultural themes specifically in its collection.

Examples of this brand are DanjyoHiyoji and Gita Orlin. These two brands did not specifically lift Indonesia into their collections, but in 2019 Orlin Boutique launched the Wairinding Series collection and DanjyoHiyoji used Indonesian traditional weaving through 2018 Fragments collection.

From the observation through these labels, weaving products that has been sold is already processed by various design developments. Woven textile is not only worn as a sarong, scarf or wall hanging. Weaving has been adapted and processed into various types of clothing and accessories and has high market interest. Variant prices offered range from hundreds of thousands to millions of rupiah.

3.3 The 19/20 Fashion Trend

The term 'trend' was not used until the twentieth century to refer the term of changes in fashion, or the spreading of a particular style. The emergence of trend forecasting as an industry first began in the US and France. Where American specialist Margaret Hayden Rorke issued color cards which then produced by French textile mills and distributed them to US manufacturers and retailers [1]. Previously, the trend tends to referred to the 'style' that developed due to the strong influence of the socio-political aspects. In Indonesia itself, trendforecasting is a research activity that has been initiated since 2008 by Dina Midiani together with IrvanA.No'e'man through BD+A Design. Since 2016 this trend forecasting activity is fully supported by the government through BEKRAF then forming Indonesia Trend Forecasting (ITF).

ITF launched trend 19/20 called Singularity, there is a special theme related to culture, the SVARGA theme which means spiritual beauty. The SVARGA theme is a mixture of various cultural influences, such as symbols in mythology, beliefs and mysticism embedded in the urban style [13]. In the 2018 Singularity with Svarga theme was shown in a clothing representation made by the patchwork method of leftovers weaving material by the label Putrisavu. From interviews with NuniekMawardi, designer and also ITF team, the fashion trend that becomes the target of ITF is intended to ready-to-wear clothing types. Its influencing the type of material and method of manufacture, because ready-to-wear type of clothing prioritizes practicality over the details that often makes clothing becomes expensive and require longer time to make. So it needs to be adjusted from traditional Indonesian textile materials, especially weaving into the form of the ready-to-wear fashion products.

3.4 The Use of Traditional Woven Textile in Fashion Products

Different types of weaving making process also influence its maintenance, weaving that is made by manual methods using back-strap-loom and natural dyes coloring process generally requires more complex maintenance. The more complex and longer the making process resulting more expensive products and affecting the actualization needs of someone in wearing the clothes. People will choose the type of weaving with higher level of craftsmanship that has a deep philosophical value and expensive price to fulfill their necessity of self-actualization. For example the price of Humbaikat collection using natural dye ikat from Sumba Island by Sejauh Mata Memandang ranging in million rupiahs while cloths using chemical dyes Lurik weaving has cheaper price in the range of hundreds of thousand rupiahs.

According to the data which is then associated with human needs factor; the use of traditional weaving in fashion products then can be classified. Referring to Abraham Maslow's theory of needs, researcher divides the usage of weaving into 3 categories. The main level is the highest level of actualization where weaving that more difficult to make/ high craftsmanship. Classified in this type are: manual loom/ back-strap-loom with natural color, songket with natural color, songket with real gold thread, woven with silk yarn, and woven which is reprocessed to produce novelty that is different/ difficult to repeat. The intermediate

level, namely woven that is produced by non-machine loom/ ATBM especially those using natural colors and gold threads, and ATBM woven with natural and chemical colors, but can also be processed with textile fabrication methods and can produce novelty that can be repeated. The basic/ lower level is woven that is produced by ATBM using synthetic colors and can be produced in a fast time and in large quantities [14].

4. CONCLUSION

The use of traditional weaving is no longer limited to meet the customary needs but is becoming more widespread. Nowadays, the traditional textiles also being used in many types of products including fashion products. Types of fashion products which use woven materials are quite diverse, ranging from casual to formal type of cloth. This was influenced by various activities that chose weaving as a theme, such as a weaving exhibition and a fashion show. Information about these activities spreads quickly thanks to the advancement of information technology, one of which is social media. With social media, humans can publish their activities as a form of self-existence. The use of a variety of traditional weaving should be adjusted to the level of needs and accompanied by complete information that is qualified. This situation needs to be considered by designers, consumers and also trends forecaster to be able to put woven material in better position so that can improve the usage efficiency.

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