

# Design Characteristics of Sustainable Fashion Products of Indonesian Brands

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**Abstract** This study aimed to examine the design characteristics of four sustainable fashion brands in Indonesia as a case study of sustainable fashion trends in Indonesia. This study was conducted through reviews of prior research on sustainable fashion and books on the subject, as well as Internet searches. The observation period began in March 2020, and product observations carried out by the author included brand collections in 2020 and 2021. The results of the study were that Indonesia's sustainable fashion trend places great importance on comfort and eco-friendly materials, and the differentiation of silhouettes and materials appearing in fashion products is a big feature. Additionally, since we are targeted consumers who are conscious of sustainability, we could see the important role that consumers will have in the future. This study is important because it provides useful data to the industry and academia by confirming Indonesia's sustainable fashion trend.

**Keywords** Design Characteristics, Sustainable fashion trends in Indonesia, Eco-friendly consumers, Fashion products analysis

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## Introduction

Due to the negative environmental consequences of the current clothing consumption habits, concerns about sustainability in terms of consumers in the fashion supply chain (FSC) are growing. (Quirós & Isaac, 2019). Fashion companies, as well as manufacturers and retailers, are therefore creating and promoting eco-fashion to advance sustainable utilization. Sustainable fashion, often known as eco-fashion, is the concept of producing garments in a way that maximizes positive and minimizes negative environmental, social, and economic impacts. Eco-fashion is described as apparel that is manufactured in an ethical production system and is designed to be worn for a long time,

possibly even locally; and it has little to no environmental impact. This research aimed to determine the design characteristics of sustainable fashion products in Indonesia. The rapid development of Indonesia's fashion sector provides significant potentials for the creation of fashion items from various Indonesian brands. In this study, we took a case study sample using 4-four brands: Lepas wear, Seratus kapas, IMAJI studio, and Menjalain. Lepas wear studies focus on applying digital brand storytelling for local brands, while IMAJI studio studies focus on leisurewear. Both of these brands put a priority on the concept of sustainable fashion by

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integrating only environmentally friendly materials in their designs. The other two brands, Seratus kapas and Menjalín, were chosen because they have the same criteria and are competitors of the first two brands. Data on the brands were analyzed based on the descriptive analysis method. The 4–four selected brands carry local elements through their use of natural dyes, which are produced by local craftsmen using natural ingredients from Indonesia. These brands are also based in Bandung and Jakarta, which are big cities in Indonesia that care about fashion and the environment according to Leman, Soelityowati and Purnomo (2020).

The purpose of this research was to study the sustainable trends in Indonesia, particularly for the design trends, to serve as an exact representation of sustainable trends in the field of fashion. This study used a qualitative research method. Because design characteristics are an excellent method to create a shared understanding of a brand, this research can help everyone who thinks about design; it can help the brand keep on track with its design objectives, and it can serve as a springboard for innovative things. As a result, the importance of this study is to present the design characteristics of existing sustainable fashion brands in order to make them inventive and inspiring in the development of future designs. In particular, examining practical examples of local brands in Indonesia is different from previous studies as it can provide data for regional studies of sustainable fashion industry. To analyze the data, this study carried out an observation of fashion products offered by related brands regarding colors, materials, silhouettes, cutting, decorative elements, and prices. Each product from each brand that was selected for observation, was chosen because it was considered to be a good representation of the brand. Additionally, these products have designs that are often used by each brand, so they are considered to be the hallmarks of the brands clothing design. Then, literature reviews were carried out on several related journals and books that support the theory used in this research. Next, the data was reduced through the creation of a research scheme and the writing of the core of each component of the research method. After the existing data were compared with one another, the merging of existing theories produced a research objective, determine the sustainable fashion trends in Indonesia. However, with

the large number of sustainable fashion brands in Indonesia the practical application of design trends is limited because more brands need to be examined to achieve clearer results.

## Literature Review

### The Sustainable Fashion Business

Sustainability refers to the ability to fulfill current needs without damaging future generations' abilities to fulfill their needs (Hart & Milstein, 2003). Clothes that are designed, made, distributed, and worn in an environmentally beneficial way are referred to as sustainable fashion. According to Szmigin, Carrigan and McEachern (2009), clothing produced in ways that emphasize social welfare and worker rights is referred to as ethical fashion, a word that is also popular in the conscious consumerism field. The to begin with logical commitments on sustainability centered on the utilization of common assets and their impact on quality of life. More later conceptualizations of sustainability recognize the relationship among three imperative principles: economic development, social value, and regard for the environment (Toker, 2021). This thought compares to the “triple bottom line” (Fig. 1) approach which is based on the thought that business execution ought to be observed concurring to three perspectives, be specific economic, environmental, and social. Sustainability is a widely discussed topic all over the world, and this global trend has prompted several design companies to build creative trade operations strategies. For example, some mold companies have gone green in recent years by re-engineering their business models and establishing formal sustainability initiatives to get 5R certification (reduce, reuse, recycle, re-design, re-image) (Choi & Li, 2015).

From presently on, the mindfulness of the end of this presumption implies that all related behavioral models must be changed, and this exceptionally noteworthy objective requires proceeding endeavors by companies (Das & Nayyar, 2020). However, the administration of maintainability is not kept to a firm's inside forms; it relates to the complete arrangement of providers, wholesalers, and retailers that contain the supply chain of a central company. In reality, the

advancement of sustainability approaches inside supply chains includes the usage of both natural and social issues, beginning from a key point of seeing at the administration level but too enveloping item plan, the choice and buy of crude materials fabricating forms, conveyance to shops, deals and the recuperation of end-of-life items.

Fashion businesses must ensure that their operations are financially viable to achieve long-term success. Profit is still crucial and should never be disregarded, even if businesses pay great attention to environmental issues and social welfare. In this special issue, Zhao, Xu, Chen, Liang, Yu, and Wang (2020) developed an analytical model to study the project length incentives for the fashion retailing franchising arrangement. They propose a new compensation system to mitigate the risk of a franchisee breaching the franchise agreement. This is inseparable from the goal of sustainable fashion itself, which is to start a personal lifestyle in the business sphere, which should prosper and leave losses to a minimum. The goal is to unite various circles in the fashion industry. Starting from fashion designers, producers, distributors, to consumers (users) to work together to change the way a fashion item is sourced, produced, and consumed in a direction that is better for the environment and human life itself.

We need to reduce consumption while also moving toward more circular production models as an industry and a culture that spans the globe. However, the circular economy is a really intriguing topic that we must continue to

investigate. Sustainable fashion also benefits the people connected in the fashion supply chain, from farmers to customers to everyone working in end-of-life facilities including recycling factories, if you dive a little deeper.

### The Indonesian Sustainable Fashion Business's Current Status and Future

Indonesia remains the major textile and garment producer in Southeast Asia, despite having one of the world's fastest-growing economies. According to the Creative Economy Agency (BEKRAF), Indonesia's fashion industry contributes 18.01% to the country's creative economy, with a 4.05% GDP growth rate (Ahmad, 2018). These figures correspond to an increase in consumer demand for fashion. As female consumers' purchasing power has expanded, Indonesia's fast-fashion frenzy has continued to grow in lockstep with the rest of the world. As their exposure to world culture increases, Indonesian women are actively keeping up with the latest fashion trends. Consumers all across the world are becoming increasingly aware of the negative effects of rapid fashion consumption. As a result, the sustainable fashion movement is fast expanding. The public's understanding of sustainable fashion has risen dramatically in recent years. A growing number of individuals want to buy from ethical and ecological brands. It was, however, the more expensive alternative. As a result, more economical and convenient options such as reselling or purchasing used goods were introduced (The Jakarta Post, 2019).

After a long history of consumption, Jakarta, the home

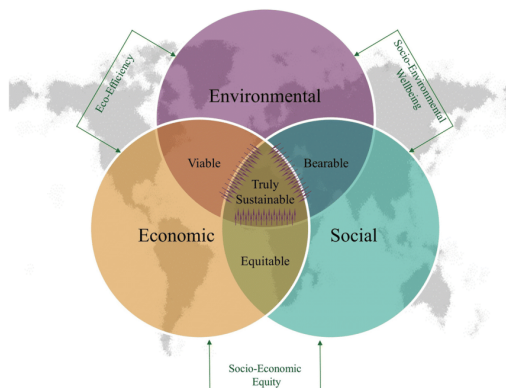


Figure 1. Triple bottom line (Research Gate, 2020)



Figure 2. Eco Fashion Week Indonesia 2018 (Now Jakarta, 2019)

and center of local fashion, has responded to the necessity to repair the business. According to Now Jakarta (2019), the conversation regarding sustainability in Jakarta has gone on for a long time as the industry circle continues to promote new and emerging talents, allowing local designers to develop their market on an international level, as well as introduce local creativity and textile heritage to the world. Industry insiders have recognized the environmental crisis caused by the growth of the local fashion industry in recent years, according to a report by the Ministry of Industry and BEKRAF, a development that has made fashion the second largest GDP contributor from the creative industry sector after culinary business, with a total of IDR 600 trillion. The Daerah Aliran Sungai (DAS) Citarum or the Citarum watershed is proof of how the garment industry in Bandung, West Java, is creating environmental damage as the river becomes more polluted by chemical pollution from the fashion production process. Aside from the West Java watershed, garbage from dyeing textiles, denim, and leather items has polluted Jakarta's rivers. The Indonesia Fashion Council, which includes of Asosiasi Perancang Pengusaha Mode Indonesia and the Executive Board of Jakarta Fashion Week, has been tackling this sustainable issue for the last two years of their annual fashion week. In November and December 2018, the first Eco Fashion Week Indonesia (Fig. 2) conducted a show about the industry's dedication to green fashion promotion. In addition to exhibiting environmentally friendly design, the fashion week encouraged consumers to be fashion-conscious and connect with manufacturers (Radhakrishnan, 2020).

Contributing to the circular economy provides the opportunity for the fashion industry to adapt to different customers' expectations while reducing the industry's negative impact. We can reduce fashion waste by extending the life cycle of each piece with a simple solution like buying used clothing. The smarter method to shop is to buy secondhand fashion products. Many customers want to make purchases that are consistent with their ideals. Customers may purchase, resell, recycle, and exchange their old or unworn items in secondhand markets, which helps to reduce waste. The rise of fashion resale and rental enterprises throughout the world provides an option for reducing fashion waste.

Because Indonesians are already aware of sustainable fashion, their understanding of the harm caused by fast-fashion businesses to the fashion industry and the importance of sustainability has led Indonesian shoppers to want to buy sustainable fashion even at higher prices. Product knowledge is important since it influences other variables like higher costs. Customers will understand why a product has a higher price if they are aware of the product's value (Suchánek & Králová, 2019). As a result, it can be inferred that Indonesian shoppers are willing to pay extra for sustainable fashion items that are more environmentally, socially, and economically responsible.

Although it is difficult to predict the development of eco-fashion trends in the future. However, this eco-fashion trend will always exist along with media exposure, and the awareness of clothing buyers for the environment increases. In addition, environmental activists and organizations such as

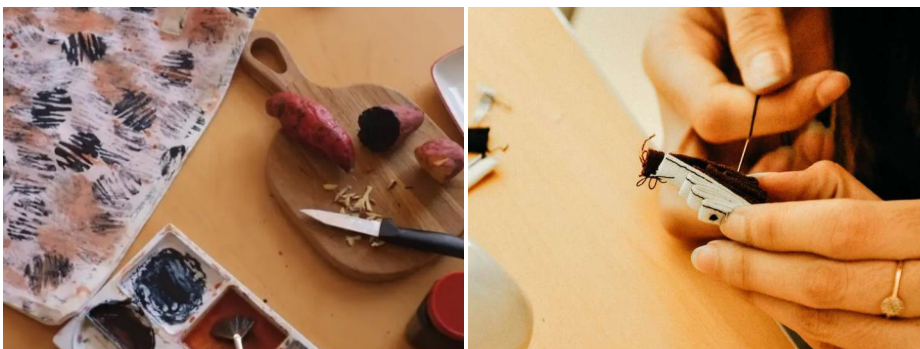


Figure 3. Zero waste campaign by IMAJI studio (Traveloka, 2020)

Greenpeace will continue to push clothing manufacturers to consider the environment in their business (Fig. 3). In addition, decision measurement, accessibility, perceptions of sustainable design will continue to evolve. This forces business owners to consider incorporating sustainable elements into their products.

## Research Methods and Process

### Research Subject

In this study, the subjects of the research were 4-four brands: Lepas wear, Seratus kapas, IMAJI studio, and Menjalin. Lepas wear is a Bandung-based brand. Lepas wear was founded by Maya Hikmatin. She created the lepas wear brand as a medium for people to learn the meaning of letting go. She uses clothes as tools so that people can interpret clothes beyond what they use daily. Lepas wear has a sustainable program which is empowering home tailor services as their partners. Not only that, but the packaging is also plastic-free. This brand also supports another b who wants to upcycle their leftover fabrics. They provide this support by collecting the remaining patchwork and helping to sort it out according to the type of material and the color of the fabric, to make the upcycling process easier. They have the principle to issue a maximum of 3 collections in 1 year, with a maximum number of 200 clothes per season. They want to do slow living and slow fashion by suppressing the phase in the production of their products.

Seratus kapas collaborates with factories that specialize in their fields, such as craftsmanship, artistry, traditional crafts, and home-based businesses. They work with traditional processes and manual skills, as well as assisting people and commodities in reaching their full potential. According to statistics from Indonesia's garment industry, 90 percent of garment factories are located on the island of Java, yet half of the seratus kapas process is performed outside of Java. They're also helping to support traditional artisan supply systems outside of Java. Seratus kapas believes that information should be shared and that any process should be valued. They convey it in a variety of ways, with each of our garments having a unique story. They're discussing their

product's manufacturing process to persuade others to use a handmade or manmade process that protects the product's original worth. Furthermore, it is always beneficial to broaden our knowledge in any field.

IMAJI studio is a Jakarta-based local brand. IMAJI studio, founded in 2015 by Shari Semesta, Leo Pradana, and Lyris Alvina, has progressively expanded its product range from clothes to homeware. The company has been praised for its efforts to conserve Indonesian history while remaining environmentally conscious. They enjoy fashion and want to build a business that is built on the principles of ethical and fair commerce while still being ecologically sustainable. Shari, Leo, and Lyris want to introduce young people to the diversity of traditional Indonesian fabrics. As a result, all IMAJI studio goods are crafted from woven fabrics made from natural fibers by Indonesian artisans from various regions. Fabric dyes are also made from natural, environmentally friendly materials. To be accepted by the youth market, contemporary modern elements are applied to the motif design and product design. The goal was to make a unique statement by combining culture, art, and environment. Their motivation comes from items we see on a daily basis. IMAJI studio centers around the individuals and the hearts surrounding it, embodying the philosophy of wabi-sabi, beauty in imperfect creations.

Menjalin is a Bandung-based interdisciplinary studio that creates breathable, naturally colored clothing for tropical climates. Menjalin utilizes natural materials and natural dye to represent their strong environmentalism, expanding their ideas to make life's essentials work. Enhancing the beauties of nature's colors, their products are characterized as humble, warm, and complemented with versatility and comfort. They use natural ingredients as fabric dyes on their clothes, such as bahera fruit, Indigofera, and mangrove tree bark. For maximum comfort and effortless style, they thoughtfully curate their material. One of the inherent characteristics of natural fibers is their breathable nature and for cotton particularly is its soft texture makes it very wearable and it just feels better against the skin. They strive to make environmentally friendly, gracefully - timeless design products. They deliver the wear with comfort and functionality in mind. By wearing menjalin, they are hoping

that customers' conscience will feel as good as they look.

## Research Method and Process

The research method of this study was conducted through literature review through prior research on sustainable fashion, books, and Internet searches. The observation period was carried out since March 2020, product observations carried out by the author included brand collections in 2020 and 2021. Brands are selected based on the results of the data collection. Data were analyzed based on the descriptive analysis method. The four selected brands carry local elements in terms of natural dyes, which are produced by local craftsmen and natural ingredients from Indonesia. The products sold through the company's online catalog were collected and design content analysis was performed.

Observation was conducted by analyzing several items of clothing that are sold by four sustainable brands in Indonesia: Lepas wear, Seratus kapas, IMAJI studio, and Menjalin. The analysis is related to colors, materials, silhouettes, cutting, and decorative elements. This observation was carried out online through the website and online catalog of each brand with the number of items observed as many as 25 items/brand which means 100 items

in the total. Website for Lepas wear is [www.lepas.id](http://www.lepas.id), Seratus kapas is [www.seratuskapas.com](http://www.seratuskapas.com), IMAJI studio is [www.imajistudio.co](http://www.imajistudio.co) and Menjalin [www.jalinnaturalgoods.com](http://www.jalinnaturalgoods.com). The products analyzed are products for each brand released in 2020 – 2021. Each product from each brand that was selected was chosen because it was considered to be a good representation of the brand. Target market observations were made online through Instagram, this observation was performed to determine the demographic and psychographic background. From the target market study conducted online on April 17, 2021, the following results were obtained. This target market observation aims to further explore what kind of market exists in Indonesia for the selected sustainable fashion brand. This observation focuses on the age range, living environment, characteristics, and also a perspective on a sustainable lifestyle.

## Result and Discussion

### Subjects Brands and Targets

The target market observation aimed to further explore what

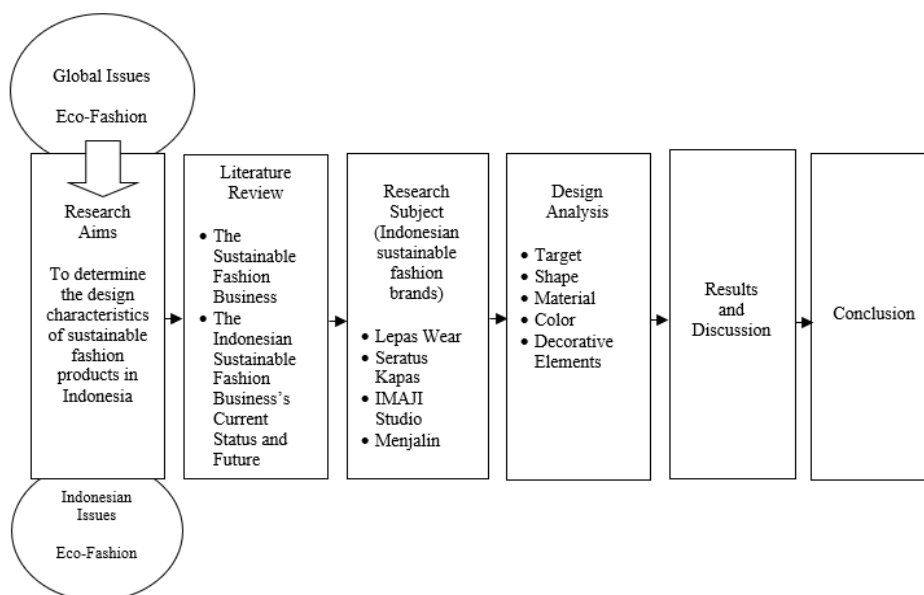


Figure 4. Flow chart : Method and process

kind of market exists in Indonesia for the selected sustainable fashion brand. This observation focuses on the age range, living environment, characteristics, and also a perspective on a sustainable lifestyle of each brand's consumer. This observation was carried out using the internet searches observation method.

**Lepas wear.** Lepas wear's vision is to gather people who synergize with the messages they conveyed. Therefore, the market of lepas wear based on observation is aged 27-50 years old, live in urban areas, and have a medium/high education level. They prioritize whole-system sustainable thinking. These are people who are committed to living in a sustainable and environmentally friendly lifestyle. They are frequently more aware about sustainable businesses and are more vocal about environmental issues. Lepas wear chooses clothes to attract people to start looking at self-healing issues. They also believe clothes can help give a real feeling, not abstract. So when wearing clothes from lepas wear, consumers can feel clothes made from natural materials that are comfortable for the body. This experience when combined with the moral messages that they convey through letters sent along with clothes, is expected to touch the mind of the buyer.

**Seratus kapas.** Looking at their full collection and how it all fits together, the brand has created a selection of clothing where one piece enhances the others without taking center stage. Seratus kapas specializes on making handcrafted items,

mainly linen and cotton fabric with a "ready for dye" natural dyeing method, inspired by nature and the diversity of linen and cotton fibers. So, the market of seratus kapas based on observation is on aged of 25-45 years old, who live in urban areas. Transparency, information, and empowerment are important to them. They are often aware of brands that provide environmentally friendly products. They are willing to pay more for ecologically friendly items and services.

**IMAJI studio.** IMAJI studio is a brand that has been developing eco-friendly products inspired by Indonesia's rich textile culture that combines traditional Indonesian organic dyeing techniques with contemporary motif production. IMAJI studio hopes the brand will build awareness among the general public to be more sustainable and socially conscious. Then, the market of IMAJI studio based on observation is on aged of 25-45 years old, they are from urban areas with a better education. They value forward-thinking and innovation. They are often early adopters who are eager to test out new items and ideas. They are people who are passionate about culture and art. They prioritize the quality of materials rather than trends.

**Menjalin.** Despite that using natural dye is one of several ways to minimize the environmental impact of the textile manufacturing process, menjalin's choice for using natural dye is not limited to it. They have every intention to share the beauty of nature as natural dyes produce a wide range of beautiful shades, the kind of shades that they love

Table 1. Brand explanation

Brand (Est. Year / Location)	Target	Main product	Strength
Lepas wear (2019/Bandung)	Men and women between the ages of 27 and 50 who reside in cities and have a medium/high degree of education.	Unisex clothes made of natural fabrics.	Their vision is to teach the meaning of letting go, they use clothing as a tool so that people can interpret clothing beyond what they wear daily.
Seratus kapas (2015/Jakarta)	Men and women between the ages of 25 and 45 who live in cities who appreciate transparency, information, and empowerment.	Well-designed clothes made from pure fabrics.	Specialize in their fields, such as craftsmanship, artistry, traditional crafts, and home-based businesses.
IMAJI studio (2015/Jakarta)	Men and women between the ages of 25 and 45 who live in cities who value innovation and foresight.	Natural, ecologically friendly fabrics and contemporary modern components are used in clothing and homeware.	Their effort is to preserve Indonesian heritage while maintaining sustainability and their contemporary style with high craftsmanship technique.
Menjalin (2019/Bandung)	Men and women between the ages of 25 and 56 who live in cities, cultural lovers who care about earthlings who appreciate linen and earth tones.	Tropical-friendly clothing that is both breathable and naturally dyed.	Their strong concern for the environment generated their ideas for making important items operate in life by exploring natural materials and natural color.

dearly. So, the market of menjalin based on observation is on aged of 25-56 years old, they are from the city and have a medium/high degree of education. As a conclusion, there are millennials and baby boomers who are interested about earthlings who appreciate linen and earth tones. They feel that environmentally friendly items are beneficial. These are people who are committed to living in a sustainable and environmentally friendly lifestyle.

### Fashion Products by Item and Shape

Observations were made by analyzing several items of clothing that are sold by sustainable brands in Indonesia

which are: Lepas wear, seratus kapas, imaji studio, and menjalin. The analysis is related to colors, materials, silhouettes, cutting, and decorative elements. This observation was carried out online through the website and online catalog of each brand.

**Lepas wear.** From the results of the fashion product observation and design analysis for lepas wear brand, it can be seen that the dominant silhouette is the A-line silhouette with a slim design that fits snugly over the top and extends straight from the chest or waist to the hem. Then a wide cut or loose cut was being used for either tops, bottoms, outer or one-pieces. Lepas wear indicates that they prioritized comfortable products to wear according to their selection of

Table 2. Subjects brands and target

Lepas wear	<ul style="list-style-type: none"> <li>• Male and female</li> <li>• Prioritises comfort over trend</li> <li>• Prefer to use simple clothes</li> <li>• Believe sustainability is important and they consciously make choices to be more sustainable</li> </ul>	
Seratus kapas	<ul style="list-style-type: none"> <li>• Mostly female</li> <li>• Tend to like nature</li> <li>• Active socially, also active in local events</li> <li>• Prioritises comfort and function in their apparel</li> </ul>	
IMAJI studio	<ul style="list-style-type: none"> <li>• Male and female</li> <li>• Into cultural and craft things</li> <li>• Fashion-conscious who would rather pay more for an eco-friendly product</li> <li>• Up-to-date with current fashion trends or has established their own unique style</li> </ul>	
Menjalin	<ul style="list-style-type: none"> <li>• Mostly female</li> <li>• Millenials and baby boomer who concerned about sustainable lifestyle</li> <li>• Care about the materials that make their clothes and want them to not be harmful to the planet</li> <li>• Have an appreciation for quality, brand, and garment material</li> </ul>	



cuts and silhouettes in their products, so it makes the customers feel physically relaxed. While they also use natural coloring with several natural dyes such as mahogany leaf, achiote skin, sappan wood, etc.

**Seratus kapas.** From the results of the fashion product observation and design analysis for the seratus kapas brand, it can be seen that the dominant silhouette is the A-line silhouette for either tops, bottoms, or one-pieces with a slim design that fits snugly over the top and extends straight from the chest or waist to the hem. This silhouette is popular because of its flattering shape. Then for the cut, they used a wide cut or loose cut. This cut allows the wearer to move freely and this piece also makes it practical when customers wore it. They use Ready for Dye (RFD) fabric dyed as a decorative element.

**IMAJI studio.** From the results of the fashion product observation and design analysis for the imaji studio brand, it can be seen that the dominant silhouette is an I-line silhouette with a slim design that fits enlarged at the top while the center tends to be straight for tops, bottoms, or one-pieces. A

silhouette in fashion depends on the design of the garment and the fabric used. The I-line silhouette is typically straight-fitting clothes that feature a little additional shaping. Then a wide cut or loose cut was being used. Loose-fitting clothing is quite large and does not fit tightened types of clothes, which can make the wearer feel free and detached when doing their activities. For decorative elements which imaji studio uses in its products are hand brush techniques to make a motif on the fabric with plant-based dyes.

**Menjalin.** From the results of the fashion product observation and design analysis for the menjalin brand, it can be seen that the dominant silhouette is the A-line silhouette for their tops, bottoms, and also one-pieces. A-line silhouette is a slim design that fits snugly over the top and extends straight from the chest or waist to the hem. In fashion design, silhouette refers to the line of clothing and refers to the outline of clothing or garment. Then a wide cut or loose cut was being used. While decorative elements which menjalin uses in its products are natural colors with several natural dyes such as mangrove tree bark, Indigofera leaves, bahera fruit, etc.

Table 3. Lepas wear's 2020 collection: Semusim and 2021 collection: Bersemi





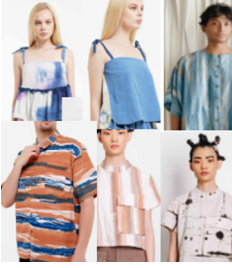

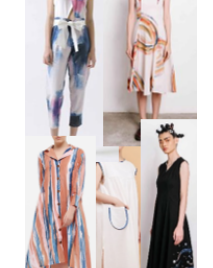

	TOPS	BOTTOMS	ONE-PIECE	OUTERS
Item				
Shape	<ul style="list-style-type: none"> <li>• H-line silhouette</li> <li>• A-line silhouette</li> <li>• Y-line silhouette</li> <li>• Wide/loose cut</li> </ul>	<ul style="list-style-type: none"> <li>• I-line silhouette</li> <li>• A-line silhouette</li> <li>• Wide/loose cut</li> <li>• Straight fit</li> </ul>	<ul style="list-style-type: none"> <li>• A-line silhouette</li> <li>• Y-line silhouette</li> <li>• Wide/loose cut</li> </ul>	<ul style="list-style-type: none"> <li>• Trapeze silhouette</li> <li>• Straight column silhouette</li> <li>• Wide/loose cut</li> </ul>
Decorative elements	<ul style="list-style-type: none"> <li>• Natural linen color</li> <li>• Dyed naturally with mahogany leaf</li> <li>• Dyed naturally with spinach and turmeric</li> <li>• Square pattern</li> </ul>	<ul style="list-style-type: none"> <li>• Dyed naturally with achiote skin</li> <li>• Dyed naturally with mahogany leaf</li> <li>• Dyed naturally with turmeric</li> </ul>	<ul style="list-style-type: none"> <li>• Natural linen color</li> <li>• Dyed naturally with spinach and turmeric</li> <li>• Dyed naturally with sappan wood</li> <li>• Dyed naturally with achiote skin</li> </ul>	<ul style="list-style-type: none"> <li>• Dyed naturally with Indigofera and turmeric</li> <li>• Dyed naturally with mahogany leaf</li> <li>• Combined with weaving</li> </ul>
Key aspect	<ul style="list-style-type: none"> <li>• The products they offered are mostly for women</li> <li>• Dominant silhouette is the A-line silhouette</li> <li>• Dominant cutting is wide/loose</li> <li>• They use natural dye as a decorative element that comes from mahogany leaf, spinach, turmeric, achiote skin, sappan wood, Indigofera, etc.</li> </ul>			

Table 4. Seratus kapas's 2020 collection: Kantha and 2021 collection: Barfi Inno

	TOPS	BOTTOMS	ONE-PIECE	OUTERS
Item				
Shape	<ul style="list-style-type: none"> <li>• Straight column silhouette</li> <li>• A-line silhouette</li> <li>• Wide/loose cut</li> </ul>	<ul style="list-style-type: none"> <li>• I-line silhouette</li> <li>• A-line silhouette</li> <li>• Wide/loose cut</li> <li>• Straight fit</li> </ul>	<ul style="list-style-type: none"> <li>• I-line silhouette</li> <li>• A-line silhouette</li> <li>• Wide/loose cut</li> </ul>	<ul style="list-style-type: none"> <li>• Peplum silhouette</li> <li>• Straight column silhouette</li> <li>• Wide/loose cut</li> </ul>
Decorative elements	<ul style="list-style-type: none"> <li>• Ready for Dye (RFD) fabric dyed</li> </ul>	<ul style="list-style-type: none"> <li>• Ready for Dye (RFD) fabric dyed</li> </ul>	<ul style="list-style-type: none"> <li>• Ready for Dye (RFD) fabric dyed</li> </ul>	<ul style="list-style-type: none"> <li>• Ready for Dye (RFD) fabric dyed</li> </ul>
Key aspect	<ul style="list-style-type: none"> <li>• The products they offered are mostly for women</li> <li>• Dominant silhouette is the A-line silhouette</li> <li>• Dominant cutting is wide/loose</li> <li>• They use Ready for Dye (RFD) fabric dyed as a decorative element</li> </ul>			

Table 5. IMAJI studio's 2020 collection: Cosmos and 2021 collection: Jengala





	TOPS	BOTTOMS	ONE-PIECE	OUTERS
Item				
Shape	<ul style="list-style-type: none"> <li>• H-line silhouette</li> <li>• A-line silhouette</li> <li>• I-line silhouette</li> <li>• Wide/loose cut</li> </ul>	<ul style="list-style-type: none"> <li>• I-line silhouette</li> <li>• Loose sheath silhouette</li> <li>• Wide/loose cut</li> <li>• Straight fit</li> </ul>	<ul style="list-style-type: none"> <li>• I-line silhouette</li> <li>• A-line silhouette</li> <li>• Wide/loose cut</li> </ul>	<ul style="list-style-type: none"> <li>• I-line silhouette</li> <li>• Straight column silhouette</li> <li>• Wide/loose cut</li> </ul>
Decorative elements	<ul style="list-style-type: none"> <li>• Hand brush technique, shibori technique, airbrush technique (plant-based dyes)</li> </ul>	<ul style="list-style-type: none"> <li>• Hand brush technique, shibori technique, tie-dye technique (plant-based dyes)</li> </ul>	<ul style="list-style-type: none"> <li>• Hand brush technique, shibori technique, tie-dye technique (plant-based dyes)</li> </ul>	<ul style="list-style-type: none"> <li>• Hand brush technique, shibori technique, tie-dye technique (plant-based dyes)</li> </ul>
Key aspect	<ul style="list-style-type: none"> <li>• The products they offered are unisex, for women and men</li> <li>• Dominant silhouette is the I-line silhouette</li> <li>• Dominant cutting is wide/loose</li> <li>• They use hand brush technique, shibori technique, airbrush technique using plant-based dyes as a decorative element</li> </ul>			

## Colors and Materials

In classifying the colors used by each brand, we use hue values categorization and PCCS Tone Maps. Each color has

unique characteristics, and hue is defined by common color names such as green, blue, red, yellow, and so on. PCCS Tone Mapping, on the other hand, is engaged with varying

Table 6. Menjalín's 2020 collection: Sewulan and 2021 collection: Sebumi

	TOPS	BOTTOMS	ONE-PIECE	OUTERS
Item				
Shape	<ul style="list-style-type: none"> <li>• H-line silhouette</li> <li>• A-line silhouette</li> <li>• Wide/loose cut</li> </ul>	<ul style="list-style-type: none"> <li>• I-line silhouette</li> <li>• A-line silhouette</li> <li>• Wide/loose cut</li> <li>• Straight fit</li> </ul>	<ul style="list-style-type: none"> <li>• I-line silhouette</li> <li>• H-line silhouette</li> <li>• A-line silhouette</li> <li>• Wide/loose cut</li> </ul>	<ul style="list-style-type: none"> <li>• Trapeze silhouette</li> <li>• Straight column silhouette</li> <li>• Wide/loose cut</li> </ul>
Decorative elements	<ul style="list-style-type: none"> <li>• Naturally dyed with mangrove tree bark &amp; bahera fruit</li> <li>• Naturally dyed with Indigofera &amp; bahera fruit with Ferrous Sulfate fixative</li> <li>• Weaving</li> </ul>	<ul style="list-style-type: none"> <li>• Naturally dyed with mangrove tree bark &amp; bahera fruit</li> <li>• Naturally dyed with Indigofera &amp; bahera fruit with Ferrous Sulfate fixative</li> <li>• Naturally dyed with mangrove tree bark</li> </ul>	<ul style="list-style-type: none"> <li>• Naturally dyed with mangrove tree bark &amp; bahera fruit</li> <li>• Naturally dyed with Indigofera &amp; bahera fruit with Ferrous Sulfate fixative</li> <li>• Weaving</li> </ul>	<ul style="list-style-type: none"> <li>• Naturally dyed with mangrove tree bark &amp; bahera fruit</li> <li>• Naturally dyed with Indigofera &amp; bahera fruit with Ferrous Sulfate fixative</li> <li>• Knitting</li> </ul>
Key aspect	<ul style="list-style-type: none"> <li>• The products they offered are mostly for women</li> <li>• Dominant silhouette is the A-line silhouette</li> <li>• Dominant cutting is wide/loose</li> <li>• They use natural dye as a decorative element comes from mangrove tree bark, bahera fruit, Indigofera, Ferrous Sulfate fixative, etc., they also use knitting and weaving as well</li> </ul>			

the intensities of colors to a greater level or with a wide dynamic range. We describe the materials used by each brand.

Lepas wear. In terms of color according to the results of grouping into a tone map, most of the colors belong to the light grayish group, and also if you look at the hue value wheel, the colors used are in quadrant 0° - 45° which can be categorized as warm tone colors. The materials they used are mostly linen but they also use Tencel. Flax fibers are used to make linen, which is a sustainable fabric. The flax plant has been grown in almost every country across the globe. Furthermore, Tencel is an environmentally-friendly material created from sustainable-sourced eucalyptus trees.

Seratus kapas. The results show that when the colors are grouped according to the tone map, most of the colors belong to the dark grayish group. From the tone map, we can see the intensity of a color or hue. Also referred to as chroma, purity, or richness. If you look at the hue value wheel, the

colors used are in quadrant 0° - 45° which can be categorized as warm tone colors. The material they used are mostly rayon linen but they also used hemp as well. Linen blended with rayon has the look of linen with the added drape of rayon. It is opaque and works well for all kinds of garments. Hemp is frequently referred to as a "environmental super fiber". The fibers of the herbaceous plant Cannabis Sativa are used to make hemp cloth. It's a high-yielding crop that yields more fiber per acre than either cotton or flax.

IMAJI studio. As you can see in the tone map above, most of the colors belong to the pale group, and also if you look at the hue value wheel, the colors used are in quadrant 0° - 45° which can be categorized as warm tone colors. The material they used are mostly hand-woven cotton but they also used rayon. While hand-woven cotton is loomed by hand without the use of electricity, so it is a versatile fabric. Rayon is a super soft fabric with a luscious fall and good absorption ability.

Menjalin. From the results of the fashion product observation and design analysis for the Menjalin brand, it can be seen that in terms of color according to the results of grouping into a tone map, most of the colors belong to the dark grayish group and also if you look at the hue value wheel, the colors used are in quadrant 90° - 135° which can be categorized as cold tone colors. The material they used is mostly biodegradable pure cotton but they also used rayon as well. This biodegradable pure cotton can also be recycled and used in the manufacture of useful materials. Biodegradable materials can break down in a natural environment without leaving toxins. And rayon is a fabric manufactured from pure

cellulose fibers derived from wood pulp.

From the above explanations, we grouped the data on colors and materials into a simple table.

The main targets of the four sustainable fashion brands in Indonesia are those in their 20s to 50s who live in cities and are eco-conscious with a high level of education. The content analysis results for each item are as follows. As for the color, the use of earthy color was predominant. This is because most of the brands use natural dyes as fabric dyes. From the results of grouping into a tone map, most of the colors belong to the dark grayish group, and also if you look at the hue value wheel, the colors used are in quadrant 0° -

Table 7. Colors and materials

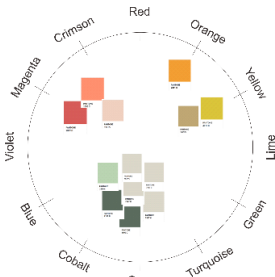


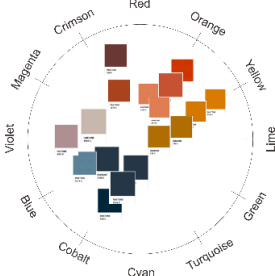


Brand	Key aspect	Color analysis		Material	Example image
		Hue value	PCCS tone map		
LEPAS WEAR	<ul style="list-style-type: none"> <li>For the material they used are mostly linen but they also use Tencel</li> <li>From the hue value wheel, the colors used are in quadrant 0° - 45° which can be categorized as warm tone color</li> <li>Most of the colors belong to the light grayish group from the tone map</li> </ul>			<ul style="list-style-type: none"> <li>Linen</li> <li>Tencel</li> </ul>	
	<ul style="list-style-type: none"> <li>For the material they used are mostly rayon linen but they also use Hemp</li> <li>From the hue value wheel, the colors used are in quadrant 0° - 45° which can be categorized as warm tone colors</li> <li>Most of the colors belong to the dark grayish group from the tone map</li> </ul>			<ul style="list-style-type: none"> <li>Rayon linen</li> <li>Hemp</li> </ul>	

Table 7. Colors and materials (continue)

Brand	Key aspect	Color analysis		Material	Example image
		Hue value	PCCS tone map		
IMAJI STUDIO	<ul style="list-style-type: none"> <li>For the material they used are mostly hand-woven cotton but they also use rayon</li> <li>From the hue value wheel, the colors used are in quadrant 0° - 45° which can be categorized as warm tone colors</li> <li>Most of the colors belong to the pale group from the tone map</li> </ul>			<ul style="list-style-type: none"> <li>Hand woven cotton</li> <li>Rayon</li> </ul>	
MENJALIN	<ul style="list-style-type: none"> <li>For the material they used are mostly bio-degradable pure cotton but they also use rayon</li> <li>From the hue value wheel, the colors used are in quadrant 90° - 135° which can be categorized as cold tone colors</li> <li>Most of the colors belong to the dark grayish group from the tone map</li> </ul>			<ul style="list-style-type: none"> <li>Bio-degradable pure cotton</li> <li>Rayon</li> </ul>	

45° which can be categorized as warm tone colors. For the fabric, most of the main ingredients were organic and natural. For example, rayon, linen, or biodegradable pure cotton. The dominant silhouette is an A-line silhouette with a slim design that fits snugly over the top and extends straight from the chest or waist to the hem. A wide-cut or a loose cut was being used. In particular, it was found that these brands prioritized the quality of materials over following global trends.

## Conclusions and Future Research

In this paper, the authors presents an approach for the

analysis of sustainable fashion trends in Indonesia. In this field, the author collects a dataset of fashion style images from several sustainable fashion brands in Indonesia, i.e. Lepas wear, Seratus kapas, IMAJI studio, and Menjalin. By investigating the coherence and uniqueness of colors, materials, silhouettes, cutting, and decorative elements with repeated grouping techniques. The author shows what is a fashion trend for sustainable fashion products through products sold by brands. In addition, the author also adds data about the target market through online observation, so that the identification of fashion trends is done through subjective and objective evaluation.

The conclusion drawn from the analysis of contents and decorations is that Indonesia's sustainable fashion trend is a

concept that places great importance on comfort and eco-friendly materials, and the differentiation of silhouettes and materials appearing in fashion products is a big feature. And since we are targeting consumers who are conscious of sustainability, we could see that the role of consumers in the future is very important. Currently, these brands seem to be paying attention to the differentiation of materials, and in the future, diversification should be attempted by using recycled materials as well as organic and natural fibers. This study is a content analysis of four brands and short-term fashion products, so it is important to be careful in interpreting the results. In the future, it is expected that research through many brand samples along with interviews with relevant consumers and producers will be conducted.

The findings of this study add to the literature on the design characteristics of sustainable fashion brands in Indonesia. First, the variety of design characteristics that exist in sustainable fashion brands in Indonesia can be concluded that all of them prioritize the use of eco fabric, natural dyes and the use of earthy colors. On the basis of this finding, the study makes several theoretical implications. Expanding design characteristics research into a wider context, highlighting other brands in Indonesia. This work can expand research on design characteristics of design elements and relate them to customer experience regarding the products they get from these brands. There are also several managerial implications, such as: Indonesia has many fashion brands that have been proven to create value and build positive effects with comfort and eco-friendly materials. Also, when sustainable fashion brands promote comfort and eco-friendly materials in their clothes, they should also ensure other sustainable aspects such as fair wages and employee welfare.

Second, the main targets of the four sustainable fashion brands in Indonesia are those in their 20s to 50s who live in cities and are eco-conscious with a high level of education. Based on this finding, the study has theoretical implications. Future study might take a qualitative approach to this problem, perhaps using focus groups to analyze how the customer's perspective on the brand interacts. The other is managerial implications, in which sustainable fashion brands should explore using client feedback strategically to alleviate

some of the costs of flexibility and adaptation needs. This also brings good news with the growing existence of sustainable fashion trends in Indonesia's fashion industry as a revolution that will make this industry more sustainable. What I think about sustainable fashion in the future is a better and more advanced industry. Sustainable fashion generally goes through several stages of production but has better durability, and higher quality. The whole process is carried out in a responsible and environmentally friendly manner. Not only environmentally friendly but sustainable fashion is also committed to creating healthy work practices for its workers and this can only be done if there is comprehensive cooperation with the parties involved in the fashion industry, including consumers.

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