

# Slow - Fashion: Case Study of Tenun SeseK as local wisdom from Pringgasela, East Lombok, West Nusa Tenggara

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**Abstract:** This study was based on fast - fashion that currently affecting environment, as the largest emitter of sewage is nearly equal the mining industry are oil, gas and mineral. The presence of slow - fashion movement among the Indonesian people, is thought to be a solution of issues caused by fashion industry these days. This study was designed to introduce *Tenun SeseK* as Pringgasela's local wisdoms, East Lombok, West Nusa Tenggara, as one of the other examples of the slow - fashion practices that have been done since the ancient era. The method in this study is descriptive qualitative with data collection, using interviews, observation and documentation. The study showed that manufacturing process of *Tenun SeseK* has change in its a process, there is no spinning yarn from cotton fiber, the weaver prefers to use woven yarn manufacturers to accelerate the process of making *Tenun SeseK*. The high selling price of *Tenun SeseK* is only suitable for high - end fashion products and commensurate with the benefits obtained based on the design, production and consumption side, but to introduce *Tenun SeseK* Pringgasela to the public, it can be through lifestyle products design such as clutch bags, shoes, wallets that require less *Tenun* material.

**Keywords:** Slow fashion, Tenun SeseK, Sustainable design

## 1. Introduction

Rapid fashion developments allow people to be more concentrated on following the trend that change every season. From 2000 to now the world's clothing production increase twice as big and consumer behavior has changed from 15 years ago [1]. Consumers are more consumptive in change their wardrobe to be more up - to - date and there is no many last in their wardrobe. This is because fast - fashion is developing in accordance with latest trends. Fast-fashion dominates the fashion industry makes clothing prices more affordable for consumers, this is because of production costs, fabrics and supporting materials are expensive. The need for cheap fabrics and materials make the needs of polyester fibers in the world reaches 31.25 million tons, increase over the past 15 years [2]. Polyester fiber is artificial fiber which made from thermoplastic, producing stronger fabric fiber that are cheaper and easier to care for than natural fibers such as cotton or linen, but thermoplastic fibers can't be recycled like plastic property. Because of the inclusion of fashion industry in the fast - fashion product of is waste derived from the weaving process, dyeing cloth using chemical dyes, waste from the making of clothing like rag to used clothing. The waste effect of fashion business contributes to the biggest waste after waste a pollution from mining industry are oil, gas and mineral. Contrary to the fast - fashion, slow - fashion is now in motion. Slow - fashion is haven't been widely known in Indonesia, when actually the Indonesian have practiced this slow - fashion in the making of traditional

fabric or *wastra* in accordance with the traditions of ancestor who were put down by descent, are done in day's life. The tropical nature's riches in Indonesia, water sources and biodiversity has made Indonesia rich in natural fibers and natural pigment for dyes of textiles is. When traditional textile production concern with environmental, human, social and cultural aspects in their quality, that would describe it as slow - fashion practice. *Batik*, *Tenun*, hand embroidery and other traditional Indonesian techniques have the potential to be explored as a slow - fashion source that can be a solution to various issues due to the impact of fast - fashion such as environmental damage due to waste, socio-economic changes to consumer behavior [3]. *Tenun Seseq* as one of Indonesia's local content as one of the slow - fashion that has been developed by the people of Pringgasela, East Lombok, West Nusa Tenggara. *Tenun Seseq* is passed down from the ancestors to be an Eco - friendly process, from cotton fibers or other natural fibers made with natural dyes, it was used rituals or fulfilling of the need for clothing, but *Tenun Seseq* itself has changed from the manufacturing to the socio-economic impact of weavers. *Tenun Seseq* is hand-made and sizable selling price because of complicated and long way process. The age of progress, fashion trends and the need for society to keep up with the tradition of wearing weaving at more affordable price, weavers do not need to spin cotton fibers and dye yarn. Weavers simply buy industrial yarn and are chemically and solid on order. The changes in this process have result in lower price but the natural state is polluted by the wastes of chemical dyes. This *Tenun Seseq* is one example of Indonesian *wastra* which has undergone many process changes, among the many changes in the process are the use of yarn with synthetic dyes because of producing a lower selling price and affordable.

Based on study about Traditional fabric or *Wastra* which has been reviewed before, a study of *Tenun Seseq* Pringgasela is still no researcher's writing. It was study intended to introduce how the slow - fashion practice based on the process of making *Tenun Seseq* continuation of the utilization of the weaves of these still performed by weavers in Pringgasela, East Lombok, West Nusa Tenggara.

## 2. Literature Review

### 2.1. Slow Fashion Concept

The term slow - fashion became popular with a writing of Kate Fletcher in 2008 in her book entitled *Sustainable Fashion and Textile*. Fashion industries begin to think about environmental stability over the impact of waste that has damaged the earth. Slow fashion has been a topic of discussion in the textile and fashion industry for the past few years. The concept of slow - fashion is based on sustainability processes in fashion industry that combine design processes with high quality, small lines, regional productions and fair conditions of labors. In the slow - fashion concept, it must also be understood that slow fashion combines the concept of using greener fibers that are eco - friendly, biodegradable, utilizing technology that can reduce waste and pollution or consider the movement of the production through supply chain. The majority of the researchers agree that the slow - fashion concept does not mean an overview of the slow down the textile manufacturing process and apparel supply chain. But it is more a holistic emphasis to create a sustainable process that includes design planning, production sourcing and consumer education. There are elements that exist in the slow fashion concept [4], these elements include: 1) placing value on local resources and economies; 2) transparency in the production system; and 3) Creating products with longer usable life. The concept of slow fashion has given challenges to apparel companies to make effort to sustainable, environmental and ethical practices into their product designs, selection of production techniques that emphasize the quality, craftsmanship, experienced labor and provide education to consumers so that they can play an active role in making informed decisions regarding their apparel selection.

Based on the model framework bellow, it can be concluded that the product with the slow-fashion concept is no longer referring to fashion trends, but rather emphasizes the concepts of sustainability, eco - friendly and ethical practices. Having a longevity usage, more as an investment because it has good quality and can be worn in the long term but is able to meet the needs in terms of the opportunity to wear clothing. Produced using production techniques that emphasize product quality by considering the expertise of their workers or craftsmen (not emphasizing mass production using industrial

machinery) this is also included with consideration of the socio-economic side of the products made by well - paid labor.

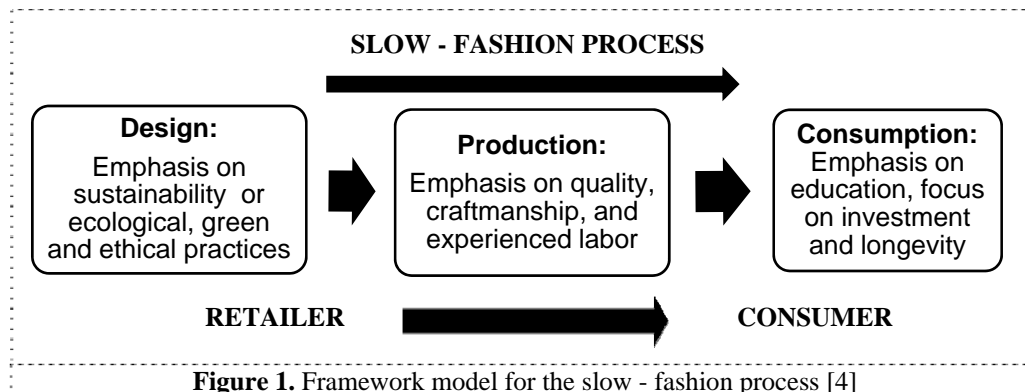


Figure 1. Framework model for the slow - fashion process [4]

## 2.2. Overview Studies

Research carried out related to slow - fashion and *Tenun* in Lombok Island area include:

**Table 1.** Other studies related to slow - fashion and *Tenun* in Lombok Island before

Studies	Result
Mardiyanti & Ismadi (2016)	The exploratory of symbolic meaning of cloth and the value of the function of <i>Tenun</i> of the Dusun Sade.
Darma & Priyadi (2015)	The exploratory of the diversity of plants used as a dye for the Sasak tribal fabric in Sukarara, Central Lombok, West Nusa Tenggara.
Pookulangara & Shephard (2013)	The exploratory study analyzed consumers' perception of purchasing slow-fashion garments using focus groups. Four themes emerged (1) Slow-fashion defined; (2) Slow - Fashion Product Attributes; (3) Slow - fashion as a Lifestyle; (4) Slow - fashion into Retail Mainstream, implications for retailers have been suggested.
Johansson (2010)	Research and study on what the concept slow - fashion implies, how and if it could make the fashion industry Sustainable and see if there is a structure or model for how such a business would look like. The objective is also to study today's consumer behavior and how we could and should consume according to a slow fashion approach

Through this research, it is expected to educate the public about slow - fashion practices in the process of making *Tenun Seseq* Pringgasela and inspire other researchers to study other Indonesian Literature, so they can be known and inspired by fashion designers, textile artists both local and foreign in working on sustainability design.

## 3. Methodology

The methodology of this study uses a descriptive qualitative approach. The method of collecting data in this study use interview, observation and documentation techniques. This interview and observation technique were chosen to gather information about the process of making *Tenun Seseq* and the lives of

weavers in Pringgasela. The selected resource person was a companion of LPSDM (Lembaga Pengembangan Swadaya Mitra) who had settled in Dusun Daya Gubuk for 5 years and 2 senior weavers who were still active and consistent in dyeing and weaving yarn using natural dyes to date. The documentation technique is needed to support this research in the form of photos of the process of making yarn weaving dyes and weaving processes in the village of Pringgasela.

#### 4. Discussion

West Nusa Tenggara is one of the regions in Indonesia that has developed the weaving of Warp *Ikat* because it is located in coastline [8]. According to 2018 data at the Pringgasela village office about the number of weavers in the Dusun Gubuk Daya, there are approximately 420 weavers. Interview results from 3 sources found that from the data of 420 weavers, only 168 people (40%) were still actively weaving in their homes, only a few want to weave using yarn dyed with natural dyes. The rest weave using synthetic dyes, this is because not all weavers are yarn dyers, the tradition of dyeing yarn with natural dyes is descent by their family who are hereditary as weavers and not all weavers receive this inheritance. Besides that, the process of dyeing yarn with natural dyes takes a very long time due to a complicated process. The loom used by weavers in Pringgasela Village is a type of *Gedokan*, a manual loom that is only done by women. There are 3 types of yarns used in *Tenun Seseq*, namely: *kapas* yarn, cotton yarn and Mercer yarn. The three types of yarn are based on the same type of cotton, but with different finishing process. The selling price of natural dye will be very expensive, to weave one sheet of *Tenun Seseq* measuring 300 x 60 centimeters involves approximately 4 to 7 people. The selling price of *Tenun Seseq* that uses natural dyes is approximately Rp.750,000 to Rp.1,500,000, depending on the work of motif and the type of yarn that used. *Tenun Seseq* that use mercerized yarn reach the most expensive price between the use of two other threads.

The process is started with yarn dyes. Yarn dyes are used using ingredients from plants, and produce a variety of colors needed to make motifs according to the wishes of the weavers. As previously observed before that coloring materials that are widely used in the West Nusa Tenggara area include: *Mangifera Indica* (Mango), *Indigofera Tinctori* (indigo) *Swietenia Mahagoni* (Mahoni) [6]. However, there are several other materials that are new findings in this research, they are Mangosteen peel (*Garcinia mangostana* L), the cover skin of coconut (*Cocos nucifera*) and bark of jackfruit wood (*Artocarpus heterophyllus*) and many also using secang bark (*Caesalpinia sappan* L) but this secang bark is bought from Java. The colors produced from these materials depend on the use of alum fixation ( $K_2(SO_4)_3$ ), lime ( $Ca(OH)_2$ ) or tunjung ( $FeSO_4$ ). Coloring materials can be used repeatedly by boiling. If these ingredients can no longer give color, burned for cooking needs, the ashes can be used to clean the moss and wash kitchen utensils. Pasta from tarum leaves produces indigo blue. To produce black, it requires a long coloring process because the thread has to be dipped in an indigo vat and repeated in the soil repeatedly to get the desired color. Tarum leaves and branches after the immersion process can be drained and then burned. Ash from twigs and leaves of tarum is used as natural fertilizer in the fields and becomes a coloring mixture when dyeing yarn. The next steps are preparation weaving, include: 1) *Nenasin* is the process of wiping yarn with sticky rice starch or sticky rice porridge; 2) *Memuyun* is spun yarn process; 3) *Menghane*, is the process of forming a line motif for warp threads; 4) *Nyusuk Suri* is the process of inserting the thread into the *suri* (weaving comb); 5) *Begulung* is the process of rolling the warp thread in accordance with the length of the fabric in a row; 6) *Meleting* is the process of rolling the weft thread. The next process is *seseq* or weaving. *Tenun* is called *seseq* because during the process there is a sound of "sek sek". The weaving process is the longest process among other processes. *Tenun Seseq* that use natural and synthetic dyes are certainly different. Weaving that uses synthetic dyes is very bright, solid and colorful. Weaving that uses pale natural dyes with not many color choices, this is one reason many weavers in this village have used weaving yarns colored with chemical dyes to keep up with market demand.



**Figure 2.** Various color of *Tenun Sesek* with natural dyeing

Based on the manufacturing process of Weaving Sesek Pringgasela if related with the theory of Slow-Fashion Process [4] has advantages and disadvantages that can be considered, including:

**Table 3.** Advantages and disadvantages of *Tenun Sesek* as Slow-Fashion Product

Slow – Fashion Process	Advantages	Disadvantages
Design	<ol style="list-style-type: none"> <li>1. Eco friendly, natural dyeing waste does not pollute river water and soil, the result of combustion of residual staining can be plant fertilizer.</li> <li>2. Safe for health for both users and weavers because they contain no chemicals at all.</li> <li>3. Suitable for any fashion trend.</li> </ol>	Limited colors, cannot get bright and solid colors.
Production	<ol style="list-style-type: none"> <li>1. Cheaper, the coloring material is taken from the surrounding environment without exploiting nature.</li> <li>2. Increases mutual cooperation during the process of making <i>Tenun sesek</i>.</li> <li>3. Improves family living standards, if the ability and experience of <i>Tenun sesek</i> making are developed in the family for generations.</li> </ol>	<ol style="list-style-type: none"> <li>1. Requires more labor, a piece of <i>Tenun Sesek</i> (60x400 cm) requires 4-7 people for steps of process.</li> <li>2. Requires a longer time because natural dyeing must be done repeatedly for darker and bold color</li> </ol>
Consumption	<ol style="list-style-type: none"> <li>1. Has a high investment value. Having a limited market for <i>wastra</i> collectors, a piece of old, vintage and handmade <i>Tenun</i> has a high selling price if it has good conditions.</li> <li>2. Have educational value about the tradition and philosophy of <i>Tenun Sesek</i></li> </ol>	<i>Tenun Sesek</i> are made from natural fibers and naturally colored are susceptible to attack by fungi, moths, ants and even mice. So that it requires more effort to keep it in good condition.

From the explanation above it can be said that the price of *Tenun sesek* is quite expensive but commensurate with the benefits obtained based on the design, production and consumption side.

#### 4. Conclusion

The manufacturing process of *Tenun Sesek* has change in its a process, there is no spinning yarn from cotton fiber, this is due to changes in values in the community because the food needs in the village are higher and growing staples such as rice and secondary crops have economic value higher. In addition to changes in value due to food needs, also due to the high demand from the community for

the *Tenun Seselek*, which is more affordable. The coloring process of weaving yarns using natural dyes really considers the preservation of nature around Pringgasela. The concept of slow fashion must begin with educating the public about a long way process of making *Tenun Seselek* of making *wastra* from other regions in Indonesia. With education about materials, processes and results based on this transparent production process, it is expected that the public can understand that buying *wastra* not only buys a piece of cloth or clothing but also has the philosophical values behind the making of *wastra* and enhancing weaver's life and improving socio - economic live standard. Consistent with concept of slow - fashion in the process of making *wastra* also means developing a lifestyle to love and preserve the environment, the discipline of processing waste and centering on the expertise of artisans or makers will not be irreplaceable. *Tenun Seselek* or *wastra* from other regions has a high selling price but commensurate with the advantages obtained based on the design, production and consumption side, so that it is not possible to be used as fast - fashion products and high - end fashion designs with longevity use are required. However, the way to introduce *Tenun Seselek* to the public can be through lifestyle products design such as wallets, clutch bags, shoes that require less material so the selling price of those product can be reached by the public.

Based on the results of the above conclusions, it can be a recommendation for other researchers to develop the interest of the younger generation of Pringgasela to continue and develop the tradition of *Tenun Seselek*, to develop slow-fashion research on *Tenun Seselek* about design product that can be developed, retail processes, consumer interest and sustainable fast-fashion focusing on *Tenun Seselek*.

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