

Analyzing The Implementation of Sustainable Fashion In The Fashion School Curriculum in Jakarta. (A Case Study: Fashion Design in IKJ and Polimedia Jakarta)

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Abstract. Fast-fashion industries have caused other problems in the fashion industry. They carry out massive fashion production in constant supply and sell the products to consumers. It produces a large number of discarded fashion products, which is extremely problematic because the products decompose and pollute the environment. The government, in response to the phenomenon, endeavors to find practical solutions, one of which is circular fashion. It relates to not only waste processing management but also resources processing. Garment manufacturers should no longer source raw materials from nature. They instead recycle processed materials, creating capital and resource parsimonies. Indonesia has applied circular fashion by conducting sustainable fashion. Albeit widespread in use and practice, sustainable fashion has not been included in the fashion school curriculum. We, accordingly, admonish fashion schools, especially those in Jakarta, e.g., IKJ and Polimedia, to incorporate it into their curriculum. We deployed the qualitative method to generate descriptive data. The data were then analyzed further, through which we could figure out the definition and implementation of sustainable fashion. We collected primary data through structured interviews with several informants, i.e., the department coordinators and lecturers from fashion schools in Jakarta, and secondary data from a literature review. The results demonstrated that, in general, IKJ and Polimedia, the department coordinators, and lecturers understood sustainable fashion, including its definition, implementation, and aspects, namely environmental, social, economic, aesthetic, and cultural. And yet, the implementation of sustainable fashion in the curriculum is still poor, as amending the curriculum is intractable. Some coordinating meetings addressing the curriculum arrangement and curriculum-related activities were necessary.

Keywords: Fast Fashion, Fashion School Curriculum, Sustainable Fashion

1. Introduction

Fast-fashion industries have caused other problems in the fashion industry. They carry out massive fashion production in constant supply and sell the products to consumers. It produces a large number of discarded fashion products, which is extremely problematic because the products decompose and pollute the environment. The fashion industry is the second most notorious for polluting the environment. Garment coloring and processing cause 10% damage to the environment.

Furthermore, according to environment.org, textile industries were responsible for 20% of global water waste and 10% of carbon emissions. The anguish phenomenon causes the government to seek viable solutions to decrease environmental problems because of fashion industries. As a result, the Ministry of Living Environment and Forestry of the Republic of

Indonesia issues the Wastewater Quality Standards Regulation. BAPPENAS, in collaboration with the Danish royal government, creates a circular fashion concept and promotes community socialization around it. The management of waste and resources are central to circular fashion. The concept brings recycling processed materials into focus, engendering capital and resource retrenchment. Indonesia has applied circular fashion in the form of sustainable fashion. However, despite widespread use and practice, sustainable fashion has not been included in the fashion school curriculum, especially in Jakarta. Hence, the research focuses on the definition and implementation of sustainable fashion in fashion schools in Jakarta.

2. Research Method

A qualitative approach with a case study method was deployed to analyze the definition and implementation of sustainable fashion in the fashion school curriculum in Jakarta. The research procedure was composed of several stages: (1) Pre-researching. A pre-research was conducted to formulate the problems, which was followed by the following steps: (1) conducting a mini tour; (2) focusing on the problems through raw data identification; and (3) analyzing the data of the research focus and sub-focus. Primary data were gathered from informants in charge of the relevant department. The informants were the department coordinators and lecturers. We chose a data collection technique and procedures that suited our approach, and that being so, the qualitative approach and the case-study method were employed.

In addition, we conducted interviews according to the guidelines of open and structured inquiries. The information gathered was comprehensive regarding the implementation of sustainable fashion in the curriculum. In addition, we conducted a document analysis to round out the information. The curriculum that has been and is being implemented at IKJ and Polimedia was the subject of the documents under consideration. During data collection, after data collection, and until the conclusion of research report writing, data analysis was performed. We began by investigating data validity. The following procedures were used to group the data by classification of the focus, sub-focus, and sub-sub-focus: 1) Transcribing the interviews; 2) Grouping the transcripts by research sub-focus, i.e., knowledge and comprehension of sustainable fashion and implementation of sustainable fashion; and 3) Grouping the previous data groups by research questions of each sub-focus and tabulating them. We draw preliminary conclusions based on the responses to the respective questions. The responses were then categorized according to the informants who described the results.

Table 1. Interview Instruments

Research Focus	Research Sub-focus	Question Grid	Question
Analysis of sustainable fashion in fashion schools in Jakarta	Knowledge and understanding of sustainable fashion	1. Definition of sustainable fashion	1
		2. Aspects of sustainable fashion: <ul style="list-style-type: none"> • Environmental • Social • Economic • Aesthetic • Cultural 	2
		3. Aim of sustainable fashion	3
		4. Benefits of sustainable fashion	4
		5. Relationship between sustainable fashion and eco-fashion	6

Implementation of sustainable fashion	1. Implementation of sustainable fashion in aspects: <ul style="list-style-type: none"> • Environmental • Social • Economic • Aesthetic • Cultural 	7
	2. Implementation of sustainable fashion in eco-fashion	8
	3. Implementation of the curriculum in fashion schools: <ul style="list-style-type: none"> • Number of credits • Description • Courses related • Semester • Material content (the topic discussed) • Implementation period (the start) • Evaluation of courses related • Implementation impact • Sustainability of the end-product 	9

3. Results and Discussion

Sustainable fashion is a fashion product that takes the sustainable implications of planning, production, and packaging for the environment into mind. It is commensurate with Kaikobad that sustainable fashion comprises both fashion and the development of lifestyle, ecological balance, natural disaster de-escalation, and eco-friendliness [1]. IKJ and Polimedia, their department coordinators, and lecturers have comprehended sustainable fashion. Notwithstanding this, there are also sustainable fashion aspects to grasp. First, the environmental aspect of sustainable fashion products definitely inflects environmental sustainability. The aspects include the use of key materials, resources, and durability. Second, the social aspect is relevant to the local community, which is supposed to gain the advantages of sustainable fashion. Third, in connection with the economic aspect, sustainable fashion should develop the economy of the local community by giving products in limited numbers but of better quality.

Sustainable fashion does not have an adverse spillover on the environment and society and should enhance economic growth. Sustainable fashion-making should be mindful of the environment and not be environment-harming or producing scarcity [2]. Fourth, the social aspect is in relation to wellbeing, especially that of parties engaged. Fifth, the aesthetic aspect of sustainable fashion is manifested through market-based aesthetic products. Sixth, in terms of the cultural aspect, local cultures should be incorporated into the modernity of sustainable fashion products. In addition to the three main aspects, sustainable fashion has two other aspects, namely aesthetic, covering appealing and durable fashion, and cultural, pertaining to cultures or ethics in deploying resources and labors appropriately [3]. Sustainable fashion does not have an adverse spillover on the environment and society and should enhance economic growth. It comports with Ganatra assertion that sustainable fashion-making should be mindful of the environment and not be environment-harming or producing scarcity [2]. Fourth, the social aspect is related to well-being, particularly that of the parties involved. Fifth, the aesthetic aspect of sustainable fashion is manifested through market-based aesthetic products.

Sixth, in terms of the cultural aspect, local cultures should be incorporated into the modernity of sustainable fashion products. It is congruent with Kozłowski & Bardecki that in addition to the three main aspects, sustainable fashion has two other aspects, namely aesthetic, covering appealing and durable fashion, and cultural, pertaining to cultures or ethics in deploying resources and labors appropriately [3]. Sustainable fashion also maintains the purpose of creating fashion by nourishing ecological, social, and cultural environmental balance by involving designers, producers, distributors, and consumers (users) to realize a common goal: bettering how a fashion item is produced and consumed. Sustainable fashion aims at drawing all parties engaging in the fashion industry together and bettering production and consumption [4]. The intended parties are fashion designers, producers, distributors, and consumers. In terms of waste and clothing distribution, sustainable fashion can help to reduce environmental damage. In response to sustainable fashion, more designers are becoming more creative and innovative. It corresponds with Shafie's finding that sustainable fashion has several benefits, i.e., minimizing environmental pollution from the clothing production process and preventing material and resource scarcity [5]. One of the sustainable fashion implementations is the recycling of fashion items into different or new models. Sustainably-produced clothes come in good quality, allowing the product longevity and saving money for consumers.

Another benefit is providing comfort for consumers. When consumers wear a good-quality product, it must be convenient [6]. Besides, sustainable fashion can increase community prosperity. All workers hired in the sector should have rights and responsibilities fulfilled by the business owner, allowing for welfare and no oppression. Furthermore, sustainable fashion is inextricably related to eco-fashion. Eco-fashion is one of the real manifestations of sustainable fashion. It raises the underlying philosophy of sustainable fashion, which aims at creating a system for mitigating negative effects on the environment on account of human activities. According to Ganatra the manufacturing process of sustainable fashion should consider the environment [2]. It should not result in any harm, potentially destroying the environment or yielding scarcity. In the social aspect, sustainable fashion is concerned with human wellbeing, particularly that of those engaged. Additionally, it should not have negative impacts on the environment and society, thereby heightening economic growth. Moreover, pertinent to the environmental aspect, some applicable avenues are using eco-friendly raw materials and making a pattern at a maximum of 15% of the materials used.

An environment-focused communities or community empowerment, which enables the community to carry out sustainable fashion activities. Regarding sustainable fashion connected with the economic aspect, producers should make creative and innovative products using second-hand materials or upcycling. They can use the fashion industry to breed new designs with a high selling value at a low cost of capital. In addition to the three aspects, sustainability nurtures two other aspects, i.e., aesthetic, covering attractive and durable fashion designs, and cultural, related to cultures and ethics in employing resources and labor. That being so, the implementation of sustainable fashion attributed to aesthetic aspects is realized in aesthetic, harmonious, and marketable products [7]. That is, the products encourage people's purchase intentions.

Furthermore, with regard to cultural aspects, sustainable fashion producers should couple their designs with local wisdom and cultural heritage to create new sustainably developed ideas. As previously stated, sustainable fashion is synonymous with eco-fashion, which focuses on the central philosophy of developing a system to reduce environmental damage caused by human activities. By incorporating sustainable fashion into eco-fashion, producers bring about eco-friendly products through several eco-friendly methods, e.g., upcycling, eco-printing, and using natural dyes, causing no harm to the environment. Our interviews with

informants feature some findings, among which is that fashion schools in Jakarta have included sustainable fashion into their curriculum since 2018. The subject has 2-4 credits. Besides, it has also been integrated into other courses, such as textile design, specifically eco-print and shibori topics. And yet, several courses do not use natural-based materials and media, which are the main properties of sustainable fashion. As indicated by our evaluation of courses as regards sustainable fashion, students can participate well and apply sustainable fashion knowledge when making products they submit as daily or final assignments. However, some, e.g., learning designs, still call for improvements. Additionally, the implementation of sustainable fashion in the curriculum is still poor, as modifying the curriculum is quite an arduous job. The schools should arrange several coordinating meetings and propose relevant activities.

4. Conclusions

IKJ and Polimedia, the department coordinators, and lecturers have understood sustainable fashion and its aspects, which are environmental, social, economic, aesthetic, and cultural. Our informants have fathomed the environmental, economic, and aesthetic aspects, while the rest are still blurred. Sustainable fashion focuses on creating and producing fashion while retaining nature and the environment [8]. It decelerates environmental damage owing to waste and discarded clothes, boosting designers' creativity and innovations. Nevertheless, the implementation of sustainable fashion is still poor due to budget, time, and capability constraints. Additionally, the integration of sustainable fashion into the curriculum is also still poor. Some coordinating meetings, one of which is to propose related activities, are needed as curriculum modification is a complex task.

Acknowledgments

We express our gratitude to the dean of the Faculty of Engineering Universitas Negeri Jakarta and the staff who have generously funded the research. We also state our gratitude to the informants who have been willing to spare time and provide the information we require to complete the research. We are expecting that the research will afford significant contributions to education.

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