

Research Article

Analysis of Sustainable Fashion Implementation in Local Fashion Brand Meraki Studios using The Five Dimensions of Sustainable Fashion

Arini Arumsari*, Amira Nurkhaleda, Mohamad Otto Ridwan Mandagi, Ranaida Nashita

Telkom University, Bandung, Indonesia

Abstract.

The world of fashion in Indonesia has great potential as seen from the many local fashion brands that have developed rapidly. The development of local fashion certainly coincides with the accumulation of fabric waste that is produced so that awareness is needed regarding sustainable design for local brands in creating works. One of the local brands that has carried out sustainable design is Meraki studio, located in Bandung. This paper aims to discuss awareness regarding sustainable design that has been carried out by the Meraki studio brand using the Five Dimension theory of sustainable fashion. The research uses qualitative methods with observation and in-depth interviews as well as secondary data collection in the form of relevant journals, books and articles as well as previous research.

Keywords: local brand, meraki studios, sustainable fashion, textile waste

Corresponding Author: Arini Arumsari; email: ariniarumsari@telkomuniversity.ac.id

Published: 8 January 2025

Publishing services provided by Knowledge E

© Arini Arumsari et al. This article is distributed under the terms of the [Creative Commons Attribution License](#), which permits unrestricted use and redistribution provided that the original author and source are credited.

Selection and Peer-review under the responsibility of the BCM 2023: Sustainable Design Conference Committee.

1. Introduction

In 2022 *the Co-Founder of Our Reworked World*, Annika Rachmat conveyed her finding data, namely that as many as 33 million tons of textiles were produced in Indonesia, one million tons of which became textile waste. The biggest contributor to this textile waste is the fast fashion industry where they continuously produce clothes quickly with low quality according to the changing trends [1]. The continuous and faster rotation of trends encourages people to continuously buy the latest fashion items. The desire to follow trends creates consumptive behavior and impulsive consumption patterns [2] which are one of the obstacles in implementing sustainable fashion. One of the efforts that can be made to reduce waste is by using sustainable methods. Sustainability itself has three aspects consisting of environmental, social and economic [3] where the three must be mutually sustainable. Sustainable in fashion itself has a goal to unite all parties



in the fashion industry including the fashion designers, the manufacturer, distribution channel and the consumer themselves [4] to change the way we produce and consume products. The movement for sustainable fashion in Indonesia has begun to be carried out by many independent fashion brands such as Felicia Budi or F.budi, Lenny Agustin and Sejauh Mata Memandang [5]. Apart from brands that have claimed that they have implemented sustainable design, there are also brands that have not fully become a sustainable brand, but in practice they have unconsciously applied sustainable fashion, namely Meraki Studio. Meraki Studio is a fashion brand that combines craft products and works of art. Meraki itself is not a brand that claims to implement sustainability, but several characteristics of the brand such as using batik visuals and stamp techniques for craftsmanship and the use of natural fiber fabrics are in line with the theory of sustainability. One of the products being sold is also made with waste from Meraki Studios production process using the crochet technique. Seeing this, researchers are interested in analyzing the application of sustainability from the Meraki Studios brand.

2. Research methods

The method used is a qualitative method with an observation approach and in-depth interviews with the owner of Meraki Studio. Data collection is divided into three stages:

1. Researchers collected data and information from interviews with the owner of the Meraki Studio. to find out the reasons and problems experienced by Meraki Studio in detail while doing business in the field of fashion and handling its waste.
2. Researchers collected secondary data in the form of journals and books related to sustainable fashion, previous research, and articles related to discussing sustainable fashion awareness so that from this, the researcher can identify the problems experienced by Meraki Studio.
3. Researchers observed the business practice of Meraki Studios through their Instagram Account and other Online Media

The results of the data were analyzed using the theory of sustainable fashion from *Tools for Sustainable Fashion Design: An Analysis of Their Fitness for Purpose* by Kozlowsky [6]

According to Arumsari [7], problem that are caused by the rapid growth of the fashion industry can be solved by applying sustainable fashion practices. Based on studies



Figure 1: five dimensions of sustainable fashion.

conducted in Indonesia, to optimize value sustainably and the central values in fashion in general, such as economic value, functionality, aesthetics, safety, and comfort, are needed. Furthermore, a product must also have environmentally friendly and Indonesian social and cultural values.

3. Result and discussion

Based on the results of observations and interviews with the owner of Meraki Studios, it was found that the owner did not claim Meraki Studios as a sustainable brand, even though at the beginning the Meraki brand sold products made from natural fibers and natural dyes. When marketing their products, Meraki Studios experienced problems due to the lack of consumer awareness in the Jakarta and Bandung areas for eco-friendly products. According to Sekar, the owner of Meraki Studios, Jakarta and Bandung consumers prefer products that are cheap and affordable. Considering this, to reduce the price of its products, Meraki Studios changes its product raw materials to synthetic or mixed fibers and uses printing techniques to produce block printing motifs on its products to lower product prices. Products made using natural fibers and block printing techniques are then sold as limited items at a higher price.

Due to the large amount of waste generated by Meraki Studio, the owner feels that other efforts need to be made apart from waiting for the local residents to collect fabric

waste of Meraki Studios production process to be used as stuffing for dolls and others. The unused ends of the fabric are upcycled into bags using the crochet technique, unfortunately for the Jakarta and Bandung areas the market is still lacking interest.

the results of secondary data collection are then analyzed using *the Five dimensions of sustainable fashion* to analyze the sustainability aspects of the Meraki Studios brand. These aspects are social, cultural, aesthetic, economic and environmental. Meraki Studios itself does not consider the brand to be a sustainable brand, but in the results of interviews and observations that have been conducted, Meraki Studios has practically implemented several aspects of sustainability in accordance with the Five Dimension Theory of Sustainable Fashion. The results of the analysis using the theory are shown in the table below

TABLE 1: Table of Five Dimensions of Sustainable Fashion Analysis on Meraki Studios.

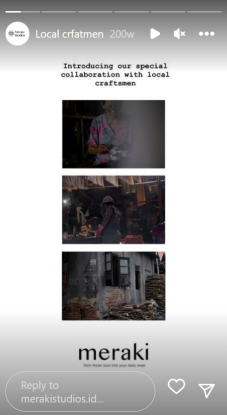


Five dimensions of sustainable fashion	Analysis At Meraki Studios
Social	<p>In this case, Meraki Studios produces by using the services of local craftsmen by collaboration and empowering local craftsmen through one of their eco printing collection. This is in line with the theory of sustainability where sustainability must prioritize social continuity [8].</p> 
Cultural	<p>In terms of culture or culture, Meraki Studios often uses batik motifs as inspiration which are then translated into patterns that are made using digital printing and block printing methods. The digital printing and block printing techniques chosen in applying batik motifs can be seen as an effort to modernize batik motifs[9].</p> 

TABLE 1: Continued.

Five dimensions of sustainable fashion	Analysis At Meraki Studios
Aesthetic	<p>In applying sustainability, the brand must prioritize the aesthetic value of the work it makes [10]. This can be seen in the Meraki Studios products made using the crochet technique. Even though it is made from production waste, it still pays attention to aesthetic values, such as the shape of a bag, and color combination. It has a minimalist and simple shape, the use of 2 colors in combination with the crochet technique creates a unique abstract pattern. The differences of the textile waste also made each and every product unique</p> 
Economics	<p>In applying sustainability to the economy, it must be able to improve the surrounding economy while prioritizing low environmental impacts [11]. Meraki studios in the economic aspect empowers local craftsmen in the process of making their products, starting from the block printing process to the process of making fashion products. The waste produced by Meraki Studios is also given to the community to be reused as material for doormats.</p>
Environment	<p>Meraki Studios tries to make eco-friendly products that don't drain resources [12], namely by utilizing textile waste left over from production into a product in the form of a bag. However, in terms of the environment, the Meraki production process still uses synthetic textiles and dyes, so it can be considered as less environmentally friendly.</p>

From the results of observations and interviews as well as observations made through the Five Dimensions of Sustainable Fashion approach, it can be concluded that there are already several aspects of sustainable fashion that have been implemented by Meraki Studios such as the use of waste as raw material for products, the use of batik motifs as cultural preservation and the use of local craftsmen to help the economy. There are several aspects that can still be improved, such as creating a social impact on the surrounding environment and reducing environmental impact by starting to use materials and dyes that are more environmentally friendly

4. Conclusion

Meraki Studios albeit not using sustainability as their main characteristic of the brand have already implemented The Five Dimensions of Sustainable Fashion in the practices of their business. By using Meraki Studios as an example, other fashion brands and designers should start thinking about sustainability not as characteristics of brands but more as a standard practice of business in order to make better efforts in preserving the environment.

References

- [1] Diantari NKY. Trend cycle analysis on fast fashion products. *J Aesthet Des Art Manag.* 2021;1(1).
- [2] Zhuk SI. Fashion meets socialism: Fashion industry in the Soviet Union after the Second World War. *J Soc Hist.* 2016. Available from: <https://doi.org/10.1093/jsh/shv133>
- [3] Ganatra J, Patil V, Nayakawadi A. Sustainable fashion. *J Text Cloth Sci.* 2021;4(1):15–25.
- [4] Kulsum U. Sustainable fashion as the early awakening of the clothing industry post Corona pandemic. *Int J Soc Sci Bus.* 2020;4(3).
- [5] Tanzil MY. The sustainable practices of Indonesian fashion brands. *Sustainability, Inter-and Trans-Discipline, Culture towards Creative Economy.* 2017.
- [6] Kozłowski A, Bardecki M, Searcy C. Tools for sustainable fashion design: An analysis of their fitness for purpose. *Sustainability (Switzerland).* 2019;11(13). Available from: <https://doi.org/10.3390/su11133581>
- [7] Arumsari A, Sachari A, Kusmara AR. Comparative study of environmental friendly concept on fashion in Indonesia. 2018. Available from: <https://doi.org/10.2991/bcm-17.2018.39>
- [8] Dempsey N, Brown C, Bramley G. The key to sustainable urban development in UK cities? The influence of density on social sustainability. *Prog Plan.* 2012;77(3). Available from: <https://doi.org/10.1016/j.progress.2012.01.001>
- [9] Sya'diyah S. Pengrajin batik di era modernisasi (Studi industri kecil batik Dewi Brotojoyo di Desa Pilang, Kecamatan Masaran, Kabupaten Sragen). *Sosialitas: J Pendidik Sociol Antropol.* 2013.

- [10] Esslinger H. Sustainable design: Beyond the innovation-driven business model. *J Prod Innov Manag.* 2011;28(3). Available from: <https://doi.org/10.1111/j.1540-5885.2011.00811.x>
- [11] Tachega MA, Yao X, Liu Y, Ahmed D, Ackaah W, Gabir M, Gyimah J. Income heterogeneity and the environmental Kuznets curve turning points: Evidence from Africa. *Sustainability (Switzerland).* 2021;13(10). Available from: <https://doi.org/10.3390/su13105634>
- [12] Sahin S, Mete J. Sustainable development: Environmental, economical, social well-being for today and tomorrow. *Mimb Pendidik.* 2016;1(1). Available from: <https://doi.org/10.17509/mimbardik.v1i1.1749>