

# The Affirmation Process of Fashion Styles in Indonesia: Exploring Cultural Ethics and Individual Tastes

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## Abstract

Fashion are implemented with regard to social context through a variety of studies, including the examination of fashion style. The period between 2010 and 2019 was selected as the guiding time frame. The objective of this study is to present an implementation process of a fashion style in Indonesia, both in synchronic and diachronic perspectives. This qualitative research with a historical approach employs a variety of data source including literature data from journals, books, fashion magazines, interviews with fashion experts, and focus group discussions. The study proposes four dominant styles of trend fashion in Indonesia between 2010 to 2019, namely: modest, an emerged particular theme in Indonesia; athleisure, a reflection view of health and well-being; informality, the roles of millennial as leadership changes; and traditional, that represented the traditional culture of Indonesia. The finding of this study can be summarized as follows: The acceptance process of the four dominant styles can be attributed to the reflection ideas among fashion consumers in Indonesia. Additionally, the shift and the acceptance of fashion styles from 2010 to 2019 was mainly influenced by the affirmation process between role models and followers. Furthermore, the pattern of fashion in Indonesia shows different indications compared to global fashion trends, because of the cultural aspects as distinctive characteristics of fashion styles based on traditional values and meanings.

**Keywords:** affirmation, trend driver, fashion style, historical approach, Indonesia fashion trend.

Clothes is one of the basic human needs, which covers the body and protects it from various disturbances. Referred to Maslow's hierarchy of needs (1943 in Nyarko, et al, 2021), clothes is placed at the basic level as a physiological need of human beings, once it is fulfilled then there will be an urge to meet the need of higher level, such as in the form of recognition and self-actualization tools for its users. One of the achievements of cloth wearing is following the latest fashion trends and

becoming the most fashionable. The period 2010-2019 marked a faster change in fashion trends compared to the previous period, and the design of clothing also became more diverse and introduced a variety of new fashion styles.

In Indonesia, changes in fashion trends in this decade were influenced by various factors, for the record, in this period fashion was recognized as a creative industry sub-sector by the Indonesian government. This development also encourages fashion as one of the industries that

revive the economy, both at the manufacturing scale and the small and medium scale industry. If fashion trends in four-season countries can be compiled and forecasted by a trend forecaster following the pattern of spring/summer and autumn/winter collections, Indonesia, as a country with a tropical climate, has different characteristics. Its differences also arise from the diversity of ethnic groups and cultures in Indonesia, making the characters and forms of fashion adaptation more diverse as well.

The problem approach in this research is limited from a historical point of view or time series in examining changes that occur in fashion styles, in particular 2010-2019 period, or for ten years which is an essential reference for the formation of a generation or cohort. The determination of this ten-year period also refers to the grouping of fashion eras which are usually identified every ten years due to the similarity of the background situation in that period both in terms of politics, economics, social change, culture, and other factors. In the object of fashion style, there are no specific specifications for women's or men's clothing styles, even though women's clothing dominates the examples of clothing that are the object of research. Lowe and Lowe stated that changes in women's clothing are more thematic and also adaptive to the latest phenomena, but can be sustainable with clothing in the past (Lowe and Lowe, 1984).

The output of this study is to find the distinct acceptance process of styles in Indonesian fashion trends, whether their emergence is in accordance with the trend drivers' factors from Kim, et al., 2011 or whether does this not occur in Indonesia because there are any specific additional or reduced factors. Research related to fashion styles and fashion trends so far come from other fields related to general trend adoption patterns, advertising or marketing strategies, to consumer behavior with general references from the fields of psychology or sociology. Research related to fashion style, visual image, and trend cycle is found in limited numbers in Indonesia, so far no special

terminology that is unique to Indonesia has been found.

There is dissertation research published in the form of a book by Alesandra Lopez y Royo on the shifts in Indonesian women's fashion in the modern era, she interacts directly with fashion figures and actors, how fashion can be consumed and demonstrated. Royo also looked at the changes in Indonesian fashion then and now, but did not formulate how the changes in style occurred, or how global fashion trends actually positioned fashion trends in Indonesia. There are differences between Royo's research and the research underlying this article regarding formulating distinct Indonesian fashion trend model. Once the distinct Indonesian fashion trend model has been formulated, it is hoped that the results of this study will provide a reference for similar research in the field of fashion trends and fashion styles in the future.

## Literature Review

The literature review is conducted both for the prominent theory related to the topic, and also the previous research to determine the scope of the problem of the topics, it is also applied in determining the scope of the problem as well as in the data analysis stage. Previous research in the field of fashion trends and fashion styles including studies outside the field of fashion and trends that took fashion research object, namely in the field of marketing, sociology, anthropology, and culture. Literature review is an elaboration of the main object in the research, namely trends, both in terms of basic principles and concepts in the field of design in general and in the field of fashion in particular, as well as theories that become a reference in research related to changes in fashion styles in the development of fashion trends in Indonesia.

II.1 Trend Driver (Eundeok Kim, Ann Marie Fiore, and Hyejeong Kim, 2011)

Kim, et al. citing Stone's (2008) statement regarding trends, trends refer to general directions or movements. Trends are not limited

to clothing, accessories, and cosmetics, trends can be found in various consumer products such as home furnishings, furniture, automotive, and electronic devices. A trend can be obtained from a trend forecasting company that is utilized by designers, professionals in the fashion sector, and other creative industries in designing their products. In the context of fashion trends, the latest innovative fashion does not mean completely new, but is a modification of the existing fashion, so it is said to be a continuous innovation, quoting Sproles and Burns (1994) that fashion changes are evolutionary, not revolutionary.

This design research traces the trends that occur in fashion styles in Indonesia, these trends will be examined in terms of what factors influence them when viewed from trend drivers consisting of world events, economic conditions, subcultural influences, social change, entertainment, and fashion leaders (Kim, et al., 2011).

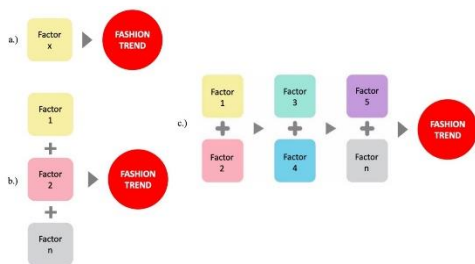


Figure 1. The illustration of trend drivers by Kim, et al (2011) and its modification in this research (Ratuannisa, 2021a)

This research also utilizes data regarding fashion trends and fashion styles in Indonesia through interviews, studies of historical documents in Indonesian fashion journal articles, books, and magazines (especially Indonesia's Dewi magazine). There are seven trend drivers mentioned by Kim, et al, the implementation of the theory can be seen on Figure 1: 'a)' shows the pattern described by Kim is that one factor (expressed as "x") influences one type of fashion

trend, its influence appears on other factors, which is also reflected in the sequence of factors driving the fashion trend. Meanwhile 'b)' shows that a fashion trend is influenced by more than one influencing factor, such as for example factor one (1), not referring to the order of the previous description, plus factor two (2) or both plus other factors (n) that can appear outside the seven other factors. The flow of fashion trend induction can also be described as in 'c)', that is, there are factors one (1), factors two (2) or more factors that influence it at the very beginning in stage 1, then affect other factors (3 or 4) in stage 2, as well as factors outside the seven (n) factors, then fashion trends are formed in the final stage (Ratuannisa, 2021a). This pattern strengthens Kim's statement regarding the order of the driving factors one against another factor which is not stated in detail. Differences in drafting patterns may differ, depending on observed trends, but may also occur due to differences in people's behavior.

## II.2 Fashion Imitation Behavior between Social Groups (Georg Simmel, 1957)

In sociology, fashion is one of the objects of study to reveal the habits and behavior of people in groups, while fashion related to one of the basic needs of humans, the need for clothing, is a high-value business object, including all aspects of marketing that are often studied in research. Research related to fashion that is often used as a reference in fashion research to this day is the theory of Georg Simmel (1957), the results of this research show that the behavior of dressing and choosing a fashion as a process of imitation between the elite social group by the lower social group. Simmel's theory explained that different social groups will create different tastes, this theory has characteristic in the class crossing in the fashion adoption process starting from the high social class, the middle social class, and the low social class. When a style or fashion has been adopted by the lower social class, the higher social class will look for a new style to distinguish their appearance from the

lower social class, and the fashion cycle occurs (Simmel in Crane, 2012).

As the subject of fashion, humans have a background for their actions toward fashion, this drive comes from within them in response to what stimulates them. Fashion is a copy of the given example, and the fulfillment of social adaptation demands. The tendency to imitate illustrates a stage of development of someone when he wants to do personal activities to please himself that initially cannot be fulfilled alone. Imitation basically shows the human nature to satisfy oneself with similarity, uniformity, adaptation specifically for the general, and emphasizing constant elements in change (Simmel, 1957). As an individual in fashion, humans have a position as a user, consumers, and even as an object, in a broader fashion position, the individual does not have the greatest authority over fashion because fashion itself is always interpersonal and consideration factors for fashion usually occur outside the individual.

Fashion according to Georg Simmel is a form of imitation and a form of social equalization, however, paradoxically it always changes continuously to distinguish one time and another as well as certain social strata from other social strata (Simmel, 1957). This theory, like Maslow's theory of human basic needs, has been reviewed, referred to, and modified by several advanced theories, but specifically, in Indonesia, it has never been applied. Simmel's theory is still relevant for use in studying trends in imitation behavior or imitating fashion which is still the same today but has differences in patterns of imitation, media, and also the position of fashion characterizations. Adoption of fashion based on social class is no longer as rigid as when this theory was created with the social class that is still real between the elite, middle, and lower classes. Imitation as the core of fashion behavior is one of the perspectives that will be revealed in the analysis process toward research findings related to fashion styles and fashion trends.

### II.3 Applicability Fashion Trends in Indonesia

Indonesia has several special conditions that affect the fashion that prevails in it, such as its shape which is an archipelago, its location in the tropics, and its various ethnicities and cultures. Since this research focus on fashion trends in Indonesia, a perspective related to the characteristics and age of trends (Holland and Jones, 2017) is needed. This reference is relevant and actual regarding the characteristics of the trend, one of which is because this research takes a limited period.

Holland and Jones stated that the term trend itself was originally not used to refer to changes in fashion styles, before the 20th century the styles influenced by these influencers were simply referred to as "fashion". Factors influencing trends through the centuries are as follows:

#### a. Military influence

Military clothing symbolizes courage, patriotism, hard work and function. Its influence on fashion is adapted to everyday clothing such as the use of ties and uniforms. Military influence was also related to the influence of colonialism or territorial conquest, colonial peoples usually had different clothing styles and were seen to show strength adapted to clothing and clothing motifs, accessories and home appliances.

#### b. Royal influence

High social classes such as royalty influence fashion changes and the spread of trends, the royal family is a group of people who are always under scrutiny because all styles of dress and behavior express their differences from other lower social classes.

#### c. Celebrity influence

Celebrities have been pioneers of trends for a long time, not only the clothes they wear but the accessories and lifestyle that are covered by the media or displayed on social media. Just as the royal family has a strong influence in creating trends, it is also what celebrities do that is an important point.

#### d. Professional influence

Professions related to dressing celebrities to appear in films or television are now more widely recognized, such as pattern designers, tailors, to textile suppliers with high skills but disproportionate recognition, because usually what is more recognized is fashion designers and other fashion professions that shape the trend of fashion styles so far.

The 2010s marked the trend of influencers, the trend that existed in the group between innovators/reformers and early adopters had changed from public figures who were royal and very wealthy, to designers, celebrities to street-style bearers today, namely: traditional influencers, fashion stylists, editors, writers, designers, retailers, celebrities, costume designers, and models, and emerging influencers (street-stylers, bloggers, and other social media stars, and creative consumers) (Holland and Jones, 2017). The term influencer also equivalents to the opinion leaders in this era, whose sociability and expertise contribute significantly to the process of information diffusion and influencing consumers ((Gastal, et al., 2011; Rosen, 2001) in Yahia, 2016).

## Methods

The history of fashion in Indonesia can be traced through a chronological timeline. One of the earliest forms of writing history is based on the concept of chronology, which is the arrangement of certain facts and events in a temporal order. However, the concept of chronology has a limitation in that it lacks the context of each event, including the causes, meanings, and relationships at each point in time. Therefore, it is necessary to include a narrative in the chronology, as stated by Walker (1990). In the context of fashion in Indonesia, an analysis of diachronic (temporal or chronological) elements will be undertaken to present the elements substitutive in terms of time through events.

According to Creswell (2019), the process of collecting and analyzing qualitative research data, including historical data, will involve several steps, starting with raw data (and how it was obtained) discussed in this chapter, and continuing with the interpretation of themes/descriptions in the following chapters. Time is often assumed to have many directions and cannot be changed like an arrow, but this depends on the perspective taken in the research. In identifying a particular style, it is necessary to have other objects with common features so that the specific characteristics of a style can be clearly seen when contrasted with others (Walker, 1990). Historical research utilizes data that is static because it is no longer ongoing, also to see the direction of trends or changes in these objects. In discussing fashion in Indonesia, a diachronic (time or chronological) analysis is first carried out to describe substitutive elements in terms of time through events. The second analysis, which is synchronic, is carried out to describe factors related to objects at a certain time.

This qualitative research begins by setting the time frame for the research, which is from 2010 to 2019 or for a decade. The selection of a decade as the time frame is often used as the basis for determining the formation of a cohort or generation, and changes can be more easily observed with a decade timeline. Similarly, in fashion, styles in fashion can be recognized by changes in decades, such as the 1950s, 1960s, 1970s, and so on. Within each fashion decade, there is further grouping of the characteristics of each fashion style.

## Result and Discussion

In this research, the synchronic approach is used for the analysis of trend drivers namely various factors related to influential aspects that can control changes, shifts, or rotates trend. While the diachronic approach is described simultaneously in terms of the time series, because trend drivers can appear and occur

specifically at a time, be it in a day, week, month, year, or several years, what makes it a trend is how it is received from consumers or society. Data was gathered from several sources to obtain a broad understanding of trends and fashion in Indonesia during the research period of 2010-2019. This included written sources such as journals, books, and online articles, as well as data from focus group discussions with experts in the field and articles from the representative edition of Dewi magazine. In Indonesia, the media industry has an important role because it can provide learning information for the general public and establish an appreciation for the fashion industry players (Midiani et al., 2015 in Ratuannisa, 2021b).

The choice of Dewi magazine as one of data source of the research is due to its concept and history as a medium for disseminating information on fashion trends in Indonesia, as well as the consistency of its contents from the initial edition until this research was conducted. Magazines as media have a position between designers, elite consumers, and consumers as an information source for designers and elite consumers (Ratuannisa, 2021b). Dewi magazine, is 40-year-old publishing dynasty that continues to keep the foreign media giants at bay with an integrated multi-platform strategy in Indonesia (Young, 2014 in Ratuannisa, 2021b). Dewi also contains a rubric that represents the delivery of elite fashion consumers in the media. The data was used to understand the context of trends and fashion in Indonesia during the research period.

A. The preliminary data of Indonesia's fashion

Based on its history, it can be said that the design of Indonesian clothing is always related to political ideas, the earliest stage was when Indonesia had not yet experienced colonialism or pre-colonial with basic clothing (also known as vernacular clothing) (Ratuannisa, 2021b). Influence from foreign nations was well known at that time, but due to trade relations, expeditions, or the spread of beliefs, they were not political in nature. Internalization of the ideas

obtained can be seen in the development of clothing pieces from traditional cloth and kebaya, to skirt and blouse, and dress (Riyanto, 2003). Acts of colonialism or colonization brought changes in clothing in Indonesia, that now clothing is political, as a differentiator which ones colonize and which ones are colonized. However, at this time the Indonesian people also recognized fashion from European nations along with the construction of the image of progress and modernity, brought by European clothing style. The penetration of Islam made another development in clothing style, clothing that was initially open on the chest was made to cover almost the entire body, especially women's clothing (Hutabarat, 1999).

After independence, the forms of clothing acculturation in Indonesia were much more diverse, also supported by technological developments and cloth-making skills. This independence was also expressed in the birth of local mass media, initiated by Indonesian writers, which introduced fashion styles that were more advanced in the 1950s, before this era radio is the main source of the fashion trend emerged in Europe (Nordholt, 1986). One of the mass media at that time was fashion magazines, which concocted and formed new ideas for society, especially for their readers and market share, which were women, in the 1970s there is Femina magazine (later became Femina Group) as the only media to discuss about fashion trend at that time (Zaman, 2000). In the following period, namely the 1960s to 1990s, the speed of information flow from outside Indonesia also increased in line with development efforts, so that changes that were initially slow in nature became faster. Fashion styles in Indonesia adopt fashion trends from outside with various adjustments so that they have distinctive characteristics, one of which is because the process of acculturation acts as a filter for external influences.

### B. The 2010-2019 Trend Drivers in Indonesia

In the trend drivers factors as mentioned by Eundeok Kim, et al. (2011) there are seven factors in trend driving, namely world events, economic, subcultural influences, social change, entertainment, technological innovation, and fashion leader. The seven factors have their respective roles and times of emergence, but the time used is within the range of years. These

factors can be dominant or very minimal, but what determines them can influence a trend is how people accept it. Acceptance can make a trend known and last long enough, so it is enough for it to become a trend, especially affecting the field of fashion and clothing styles. These factors are summarized on Table 1 adapted from Ratuannisa (2021a), the classification of years based on the tendency of its emergence and influenced trend generally.

Table 1. The Description of Trend Drivers Factors in 2010-2019

Factor	Year									
	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019
Political	<ul style="list-style-type: none"><li>• Collapse of the Rana Plaza in Bangladesh</li><li>• Slow fashion and ethical fashion movements</li><li>• Recognition of the achievements of Muslims</li><li>• UNESCO recognition of Intangible World's Heritage for Indonesian traditional artifacts</li></ul>				<ul style="list-style-type: none"><li>• Substitution of President of the Republic of Indonesia from Soesilo Bambang Yudhoyono to Joko Widodo</li></ul>			<ul style="list-style-type: none"><li>• Mass shooting event in Christchurch Mosque, New Zealand</li></ul>		
Economic condition	<ul style="list-style-type: none"><li>• Several European and Asian countries emerged from recession</li><li>• Digital revolution 4.0 in digital marketing</li><li>• Home industry, SMEs, expos</li></ul>				<ul style="list-style-type: none"><li>• The recognition of Halal product in Indonesia</li><li>• The forms of start-up companies began to appear initiated by millennials</li><li>• Leisure economy</li></ul>			<ul style="list-style-type: none"><li>• The fashion retail business is declining</li><li>• The popularity of e-commerce and digital marketing</li><li>• Virtual transactions: personal buyers, entrusted services, thrift stores, bazaars, applications</li></ul>		
Subculture influences	<ul style="list-style-type: none"><li>• Hip hop music has a potential to become a new subculture</li><li>• Momentum for the birth of the Hypebeast</li></ul>				<ul style="list-style-type: none"><li>• Well-being living and sports gear</li><li>• Communal sporting events for celebrations</li></ul>			<ul style="list-style-type: none"><li>• The first batch of Gen-Z are entering a productive age</li><li>• The phenomenon of young billionaire and social media billionaire</li></ul>		
Social changes	<ul style="list-style-type: none"><li>• Healthy lifestyle</li><li>• The phenomenon of socialize through social media</li><li>• Sustainability movement: back to nature, back to locality and traditional roots</li></ul>				<ul style="list-style-type: none"><li>• New form of social interaction</li><li>• The phenomenon of informality and looseness in politicians and world leaders</li></ul>			<ul style="list-style-type: none"><li>• Internet influencers are the new social role models</li><li>• Phenomenon of acceptance and the recognition of differences</li></ul>		
Entertainment	<ul style="list-style-type: none"><li>• Streaming and on demand entertainment</li><li>• Reality shows, variety shows, religion, health, cooking, and various contest shows</li></ul>				<ul style="list-style-type: none"><li>• Korean Wave popular culture</li><li>• Alter-ego or virtual body</li></ul>			<ul style="list-style-type: none"><li>• Self-entertainment content on social media</li><li>• Viral as a new achievement</li></ul>		

Factor	Year									
	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019
Technology innovation	<ul style="list-style-type: none"> <li>• Migration of reading culture (digital literacy).</li> <li>• Development of Information and Communication Technology (ICT)</li> </ul>				<ul style="list-style-type: none"> <li>• The spread of online transportation services</li> <li>• Hi-tech sports equipment</li> <li>• Development of affordable telecommunications, broadcasting, and internet services</li> </ul>			<ul style="list-style-type: none"> <li>• Digital imaging and digital printing (2D/3D)</li> <li>• Smart textiles</li> </ul>		
Fashion leader	<ul style="list-style-type: none"> <li>• Emergence of new celebrities and influencers on social media</li> <li>• Hip hop, R&amp;B, and dance music</li> <li>• Local designer wide recognition</li> </ul>				<ul style="list-style-type: none"> <li>• The normcore styles</li> <li>• <i>Hijab</i> style that develops into modest fashion</li> </ul>			<ul style="list-style-type: none"> <li>• The spirit of crafty, DIY and returning to local traditions is in line with slow fashion and ethical fashion trends</li> <li>• Athleisure penetrates luxury brands</li> </ul>		

Compared with the trend driver factors in the period prior to 2010, the variety of clothing in Indonesia is not very diverse. During the pre-colonial period, factors of economic conditions, social changes, and cultural influences dominated, but the function of clothing at that time was still a function of vernacular clothing. Meanwhile, in the following period, influential trend drivers have increased with world events and technological innovations, although it was slow, the impact was also felt by the people of Indonesia. In modern times, all trend drivers appear, dominantly economic conditions factors, social change, cultural influences, world events, and technological innovation, but the function of clothing does not change.

#### C. The Finding of Indonesia 2010-2019 Fashion Trend Theme

To complete the interpretative process, after describing general data related to trend drivers, the data is elaborated with different sources of interpretation obtained from a focus group discussion (FGD) phase. This phase was carried out involving the representative speakers as follows: fashion scholars/academics, fashion designers, fashion association, trend forecasting researchers, and creative community networks. The main objective of FGD is to gain the statement of fashion style that emerged in Indonesia in 2010-2019 and forming a confirmation between the statement and the

visual data that have been collected from representative editions of Dewi magazine. In the compression process, keywords related to fashion styles that are relevant to trend drivers are identified, those are as follows:

- Hijab style, modest, Islamic fashion  
Body-covered clothes, with or without hijab, loose silhouette, and volume, hide the body curve.
- Sporty style, athleisure, streetwear  
Sport related clothes as everyday wear: trainer pants, track pants, jogger, hoodie/loose jacket, sneakers, running shoes, baseball caps.  
Material: knit, fleece, or jersey.
- Casual/informal, youth style  
Basic clothes: T-shirt, plain/button-downs shirt, jeans, sweats, trousers, sneakers.
- Crafty, ethnic, traditional, local pride  
Traditional textile such as batik, tenun, songket in the form of kain panjang, sarong, or kebaya, baju kurung, kemben.
- Festivity  
Clothes with many colors or patterns, heavy material such as velvet, cashmere, tweeds, and embellishment such as sequins or glitters.
- K-pop  
Colorful hues of skinny jeans, luxury brand, tattered jeans, suit, oversized, futuristic style, sneakers, fast fashion items.
- 90s style



Oversized style, choker, spaghetti strap, baggy jeans.

h. Futuristic

Avant-garde, metal plates (materials such as plastic, aluminum, metal), metal wires, fabrics of different textures, contrast colors, geometric forms.

i. Androgyny/genderless style

The fusion of masculine and femininity style, neutral cutting clothes.

j. Normcore movement

T-shirt, plain/button-downs shirt, jeans, sweats, trousers, sneakers, neutral colors.

k. Luxury images

Items from luxury brand of fashion, logomania.

l. Sustainability, eco-fashion

The long last and ethically made fashion, using natural fiber or natural dyes, made by locals (to reduce carbon footprints).

Based on the confirmation obtained, brings out the top keywords that represent fashion styles in Indonesia, not only in the form of visual appearance, but also the existence of ideas that involve several trend drivers, influencing many groups in Indonesia. In terminology, the identification of keywords more likely to mentioned as theme or styles, and those four are as follows:

1. Modest theme

The character of this style described as clothes that covers most of the body parts and does not show body curves, which, when associated with Muslim clothing, can be related to the rules or Islamic dress code. It can be identified by wearing a head covers (hijab, veil/kerchief, scarf or not wearing head cover at all). The Islamic dress code, in addition to not showing body curves, the clothing is not transparent, covers most of the body except for the face and palms, does not dangle so that one can step on it, is not decorated with motifs or stylized shapes. animals or humans, up to the stipulation that women's clothing does not resemble men's clothing, and vice versa.

In terminology, modest is one of the functions of clothing according to Solomon and Rabolt, namely modesty, in the research period this term was used in Dewi magazine in 2012, while in the book *Islamic Fashion* which was published in 2012, the term used was still Islamic fashion or hijab style. Indonesia Trend Forecasting unraveled the decoding of modest fashion in the "Greyzone" trend book in early 2017. The use of modest terminology also changes the stereotype of hijab as fundamentalism symbol or terrorism arose as the Islamophobia (Tariq and Hanan, 2018).

Modest theme could be viewed in Dewi magazine February 2017 edition, shows the modest theme worn by two celebrities in the formal event covered by Dewi, it shows a similar silhouette of loose long dress from a designer but has two different styles, one with hijab (head cover), the other one without it. Modest wear was originally better known as Muslim fashion in Indonesia. Indonesian people have been wearing Muslim clothing long before this trend existed. One of the factors is that most Indonesian people are Muslims (Ratuannisa, 2024). It is also mentioned that regarding modest wear, the acceptance of this style is related to the need for clothing – the function of clothing is not only for physiological fulfilment but also for identity needs (Ratuannisa, 2024).

2. Athleisure theme

Sporty style, athleisure, activewear are identification of styles that are functionally used for sports, ranging from shoes, sports pants (yoga pants, bicycle pants, shorts), T-shirts, jackets/hoodies, windbreakers, tracksuits/training suits, leggings, gymnastic suits, and martial arts suits. During the study period, the types of sports that were mostly practiced were running, yoga, cycling, and various lifestyle sports. This is related to the phenomenon of Fitspiration, an online trend designed to inspire viewers towards a healthier lifestyle with an emphasis on exercise and healthy eating (Tiggemann and Zaccardo, 2015). Streetwear which was popularized by the hip hop

subculture has a sporty clothing identification, but then the term used is athleisure, referring to activewear or casual clothing in everyday life.

Athleisure theme covered in Dewi magazine July 2018 edition, this theme is one of the style choices of celebrities in product launching event, in the prior time, most of the rather formal event such product launching has its own dress code. As Hutabarat mentioned, national costumes are a symbol of a appropriateness of person invited to formal events. However, the age tendency of celebrity to youth age escalates the codes, using sporty clothes for formal events is widely accepted.

### 3. Informality theme

One of the styles in the 2010-2019 is a casual or informal style which is synonymous with youth style, this identification is similarly found in athleisure. However, the reach of the athleisure style was more limited to activewear or sportswear, while in the casual style of this period there were formal fashion items such as coats/blazers, shirts/blouses or office looks in combination with casual items such as shorts, jeans, skirts, spandex, T-shirts, jackets and more. Furthermore, the term used is informality, which is representative of the intended character, including the normcore style which also appeared in this period.

During the research period, un-tuck white shirt and folded sleeves, black trousers, and sneakers also took by the president of Indonesia, Joko Widodo to symbolizes the eager to work (Ratuannisa, 2020a). Informality theme covered in Dewi magazine September 2014 and September 2016 edition. As mentioned above in the athleisure theme, pretty much similar with the informality theme that shows the domination of millennials as celebrity (and fashion leader) or even in politics and economy movement in Indonesia. What makes this theme different from athleisure is how the new informal code being shaped, blazer with a pump shoe but pair it with a spandex pants or blazer with skirt but mix it with cropped top. The key to the theme is to

represent flexibility, not rigid, not old-fashioned, and monotonous.

### 4. Traditional theme

The character of the fashion style that emerged in this period was a style with ethnic, crafty, traditional, and raised locality. It also includes explorations related to sustainability concepts such as the use of local materials such as natural fibers and dyes, as well as traditional textile processing techniques. Traditional theme in Dewi magazine covered in January 2016 edition and September 2014 edition. One of the looks shows the use of lurik drapery dress, the modern look but still shows the traditional textile, and batik mixed with spandex-like top to make it more flexible, rather than conventional. In this theme, not only the traditional look is emerged but also the modification of many traditional clothes such as kebaya, sarong, and the accessories as well. Changes in the function of batik cloth in Indonesian fashion style also represent changes in clothing needs for Indonesian women (Ratuannisa, 2021b).

These four keywords represent changes in Indonesian fashion trends and gain open acceptance from many people, as well as how a trend can be adapted in Indonesia, the length of the trend, and its impact on Indonesian people. Because these four keywords have their own ideas and processes, and they also represent not only one or two styles, such as informality which also represents normcore and K-Pop styles, and K-Pop which is also represented with the theme of athleisure. So these four keywords became the main theme of fashion trends in the 2010-2019.

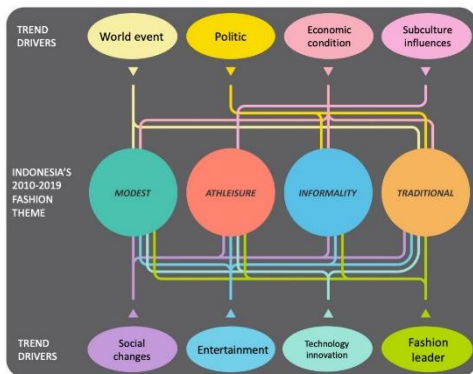


Figure 2. The relation between the theme of fashion trend and the trend drivers in Indonesia in 2010-2019 (Ratuannisa, 2021a)

Trend as a new direction and tendency is a result of the formation of trend driver factors at a time and moves people's mindsets to change and choose. This trends in the context of this study are trends that are controlled by factors outside of fashion, and actualized in fashion styles. The description of the trend drivers raises a comparison of the themes with the most and also the fewest factors. Based on Figure 2, the fashion theme with the most factors is traditional and modest, followed by athleisure and informality. Traditional themes and informality have other factors that Kim did not mention, namely political factors.

The number of factors in the two themes is influenced by the impact that arises from the theme when the idea of the theme is first recognized. Both have the same idea: recognition and identity, traditional themes gain acceptance following the recognition of Indonesian traditional artifacts by UNESCO. The modest theme gained acceptance following recognition for the achievements of Muslims in the international world which contributed to reducing the fundamental image of Islam.

In terms of identity, these two themes are the longest trending ages compared to the other themes. The modest theme is recognized as a form of shift in Muslim women's clothing which

has been known in Indonesia for a long time, has special rules and is worn to comply with Islamic sharia. Even though there are elements or values that are lost or reduced when Muslim clothing shifts to clothing in the modest sphere, the validity of this theme will last a long time following the beliefs and obedience of the majority of Muslims.

#### D. The Finding of Simmel's Fashion Imitation Behavior

The findings from this study concluded as an The Fashion Trend Affirmation model for Indonesia fashion trends, affirmations can be interpreted as acceptance, determination, or recognition. The term affirmation is a term that is often used in conveying positive ideas, there is value in agreeing with a statement, supportive, and strengthening.

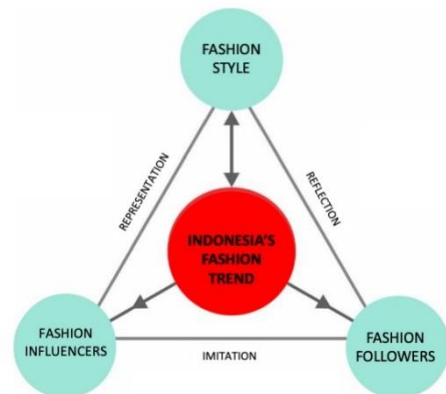


Figure 7. The Fashion Trend Affirmation model (Ratuannisa, 2021a)

This model represents fashion styles formed in the 2010-2019 shows the main factors of change starting from two angles: fashion influencers and fashion followers. The fashion influencers are figures who represent the ideas behind the fashion style and at the same time become users of the fashion style. Fashion style is an individual expression, but socially, an influencer is seen and assessed, if the style is

acceptable, then a follower could imitate a little, in part, in whole which reflects what the influencer wears. The imitation of form and function of clothing does not only involve physiological needs that initially certain parts of the body need to be covered but because of the expression of clothing. The expression that is actualized in the way of dress is what is known as fashion style. The fashion style that imitated is considered appropriate, both in terms of form, function, and feasibility, so that the acceptance process is more accurately referred to as acculturation.

Indonesia's geographical characteristics as an archipelago creates a rich demographic element, with diverse social characters. Fashion trends are usually centralized in the big cities of Java, if seen from the events covered in magazines, it is rare to find coverage outside the big cities such as Jakarta, Bandung, Yogyakarta, Surabaya, or relatively the farthest is Bali. This makes fashion publication channels important today as a means of spreading trends, such as print media fashion magazines, tabloids, newspapers, and others. Electronic media such as television is still a channel of fashion information for the general public, now enriched by social media with a more rapid nature of information, so that fashion references are not only big cities in Indonesia, but also international. This was previously one of the weaknesses of fashion in Indonesia because the trend was delayed with a large time gap.

## Conclusions

In fashion, the position of trendsetters, or fashion leader, or fashion influencers is almost always in a significant role, because they are the founders of fashion styles to be referred to by society. The formation of a new pattern of social interaction between a person and information obtained from the internet makes the pattern of imitation occur instantly, something that is viral today can pick up the idea of imitation in a matter of hours, no longer a matter of weeks or months. If before the acceleration of the flow of

information, the adaptation process was not instantaneous, there was a filtration process first, this acceleration made an adaptation only occur between one content and another, without any value changing.

The four theme of fashion style in Indonesia represents how the idea of style are well-adapted in Indonesia. First, modest fashion, which was originally better known as Muslim clothing in Indonesia, Indonesian people had been wearing Muslim clothing long before this trend existed, one of the factors was that the majority of Indonesian people were Muslims. The theme of athleisure represents the positive notion of the human self towards health and well-being of body and soul, but its appeal is the idea of communality and collectively typical of Indonesian society that although the need for health is a basic human need, many people choose to do it together with the hope of achieving the same results. The theme of informality is a marker of changing times and cohorts, because this informal, loose, and flexible idea can be said to have just been formed at this time. Meanwhile, the traditional theme turns out to be the representation of the oldest and most distinctive ideas about the character of Indonesian society for its rich traditions and culture.

Compared to the trend driver factors in the period prior to 2010, the variety of clothing in Indonesia was not very diverse. In the pre-colonial period, factors of economic conditions, social change, and cultural influences dominated, but the function of clothing at that time was still a function of vernacular clothing. Meanwhile, in the following period, trend drivers increased with world events and technological innovations such as the world war and also the industrial revolution. This factor also had an impact on Indonesian society with the emergence of other clothing functions, namely traditional clothing and modern clothing. In modern times, all trend drivers appear, namely factors of economic conditions, social change, cultural influences, world events, and technological

innovation, but the function of clothing does not change.

In this study it was found that in Indonesia, political factors also influenced fashion trends, as in the conclusion from historical exposure about Indonesian fashion in the pre-colonial era that clothing in Indonesia had stratification, which followed class stratification in the royal era in Indonesia at that time. In Indonesia, during the pre-colonial to colonial times, one of the trend driver factors that influenced changes in fashion styles in Indonesia which was not clearly stated by Kim, et al. is politic. This is most likely to occur because usually fashion or clothing styles are studied in developed countries where the people are relatively homogeneous, not developing countries and consist of various ethnic groups such as Indonesia, so that political factors, especially in the modern era, are inferior when compared to other trend drivers.

This study also shows that Simmel's theory released in 1957 is still relevant to use, because in principle fashion behavior is the imitation

simultaneously or collectively. This research contribution is the Fashion Trend Affirmation Model that in the process of imitation of fashion between fashion influencers and fashion followers there are ideas that are also transmitted, and these ideas have a positive value when accepted by followers. So the term affirmation is the right term to describe it. Simmel's research is social research, and social change in terms of social interaction, social values, to the meaning of socialization has shifted a lot in the present which does not only rely on meeting or face-to-face media, but interactions can occur virtually through various media intermediaries supported by internet networks. So, another input for the use of this theory in the future is to make it relevant to the current social situation when the research was conducted.

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