

BETWEEN LOCAL WISDOM AND POST-MODERN PHENOMENON: UTILIZATION OF ARCHIPELAGO WASTE SPICES IN THE FASHION INDUSTRY

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Abstract

Archipelago Spice is one of the local wisdoms owned by the Indonesian people. Weaving tradition has become one of the hereditary traditions of several indigenous peoples in Indonesia, woven fabrics using natural fibers from spice waste are an innovation in responding to the challenges of the ever-changing fashion industry in today's postmodern era, which can continue to adapt to space and time. In the current postmodern era, the beauty of woven fabrics and the choice of colors are starting to be noticed nationally and internationally. Indonesia, which is rich in spice plants, which are also local wisdom, has an important role in advancing the fashion industry. By utilizing spice waste in fashion products, we are participating in preserving the nation's culture. The current problem is how traditional woven fabrics can adapt to the changing challenges of the fashion industry in the postmodern era. The type of research used by the author is a qualitative-analytical research method using library research which is deductive in nature with an analytical descriptive nature. Data collection techniques are carried out through field studies, literature studies, documents, and interviews either primary or secondary. The theory and perspective that the author uses is constructivism with the level of international system analysis. National identity is an important factor in the branding process of a country. The national identity of Indonesia comes from local wisdom and national ideology. Woven fabrics using Indonesian spices are the identity of the people and rare fabrics are used as the cultural identity of the people, so they need to be preserved by the current generation so that in the development of postmodern culture, the existence of woven fabrics continues to be maintained to strengthen local culture. From a cultural perspective, the value of local wisdom is cultural enrichment that results from human hands that have creativity, taste, and intention. Local wisdom has characteristics and functions including 1) the identity of an area, 2) as a unifying community, 3) a cultural heritage that is accepted and applied, 4) the cultural wealth of a community, 5) a mindset and character in social interaction with prioritizing the public interest, 6) as a glue of togetherness in maintaining the preservation of identity from outside threats and influences in the transcultural era.

Keywords: *Archipelago spice, Local wisdom, Weaving Tradition, postmodern, transcultural.*

Introduction

Spices are one of the local wisdom of the Indonesian people. Spices are one of the concepts on the topic regarding the period of European civilization in Indonesia. This period is part of the history of modern Indonesian civilization. Spices are one of the local wisdom that is owned by several regions in Indonesia, spices are a type of plant that is used by the community in cooking spices, medicine to fashion products. Local wisdom is one of the wealth that exists in Indonesia and is still being maintained and preserved by Indigenous Peoples from generation to generation. Etymologically, wisdom means a person's ability to use his mind to respond to an event, object, or situation. This local wisdom is believed to create harmony, harmony, balance, and sustainability between humans, the residential environment, the natural environment, and the Creator. The definition of culture in the language is defined as habits, in terms culture is an identity that is characteristic of a nation, therefore a civilized nation is a nation that maintains, respects, and preserves its culture. Natural fibers have been widely used as raw materials for textiles in Indonesia, even countries outside have also used these natural fibers. The use of natural fibers is not only a raw material for textiles, but natural fibers can also be used in the industrial sector, for example as sound absorbers, heat insulators, and metal fillers for railway doors. Natural fibers can be obtained from various kinds of plants, in this paper, the author examines natural fibers derived from waste citronella spices. The use of natural fibers as a substitute for synthetic fibers is a wise step in increasing the economic value of natural fibers considering the limitations of non-renewable natural resources. One of the natural sources used is fiber from the waste of citronella spices.

Post-Modern Phenomenon

In the 20th century AD or around the 1960s postmodernism emerged as a cultural discourse. Strengthening urban areas as cultural centers. Rural areas (rural areas) are suburban areas. Postmodernism offers the concept of asymmetrical, ambiguous, narrative, symbolic, distorted, varied, equivocal, metaphorical, and familiar with nature (Andy Siswanto, 1994: 36).

According to Jean Baudrillard, postmodernism is a discourse of awareness that tries to question the boundaries, implications, and realization of modernism's assumptions, and enthusiasm to broaden the horizons of aesthetics, signs, and codes of modern art. Cultural discourse is characterized by the triumph of capitalism, the massive spread of information and technology, the explosion of consumerism, the birth of pseudo-reality, the world of hyper-reality and simulation, and the collapse of use-values and exchange-values by sign and symbol-values (Featherstone. 1988: 196).

Pauline M. Rosenau, in her study of postmodernism and social science, notes that there are at least five important reasons for the claim of postmodernism against modernism (Rosenau, 1992:10). First, modernism is seen as failing to realize improvements towards a better future for life as expected by its supporters. Second, modern science is unable to escape from arbitrariness and abuse of scientific authority for the sake of power. Third, there are many contradictions between theory and facts in the development of modern science. Fourth, there is a belief that modern science is capable of solving all human problems but in reality, this belief is wrong with the emergence of various social pathologies. Fifth, modern science pays little attention to the mystical and metaphysical dimensions of humans because it places too much emphasis on individual physical attributes. With such a background, modernism has begun to lose its practical basis for fulfilling its emancipatory promises.

Postmodernism arises because of harsh criticism, cultural resistance, and the impact of modern thinking. Postmodernism strongly opposes industrialization, because in industrialization all means of production are controlled and used only for profit and loss. Postmodern displays design as art which is an appreciation of an artistic concept (Gropius, 1970) postmodern will produce a work that creates a form of diversity and richness of meaning. birth postmodernism no could regardless from exists understand modernism. The birth of postmodernism cannot be separated from the understanding of modernism. The view of modernism assumes that the truth of science must be absolute and objective, there is no value from humans. This is where a post-modern understanding emerges which is a continuation, disconnection, and correction of modernism to provide a new thought and solution in living an increasingly complex life. One of the important phenomena with the birth of the postmodern era is the growth of mass culture and popular culture. In the cultural reality, consumption beats production, appearance is the goal, and demands are for profit rather than a benefit. Postmodernism greatly influences the development of the design. Postmodernism tends to have character; combining old values and elements with new, traditional, and local elements, giving rise to the concept of deconstruction, rejecting rationality, functionality, systematization, and eliminating the boundaries of art and life.

Postmodern has several characteristics along with the development of postmodernism, namely:

- Eclecticism, is the thought or effort to combine old and new, traditional and local values and elements.
- Deconstruction, modernism believes in order, and rational formality, so postmodernism rejects all of that by bringing up the concept of deconstruction.
- Modernism means that it is rational, functional, and systematic, postmodernism rejects it because it is considered to eliminate human values that are full of feelings.

- Hyperreality, loss of boundaries between art and life. Many works of art are displayed in public spaces, sidewalks, experimental art, conceptions, installations, and others.

In the construction of local wisdom and cultures such as modern post-cultural artifacts find themselves. There is no longer any myth about the artist in modern art discourse with the prestige of liberating the world. There are no more works of art, except for reproductions of various elements of existing art. There is no longer a distinction between low art and high art, popular art and fine art, the aesthetics of postmodern art are characterized by the principle of pastiche (borrowing and use of various sources of past art), parody (distortion and play of meaning), kitsch (stylized reproduction of forms and icons), as well as camp (identity harboring and masking) (Pilliang, 1998: 109). Postmodernism comes after going through a historical journey that shaped it into its current state. The phenomenon of postmodernism is contrary to the character of the previous era, namely; emphasizing emotion over ratio, media over content, sign over meaning, pluralism over singularity, possibility over certainty, openness over focus, fiction over fact, aesthetics over theory (Ariel Heryanto, 1994: 80).

Archipelago Spices, Local Wisdom in the Postmodernism Era

Postmodern and local wisdom coexist. Postmodernism exists as a result of modernity. Every change has positive and negative sides as well as being postmodern for the fashion industry. It all comes back to how we should behave and respond to all of these movements, be it design movements, art movements to cultural movements. In today's global era, utilizing sufficient cross-cultural (transcultural) understanding is very important to adapt to the changes that are taking place. Cross-cultural understanding makes it easier for us to understand that culture more objectively. Through learning about different cultures and accepting other cultures, it is possible to erode the local culture that we have. This results in cross-cultural sometimes ignoring local wisdom. Through these traditional woven fabrics, we can see the richness of cultural heritage which is not only visible from the techniques, the various styles and types of fabrics made. However, it is known as the function and meaning of cloth in the life of Indonesian society which reflects customs, culture, and cultural habits (cultural habits) which lead to the identity of the Indonesian people (Budiwanti, 2000: 11). The industrial revolution became one of the markers for modernism to grow and develop. However, with all the rules and rationality of modernism, modernity itself loses its soul and is a bit stiff. Postmodernism becomes a part where there is no one barrier between one thing and highly upholds pluralism and forbids equality.

Globalization and postmodernity are slowly eroding traditional clothing, replaced by global fashion trends that refer to western culture. Postmodernism creates a paradox concept between local culture and global culture. Local culture on the one hand is threatened by the

flow of globalization, but on the other hand, globalization can provide space for local culture to be known globally. Indonesia is a country rich in culture and local wisdom. Woven fabric is a cultural artifact that can be used as an Indonesian fashion identity. The creation of innovative threads made from natural fibers from spice waste is one way to preserve local wisdom, a form of appreciation for the development of the fashion industry, which aims to promote a culture based on local wisdom, in addition to preserving cultural heritage. The Postmodern has changed people's lifestyles, including fashion. Fashion is a passive communication tool in society that contains a symbolic value in conveying one's social status, gender, identity, expression of existence, political views, and beliefs. The global phenomenon of paradox is one of the characteristics of the postmodern era, namely globalization on the one hand urges local culture, but on the other hand, it provides opportunities for local culture to be known and even influences global cultural trends (Lubis, 2014:4)

Fashion Industry in Cross-Culture (Transcultural)

Definition of Fashion, here are some definitions of fashion, among others:

- According to The Contemporary English Indonesian Dictionary by Peter Salim (1985), fashion means fashion for gay clothing, form, type, type, and manufacture
- According to the complete English-Indonesian dictionary, Prof. Dr. Wojowasisto and WJS Poerwadarminta (1980), Fashion means forms, rules, ways, and various models.
- According to The American Heritage Dictionary of English Language, by the Houghton Mifflin Company in America (2004) fashion is defined as general style or habit in behaving or dressing, characteristics of the upper class, style or model, way or way, shape, form, type and variations, and personal things are often related to a person's character.

From some of the definitions above, it can be seen that fashion is the variety, method, and style of dress that is the latest at a certain time, favored and followed by many people. Fashion/fashion will change from time to time, fashion is dynamic, always developing, and not constant, fashion can also experience rotation after a certain period but will still show new variations. The characteristics of fashion are the lifestyle of the wearer, part of highlighting the beauty, fashion rotation, and dynamic, free and adaptive.

The development of Fashion is influenced by the social and economic level of a nation. In a nation with a good rate of economic growth, of course, the people are prosperous and in obtaining the necessities of life do not experience many obstacles, so the growth of fashion will be easier. Things that affect the development of fashion apart from socio-economics, can also be influenced by technology. The discovery of new materials and ways of managing

them to make clothes brings change and convenience. The invention of looms, sewing tools, and others brought extraordinary developments in the world of fashion. The development of fashion is also influenced by climate and industrial systems.

The industrial system in the fashion world is divided into three namely:

1. *Haute Couture* is the art of fashion, clothes made by people who are proficient in their field, with models that are rare and difficult to imitate so they are expensive and only worn by certain people.
2. Clothing Studio, a fashion studio/atelier/modeatelier to make various types of clothing according to special orders and sizes with sewing tools and see samples and fashion catalogs/magazines.
3. Confection, a factory that produces apparel, this factory produces in standard sizes, with the same model, and in large quantities.

In Roland Barthes's book, *The system of fashion* (1967) Baudrillard stated that under the heyday of the era of capitalism, our mode of production has been replaced by a mode of consumption (Bertens, 1995: 146). It is this consumption that then makes all aspects of life nothing more than objects, namely objects of consumption in the form of commodities. Object systems, which is the title of Baudrillard's book, are a classification system that forms meaning in the life of advanced capitalist society, the main function of consumer objects is not on their uses or benefits, but rather on their function as sign values or symbol values that are disseminated through lifestyle advertisements in various mediums (Baudrillard, 1969: 19).

The local wisdom of the community is positive values that emphasize elements of harmony and balance. Suhartini (2009) in his research describes that the diversity of adaptation patterns to the environment that exists in Indonesian society which is passed down from generation to generation becomes a guide in utilizing natural resources and the environment known as local wisdom. This community can withstand problems that arise due to new cultural influences or cross-cultural (transcultural).

Discussion

Weaving is one of the women's creative cultures, weaving is a mandatory skill, the thing that becomes an indicator of women's maturity in weaving skills. However, along with the progress of the times and the current modernization, the ability to weave is increasingly scarce. The majority of adult women in the population are very skilled at weaving using traditional looms. Weaving with its various decorations has its symbolic meaning in each decoration according to the beliefs of the people.

Woven fabrics using Indonesian spices are the identity of the people. This kind of fabric is rare and is used as a cultural identity for the community so it needs to be preserved by the current generation. In the development of postmodern culture, the existence of woven fabrics continues to be maintained to strengthen local culture. From a cultural perspective, the value of local wisdom is cultural enrichment that is produced by human hands that have creativity, taste, and intention. Local wisdom has characteristics and functions, among others: 1) the identity of a region, 2) as a unifying community, 3) as a cultural heritage that is accepted and applied, 4) as a cultural property of a community, 5) as a mindset and character in social interaction by prioritizing the public interest, 6) as a glue of togetherness in preserving identity from outside threats and influences in the current transcultural era.

Local wisdom is important to study and preserve in a society to maintain a balance with the environment and at the same time be able to preserve the environment with the potential of the region. The Indonesian nation consists of various ethnic groups and sub-ethnicities, each of which has its own culture and customary law. In daily life, the indigenous culture (local genius) of indigenous peoples as a value system that guides attitudes, behavior, and way of life, constitutes identity and becomes the pride of indigenous and tribal peoples. Local genius is customary values that cannot be influenced by outside cultures, such as cultural identity and customary law communities. With the existence of local wisdom, it becomes the starting point for the ability of indigenous peoples to prevent, neutralize, and even resolve conflicts that occur both within the indigenous peoples themselves and with outside communities.

Lately, we often hear a new word, namely Postmodernism. Confusion arises in the word "pos" and precedes the word "modern". Postmodernism implies a denial, this is that it is not modern anymore. Postmodernism is a total break from all patterns of modernity. Modernism forms a society that is highly dependent on everything that smells automatic which is the result of technology. As a result, modernism produced a mechanistic society. However, a postmodernist is very independent. One of the characteristics of postmodernism is pluralism. In the understanding of postmodernism, differences are highly respected and equality is strictly forbidden, postmodernism also releases aesthetics from perceptions of beauty toward pluralism of meaning (Widagdo, 2006).

Indonesia has a diversity of ethnicities and cultures. Culture. One such cultural property is Cain. Fabric is one of the primary human needs and is made through increasingly complex processes, both in terms of materials, equipment, manufacturing techniques, and motifs. Woven fabric is one of Indonesia's cultural heritage which is an ancestral identity that has high aesthetic value. The uniqueness and diversity of culture can be found in woven fabrics. Fabric shows identity and contains a philosophy as a certain hope seen from the

type of manufacture and the richness of the motifs. The consumer society that is currently developing is a society that carries out the social logic of consumption, where use and service are not the final motives. The act of consumption is rather the production and manipulation of social markers. Indonesian people, especially indigenous people, are people who live in cross-cultural conditions. There is a modern society but there are also people who still adhere to their local wisdom. Many people around indigenous peoples wear western clothing in their daily lives, although some still use traditional clothing. It is undeniable that the development of fashion in Indonesia at this time is heavily influenced by western culture, but people can take certain attitudes such as maintaining the nation's culture by utilizing local wisdom as part of fashion products.

From year to year, the fashion industry in Indonesia is increasingly varied, in 1950 a classic and elegant style appeared, then in 1960, a classic style appeared which was more colorful and varied. In the late 1960s, all-mini styles were combined with full styles with bold prints. In 1970 a bolder style emerged but was stronger and more attractive with the disco and hippie fashion styles. 1980 was a colorful year for Indonesian women, many of whom wore patterned fabrics with contrasting colors and large silhouettes. Then in 1990, the designers were increasingly free to express themselves with their characteristics. 2015 is the year Indonesian people wear clothes made from traditional Indonesian fabrics, Batik, and woven from various regions in Indonesia.

To face the challenges of the fashion industry which are constantly changing in the current postmodern era, innovation is needed by continuing to explore regional potential and local wisdom. Spices are local wisdom supported by renewable innovation by utilizing waste spices to become fiber materials that can be used as fashion products, which is one of the answers to facing the challenges of the fashion industry in this postmodern era. Some of the things that can answer the challenges in the fashion industry are:

1. First, historically, Indonesian traditional cloth is attached to the cultural customs of the people and is used subsistent - for personal use - not a trade commodity like woven cloth produced since the industrial revolution era in England.
2. Because of that, Second, if we hope that traditional woven fabrics can take a role in the fashion industry and be accepted by many people, then we must separate the traditional cloth motifs which are part of the culture and local wisdom of the people which cannot be changed and are not treated according to local culture and new motifs specially made for commercial purposes.
3. That means, thirdly, to be in harmony with the challenges of the fashion industry in this postmodern era, it is fundamental to maintain and continue to maintain the underlying local wisdom. That way we will be more adaptable to the challenges

of the fashion industry which are constantly changing in line with changes in the tastes and preferences of people in clothing.

With the development of globalization, the fashion industry in Indonesia is experiencing a setback in maintaining local wisdom in the field of fashion. The postmodern phenomenon in the fashion industry is inseparable from fashion changes. Fashion changes are changes in clothing styles, characteristics, motifs, and colors. Which eventually becomes a trend and happens constantly. Sometimes changes in the fashion industry that is too fast make people become people who are hedonistic or become people who often spend their money only on clothes that are becoming a trend without thinking about whether these items are useful or not, but on the other hand changes in the fashion industry have a good influence on society, namely a more attractive appearance and interesting.

One of the manifestations of being wise in preserving local wisdom is to preserve weaving activities in the community as a solution and strategy so as not to experience cultural identity decantation. As an effort to preserve national identity in the cross-cultural era, it can be done by starting with oneself, namely being aware of the importance of national identity:

1. Loving local products
2. Preserve cultural arts by maintaining local wisdom that is owned by maintaining and preserving traditional technology tools that are owned.
3. Respecting each other's differences and maintaining unity and oneness
4. Continuing to innovate and adapt to changing times without abandoning the nation's local wisdom.

One of the steps taken to preserve the cultural art of traditional cloth weaving is to utilize the waste of Indonesian spices to become natural fibers for woven textile materials, one form of preservation is to ensure the availability of raw materials in the production of traditional woven fabrics. With an abundance of natural resources, there are quite a lot of plant species that we can utilize for their cellulose content to be applied in the process of making woven fabrics by utilizing waste spices to become natural thread fibers for fabric materials.

Conclusion

Every nation has its own culture so every society has its habits, lifestyle, religion, customs, language, and clothing. Along with the development of the fashion industry and opportunities that are increasingly open in the current postmodern era, while still strengthening the character of fashion products that have the characteristics of local wisdom. Exploring the local potential and local wisdom through the use of spice waste to be made into a fashion product.

Characteristics that are often voiced by postmodernism are pluralism, heterodox, eclecticism, randomness, rebellion, deformation, recreation, disintegration, deconstruction, scattering, difference, discontinuity, decomposition, de-definition, delegitimization, and demystification.

Woven cloth by utilizing natural fibers from the waste of Indonesian spices is like local wisdom that can penetrate the ages. Woven fabrics using Indonesian spices are the identity of the people and fabrics that are rare and used as the cultural identity of the people, so they need to be preserved by the current generation so that in the development of postmodern culture, the existence of woven fabrics continues to be maintained to strengthen local culture. From a cultural perspective, the value of local wisdom is cultural enrichment that is produced by human hands that have creativity, taste, and intention. Local wisdom has characteristics and functions including 1) the identity of an area, 2) as a unifying community, 3) a cultural heritage that is accepted and applied, 4) the cultural wealth of a community, 5) a mindset and character in social interaction with prioritizing the public interest, 6) as a glue of togetherness in maintaining the preservation of identity from outside threats and influences in the transcultural era.

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