

KARSA

KARSA

KARSA

KARSA

KARSA

KARSA

KARSA

KARSA



Karsa



WARMEST WELCOME

Hello! I am Stevanie, Karsa's Editor in Chief.

And beginning with the December issue, we will learn from one another what a magazine is, and what it can be, in our always changing new world. I am a magazine enthusiast, a junkie who from my earliest school days has been obsessed with flipping through the pages of magazines, first absorbed in their images and stories, later assigning and editing my own. I really believe that no matter whether a magazine is delivered to your doorstep or to your computer, it is still and foremost the work of an editorial team for a discerning audience, a beautiful and meaningful—we hope—package of ideas, words and images that a group of experts prepares for its reader.

FROM THE TEAM



Sustainability

THE FUTURE TREND :
SUSTAINABLE HABIT

1-2



Soul Art & Culture

TENUN IKAT

3-4

Local Go Global



TOTON JANUAR

5-6

Season Guidance



FESTIVE AT HOME :

KULTURA

7-8

CONTENTS

THE FUTURE OF TRENDS



small batch,
big change.

S U S T A I N A B L E H A B I T

Saving the Planet

by producing less.

In 1973, a German statistician named E.F. Schumacher published a book called “Small is Beautiful.” In it he noted that industrial society is careening towards collapse thanks to its extraction of natural resources at an inexhaustible pace. He also proposed we scrap the current economic system in favour of “a lifestyle designed for permanence.” Schumacher’s ideas were received as radical at the time, but they’ve translated remarkably well into the arena of cuisine, where few would doubt the superiority of a locally-grown organic heirloom tomato over a mealy, waterlogged foreign facsimile left to ripen under supermarket’s fluorescent lights. And yet, many of the same people who are willing to pay \$5 for a bottle of small-batch artisanal kombucha still shop fast fashion without reservation. The act of ingesting only the purest ingredients in the name of “wellness” has practically become a secular religion, but when it comes to our closets, most people still tend to turn a blind eye

Over the past decade, brands like Frank And Oak and Eileen Fisher have become more eco-conscious, mitigating their impacts through measures such as sourcing only organic cotton, offering clothing repairs, or taking responsibility for their garments at the end of their life cycle

But none of these well-intended methods address the fundamental reason why we’re in this mess in the first place: the overproduction of goods. According to Forbes, as a collective society we purchase 400% more clothing today than we did 20 years ago. The only way to dig ourselves out is, simply, to produce less. “I feel there is so much in the world. We have too much of everything and it’s a scary concept,” says designer Matty Bovan, a Central Saint Martins graduate who chooses to create his explosively colourful, neo-shamanistic garments out of his parent’s house in York, England. “I really believe we shouldn’t as young designers produce hundreds or thousands of garments.” Bovan isn’t purposefully trying to keep his business small; he prefers to think of it as growing at its own pace.



REVEALING

SOUL ART



THE NATION'S

HIDDEN

INDONESIA'S

SOUL ART &
CULTURE : TENUN

"I remembered what my father always said: 'Never leave the land of your great grandfathers, and develop it for a good cause,'" Alfonsa Horeng recalls. And developing this area in the Nita district of Sikka regency in Indonesia is clearly what Alfonsa is achieving.

In 2003, she established the Lepo Lorun (House of Weaving) Weaving Cooperative. Contacting about 800 women from seventeen villages, she injected new life into the traditional art of making tenun ikat, a method of weaving that uses pre-dyed thread to create patterns.

"I wanted to develop what we already have without taking away the traditional values," she said, adding that each village has its characteristic tenun ikat patterns, either character or symbols, that set them apart and tell the story and philosophy of the people of Flores. Natural Dyes and Other Obstacles She has faced many obstacles along the way—convincing the women to continue to weave when they could do something else to earn a living; inspiring young women to learn the art even though it's not fashionable to do so; and to reintroduce the use of natural dyes to create ikat of a higher value.

From Alfonsa, "I had heard so much about how our great grandmothers used to make natural dyes from plants such as mango, mengkudu [noni], indigo and turmeric. So I thought, why not revive this knowledge?

We can benefit from what we already have around us, and contribute to the environment at the same time.

"Tenun ikat weaver works as young girl learns the skill. With tenun ikat becoming increasingly popular, Alfonsa says it's important not to forget the artist behind the work. "It is sad to hear people refer to them as artisans instead of maestros.



Toton Januar.

THE BEAUTIFUL CHAOS
THE BEAUTIFUL CHAOS
THE BEAUTIFUL CHAOS
THE BEAUTIFUL CHAOS
THE BEAUTIFUL CHAOS
THE BEAUTIFUL CHAOS
THE BEAUTIFUL CHAOS
THE BEAUTIFUL CHAOS
THE BEAUTIFUL CHAOS
THE BEAUTIFUL CHAOS
THE BEAUTIFUL CHAOS
THE BEAUTIFUL CHAOS
THE BEAUTIFUL CHAOS
THE BEAUTIFUL CHAOS
THE BEAUTIFUL CHAOS



Person to Know :

Expressing the Beautiful Chaos of Indonesian Culture

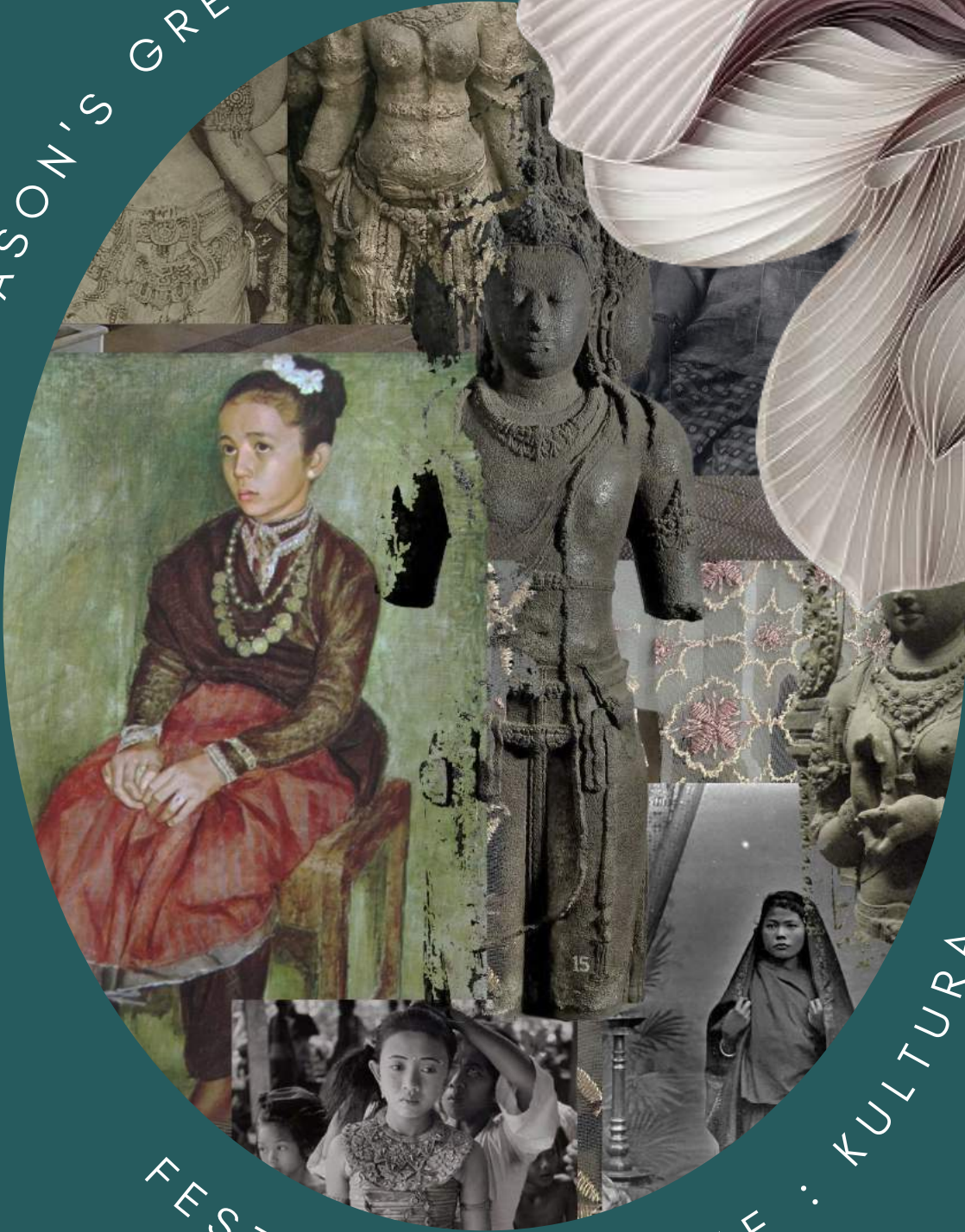
Januar, 42, was born in Makassar, the southern region of Indonesia, where he embarked on several broken paths in Military and Engineering school. Later, he switched his studies to media broadcasting in Jakarta before moving to New York to hone his skills in fashion design at Parsons New School of Design. Januar comes from a family of military soldiers. He says, “Growing up as an only child and a son, I was expected to [pursue a career] that is traditionally meant for a man.” Yet he has spent his entire childhood discovering beauty through his late mother’s work as a seamstress. Now, the designer is in his eighth year as a creative force of the Indonesian fashion realm as he continues to leave global footprints around the world.

In designing the clothes for his eponymous label, Januar often dreams up deconstructed aspects of his culture and heritage. Without the excessive use of batik or other overworked embroidery techniques,

Januar has instilled a modern sensibility to his brand — built upon an uncharted sense of eclecticism — while remaining inherently Indonesian. His creative process usually starts from getting in touch with his emotional being, saying “I always come from my own personal experience or sentiment.”



SEASON'S GREETINGS



FESTIVE FROM HOME : KULTURA

WELCOMING 2021

w i t h

t h e



j o y f u l



h e a r t

ING NGARSO SUN TULADA
ING NGARSO SUN TULADA
ING NGARSO SUN TULADA
ING NGARSO SUN TULADA
ING NG



ING MADYA MANGUN KARSO

Karsa

TUT WURI HANDAYANI
TUT WURI HANDAYANI
TUT WURI HANDAYANI
TUT WURI HANDAYANI
TUT WURI HANDAYANI