



PUSPA RAKSAKA JAGAD; DESIGN OF ECO-FRIENDLY FASHION INNOVATIONS IN CHILDREN'S KEBAYA

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ABSTRACT

This research explores the concept of Puspa Raksaka Jagad, which involves creating children's kebaya based on eco-friendly principles by integrating upcycling techniques from thrifted clothing and ecoprinting using natural dyes derived from ylang-ylang, frangipani, and hibiscus flowers. The aim of this research is to produce children's kebaya that are not only aesthetically pleasing and comfortable to wear, but also environmentally friendly and sustainable. The methods employed include exploring recycled materials in the form of thrifted clothing, designing kebayas with unique ecoprint motifs, and creating products through the ecoprint pounding technique, which utilizes natural pigments from local plants. The results of the study show that the use of upcycling and ecoprint pounding techniques can produce children's kebaya with high aesthetic value, while reducing textile waste and the use of synthetic chemicals. This product also makes a positive contribution to cultural and environmental preservation. Puspa Raksaka Jagad is a children's fashion innovation that prioritizes sustainability, creativity, and local wisdom.

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1. INTRODUCTION

The global fashion industry currently faces major challenges related to the environmental impact of mass clothing production. The increasing amount of textile waste is one of the main problems threatening the sustainability of ecosystems. In Indonesia, traditional clothing such as children's kebaya is still widely produced using new materials that are not environmentally friendly, thereby adding to the burden of textile waste.

Children's kebaya is a cultural heritage with high aesthetic and symbolic value. However, in practice, the production of children's kebaya often neglects environmental sustainability. The use of new materials and synthetic dyes in the manufacture of kebaya contributes to pollution and the consumption of non-renewable natural resources.

As awareness of the importance of environmental conservation grows, there is a need to develop fashion innovations that integrate cultural values and environmentally friendly principles. One approach to reducing fashion waste is thrifting. Thrifting is one example of an effort to implement the sustainable fashion movement.[1]. Upcycle thrift clothing, which is the reprocessing of second-hand clothing into new products with added value.

Upcycling thrifted clothing has emerged as an innovative solution that can reduce waste from used clothing by processing it into new products with aesthetic and functional value.[2] By transforming thrifted clothing into children's kebayas, this innovation not only preserves the traditional cultural value of the kebaya but also reduces textile waste that could potentially pollute the environment. The use of recycled materials conserves resources and energy that would otherwise be required for the production of new materials. Upcycling thrifted clothing not only reduces textile waste but also provides an opportunity to create unique and creative designs. In the context of children's kebayas, upcycling thrifted clothing can be an innovative solution for combining tradition and sustainability.

In addition, this design is in line with the principles of sustainable design, using eco-printing techniques to produce environmentally friendly fashion products. The exploration of eco-printing materials for sustainable fashion products responds to environmental issues closely related to the fast fashion industry.

The eco-printing process involves printing on fabric using natural dyes and materials. This process is environmentally friendly because it uses natural dyes and materials that are safe for the environment. The eco-printing process also involves the use of natural materials such as leaves, flowers, and other natural elements. These materials are used to create unique patterns on the fabric. The eco-printing process is also sustainable because it uses natural.[3] Ecoprinting to create patterns is an environmentally eco-friendly innovation.[4] The ecoprinting technique as a natural dyeing method using flowers that grow in home gardens offers an environmentally friendly dyeing alternative. This technique utilizes natural materials that are easily obtained and do not produce hazardous waste. A literature review shows a global trend that is increasingly moving towards sustainable fashion with various innovations in recycling and natural dyeing. The ecoprinting technique has been widely used in various countries as an environmentally friendly dyeing alternative.

In Indonesia, several creative communities have begun adopting ecoprint techniques and upcycling used clothing to create fashion products that are both artistic and environmentally friendly, although this is still limited to adult segments and casual products. This phenomenon indicates a significant opportunity to develop similar innovations in children's kebaya products, which have received little attention in the context of sustainable fashion. Several studies have also revealed that the use of local plants as ecoprint materials is not only environmentally friendly but can also strengthen the cultural identity and aesthetic value of the products.

Ecoprinting works by pressing and heating leaves or flowers onto fabric to produce unique and aesthetically pleasing natural patterns. This technique not only reduces the use of synthetic dyes but also adds artistic value to fashion products. The patterns and colors of fabric produced using the ecoprinting technique have their own characteristics, as the patterns produced will vary and cannot be predicted even when using the same production technique and plant species.[5] In general, before the fabric is printed with a motif using the ecoprinting technique, the plants are arranged according to the design, with the parts of the plants that contain color pigments placed on top of the fabric. Then they are pounded using a wooden mallet so that the colors contained in the plants can be released to the maximum extent possible.[6]

The integration of upcycled thrift clothing and ecoprinting in children's kebaya is an innovation that combines cultural aspects, creativity, and environmental sustainability. This innovation has the potential to become a widely applicable model of environmentally friendly fashion. By utilizing garden flowers as ecoprint materials, this innovation also encourages the use of easily accessible and sustainable local resources, while reducing dependence on hazardous chemicals.

The urgency of developing this innovation is driven by the increasing volume of non-biodegradable textile waste that contributes to environmental pollution. According to data from the Global Fashion Agenda, the fashion industry contributes around 10% of global carbon emissions and millions of tons of textile waste every year. In Indonesia, the consumption of children's clothing, including children's kebaya, continues to increase in line with population growth and dynamic fashion trends. If not managed properly, this will exacerbate the problem of textile waste and pollution.

The use of new materials and synthetic dyes in the production of children's kebaya also has a negative impact on the environment, ranging from high water consumption to water and soil pollution caused by dye waste. Therefore, innovations that combine upcycling thrift clothing and ecoprinting are very important to reduce environmental impact while preserving the cultural and aesthetic value of children's kebaya. Beyond environmental considerations, this innovation also holds social and economic urgency, namely by creating opportunities for creative businesses based on the circular economy and community empowerment, particularly at the household and local community levels. The use of backyard flowers as ecoprint materials also supports the development of local resources and community self-reliance in the production of environmentally friendly fashion.

With increasing consumer awareness of environmentally friendly products, this innovation has great market potential and could become a new attraction in the children's fashion industry. Another urgent need is to preserve children's kebaya as a cultural heritage that can continue to live and thrive in a more sustainable and innovative way. Although the potential for this innovation is great, there are several issues that need to be addressed. One of them is the limited knowledge and skills of the community in ecoprinting techniques and the process of upcycling thrift clothes to produce high-quality and aesthetically pleasing products. Negative perceptions of secondhand clothing also pose a challenge in marketing upcycled children's kebaya products. Many consumers still consider secondhand clothing to be less desirable or less attractive.

Based on the above background, the innovation of upcycling thrift clothing and ecoprinting on children's kebaya in the "Puspa Raksaka Jagad" collection can be the answer to market needs while supporting cultural and environmental preservation. "Puspa Raksaka Jagad" comes from Sanskrit, meaning the flower that protects and



nurtures the world. This innovation was born out of the need to address environmental issues caused by textile waste while preserving and developing cultural values through children's kebaya. The integration of upcycling and ecoprint pounding offers a creative solution that not only reduces the negative impact of the fashion industry but also supports the local creative economy and promotes sustainability education from an early age among the younger generation.

2. RESEARCH METHOD

The research method used is the method of creating a work of art, namely pre-factum or practice-led research. Practice-led research is a type of scientific writing based on the results of practical research that is carried out directly.[7] his research method falls under the category of applied research (art and design as capability), where the output is in the form of a work, model, prototype, and prototype.

The characteristics of practice-led research are as follows:

- Focuses on the practice of creating works that are written scientifically.
- Refers more to issues and problems found in society/the field.
- The object (thing) and form (shape) do not yet exist when the activity is carried out.
- Researchers must design the components and elements of their research in accordance with the objectives and benefits of the research in question.
- Researchers collect relevant data and theories that can underpin the process of realizing the intended work.
- Scientific papers presented from the results of the practice of creating works describe the works in detail from the pre-concept stage until the object, product, or work of art is realized.
- Focus on creating and reflecting on new works through practical research in artistic creation.
- This research also leads to a new understanding of practices that are integrated into the combination of creative practices.
- Ideas, concepts, and activities for the realization of works that exist in a single flow of space and time during the research period.

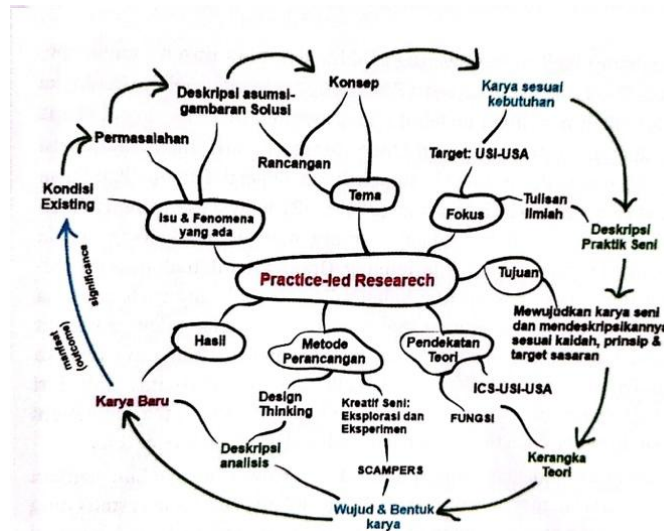


Figure 1. Mind mapping scientific article writing for practice-led research.

Keterangan : ICS-USI-USA (Idea, concept, shape; user, solution, innovation; utility, significance, aesthetic)[7]

Based on the Practice-led Research creation method, the ICS-USI-USA theory in the context of sustainable fashion theory can be described as an acronym that explains the analytical framework or theoretical model with three main groups of concepts, as follows:

2.1.1 ICS : Idea, Concept, Shape

Refers to the initial stage in the creation of clothing or fashion products, which involves ideas or concepts, design concepts, and the physical form of the product. This stage is described as follows:

- Idea : eco-friendly product

The idea is the starting point for creating children's kebaya, which is to promote sustainability by using thrift clothing as the base material and ecoprint pounding techniques from garden plants as natural dyes. This idea aims to reduce textile waste and the use of harmful chemicals. The selection of eco-friendly product ideas is based on the urgent need to reduce the negative impact of industry on the environment

and promote the sustainability of natural resources. By choosing an eco-friendly concept, the product not only meets aesthetic and functional needs but also considers environmental and social aspects.

- Concept : “Puspa Raksaka Jagad”, yang berarti bunga pelindung dan pemelihara dunia.
The concept develops this idea into an environmentally friendly kebaya design concept for children, emphasizing traditional aesthetics combined with unique and natural ecoprint motifs. This concept also emphasizes cultural values and innovation in the use of recycled materials.
- Shape: Children’s Kebaya
The shape is the physical form of the children's kebaya, designed with comfort, children's proportions, and the beauty of ecoprint motifs in mind. The shape of the kebaya is adjusted to retain its traditional characteristics but with a modern and environmentally friendly touch.

2.1.2 USI: User, Solution, Innovation

Focus on users as the center of product development, solutions designed to meet user needs or problems, and innovations applied in design or production processes to enhance product value and sustainability.

- User: Children aged 7-10 years old.
Users are children who wear kebaya, as well as parents who want traditional clothing products that are safe, comfortable, and environmentally friendly for their children. Understanding user characteristics is the basis for determining design and materials.
- Solution: The solution offered is the selection of eco-friendly ideas for children's kebaya products. This is also supported by consumer trends that are increasingly aware of the importance of environmentally friendly and sustainable products. Modern consumers tend to choose products that are not only high quality but also have added value in the form of a positive contribution to environmental preservation.
- Innovation: thrift clothing, upcycling techniques, and ecoprint pounding techniques.
Innovation lies in the creation of eco-friendly products designed with the principles of reducing the use of new non-renewable materials, minimizing waste, and using materials and processes that are not harmful to the environment. In this case, upcycling thrift clothing is a strategic choice because it reuses used clothing that is still wearable, thereby reducing textile waste and extending the product life cycle. In addition, the use of ecoprint pounding techniques as a natural dyeing method adds to the eco-friendly value of the product. This technique uses natural ingredients such as flowers that are easily obtained from home gardens, thereby reducing dependence on synthetic dyes that have the potential to pollute the environment.

2.1.3 USA: Utility, Significance, Aesthetic

Evaluate products based on their utility, significance, and aesthetic appeal in terms of visual and artistic aspects.

- Utility: This children's kebaya in the “Puspa Jagad Raksaka” collection is a comfortable traditional garment that is safe for children's skin and easy to care for, as it is made from recycled materials and non-toxic natural dyes.
- Significance: This product plays an important role in preserving the cultural heritage of children's kebaya while supporting the sustainable fashion movement that reduces environmental impact. It also raises public awareness about the importance of recycling and using natural materials.
- Aesthetic: The aesthetic aspect is realized through unique and natural ecoprint pounding motifs, providing visual beauty that is different from conventional kebaya. This aesthetic combines traditional beauty and artistic innovation that appeals to both children and parents.

By applying the ICS-USI-USA theory, the process of creating this eco-friendly children's kebaya becomes structured and comprehensive, ensuring that the final product not only meets functional and aesthetic needs but also provides innovative solutions that are sustainable and culturally meaningful.

Gustami SP's method of artistic creation was chosen as the comparative theoretical basis in the fashion creation process because of its systematic and comprehensive approach to developing creative works. This method divides the creative process into three main stages, namely exploration, design, and realization.[8] This method is highly relevant and effective for producing innovative, high-quality fashion products.

The exploration stage allows designers to delve into a wide range of ideas, inspirations, and references, whether from cultural aspects, trends, materials, or production techniques. In the context of fashion, this exploration is important for understanding market needs, material characteristics, and the aesthetic and functional values to be achieved. Through in-depth exploration, designers can discover unique and relevant concepts. Next, the design stage serves as a process of refining ideas into concrete designs. At this stage, designers create sketches, select materials, determine production techniques, and plan other technical details. Careful design ensures that the ideas that have been explored can be realized effectively and efficiently, while meeting the desired quality and aesthetic standards. The final stage,



creation, is the realization of the design into a physical product. At this stage, designers apply production techniques, process materials, and complete fashion products according to the design. Structured creation helps maintain quality consistency and ensures that the final product is in line with the initial vision.

The use of Gustami SP's art creation method also supports the innovation process in fashion, as each stage provides space for continuous evaluation and development of ideas. This method encourages designers to focus not only on the end result but also on a systematic and measurable creative process. In addition, this method is very suitable for application in the creation of environmentally friendly fashion, such as the use of upcycled thrift clothing and ecoprint pounding techniques. Exploration allows for the search for environmentally friendly materials and techniques, design integrates aesthetics and sustainability, and creation results in innovative and ecologically responsible products. Thus, Gustami SP's creation method theory provides a clear and structured framework, making it easier for designers to manage the creative process from idea to finished product, and supporting the creation of innovative, high-quality, and sustainable fashion.

3. RESULTS AND ANALYSIS

Results

The eco-friendly fashion product development research is a “Puspa Raksaka Jagad” research project that produces children's kebaya clothing through an upcycling process on the top and ecoprint pounding technique on the bottom/kamen. The stages of creating children's kebaya clothing with the “Puspa Raksaka Jagad” concept will be combined from the ICS-USI-USA theory (Idea, concept, shape; user, solution, innovation; utility, significance, aesthetic) into the general stages of craft art creation according to Gustami, S.P (2007), namely Exploration, Design, and Realization.

Eksplorasi

The exploration stage is where the initial ideas, concepts, and basic foundations for the creation of artwork are sought. The exploration stages for the work “Puspa Raksaka Jagad” are: creating mind maps and mood boards for the collection.



Figure 2. Mind Mapping Puspa Raksaka Jagad Concept

Source: Leliana Sari, 2025



Figure 3. Mood Board Puspa Raksaka Jagad Concept
 Source: Leliana Sari, 2025

Design

The design stage involves sketching, which is the implementation of ideas from the “Puspa Raksaka Jagad” concept into two-dimensional sketches. The design stage is an important step in the fashion product creation process, where ideas and concepts that have been formulated are realized in a two-dimensional visual form. In the “Puspa Raksaka Jagad” concept, which carries the theme of environmentally friendly fashion innovation by combining upcycled thrift clothing and ecoprint pounding techniques from garden flowers, sketches serve as a medium for expressing design ideas in a concrete and detailed manner.

In this stage, designers begin to interpret the values and symbolism contained in the “Puspa Raksaka Jagad” concept into visual elements such as shapes, lines, motifs, and compositions. For example, ecoprint motifs inspired by garden flowers are processed into aesthetic and harmonious patterns on children's kebaya sketches. In addition, the shape of the kebaya is designed with the comfort and proportions of children in mind, while highlighting traditional characteristics combined with a modern touch.

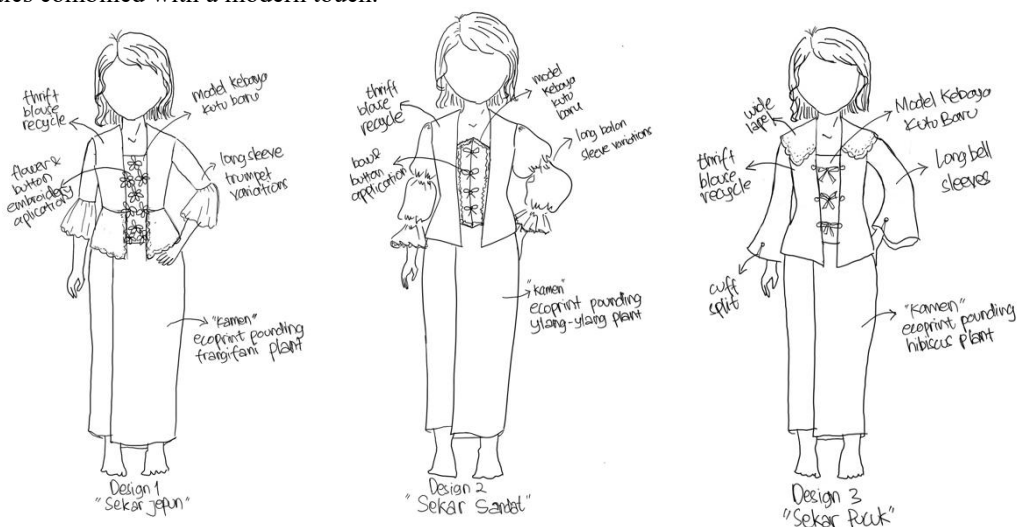







Figure 4. Design Clidrens’s Kebsya From Puspa Raksaka Jagad Concept
 Source: Leliana Sari, 2025








Manifestation





The realization stage, which is the process of transforming 2-dimensional sketches into actual garments, includes: the process of making garment patterns, identifying thrifted clothes with stains or tears, cutting thrifted clothes according to predetermined patterns for the top, and cutting linen fabric for the bottom, the process of sewing children's kebaya, the process of sewing the bottom, the ecoprint pounding process for the kamen section, and finally the finishing process.

Table 1: “Puspa Raksaka Jagad” creation process

No.	Photo of the creation process	Explanation of the image
1.		The steps for cutting shirt parts separate the collar, sleeves, and body.
2.		The process of cutting thrift shirts according to the pattern of children's kebaya models 1.
3.		The process of cutting thrift shirts according to the pattern of children's kebaya models 2.
4.		The process of cutting thrift shirts according to the pattern of children's kebaya models 3.
5.		Preparation of tools and materials for the ecoprint pounding technique. The tools needed are a wooden hammer, plastic, paper mat, linen cloth, and ylang-ylang flowers.

6.		The stages of ecoprint pounding using ylang-ylang/sandat flowers.
7.		The process of sewing together the pieces of a children's kebaya made from thrifted shirts.
8.		The process of sewing together the pieces of a children's kebaya made from thrifted shirts.
9.		The process of applying buttons as additional decoration on children's kebaya.
10.		The process of applying buttons and cut embroidered lace as additional embellishments on children's kebaya.



11.		The process of sewing the lower part, namely the kamen that has been applied with ecoprint pounding.
12.		The process of sewing the lower part, namely the kamen, which has been applied with ecoprint pounding.
13.		The process of applying borders with stem, leaf, and flower motifs produced using the ecoprint pounding technique.
14.		The process of applying borders with stem, leaf, and flower motifs produced using the ecoprint pounding technique.

Source: Leliana Sari, 2025

2.3 Analysis

The development of these clothes uses basic materials from shirts and blouses purchased from thrift stores in white. Women's shirts and blouses will be upcycled into kebaya tops for children aged 7-10 years. The lower part of the children's clothing consists of organic linen rami fiber skirts with ecoprint motifs made from locally sourced natural materials, namely leaves and flowers from the frangipani/Bali tree, ylang-ylang/sandat tree, and hibiscus/pucuk tree. These thrifted products were chosen with the aim of reducing the use of new products as an effort to curb overproduction by extending the product life cycle through the application of upcycling techniques. The application of pounding ecoprint motifs aims to support the use of environmentally friendly raw materials. The plants used as ecoprint dyes are the frangipani/Bali jepun tree, the ylang-ylang/sandat tree, and the hibiscus/pucuk tree because they have good potential as natural textile dyes and are easily found in home gardens, especially in the Bali region.

Design 1 is called Sekar Jepun, which consists of a kebaya top and a kamen skirt. The analysis of this garment is that the kebaya is the result of upcycling a thrifted shirt, a new kebaya with a peplum variation on the body, and long

bell sleeves. The kamen skirt is a wrap skirt with floral, stem, and frangipani leaf motifs. The frangipani plant was chosen for aesthetic reasons, availability, and sustainability, as it is a natural material that is easily found in the gardens of Balinese homes.

From an aesthetic point of view, frangipani leaves and flowers (*Plumeria* spp.) contain natural pigments that can produce attractive and distinctive colors and patterns on fabric. The colors produced by ecoprint pounding using frangipani tend to be warm and natural, such as shades of brown, yellow, and soft green, which are perfect for creating organic and artistic patterns on children's kebaya fabrics.

The relatively thick structure and smooth surface of frangipani leaves facilitate the process of printing patterns on fabric using the pounding technique. Frangipani leaves and flowers adhere well to fabric fibers when heated and pressed, resulting in clear and durable prints. Frangipani has cultural and symbolic value in many regions, including Indonesia, which adds philosophical and aesthetic value to fashion products that use this material. The use of frangipani in ecoprint pounding not only creates beautiful patterns but also connects the product with local cultural identity. Sekar jepun works have sacred meanings and are closely related to Balinese culture, especially among Hindus, signifying appreciation, eternal love, loyalty, purity, and tranquility.



Figure 5. A) Thrifted shirt (before upcycling), B) Design 1 sekar jepun front view, C) Design 1 sekar jepun back view
 Source: Leliana Sari, 2025

Design 2 is named Sekar Sandat, which consists of a kebaya top and a kamen bottom. The analysis of this garment is that the kebaya is the result of upcycling a thrifted shirt, a new kebaya kutu, with long sleeves and ruffles. The kamen bottom is a wrap skirt with floral, stem, and frangipani leaf motifs. The selection of ylang-ylang flowers (*Cananga odorata*) as the main material in the ecoprint pounding technique is based on several important considerations related to aesthetics, availability, and sustainability. Ylang-ylang is a plant that grows easily in home gardens and tropical environments, making this raw material easily obtainable locally without the need for excessive exploitation of natural resources.

From an aesthetic point of view, ylang-ylang flowers have natural pigments that can produce warm and soft colors on fabric, such as golden yellow and light brown shades that give a natural and elegant impression. The motifs produced by ecoprint pounding using ylang-ylang flowers tend to be smooth, and the relatively thick and layered structure of ylang-ylang flowers facilitates the process of printing motifs on fabric. When pressed and heated, ylang-ylang flowers can release pigments optimally, resulting in clear and durable prints on artistic fabric fibers, making them ideal for children's kebaya that emphasize the beauty and uniqueness of natural patterns.

In addition to its aesthetic and sustainability values, the ylang-ylang flower also has cultural and symbolic value in various regions of Indonesia, often associated with fragrance and purity. This adds a philosophical dimension and added value to fashion products that use this material, making children's kebaya not only visually beautiful but also rich in cultural meaning. The meaning of sekar sandat symbolizes nobility, good character, and all the nobility that has been achieved by our predecessors. In Javanese culture, the ylang-ylang flower also has a sacred meaning that symbolizes the granting of prayers to ancestors. Similarly, regarding the meaning of the song "Bungan Sandat," the Bali Ministry of Religious Affairs explains that the song aims to motivate people to carry themselves well.



Figure 6. A) Thrifted shirt (before upcycling), B) Design 2 sekar sandat front view, C) Design 2 sekar sandat back view

Source: Leliana Sari, 2025

Design 3 is called Sekar Pucuk, which consists of a kebaya top and kamen skirt. The analysis of this garment is that the kebaya is the result of upcycling a thrifted shirt, a new kebaya with a wide lapel and a ribbon on the front of the kebaya, featuring long bell sleeves with slits at the ends of the sleeves, which originate from the slits in the cuffs of the thrifted shirt. The lower part of the kamen is a wrap skirt with floral motifs, stems, and leaves of the hibiscus plant.

The selection of hibiscus flowers (*Hibiscus rosa-sinensis*) as the main material in the ecoprint pounding technique is based on several considerations related to aesthetics, availability, and sustainability. Hibiscus is a plant that is easy to find and grows well in home gardens and tropical environments, so this raw material is easily obtained locally without the need for excessive exploitation of natural resources.

From an aesthetic point of view, hibiscus flowers have rich natural pigments and can produce bright and attractive colors on fabric, such as shades of red, pink, and orange that give a lively and fresh impression. The motifs produced by ecoprint pounding using hibiscus flowers tend to have clear details and long-lasting colors, making them very suitable for application on children's kebaya that prioritize the beauty and uniqueness of natural motifs. The relatively thick and layered structure of hibiscus flowers facilitates the process of printing patterns on fabric. When pressed and heated, these flowers can release pigments optimally, resulting in sharp and aesthetically pleasing prints on fabric fibers.

From a sustainability perspective, the use of hibiscus flowers as a material for ecoprint pounding supports environmentally friendly principles because this plant grows naturally and is easily obtained without requiring intensive care. The use of local materials such as hibiscus also reduces the carbon footprint generated from transporting raw materials, making it more environmentally friendly.

Hibiscus flowers have cultural and symbolic value in various regions, often associated with beauty and purity. This adds philosophical and aesthetic value to fashion products that use this material, making children's kebaya not only visually beautiful but also rich in cultural meaning. Hibiscus flowers/pucuk bang symbolize courage, authority, and power. These flowers represent purity and readiness to be at the forefront. The meaning of the word "pucuk bang" comes from the word "pucuk," which means peak or front, and "bang," which means brave.



Figure 7. A) Thrifted shirt (before upcycling), B) Design 3 sekar pucuk front view, C) Design 3 sekar pucuk back view
 Source: Leliana Sari, 2025

CONCLUSION

“Puspa Raksaka Jagad” is a solution for parents seeking children's clothing that is not only beautiful and comfortable, but also produced in an ethical, environmentally responsible, and socially responsible manner. This work aims to develop children's kebaya designs that are not only aesthetically pleasing and in line with current trends, but also prioritize the principles of sustainability and environmental friendliness in the selection of materials and production processes. Through environmentally friendly children's kebaya designs, this work seeks to instill an understanding and awareness of the importance of sustainable fashion in children and parents from an early age. This work also aims to explore and apply the concept of a circular economy, such as the use of recycled or upcycled materials, in the production of children's kebaya to reduce waste and maximize the value of resources. Frangipani, ylang-ylang, and hibiscus flowers are ideal choices as ecoprint pounding materials in eco-friendly fashion innovations, especially in the production of children's kebaya that prioritize aesthetics, sustainability, and local wisdom.

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