

The Development of Women's Shirt for the "Berkain" Trend with the Application of Embroidery

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How to cite: Rajagukguk, J., Bastaman, W. N. U., Putri, L. K. U., & Muslikhani, A. F. (2024). The Development of Women's Shirt For "Berkain" Trend with the Application of Embroidery. *Gorga : Jurnal Seni Rupa*, 14 (1), 397-406. <https://dx.doi.org/10.24114/gr.v14i1.64508>

Article History : Received: January 15, 2025. Revised: June 21, 2025. Accepted: June 30, 2025

ABSTRACT

The emergence of the Berkain trend since 2017, initiated by the Indonesian art community Swara Gembira, has shown a new fashion style. The younger generation combines traditional Indonesian fabrics with modern clothing products, one of which is shirts with decorative embroidery elements. Data shows that many local Indonesian brands offer women's shirts with simple cuts and limited design development. On the other hand, the decorative elements used are still largely inspired by floral motifs with embroidery techniques that lack variety. This presents an opportunity to develop clothing with more diverse embroidery motifs to create new design variations. This research uses a double diamond approach: discover, define, develop, and deliver, with the application of the craft creation development method: inquiry, design, and reification in the develop stage. The final product of this research is a women's shirt with embroidery motifs inspired by traditional Indonesian dance culture so that it can meet the market's need for varied shirt designs and motifs that are still comfortable and casual to wear in daily activities.

KEYWORDS

Women's Shirt
Embroidery
Berkain

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INTRODUCTION

Since 2017, the use of traditional Indonesian fabrics has seen a significant increase, as evidenced by the hashtag #Berkainbersama on TikTok, which had reached 30,100 posts by May 2024. This trend, known as Berkain, originally emerged through the Rombak Gaya campaign launched by the art revolution community Swara Gembira. The Swara Gembira community has created a trend that encourages young Indonesians to preserve Indonesian culture by wearing traditional fabrics in various daily activities (A. S. H. Putri et al., 2024), targeting young adults or Gen Z (those born between 1996 and 2010), who are the dominant users of social media (Aninda & Sunarya, 2023). Through this trend, traditional Indonesian fabrics are often combined with more modern clothing, resulting in a fashion style that blends traditional elements with modern ones (Santiyuda et al., 2023), such as shirts, pants, and shoes. This is also reinforced by data from observations on Instagram @Swaragembira and @Remajanusantara, where followers of this trend often combine shirts with traditional fabrics, both plain shirts and shirts with decorative elements. As a result, the emergence of this trend has given rise to a new style of dressing that combines traditional and modern elements. The emergence of this combination phenomenon has become a momentum for local Indonesian brands to present clothing collections that incorporate traditional and modern elements, as seen in Sejauh Mata Memandang, which utilizes Indonesian cultural motifs and batik techniques in its modern clothing collection (Tri Wahyuni & Sungkono, 2025). The

Berkain trend has sparked the emergence of various forms of blending traditional and modern elements in fashion. These blends can take the form of modern clothing with traditional decorative elements or vice versa, or a combination of modern tops with traditional bottoms and vice versa.

In the Berkain trend observed through social media, the most common combination of modern and traditional elements is modern tops with traditional bottoms, where shirts represent modern elements and traditional elements are represented by traditional fabrics. Local brands have utilized this combination to release shirt products, as done by the Sanje and Earth Major brands. Shirt products from these two brands are often used by followers of the "Berkain" trend to be combined with traditional fabrics. The most popular shirt products from these two brands are camp shirts, which are loose-fitting shirts with pockets on the chest (Puspo, 2013). These camp shirts are generally decorated with floral embroidery motifs, while motifs inspired by other elements have yet to be explored. Floral embroidery decorative elements for Berkain trend products have also been studied in a research paper titled *Designing Encim Kebaya and Motifs Using Embroidery Techniques with the Application of the Scamper Method* by Nurkholishah et al. (2024). In her research, she designed Encim kebaya incorporating decorative elements of Indonesian national flower embroidery motifs, where the traditional element is the Encim kebaya and the modern element is the decorative element of floral embroidery motifs featuring Indonesian national flowers.

The above findings demonstrate that the exploration of decorative elements in the Berkain trend tops has been conducted on a brand and research scale. In general, the focus of the exploration is on the processing of floral motifs. In contrast, other types of motifs, such as novelty, are still minimally explored as decorative elements in the Berkain trend products. Although previous studies have focused on the development of embroidery motifs that represent Indonesia, the traditional elements of Indonesian culture in decorative elements have not yet been explored. Furthermore, enthusiasm for the Berkain trend suggests the potential for Indonesian culture to be accepted by young people, including on a more detailed level, such as decorative elements. The technique that has potential for exploration is embroidery, as it can enhance consumer appeal to Indonesian culture, depending on its application (Fahlevi, 2025). Thus, the purpose of this study is to develop women's shirts in line with the Berkain trend by incorporating decorative embroidery motifs inspired by Indonesian culture.

METHOD

This research is qualitative research that focuses on the phenomenon of women's shirt fashion in the Berkain trend. This research employs the double diamond framework, a holistic design approach comprising four creative processes: discover, define, develop, and deliver (Ledbury, 2018). The flow of this framework is shown in Figure 1. According to Indarti (2020), in the context of fashion design, the double diamond creative process begins with discover, which is the stage where designers seek inspiration and gather information about user/market needs. Second is define, where designers can see the possibilities identified in the discover stage. This stage is the phase where data analysis is carried out, the target market is determined, and the problem statement is formulated. Third, develop a stage where prototypes are created, where idea exploration and concept creation are carried out, ultimately leading to product completion. Finally, deliver, where input is collected, prototypes are selected and approved, and the product is finalized.

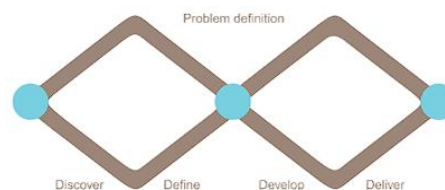


Figure 1. Double Diamond (Ledbury, 2018)

In this study, the double diamond begins with the discover process, where researchers collect information using observation, document review, and interview data collection methods. The data is

then processed in the define stage using data table analysis to identify potential development points and problems, which are subsequently used to determine the target market. The potential development data and target market are then translated into product development concepts during the develop stage, which are further explored through the creation of fashion products. The develop stage is divided into three parts: inquiry (research/search), design, and reification, which is a craft creation method (Gustami, 2004). Finally, there is the deliver stage, where the product is tested through quality control by researchers and then finalized with documentation of the final product. More detailed information regarding this creative process is provided in the *Results and Discussion* section.

RESULT AND DISCUSSION

Discover

The discovery process in this study aims to collect data/information related to the research object of shirts with decorative embroidery elements in the Berkain trend. The data was collected using observation, document review, and interviews.

Observations were conducted directly at two locations, namely INACRAFT 2023 and the local brand Masshiro & Co., to identify trends in the shapes, colors, and embroidery motifs of women's shirts in local Indonesian brands. Based on the observation results, it was found that the shirt style currently trending in the market is the long-sleeved camp shirt, with neutral colors such as white, cream, blue, brown, and black. Meanwhile, the embroidery color trend in local brands is primary colors: red, yellow, and blue, with repeating floral motifs. The observation documentation is attached in Figure 2.

The first document review was conducted by collecting three products from three local brands, namely Sanje, Earth Major, and E.Look (Figure 2). From the review, it was found that there were camp shirts and regular casual shirts in neutral colors, such as brown, black, and white. The products featured colorful floral embroidery motifs that contrasted with the base color of the shirts. The embroidery techniques used were chain stitch and gacluk. Large motifs were placed in the center and on the edges of the shirts, while smaller motifs were placed on the collars or sleeves. The second document review was conducted between January and May 2024, using the hashtag #Berkain on Instagram and TikTok, and involved observing 14 images. From the observations, it was found that the shirts widely used were casual, long- and short-sleeved shirts, neutral in color, made of cotton, and featuring floral embroidery motifs. The shirts were worn as tops over skirts or as outerwear, accompanied by additional accessories such as obi belts, handbags, kitten heels, or sneakers, as shown in Figure 2.



Figure 2. Documentation of INACRAFT 2023 and Masshiro & Co observations; Local *Brand Shirts* Sanje, Earth Major, and E.Look; Fashion Styles of Fabric Trend Followers

Interviews were conducted with fashion stylist Rumi Siddharta and the product design team of the Sanje brand, namely Viona Arunila. The interview with Rumi Siddharta revealed that traditional Indonesian fabrics have been used since the Austronesian and Hindu eras as lower-body coverings. Over time, the emergence of the "Berkain" trend has given rise to a new, more modern, and casual fashion style. According to him, when following the fabric trend, several factors must be considered, such as the standard for motifs and the basis for attaching the fabric. It is also advisable to wear tops that are not too long, so as not to cover the motifs on traditional Indonesian fabrics. The second interview with Viona Arunila revealed that the application of decorative embroidery elements in local Indonesian brands still has excellent potential. The Sanje brand typically incorporates motifs

from surrounding objects, such as flora and novelty, into a single pattern composition. The embroidery motif is then applied to shirts using a manufacturing process that begins with determining the concept, followed by designing the shirt and motif, and finally determining the composition or placement of the motif on the shirt product.

In general, the data/information collected discusses aspects of clothing and decorative embroidery elements on Berkain trend shirts. These aspects include:

- a. Clothing: Product type, material, color, product usage, clothing standards (*Pakem*), product design.
- b. Embroidery decorative elements: Embroidery technique type, motif type, motif inspiration objects, color, motif placement/composition type, and motif design.

These aspects will be used in the data table analysis in the *define* stage.

Define

1. Analisis Tabel Data

Table analysis is used to help conclude the data collected during the *define* stage. This table analysis method is adapted from the matrix analysis model developed by Soewardikoen (2019) for the purpose of concluding. The data table analysis is attached in Table 1.

Table 1. Data Table Analysis

Findings Aspect		Data			Conclusion
		Observation	Document Review	Interview	
Clothing	Product Type	Camp shirt, long sleeves	Camp shirt and casual, long and short sleeves	-	Casual shirt or camp shirt, long and short sleeves
	Material	-	Cotton	-	Cotton material
	Color	Neutral colors: white, cream, blue, brown, black	Neutral colors: brown, black, white	-	Neutral shirt colors: white, cream, brown, blue, black
	Product Usage	-	Top, outerwear	Top	Shirts are used as tops and outerwear
	Clothing Standard (<i>Pakem</i>)	-	-	Shirts are not too long and do not cover traditional fabric motifs	Shirt model should not be too long
	Product Design	-	-	Determining concept, shirt design and motif, placement/ composition of motifs on the product	Development pathway of shirt design with decorative embroidery elements.
Embroidery Decorative Elements	Embroidery Technique Type	-	<i>Chain stitch, gachuk</i>	-	The embroidery techniques used are <i>chain stitch</i> and <i>gachuk</i> .
	Motif Type	Floral	Floral	Floral, <i>novelty</i>	Motifs are still dominated by floral designs, while <i>novelty</i> motifs are minimal.
	Motif Inspiration Objects	Flora	Flora	Surrounding objects	Motif inspirations are derived from flora and surrounding objects.
	Warna	Primary colors: red, yellow, blue	<i>Colorful: contrasting colors against the base color of the shirt</i>	-	Embroidery colors consist of primary colors and <i>colorful</i> tones that contrast with the base color of the shirt.
	Motif Composition/ Placement Type	Repetition	Main/large motif at the center of the shirt and edges, smaller motifs on	Single pattern	Motif explorations include both repetitive and single patterns. Main motifs are placed on the front and

		the collar and sleeves	edges of the shirt, while supporting motifs are positioned on the collar and sleeves.
Motif Design	-	-	Design constraints must adhere to traditional motif standards (<i>pakem</i>).
		Must consider motif standards (<i>pakem</i>)	

Based on the findings in the table, the potential for product development is as follows:

- The shirts will have a casual and simple design with slight modifications to anatomical parts such as the collar, pockets, and sleeves.
- The material used will be cotton fabric so that it absorbs sweat easily and is suitable for everyday wear.
- Neutral colors such as white/cream will be used as the base color of the shirt so that it can be more easily mixed and matched.
- Novelty motifs will be used to differentiate the product, and colorful motifs will be used that contrast with the base color of the shirt.
- The pattern will be placed on the center front, center back, edges of the shirt, and repeated throughout as a means of differentiation.

The limitations for developing decorative elements are the existing rules of the pattern used as inspiration. For a safer exploration process, the pattern targets inspiration that is not bound by specific rules. The data on the potential and limitations of this development is then used to determine the target market.

2. Target Market

Target market details will be categorized into three key areas: demographic, geographic, and psychographic.

- Demographic : Women, aged 20-30 years old, with a high school or college education, and an income of IDR 10,000,000 - 20,000,000 per month.
- Geographic : Jakarta and Bandung
- Psychographic : Interested in traditional Indonesian culture and art, have a cheerful and confident personality, and prefer colorful colors..

Data on development potential and limitations, as well as the target market, will be processed during the initial develop stage.

Develop

The *develop* stage is the stage where development and exploration begin until it is realized into a product. Product development will utilize the *craft creation* method, which consists of three stages: *inquiry*, *design*, and *reification*. The craft creation method was used in this study after observing previous studies that developed motifs, even though they used different implementation methods. However, in general, these studies applied the craft creation development method (Deni & Abdurrozaq, 2024; Kusumaningtyas, 2022; A. O. Putri & Widyastuti, 2022). In this study, the craft creation method is also employed with a different implementation, starting with the development of a product concept based on the findings of the define stage, specifically the potential and limitations of development and the target market (*inquiry*). This is followed by the process of exploring motifs and their placement on shirt designs (*design*), and finally production (*reification*).

1. Development Concept (Inquiry)

Data mining revealed that, although it aims to preserve the culture of the Nusantara, the Berkain trend tends to be Javanese-centric and has not yet highlighted the cultures of other parts of the Nusantara. Therefore, this research raises the concept of Indonesian multiculturalism as a theme and guide for the development of a work titled *Nryta* (नृत्य), which means “to dance” in Sanskrit. This concept invites young people who follow this trend to dance joyfully and celebrate Indonesian culture, which is making a comeback in everyday activities. The visualization of this concept is shown in Figure 3.

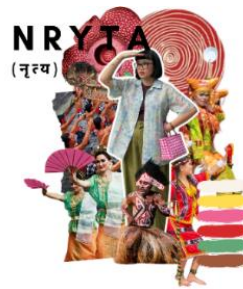


Figure 3. Concept Moodboard

Through this moodboard, novelty motifs will be created using embroidery techniques inspired by traditional dances that represent the dance cultures of several regions in Indonesia. In addition, the use of traditional dance as a visual does not have any rules that limit design development. The main object in this mood board is a woman wearing a shirt, representing the target market: women who are cheerful, confident, and simple. This moodboard uses a colorful color palette that depicts cheerfulness and joy, aligning with the preferences of the target market.

2. Exploration of Embroidery Decorative Element Motifs (Design)

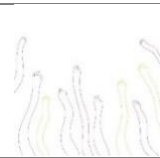
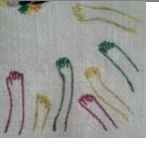
Exploration was conducted to create motif modules using stylization techniques inspired by visual objects on the *mood board*. This exploration was conducted on *klook sloob* linen fabric, which is slightly thicker than other cotton fabrics, so it does not wrinkle easily when embroidered. The parameters for a successful exploration are as follows:

- The stylization results are in accordance with the concept and *mood board*.
- The embroidery results are in accordance with the illustrations/stylizations that have been made in terms of shape, color, and small details.
- The edges of the embroidery do not wrinkle.

The results of the motif exploration for decorative embroidery elements are attached in Table 2.

Table 2. Results of Exploration of Decorative Embroidery Elements

Inspiration	Stylization	Module	Description
			- The embroidery results correspond to the stylization that has been made in terms of concept, color, and form. - The embroidery outcome does not shrink. - Utilizes a combination of embroidery techniques: <i>gacruk putar</i>, <i>seret</i>, <i>semprot</i>, and <i>tutupan</i>.
			
			
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			- The embroidery results correspond to the stylization that has been developed in terms of concept, color, and form. - The embroidery outcome does not shrink. - Utilized a combination of embroidery techniques: <i>gacruk</i> and <i>semprot</i>
			- The embroidery results did not match the concept because the produced brown color was too dark. - Utilized the <i>seret</i> embroidery technique
			- The embroidery results correspond to the stylization that has been made in terms of concept, color, and form. - The embroidery outcome does not shrink. - Utilized the <i>uter bebas</i> embroidery technique
			- The stylization form did not sufficiently correspond to the intended concept. - Utilized the <i>gacruk</i> embroidery technique

3. Exploration of the Composition of Decorative Embroidery Elements (Design)

The embroidery motifs that had been created earlier were then digitally composed on the modified shirt design as decorative elements. The placement of the motifs was based on motif composition trends, with the function of embroidery motif placement, namely edge decoration, center decoration, corner decoration, and space filler decoration. The results of the composed designs are attached in Table 3.

Table 3. Results of the Composition/Placement Exploration of Embroidery Decorative Elements on Shirts.

Shirt Reference	Design Draft	Description
		- Collar modification into a <i>double collar</i> with the combination of a Peter Pan collar. - Addition of pleats on the front part. - Application of a combination of embroidery techniques: <i>gacruk putar</i>, <i>semprot</i>, <i>tutupan</i>, <i>uter bebas</i>, and <i>kerancang bulat</i>.

		• Collar modification into a <i>double collar</i>. • Back modification by adding a central slit on the lower back. • Application of a combination of embroidery techniques: <i>gacruk putar</i>, <i>semprot</i>, <i>seret</i>, <i>tutupan</i>, and <i>kerancang tawon</i>.
		• Collar modification into a <i>double collar</i>. • Addition of pleats on the back part of the shirt. • Application of a combination of embroidery techniques: <i>gacruk putar</i>, <i>tutupan</i>, <i>semprot</i>, and <i>keranjang bulat</i>.

4. Design Production (Reification)

The production process is carried out after the final design is selected. This process begins by observing and buying the fabric to determine the type that best suits the design concept. Next, clothing patterns are made according to the selected design. Then, the fabric is cut according to the pattern, and the cut fabric is sent to an embroidery vendor to be embroidered according to the selected motif. After the fabric is embroidered, the fabric pieces are sent to a vendor to be sewn and finished. Production documentation is attached in Figure 4.



Figure 4. Design Production Process

Deliver

The deliver stage begins with quality control testing of the production results, followed by documentation of the final product.

1. Quality Control

Researchers conducted the quality control test shown in Figure 5 to ensure that the products met the established standards, namely that the size and shape of the shirts were appropriate; the color, position, and shape of the embroidery were appropriate; the stitching was neat and strong, with no loose threads; and the products were clean and stain-free.



Figure 5. Quality Control

2. Final Product Documentation

The documentation is intended to provide an overview of the product's direct use. The three shirts from the Nryta collection can be worn by fully buttoning the front opening and pulling the shirt over the skirt so that the motif on the back is not covered, as visualized in Figure 6.

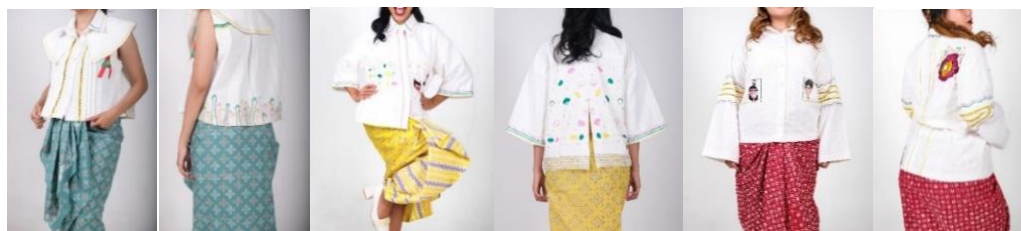


Figure 6. Final Result of Women's Shirt with Embroidery Motif

CONCLUSION

This research successfully developed women's shirt tops for the Berkain trend by applying decorative embroidery motifs inspired by Indonesian culture through the *double diamond* approach and the *craft creation* method. The design results were based on consumer preferences for shirts with simple designs, neutral base colors, and contrasting embroidery colors. The novelty of this research lies in the exploration of novelty embroidery motifs inspired by traditional Indonesian dance, which provides an innovative alternative to the dominance of floral motifs, as well as in the application of embroidery techniques such as *kerancang* and others that add texture and strengthen design differentiation.

These findings have implications in two main aspects. Practically, the results of this research can serve as a reference for designers and fashion industry players to present Berkain design innovations that align with the preferences of young people. Academically, this research opens up opportunities for further study on the application of cultural motifs and embroidery techniques in the context of contemporary design.

Thus, this research not only successfully achieved the goal of developing women's shirts for the Berkain trend but also presented new designs that enrich motif alternative exploration, expand embroidery exploration, and strengthen the relationship between fashion innovation and cultural preservation.

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