

THE POWER OF HERITAGE: INNOVATION OF KERANCANG IN KEBAYA FOR GLOBAL MARKET

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ABSTRACT

In the era of globalization, the challenge for Indonesia's fashion industry lies in how to merge the richness of cultural heritage with rapidly evolving contemporary trends in the global market. Innovative transformation is necessary to ensure that traditional crafts such as kerancang embroidery remain relevant and appealing to modern consumers worldwide. The method used in this research is the Research and Development (R&D) approach, aimed at producing kerancang kebaya products and testing their effectiveness. The research procedures include literature studies, market analysis, design research, product development, consumer testing, and data analysis. In this context, the study aims to explore the potential for innovation in the development of kebaya by utilizing the art of kerancang embroidery. It seeks to blend traditional kerancang embroidery techniques with designs that align with global tastes, thereby creating kebaya fashion products that captivate the global market while preserving the values and beauty of Minangkabau cultural heritage. This research will not only contribute to the development of local fashion products by MSMEs, but also open new opportunities for the export of Minangkabau fashion products to international markets, thereby enhancing the image and competitiveness of the national fashion industry as a whole..

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INTRODUCTION

The Indonesian fashion industry has a rich cultural heritage with traditional crafts, one of which is the art of embroidery. Indonesian embroidery, with its uniqueness and fineness of detail, has been recognized worldwide as a representation of the beauty and elegance of Indonesia's cultural heritage. Bukittinggim is one of the areas producing kerancang embroidery crafts, thus kerancang products have become one of the icons of this city. Kerancang embroidery is embroidery that is sewn using a manual machine made from interwoven threads to form small holes. Bukittinggi's typical kerancang is different from other regional kerancang, because it does not require soldering to make holes in the fabric, but rather interwoven threads that are formed in such a way (Chairunnisa, 2015).

Kerancang is also found in other areas, for example in Blitar Regency which combines Tutar batik motifs adapted from ancient archives from the Dutch colonial era. It is a study by Putri et al (2024) which applies batik motifs with kerancang embroidery media as decorative elements on modified kebaya. The development of motifs with kerancang embroidery in Tasikmalaya was also studied by Bastaman. Bastaman (2020) tried to apply new technology (software) in the process of designing motif compositions such as chrysanthemums, lotus flowers and phoenixes on Chinese encim kebaya which are closely related to the history of the development of kerancang kebaya. Lukman et al. (2013) said that encim kebaya is not just a fashion, but also a cultural artifact that functions to differentiate a person's social structure based on their identity, ethnicity and position in the colonial hierarchy. Encim kebaya is a product that imitates the kebaya and batik sarong worn by Dutch women. Although there are differences in materials and designs with European patterns and soft colors that mark the status of Dutch women, imitation of the culture of the colonial nation is still carried out by Chinese women, especially in modifying the motifs and choosing bright colors for the encim kebaya.

Based on data from the Bukittinggi City Trade and Industry Service's medium-sized industrial commodities in 2014, there were 63 embroidery and needlework UMKM with a total workforce of 395 people. (West Sumatra, 2015). One of the embroidery UMKM in Bukittinggi City is Asyifa Bordir with one of its main products in the form of mukena, in addition there are products in the form of baju kurung, kebaya, koko, jilbab, shawl and household equipment such as: tablecloths, coasters, cushion covers, sheets, and other products.

In 2017, the kerancang embroidery business was quite rapid in the Bukittinggi area, almost every house had an embroidery business. Orders came from various regions in West Sumatra, especially Bukittinggi, Payakumbuh, Pasaman, to outside the province and even abroad, especially for kerancang mukena products. Even during the pandemic, these embroidery orders continued to run through online media. The

continuous production and distribution process made the area in the Bukittinggi area, precisely in Mandiangin Koto Selayan, inaugurated as an "embroidery village".

The superiority of kerancang embroidery on mukena is highly sought after by consumers both locally and internationally. Various innovations such as variations in motifs and colors are created by embroidery craftsmen so that traditional craft products can survive and compete with other similar products. From an interview conducted with Yuli Asrita as the owner of Asyifa Bordir, it is known that due to the high level of competition in handicrafts in the form of embroidery, as well as the rise of similar crafts from outside the region that are more modern, this has an impact on the lack of public interest in buying and the decline in the selling value of kerancang products, especially for kebaya products. "The kebaya production process is no longer carried out routinely, only done if there is an order, and even then it is very rare" (Yuli Asrita).

Based on the above conditions, a study was conducted on how to combine the rich cultural heritage of kerancang embroidery with contemporary trends that are rapidly developing in the global market. Kerancang kebaya is made into a contemporary kebaya, which is identical with a modern feel. Innovation transformation is needed to ensure that traditional crafts such as kerancang embroidery remain relevant and attractive to modern consumers around the world. In this context, this study aims to explore the potential for innovation in kebaya development by utilizing kerancang embroidery art. By combining traditional embroidery techniques with designs that suit global tastes, it is hoped that kebaya fashion products can be created that captivate the global market while maintaining the values and beauty of the Minangkabau cultural heritage.

This research will not only contribute to the development of local fashion products, but can also open up new opportunities for the export of Kerancang Embroidery fashion products to the international market, thereby improving the image and competitiveness of the national fashion industry as a whole. Based on the description of the background above, to answer the research problems, applied research was carried out in the form of: making Kerancang embroidery kebaya fashion products with contemporary trends and still maintaining Minangkabau cultural values.

The research method in the form of Research and Development (R&D) is a research method used to produce certain products and test the effectiveness of these products. For To produce a particular product, research is used which is of a needs analysis nature and to test the effectiveness of the product so that it can function in the wider community, so research is needed to test the effectiveness of the product. (Sugiono, 2013).

This research is expected to provide academic benefits for the development of research related to kerancang embroidery fashion products as one of the

Minangkabau cultural heritages. Practically, this research is also expected to be useful, especially for the practical interests of the research team, partners and the community and the government in supporting kerancang embroidery fashion products as one of the attractions of tourism and the creative economy of West Sumatra.

RESULTS AND DISCUSSION

Minangkabau Decorative Motifs as Decorative Embroidery Design Motifs

The various motifs of kerancang produced and developed by embroidery craftsmen are a form of maintaining the existence and sustainability of traditional arts which are cultural heritages that must be maintained. The various obstacles and challenges experienced by craftsmen in maintaining this sustainability are worthy of appreciation. The results of observations of nature gave birth to various floral motifs such as flowers and leaves. In addition to natural motifs, craftsmen are also creative in creating geometric pattern motifs, such as circles, squares and triangles. In designing motif patterns, the creativity of craftsmen is seen in the development of new motifs. In addition to motifs, harmonious color combinations greatly affect the beauty of the kerancang (Hervila S, 2016; Jannah, Ashabul, 2024).

Decorative motifs or also called ornaments function as an addition to beauty, or geometric style decoration. This understanding includes something that is added aesthetically to an object. Decorative motifs are not just decorations, but can add beauty and pleasure, even in certain communities can be psychological (mental) and magical (supernatural powers) according to beliefs (Yusuf, 2019). Mahmudah and Yusmerita (2024) said that Minangkabau motifs are not just decorations but also a means of conveying important messages and values. In the work there is a combination of cultural symbols and religious values. In addition to motifs, the choice of colors can have meaning. The meaning of color includes black symbolizing patience and unity, red reflects courage and majesty, white is interpreted as purity, etc. (Putri et al., 2022). Fadli et al. (2022) also mention the use of color as a symbol of bundo kanduang which includes black, gold and red which mean eternity, courage and optimism.

In embroidery, decorative motifs are as motif designs that determine artistic value, so that embroidery artwork will be easy to work on. Craftsmen will have difficulty if they are not equipped with motif designs. Even the layout or composition of motifs and the arrangement of harmonious threads are also determined by the designer, therefore embroidery art is always required to be actual, original and innovative as Suhersono said,

"motifs are designs made from parts of shapes, various lines or elements. These parts are strongly influenced by the stylized forms of natural objects that have their own style and characteristics. Each motif is made with a base or various lines, such as horizontal, vertical,

triangular, rectangular, intertwined and interwoven lines, lines that function as harmonious fractions (hatching), vertical, slanted lines and so on"(Suhersono, 2007).

In Indonesia, as in Minangkabau, West Sumatra, the parts of the motif form are each given characteristics or names that are influenced or taken from regional language terms. Where these terms are commonly used in the names of the basic parts of the motif form. The following are Minangkabau motifs or decorative motifs used as motifs in kerancang embroidery:

1) The motif of *Siriah Gadang*

It is called *siriah gadang*, because it was inspired by the betel leaf which has wide leaves and grows like a vine, usually used as medicine. This motif is a floral motif consisting of two inward curved lines facing each other on a vertical axis. Expressed in the proverb:

"*Sakabek is like Siria*"
Satampuak is like a pinang nut
A clump of grass like a bed
Sasikek like a banana"

A bundle like betel
A handful like a betel nut
A clump like lemongrass
Comb like a banana

The proverb above describes a close unity, symbolizes etiquette and a symbol of a banquet as a symbol of respect. The meaning of the sirih gadang motif is associated with the philosophy of sirih in the life of the Minangkabau people. Sirih is considered a symbol of hospitality. West Sumatran people always bring a supply of sirih and its accessories to be served to guests. For guests who take siriah and chew it, then it is seen as an appreciation for the host. In Minangkabau, the tradition of serving betel and chewing betel is applied in various traditional events, even becoming one of the requirements of the event. Betel is served when starting an event or opening a conversation. The betel dish is placed in a brass container called how to along with lime, areca nut, and gambier (Yusuf, 2019).



2) The motif of *Daun bodi jo kipeh cino*

This motif is included in the group of floral motifs consisting of two elements of objects, namely body leaves and fans. The structure of this motif consists of a combination of two objects arranged in a symmetrical pattern. This motif is usually found in songket cloth, carvings, and various handicrafts, and is often used in various traditional events and celebrations as a symbol of hope and pride in cultural heritage. The meaning contained in this motif is **symbol of life**, leaves often symbolize life, growth, and fertility. This reflects hope and sustainability in people's lives. **Kunity and interconnectedness**, In a cultural context, leaf motifs also symbolize relationships between individuals and communities, as well as the importance of mutual support in social life. **Kipeh cino symbolizes courage and toughness**, *scallop* in some contexts can reflect brave and tough nature, while *cino* refers to something unique or different. This motif can symbolize the strength and fighting spirit of the Minangkabau people in maintaining their traditions and culture. When combined, the *daun bodi jo kipeh cino* motif reflects the hope for a fertile and sustainable life, as well as the courage and resilience of the people in maintaining their cultural identity. It can also symbolize the harmonious relationship between nature and humans.

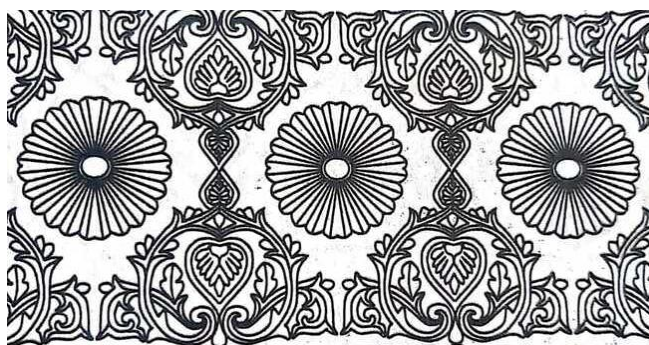


Figure 2. *Daun bodi jo kipeh cino* motif
(Source: Minangkabau Decorative Arts, 2019: 83)

3) The motif of *tantadu manyasok bungo*

The *tantadu manyasok bungo* motif (tentadu/caterpillar sucking flowers) is a fauna motif. Inspired by the shape of a caterpillar sucking flower nectar. This motif symbolizes a life of living happily on the suffering of others. This kind of nature is a very bad reflection, just like a caterpillar perched on a flower, it will suck the honey and eat the flower until it is finished. Likewise, if it has eaten the leaves, the flower will also be eaten until it is finished, leaving only the leaf bones. People who have a nature like a caterpillar sucking flowers, do not hesitate to spend the possessions owned by others. This kind of nature is a despicable and inhumane nature because it lives on the misery of others. The philosophy contained in this motif is a symbol of a bad nature and must be avoided, this nature is very dangerous because it will cause misery to others (Agustina, Agusti Efi Marthala, 2010).



Figure 3. *Tantadu manyasok bungo motif*

(Sumber: "Ragam Hias Ukiran Minangkabau sebagai Sumber Inspirasi Inovasi Batik pada Industri Kecil dan Industri Rumah Tangga" 2010: 33)

Embroidery Design Innovation

According to Rogers in Batoebara (2021), innovation is defined as an idea, concept, practice or object/thing that is recognized and accepted as something new by a person or group to be adopted.. Innovation is the process or act of creating something new or improving an existing product, service, or process. Innovation can occur in various fields, including technology, business, education, and art. Innovation can be interpreted as something new, an improvement from before, its form can be in the form of objects or ideas. A person who innovates is called an innovator producing innovative work or new work. For example, innovation in craft products can be seen in terms of form, function, finishing or new in terms of ornaments or decorative motifs. The level of innovation achievement of each product varies and can be measured quantitatively or qualitatively, although sometimes difficult to do, carried out according to needs to increase the effectiveness of human life which is usually done through formal or informal research activities. Law of the Republic of Indonesia Number 18 of 2002 states that "Innovation is a research, development, and/or engineering activity that aims to develop the practical application of new scientific values and contexts, or new ways to apply existing science and technology to products or production processes" (I Wayan Mudra, Mercu Mahadi, 2020).

Embroidery products or crafts produced by craftsmen are often identified with craft products that have practical functions or decorative functions. The general public often adds the word embroidery art so that it becomes a craft art product, which is understood as a work that emphasizes artistic value compared to functional value. Meanwhile, Gustami in Mudra explains that craft art is a unique and characteristic work of art, in which it contains aesthetic, symbolic, philosophical, and functional values. The manifestation of craft art is supported by high "craftsmanship", so that its presence is grouped into the noble arts.(I Wayan Mudra, Mercu Mahadi, 2020).

Based on the statement above, it can be concluded that kerancang embroidery as a traditional art as a cultural heritage that must be maintained for its sustainability and continuity. This preservation effort is not only important to maintain local cultural identity, but also to promote traditional Indonesian crafts on the global stage. With innovation in the form of developing motif and product designs,

kerancang embroidery can continue to be relevant and attract wider market interest, without eliminating the traditional values inherent in it. The designs developed can adapt to modern trends while maintaining the distinctive elements that characterize kerancang embroidery, so that it can be appreciated by the younger generation and global consumers.

In addition to design development, collaboration between embroidery craftsmen and modern designers can also be a strategy to increase the appeal of this traditional art. By combining traditional skills and contemporary design perspectives, kerancang embroidery can be integrated into various fashion products such as modern kebaya, dresses, and accessories.(Amarjot, 2015). This not only enriches the variety of products, but also opens up opportunities for kerancang embroidery to compete in the global market. Thus, the art of kerancang embroidery is not only preserved as a cultural heritage, but also develops as a creative product that has high economic value. The innovations made to kerancang embroidery are in the form of product design and motif design.

Innovation in product design and motif design in kerancang embroidery is expected to maintain and preserve its existence and existence in the midst of the supporting community. This can increase the appeal of kerancang embroidery for the younger generation and expand its market reach, both locally and internationally. By continuing to innovate, kerancang embroidery not only survives as a traditional craft, but is also able to follow the development of trends and the needs of today's consumers, without losing its cultural identity. This effort can create new opportunities for local craftsmen to continue working, while supporting the sustainability of the creative economy based on cultural heritage.

Here is the design of the embroidery product in the form of a kebaya dress with the application of regional motif designs that are typical and characteristic of local culture, especially Bukittinggi. You can see the design and pattern of the kebaya dress:

1. Dress 1

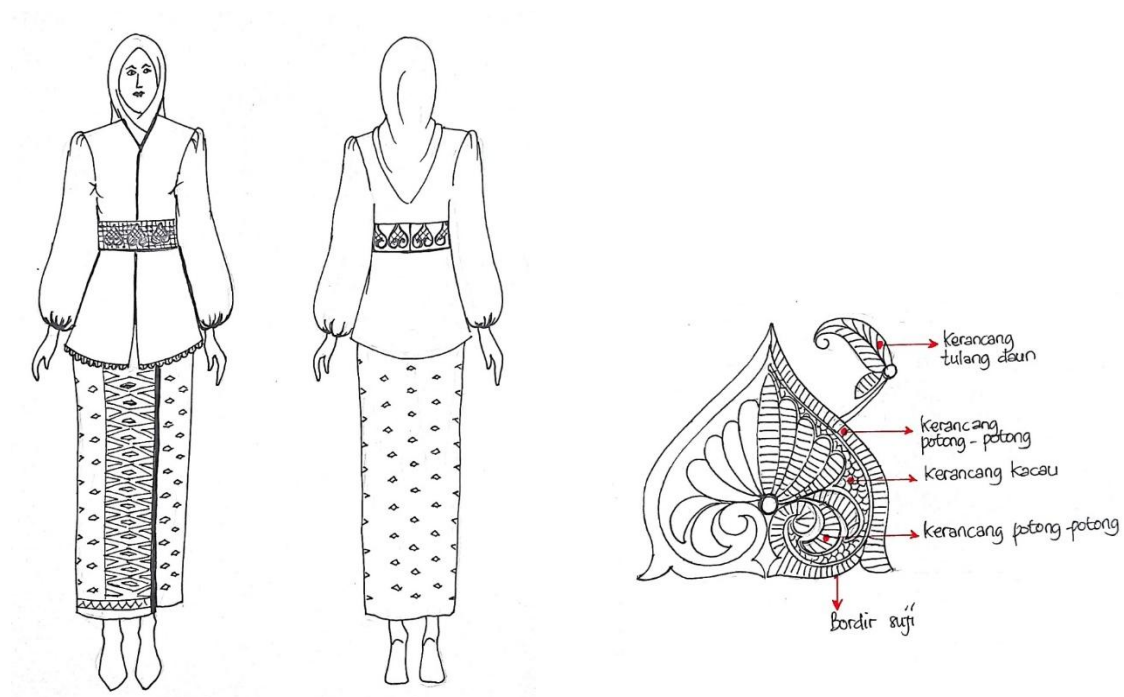


Figure 4.Kebaya designs and motifs 1

2. Dress 2

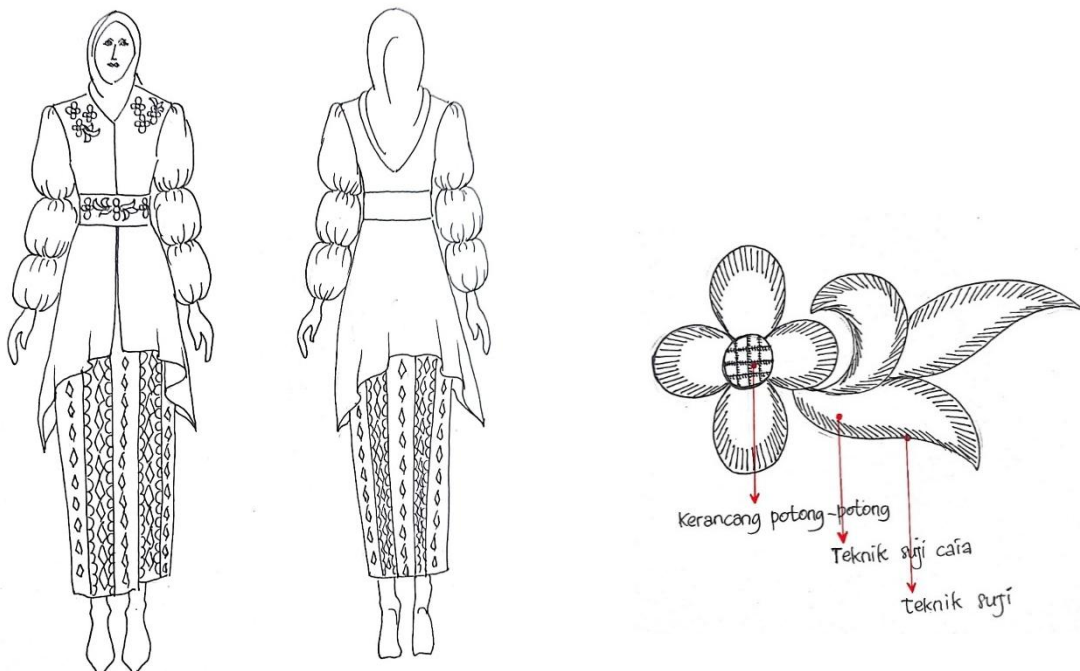


Figure 5. Kebaya design and motif 2

From the two designs of kerancang embroidery products above, in the form of kebaya innovation with a different motif design from the previous products. In general, the kerancang embroidery products produced in the form of mukena and kebaya are identical to decorative motifs in the form of flora (flowers and leaves). Like the embroidery products found in the Ambun Suri business, inspired by nature with naturalistic motifs in the form of roses, jasmine flowers, frangipani flowers, orchids, sunflowers, hibiscus flowers and types of leaves. In addition to floral motifs, there are motifs inspired by fauna such as bird, butterfly and fish motifs. In addition, there are motifs with geometric shapes, such as triangles, squares and circles(Hervila S, 2016).

However, the innovation presented in these two designs of embroidered kebaya products tries to break out of the traditional rules. The motif designs used are no longer limited to flora and fauna that are often found in conventional embroidered kebaya. This design explores modern and minimalist forms, which are a combination of traditional elements in the form of decorative motifs or Minangkabau ornaments as a form of local genius innovation. The motifs are inspired by the decorative motifs found in Rumah Gadang in the form of traditional carvings. A more minimalist touch of color, as well as the use of materials that are different from existing kebayas, also strengthen this innovation, resulting in kebaya products that are not only visually aesthetic, but also relevant to the growing global market.

The Process of Realizing a Kebaya Using the Kerancang Embroidery Technique

Making kebaya with kerancang embroidery technique is a process that requires special precision and expertise. Every stage of this making, from design planning to finishing, is carried out carefully so that the resulting kebaya is not only visually beautiful but also exudes high artistic value and maintains traditional aspects. Below are the stages in the process of making kerancang embroidery kebaya which show how elements of tradition and innovation are combined beautifully.

1) Initial concept and design

The first stage in making kebaya with kerancang embroidery technique is the development of initial design that refers to innovative concept but still maintains traditional values. In this research, kebaya design aims to combine elements of kerancang embroidery tradition with global fashion trends. Initial sketches are made by adjusting the modernized kebaya pattern with kebaya cut, use of motifs and more dynamic kerancang composition.



Figure 6. Embroidery motif design process
(Photo: Mutia, 2024)

2) Material selection

The selection of materials is an important step because it will affect the final result of the kebaya. For the kerancang embroidery technique, the materials used have certain characteristics, such as strength and a texture that is dense enough to support the cutting and embroidery process. Cotton, silk, or organza materials with fine and dense fibers are often chosen because they are easy to embroider and provide an elegant final appearance. The material for the first kebaya uses soktas cotton and the second kebaya uses paris cotton. The colors of the fabric and thread are chosen by considering global color trends, but still maintaining the traditional colors that are typical of Minangkabau culture.

3) Transferring the motif to the fabric

The process of transferring motifs to fabric in making kerancang embroidery is an important step to ensure that the motif design is printed clearly and in accordance with the design, making it easier to embroider. Before transferring the motif, determine where the motif composition is on the fabric. Make sure the motif is in the right position and in accordance with the overall design pattern, namely according to the kebaya design. The method used in transferring motifs is using the carbon transfer technique. Carbon is used as a medium for transferring motifs, by placing carbon between the motif design and the fabric, then the motif section is redrawn using a pencil or pen (Suhersono, 2007).



Figure 7. The process of transferring a motif design to the fabric
(Photo: Dini Yanuarmi, 2024)

4) Design embroidery process

The kerancang embroidery process is done manually using a conventional foot-driven machine. Combined with the use of a high-speed embroidery machine on certain motifs, depending on the complexity of the motif and the desired details. At this stage, the carefully designed kerancang motif begins to be embroidered on the selected fabric. This process requires high precision, especially to maintain the density of the embroidery so that it remains precise and smooth.

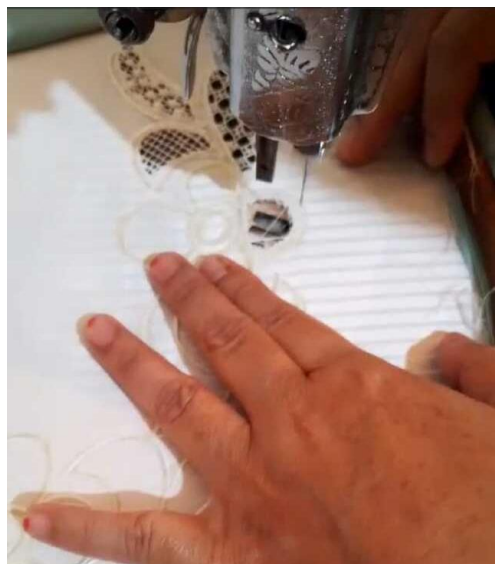


Figure 8. The embroidery process of the design with a conventional machine
(Photo: Dini Yanuarmi, 2024)

5) The process of cutting kebaya material according to the pattern

After the fabric is embroidered, the next step is to cut the kebaya material according to the pattern that has been made. At this stage, it is important to ensure that the fabric is in a flat and stable position so that the cutting results are precise. The use of special fabric scissors is highly recommended to avoid pulling or uneven fabric fibers. The pattern placed on the surface of the fabric must be followed carefully, especially on the curved parts and complicated corners. Accuracy in cutting the kebaya material according to this pattern will affect the overall appearance and suitability of the kebaya when worn.



Figure 9. The process of cutting kebaya material according to the pattern
(Photo: Salsabila, 2024)

6) Kebaya sewing process

After the kebaya material is cut according to the pattern, the next step is the sewing process. yaitu unites the kebaya parts with the right technique. In sewing a kebaya, fine stitches such as straight stitches are usually used to unite the main parts such as the body, sleeves, and collar. It is important to sew with precision so that each part of the pattern meets perfectly, especially in parts that require precision such as the waist and sleeves. The use of needles and threads that are appropriate for the type of fabric is highly recommended to avoid damage to the delicate fabric. After the main parts are united, the kebaya can be equipped with additional details such as buttons, or embroidery applications that have been previously done, ensuring that the kebaya has a neat finish and is ready to be worn.



Figure 10. Sewing process
(Photo: Salsabila, 2024)

7) Finishing

The final stage is finishing, where the kebaya is thoroughly inspected to ensure there are no defects in the embroidery or stitching. The fabric is then ironed and folded carefully to maintain neatness. Final adjustments are made to perfect the appearance of the kebaya before it is displayed or worn. Finishing also involves adding small details such as buttons, sequins, or other decorative elements that enhance the overall aesthetic of the embroidered kebaya kerancang.

Kebaya Product Innovation Embroidery Design

In an effort to preserve and introduce the beauty of kerancang embroidery art, this sub-chapter discusses innovations in kebaya design that integrate traditional embroidery techniques with modern elements. Kebaya, as one of Indonesia's cultural heritages, not only functions as clothing, but also as a symbol of identity and elegance. Through an innovative approach, the resulting kebaya products not only maintain the authenticity and beauty of kerancang embroidery, but also present an appeal that is relevant to current global fashion trends. Thus, this innovation is expected to expand market reach and provide a positive contribution to the development of the fashion industry in the context of cultural preservation.

Innovation in kebaya design involves a combination of intricate and detailed kerancang embroidery techniques with more modern and dynamic cuts, making it

more flexible for various occasions. For example, the application of kerancang embroidery on contemporary materials such as cotton, satin and a combination of brocade creates a lighter and more elegant kebaya look, suitable for formal and semi-formal events. In addition, the exploration of a fresher color palette and the use of minimalist accessories help enrich the look of the kebaya without reducing its traditional essence. While maintaining the integrity of kerancang embroidery as a central element, this innovation prioritizes comfort and aesthetics that can be adjusted to the tastes of the younger generation, who are more interested in practical yet elegant clothing.

In addition to focusing on aesthetic elements, innovations in kebaya design also include increasing functionality and comfort for the wearer. For example, modifications to the structure of the kebaya cut allow the kebaya to be easier to wear and provide better flexibility of movement without sacrificing the beauty of the kerancang embroidery. Thus, the kebaya not only looks elegant but also provides comfort for the wearer in daily activities, including formal events that require mobility.

1. Dress 1

The first kebaya titled “Siriah Tradisi” is a perfect example of the blend of tradition and modernity, displaying stunning elegance. The kebaya cut is a blend of classic and modern with high-quality materials. This kebaya is equipped with a stand-up collar and puff sleeves that give a graceful feminine impression. The dominant white color gives a clean and elegant impression, while the application of fine embroidery on the waist in the form of an obi adds beauty and a bold character with a purple color. This embroidery is designed with a motif inspired by the Minangkabau motif, namely *siriah gadang*, creating a perfect harmony between aesthetics and culture.

This kebaya is paired with flowing songket fabric, adding a strong traditional touch. The choice of contrasting colors and patterns accentuates the overall elegance, while accessories such as pearl necklaces provide additional details that complete the look. The innovation in the design of this kebaya not only creates a stunning look but also provides comfort when worn, making it ideal for various events, from formal celebrations to casual events. This piece reflects the spirit of modern women who appreciate cultural heritage while still looking trendy. With an elegant combination of kerancang embroidery and traditional fabric, this kebaya attracts attention and appreciates the beauty of Indonesia's rich handicrafts.

Cutting kebaya in the form of A-Line with a loose cut so as to provide freedom and comfort for the wearer. V-shaped neck, balloon sleeves with added rubber at the end of the sleeves. Obi on the waist with kerancang embroidery

application with traditional motifs strengthens the modern impression. The kerancang techniques used are kerancang *potong-potong*, leaf bone kerancang, *kacau* kerancang.



Figure 11. Kebaya 1
(Photo: Dini Yanuarmi, 2024)

The meaning and message contained in the kebaya above with the application of Minangkabau traditional motifs in the form of *siriah gadang* is that women should have a friendly nature to anyone, just like sirih which in Minangkabau culture symbolizes friendliness and openness. The *siriah gadang* motif also symbolizes the values of wisdom, local wisdom, and an attitude of respecting others, which are the characteristics of Minang women. By wearing this kebaya, it is hoped that the message of this noble tradition can continue to be inherited and maintained, while remaining relevant in a modern context.

2. Dress 2

The kebaya titled “Pesona Tantadu” features a modern asymmetrical design with the left and right sides cut longer than the front and back. With a white base color, this kebaya is decorated with brown floral embroidery on the chest and waist, giving a sweet and elegant touch. The kebaya sleeves are made with puff accents that bulge on the arms, elbows and hands, highlighting a strong yet feminine silhouette. The embroidery details on the chest and waist areas give a slim impression while enriching the visual, making this kebaya look luxurious and classy.

The combination of kebaya with black and brown batik tanah liak cloth worn as a bottom emphasizes the blend of tradition and modernity. Batik with geometric motifs adds a strong traditional dimension, presenting the beauty and elegance of Minangkabau culture. The cloth worn in a traditional wrapped style gives an elegant impression and makes the entire outfit look more dynamic and unique.

Overall, this kebaya is a visual statement on how tradition can be embraced in a more modern and contemporary style. The asymmetrical design and use of embroidery create the *tantadu manyasok bungo* motif with the suji caia embroidery technique. The color of the embroidery motif in the form of brown gradation gives an elegant look and is suitable for various occasions, both formal and semi-formal. This is a fresh interpretation of kebaya fashion, which shows that the beauty of culture can continue to live and thrive in a more innovative format.



Figure 12. Kebaya 2
(Photo: Dini Yanuarmi, 2024)

This kebaya contains a strong symbolic meaning, which is reflected in every element of the design and motif chosen. The white color of the kebaya symbolizes purity, holiness, and sincerity. but still shows an elegant impression. This illustrates the message that although rooted in a simple tradition, the kebaya can be a symbol of elegance and pride, while reflecting a sincere soul. The motifs that adorn the chest and waist have their own symbolism. Namely, it symbolizes the nature of liking to take advantage of others. In this context, the flower embroidery symbolizes the desire to continue

to grow in maintaining tradition, while still opening up space for innovation. The brown color used in the flower motif adds meaning to stability and maturity,

Conclusion

Based on the data analysis, several conclusions were obtained, including the first, that kerancang embroidery as a traditional craft art is able to survive and find a place in the hearts of the people, so that its sustainability is maintained. This embroidery is generally applied to products such *mukena*, kebaya koko shirt with various motifs and techniques. The creativity of the craftsmen is seen from the visualization of the motifs presented in the products produced. Innovation of motifs and techniques makes embroidery products able to compete with other textile products.

Second, opportunities in preserving kerancang embroidery while introducing ethnic treasures to the national and international realms. Embroidery crafts are an intangible heritage that needs to be preserved and passed on to the younger generation. Through kerancang products, national identity and Minangkabau cultural values become an inseparable whole

Third, the application of kerancang embroidery on products, especially *mukena*, can open up business opportunities and workers such as craftsmen, motif designers, sewing services and others. This craft will be captured as an alternative livelihood that can be done by women in their respective homes. Women can be empowered to have skills to be able to empower other workers and even be able to have kerancang embroidery production tools.

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