
Journal of Creativity Student

<http://journal.unnes.ac.id/journals/jcs>

Design Innovation of the Scarlet Grace Mini Dress Through the Application of Butterfly Batik Appliqué on a Denim Bustier

Safania Olivia Putri^{1*}, Salma Ayu Putri Prayitno², Widowati³, Rudi Joelian⁴

¹⁻³*Universitas Negeri Semarang, Indonesia*

⁴*Rudi Joelian Fashion & MUA, Indonesia*

*Corresponding Author: safania836@students.unnes.ac.id

Abstract

The dynamic development of the fashion industry has encouraged the emergence of various innovations in fashion design, including the utilization of local cultural elements as sources of inspiration. Batik, as an Indonesian cultural heritage, has the potential to be developed not only as the main material for clothing but also as a decorative element that can enhance the aesthetic value of a fashion piece. This article aims to describe the design process of the Scarlet Grace mini dress, which applies butterfly-shaped batik fabric on a denim bustier. The design process was carried out through the stages of idea exploration, design development, and realization of the final product. The design concept was inspired by the butterfly, symbolizing beauty, transformation, and the gentle nature of women. The garment was created in the form of a mini dress combining a denim bustier with a black organza balloon skirt. The uniqueness of this design lies in the application of butterfly-shaped batik fabric embellished with beadwork forming the butterfly's body, creating a more vivid and attractive appearance. The use of denim and organza materials, which possess different characteristics, also provides a harmonious contrast to the garment. The results of the design process indicate that the butterfly batik application on the denim bustier successfully becomes the focal point while strengthening the visual identity of the work. Through the combination of traditional and modern elements, Scarlet Grace is expected to serve as an innovative alternative for party dress design development while preserving cultural values.

Keywords: batik appliqué, butterfly, dress, denim bustier, fashion design

INTRODUCTION

The development of the global fashion industry indicates that clothing no longer functions solely as body protection but also as a medium for self-expression, identity, and cultural representation (Putri & Istanti, 2023). As public awareness of aesthetic values and individuality increases, the demand for fashion products with unique characteristics continues to rise. This condition encourages designers to continuously innovate in the fashion design process through the exploration of various forms, materials, decorative techniques, and diverse sources of inspiration. In the creative industry, creativity is a crucial factor determining a product's competitiveness because it can generate added value that distinguishes it from other products in the market (Naveed et al., 2024). Therefore, utilizing local cultural elements as a source of design inspiration serves as a relevant approach in the development of contemporary fashion.

One of Indonesia's cultural riches with immense potential for continuous development in the fashion world is batik. As an intangible cultural heritage recognized by UNESCO, batik not only possesses aesthetic value but also embodies profound philosophical meaning and strong cultural identity. In its development, batik is no longer restricted to being the primary material for traditional

or formal attire; rather, it has been widely adapted into various modern fashion products. The utilization of batik in contemporary design is a strategy to maintain cultural sustainability while simultaneously expanding its reach among the younger generation (Martina et al., 2025). This development demonstrates that local cultural elements can remain relevant when packaged through a design approach that aligns with current fashion trends.

Various previous studies indicate that the exploration of batik in the fashion world continues to evolve. Martina et al. (2025) explained that the application of batik motifs on ready-to-wear clothing combined with embroidery appliqué can produce works that not only have high aesthetic value but also strengthen the cultural identity of the resulting fashion products. These research findings demonstrate that the development of batik does not always have to be executed through the use of whole fabrics; instead, it can be realized through the application of more innovative decorative elements. Thus, batik has the opportunity to be developed into part of the decorative details capable of enriching the visual appearance of a garment.

In the fashion design process, decorative elements play a vital role as they function to strengthen the visual character of the design. Embellishments on clothing do not only serve as aesthetic complements but can also become a focal point that determines the identity of a work. Research by Sudirtha and Angendari showed that the application of sequins on batik party dresses can accentuate motifs, enhance the impression of luxury, and provide higher artistic value to the garment (Sudirtha & Angendari, 2021). Similar findings were also explained by Amanda and Arifiana, who stated that the use of sequins on evening gowns plays a crucial role in improving the visual quality and aesthetics of party dresses (Amanda & Arifiana, 2023). Therefore, the exploration of decorative elements is a vital aspect in the development of modern fashion design.

Besides sequins, the development of garment embellishment techniques also shows an increase in the utilization of various appliqué and textile manipulation techniques. Puteri and Mayasari explained that the application of beading techniques on a bustier can create attractive visual details while simultaneously increasing the aesthetic value in the focal area of the garment (Aprinola et al., 2025). Meanwhile, Butar-Butar et al. (2025) explained that the development of hand embroidery techniques demonstrates how decorative techniques can continuously adapt to the needs of the modern fashion industry without losing their artistic value. The development of these decorative techniques opens up opportunities for designers to produce more creative works with strong characters.

Apart from exploring techniques, the source of ideas in fashion design also plays a significant role in determining the identity of the resulting design. One form of inspiration widely used in the fashion world is forms derived from nature. The butterfly is an object with high visual appeal due to its symmetrical and colorful wings, as well as its graceful character. Symbolically, butterflies are often interpreted as symbols of transformation, beauty, freedom, and self-development. Research by Novarida and Suwasana showed that butterfly shapes can be developed into decorative elements in fantasy wear, producing works with strong and unique visual characters (Novarida & Suwasana, 2025). Therefore, butterflies have immense potential to be applied as a source of inspiration in the development of modern party dress designs.

On the other hand, material selection is also a crucial factor in the fashion design process. Materials do not only affect wearing comfort but also determine the visual character and structure of the resulting design. One material whose usage continues to grow in the fashion industry is denim. Naveed et al. (2024) explained that denim is a material with strong, durable, and flexible characteristics, allowing it to be applied to various types of garments with diverse designs. The development of fashion trends shows that denim is no longer limited to casual wear but has begun to be used in various more modern and innovative women's clothing designs. The sturdy nature of denim makes it a suitable material to be applied to a bustier because it can provide a firm structure to the garment.

In women's fashion design, the bustier is a part often made the primary focus as it can shape the body silhouette while serving as a strategic area for the application of various decorative elements. Dewi and Wahyuningsih explained that the construction of a corset or bustier in party dresses functions not only as a body shaper but also as a medium for design exploration capable of enhancing the overall aesthetic value of the garment (Karina et al., 2024). Thus, the development of decorative details on a bustier has great potential to produce attractive and distinct design innovations.

Although research on the utilization of batik, the application of sequins, the exploration of butterflies as a source of ideas, and the use of denim in fashion design has been widely conducted,

research specifically developing butterfly-shaped batik fabric appliqué on a denim bustier in a mini dress design remains highly limited. Most previous studies focused on the use of batik as the main clothing material, the application of sequins as embellishments, or the exploration of butterfly shapes in fantasy wear separately. Few studies have integrated batik elements, butterflies, denim, and sequin details as a unified design concept that becomes the primary focus of modern party dresses.

Based on this description, this research holds urgency in the development of contemporary fashion design that elevates local cultural elements through a more innovative approach. The novelty of this research lies in the application of butterfly-shaped batik fabric appliqué as the main ornament on a denim bustier, combined with sequin details as the butterfly's body and a black organdy balloon skirt in the *Scarlet Grace* mini dress design. Through this approach, this study is expected to provide an alternative innovation in the development of party dress designs while simultaneously expanding the utilization of batik as a decorative element with high cultural and aesthetic value. Therefore, this study aims to describe the design process and the results of applying butterfly batik appliqué on a denim bustier in the *Scarlet Grace* mini dress design.

METHOD

This study employed a descriptive method with a design creation research approach. The descriptive method was utilized to systematically describe the design and application process of the butterfly-shaped batik fabric appliqué on the denim bustier in the *Scarlet Grace* mini dress design. The design creation approach was selected because the research focuses on the fashion design development process that produces a tangible product, namely a women's party dress with a contemporary character that combines local cultural and modern elements. The object of this research was the *Scarlet Grace* mini dress, consisting of a) A denim bustier as the main part of the garment; b) Butterfly-shaped batik fabric appliqué as a decorative element; c) Sequin details forming the butterfly's body; d) A black organdy balloon skirt. The object selection was based on the research objective to explore the utilization of batik as a decorative element in modern party dresses through the application of three-dimensional appliqué combined with denim material.

The data collection was conducted through a literature study was used to obtain information regarding party dress design development, denim material characteristics, fabric appliqué application, beading techniques, the use of sequins as decorative elements, and the utilization of batik in contemporary fashion design. The data sources were obtained from scientific journals, research articles, books, and related references relevant to the research topic. Observations were conducted on various modern party dress designs that utilize decorative elements as a focal point, whether through digital media, fashion catalogs, or documentation of pre-existing design works. The observations aimed to identify currently developing design trends, the visual character of modern party dresses, and the potential development of decorative forms suitable for the design concept.

Design stages involved the exploration of butterfly forms as the main source of inspiration representing beauty, transformation, and women's elegance. In addition, a study was conducted on the characteristics of batik as a cultural element to be applied as a decorative element on the garment. Design Development The design creation was carried out by considering several aspects, namely aesthetics, concept suitability, and product realization feasibility. The production stages included pattern making, pattern layout on the fabric, fabric cutting, the sewing process, butterfly-shaped batik appliqué creation, appliqué attachment to the denim bustier, sequin detail attachment, and the finishing process. At this stage, various materials and decorative techniques were combined to produce a visual appearance that aligns with the *Scarlet Grace* concept.

The obtained data were analyzed using a qualitative descriptive analysis technique. The analysis was conducted by describing each design stage, starting from idea development, material selection, batik appliqué technique application, the production process, to the final result of the work. The analysis results were used to explain how the application of butterfly-shaped batik fabric appliqué on a denim bustier can produce a party dress design innovation that combines local cultural elements with contemporary fashion characteristics. This study is limited in its scope, focusing solely on a single garment piece, namely the *Scarlet Grace* mini dress. Therefore, the research results are not intended to be generalized to all party dress designs but rather serve as a form of creative exploration that can act as a reference in developing local culture-based fashion designs in future research.

RESULTS AND DISCUSSION

The initial stage of designing the *Scarlet Grace* mini dress began with concept identification and the determination of the source of ideas. The primary source of inspiration used in this design was the butterfly form, selected for its beautiful visual character and its symbolic meanings of transformation, freedom, elegance, and beauty. These characteristics were deemed suitable for the image of modern women, who are the target users of this garment.

In addition to the butterfly, this study also elevated Indonesian cultural elements through the utilization of batik fabric as a decorative element. The selection of batik was based on an effort to introduce local cultural identity into contemporary fashion design. In contrast to the general use of batik as the main clothing material, in this study, batik was utilized as a butterfly-shaped appliqué placed on the bustier, thereby functioning as a focal point.

Literature study results indicated that utilizing batik as a decorative element provides aesthetic value while strengthening the cultural identity of a fashion product. Martina et al. explained that exploring batik through appliqué techniques can produce a more innovative visual appearance compared to its conventional use. Therefore, the butterfly shape applied using batik fabric was chosen as an innovation combining traditional and modern elements in a single fashion design.

Based on the established concept, the subsequent process was design development. The chosen design was a mini dress with a feminine silhouette, consisting of a denim bustier and a black organdy balloon skirt. The selection of the bustier as the main part of the garment was based on its ability to firmly shape the body silhouette while serving as an effective area for displaying decorative details. The bustier was made using denim, which possesses a sturdy character, enabling it to maintain the structural form of the garment. The use of denim also imparted a modern impression, distinct from party dress materials that typically use satin, brocade, or tulle.

A dominantly sized butterfly-shaped batik appliqué was placed on the bustier. The butterfly shape was designed to resemble open wings, producing a dynamic and elegant impression. To reinforce the visualization of the butterfly, the body of the butterfly was embellished with sequins arranged to follow the insect's body shape. Meanwhile, the lower part of the garment utilized a black organdy balloon skirt. The selection of the balloon skirt aimed to create visual balance against the structured bustier. The lightweight character of organdy, which can maintain volume, provided a puff effect that supported the feminine and elegant impression of the overall design.

The production stage began with pattern making according to the predetermined design. The patterns consisted of the bustier pattern and the balloon skirt pattern. Once the patterns were completed, they were laid out on the denim and organdy fabrics to minimize waste and ensure the fabric grain aligned with the design requirements. Subsequently, the fabric cutting process was carried out according to the created patterns. Precision at this stage was crucial as it would affect the overall garment construction.



Figure 1. Garment Production Process

After the fabric cutting process was completed, the next stage was the sewing process of the mini dress according to the planned design. The sewing process began by joining the parts of the denim bustier. Each part was sewn following the pattern marks to form a bustier construction that fit the body perfectly. The selection of denim as the main bustier material provided a sturdy structure capable of maintaining the garment's shape well. Once the main bustier construction was formed, eyelets were attached to the back of the bustier as an opening system and an aesthetic element. The use of eyelets

allowed for size adjustments to the wearer's body and provided a modern impression suitable for the *Scarlet Grace* design character. The eyelet attachment was done precisely so that the spacing between eyelets was uniform, resulting in a neat appearance.

The next stage was the creation of the black organdy balloon skirt. The process began by joining the sides of the skirt, followed by forming volume at the bottom to produce a balloon silhouette in accordance with the design. The lightweight and shape-retaining characteristics of the organdy fabric supported the creation of a voluminous yet elegant skirt. After the balloon skirt was formed, a zipper was installed as the opening system for the skirt. A zipper was chosen because it provided ease in wearing and removing the garment and was able to maintain a neat exterior without disrupting the overall design. The subsequent stage was joining the denim bustier with the organdy balloon skirt. This process was conducted by paying attention to the waistline size suitability and the balanced distribution of the skirt's volume. Joining these two parts produced a complete, unified mini dress in accordance with the *Scarlet Grace* design. At this stage, construction checking was also carried out to ensure the seams connecting the parts were strong, neat, and comfortable when worn.

The next stage was the creation of the butterfly-shaped batik appliqué. The butterfly motif was first drawn according to the planned size. The shape was then transferred onto the batik fabric and cut out following the created pattern. The appliqué process was conducted by considering the form composition and visual balance on the bustier. The selection of batik fabric as the appliqué material aimed to display Indonesian cultural identity while providing variations in texture and color on the garment's surface. The completed butterfly appliqué was then placed on the denim bustier. The placement was done symmetrically to produce a good visual balance. The combination of the sturdy denim texture and the decorative batik motif produced an appealing visual contrast. The differing characteristics of these two materials became one of the elements that reinforced the uniqueness of the *Scarlet Grace* design.

The next stage was attaching sequins to the butterfly's body. The sequins were attached manually using a hand-sewing technique to obtain a neater and more precise result. Besides functioning as a decorative element, the sequins also served to accentuate the butterfly shape, making it easily recognizable as the design's focal point. Once all components were attached, a finishing process was conducted, which included seam inspection, thread trimming, ironing, and an evaluation of the overall garment appearance. This stage aimed to ensure that the garment aligned with the previously designed concept. The final result of the research was the *Scarlet Grace* mini dress, combining a denim bustier, butterfly-shaped batik fabric appliqué, sequin details, and a black organdy balloon skirt. Visually, this design displayed a blend of modern characteristics and local cultural elements. Denim provided a strong and contemporary impression, while batik presented an Indonesian cultural identity, which was the core value of the design. The presence of the butterfly appliqué made the bustier a focal point capable of attracting the observer's attention. The sequin details on the butterfly's body reinforced a luxurious and elegant impression, suitable for the character of a party dress. Furthermore, the use of an organdy balloon skirt produced a silhouette balanced with the bustier's structure. The combination of different materials created variations in texture and visual dimensions that enriched the overall appearance of the garment.

Based on the design and production results, it can be concluded that the application of butterfly-shaped batik fabric appliqué on a denim bustier can produce a party dress design innovation that blends local cultural elements with contemporary fashion characteristics. These findings indicate that batik can not only be used as the main clothing material but also has immense potential to be developed as a decorative element providing aesthetic value and cultural identity to modern fashion products. These findings indicate that batik can not only be used as the main clothing material but also has immense potential to be developed as a decorative element providing aesthetic value and cultural identity to modern fashion products.

CONCLUSION

This research demonstrates that the application of butterfly-shaped batik fabric appliqué on a denim bustier can serve as an alternative innovation in developing contemporary party dress designs that integrate local cultural elements with modern fashion trends. Utilizing batik as a decorative element, rather than as the main garment material, offers a novel approach to exploring aesthetic values and Indonesian cultural identity. Through the combination of strong-character denim material, butterfly-shaped batik appliqué as a focal point, sequin details that accentuate the decorative form,

and an organdy balloon skirt that provides visual dimension, the *Scarlet Grace* design successfully demonstrates that blending traditional and modern elements can yield a garment with a unique character relevant to current fashion developments. The findings of this study reveal that the batik fabric appliqué technique has broad potential to be developed across various types of garments and is not limited to the conventional function of batik as a primary material. Besides enriching the visual appearance, the application of batik appliqué can also serve as a creative strategy to introduce cultural values to the younger generation through fashion products that are more adaptive to market trends. Thus, the design approach applied to *Scarlet Grace* has the potential to serve as a reference for fashion designers in creating innovative works rooted in local culture. This research is still limited to the development of a single garment piece; thus, the room for exploration of the designs and decorative techniques used can still be expanded. Therefore, future studies are recommended to develop the application of batik appliqué on various silhouettes, garment types, and different materials, as well as to explore combinations of other decorative techniques such as embroidery, beading, or textile manipulation. In addition, further research could involve evaluations from users or fashion practitioners to measure the level of market acceptance toward designs integrating local cultural elements into contemporary fashion. With such developments, it is hoped that the utilization of batik as a decorative element will become increasingly diverse and contribute to cultural sustainability and innovation in the Indonesian fashion industry.

ACKNOWLEDGMENTS

Praise and gratitude be to God Almighty for all His blessings, grace, and guidance, enabling the successful completion of this research and the writing of this article. The author would like to express the deepest gratitude to their parents, who have continuously provided prayers, support, motivation, and encouragement throughout the research process and the preparation of this work. Gratitude is also extended to Dra. Widowati, M.Pd., as the academic supervisor, who has provided direction, guidance, feedback, and motivation during the design process and the preparation of this research so that it could be completed successfully. The author also thanks Mr. Rudi Joelian as the field supervisor, who has provided opportunities, experiences, and technical guidance during the garment design and production process, allowing this research to run smoothly. Furthermore, the author expresses gratitude to research colleagues who have provided assistance, support, suggestions, and excellent cooperation during the research process and the preparation of this article. The author acknowledges that this research still has limitations. Therefore, constructive criticism and suggestions are highly expected for the development of future research. Hopefully, this work can provide benefits for the development of science, particularly in the field of fashion design and technology.

REFERENCES

- Amanda, R. P., & Arifiana, D. (2023). Pembuatan Evening Gown dengan Hiasan Payet. *Style: Journal of Fashion Design*, 2.
- Aprinola, C., Imelda, D., & Rahmat, F. (2025). Kombinasi Warna Kontras Komplementer pada Busana Exotic Dramatic. *JPBD (Jurnal Penelitian Busana dan Desain)*, 5(1), 73–84.
- Butar-Butar, K., Hasibuan, E. H., & Meilasari, R. D. D. (2025). Analisis Perkembangan Teknik Sulaman Tangan. *Jurnal Riset dan Pengabdian Interdisipliner*, 2(1), 140–154.
- Karina, A. W., & Wahyuningsih, U. (2024). Penerapan Manipulating Fabric Creping pada Evening Gown dan Accessories. *BAJU: Journal of Fashion and Textile Design Unesa*, 5(1), 117–122.
- Martina, D., Gustapysya, A., Martha, T., & Prasetiari, R. (2025). Eksplorasi Desain Motif Batik pada Busana Ready to Wear Deluxe dengan Menggunakan Teknik Batik Tulis dan Aplikasi Sulam Usus. *Prosiding Seminar Nasional Industri Kerajinan dan Batik*, 7(1), 4.
- Naveed, T., Fraz, A., Ilyas, R., Afraz, N., Malik, S. A., Shahid, A., ... Awais, M. (2024). Study on Denim Dress Designs in Apparel Industry for Sustainability and Cost-Effectiveness. *Mehran University Research Journal of Engineering & Technology*, 43(3), 156–174.
- Novarida, R., & Suwasana, E. (2025). Pembuatan Busana Fantasi Aplikasi Bunga Tulip, Kupu-Kupu, Hiasan Kepala Elang Falcon. *Garina*, 17(1), 114–126.
- Putri, A. K., & Istanti, H. N. (2023). Pembuatan Busana Pesta dengan Sistem Ready to Wear Bercorak Batik dan Stripe. *Prosiding Pendidikan Teknik Boga Busana*, 18(1).
- Sudirtha, I. G., & Angendari, M. D. (2021). Penerapan Hiasan Payet pada Busana Pesta Berbahan Batik Motif Merak Abyorhokokai. *Jurnal BOSAPARIS: Pendidikan Kesejahteraan Keluarga*, 12(3), 88–96.