

Design and Creation of Ready-to-Wear Deluxe Muslim Fashion Inspired by Minakjinggo and Damarwulan Costumes

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ABSTRACT

This practice-led study explores the transformation of the contrasting visual characteristics of Minakjinggo and Damarwulan costumes from the Banyuwangi Janger performance into a ready-to-wear deluxe Muslim fashion collection. The study aims to describe the exploration, design development, realization, and presentation of the collection. The creative process followed four stages: exploration, design, realization, and presentation. During exploration, the visual characteristics of the two characters were identified through silhouette, color, garment structure, and decorative elements. Thirty alternative designs were developed for adult women, adult men, and girls. Following a design review by two fashion experts, three designs were selected for realization. The collection integrates Minakjinggo's bold ornamentation with Damarwulan's structured and balanced appearance through layered forms, contrasting colors, pompons, dangling sequins, and laser-cut Gajah Oling motifs. The works were presented at the 37th UNESA Annual Fashion Show Madjadhikara 2025, where the girls' design received the Best Kids Fashion Design award in the Muslim fashion category. The study demonstrates how costumes from local performing arts can be transformed into contemporary Muslim fashion without reproducing the traditional costumes literally.

Keywords: Osing culture, Janger Banyuwangi, Cultural transformation, Muslim fashion design, Practice-led research

INTRODUCTION

Muslim fashion in Indonesia continues to develop as designers respond to the need for modest clothing that is functional, contemporary, and culturally meaningful (Harsini & Luwis, 2010). Local culture can provide distinctive visual references and strengthen the identity of fashion products when it is explored critically rather than copied literally. Previous studies have shown that cultural and aesthetic sources of inspiration can support the creation of fashion with a recognizable character and strong visual appeal (Rahma & Yulistiana, 2025; Srisusilawati et al., 2024).

One cultural source with significant creative potential is the Janger performance of Banyuwangi, which developed within the cultural environment of the Osing community. Osing culture is expressed through language, performance, tradition, color, and ornamentation. Its relationship with historical narratives associated with Blambangan and Majapahit provides a rich basis for contemporary visual interpretation (Sabariani et al., 2025). Recent practice-based research on contemporary Majapahitan batik similarly demonstrates that historical artefacts and local wisdom can be reinterpreted through the stylization of form, composition, and color for contemporary creative-industry products (Putri et al., 2026).

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Article History:

Received : July 05, 2026
Revised : July 15, 2026
Accepted : July 16, 2026
Published : July 21, 2026

Minakjinggo and Damarwulan are central characters in the Janger narrative and present contrasting visual identities. Minakjinggo is commonly represented through dominant forms, layered details, and elaborate ornamentation that suggest strength and authority. Damarwulan is represented through cleaner structures, balanced proportions, and a more restrained appearance that suggests composure and courage. Their contrasting characteristics offer a coherent basis for developing a fashion collection.

Research on fashion creation has explored local culture, natural forms, and symbolic objects as sources of inspiration (Mustafa et al., 2025; Rahmawanti & Rahayu, 2024). Studies of Minakjinggo and Damarwulan have also discussed their character values and cultural significance (Nurullita, 2022; Nurullita & Efendi, 2021). However, these studies have not focused on transforming the visual contrast between the two characters into a coordinated ready-to-wear deluxe Muslim fashion collection.

Based on the literature reviewed, limited attention has been given to the use of Banyuwangi Janger costumes as a source for contemporary Muslim fashion. The creative gap lies not only in the choice of cultural object, but also in the challenge of combining Minakjinggo's expressive ornamentation and Damarwulan's structured simplicity without turning the resulting garments into stage costumes.

In this study, ready-to-wear deluxe refers to garments that retain the practicality and wearability of ready-to-wear fashion while incorporating more refined materials, construction, and decorative details. The collection is therefore designed to remain wearable and potentially reproducible, although selected handcrafted and laser-cut details provide a more exclusive visual quality.

The novelty of this study lies in the coordinated transformation of the contrasting visual characteristics of Minakjinggo and Damarwulan into three Muslim fashion designs for adult women, adult men, and girls aged 7-10 years. The study aims to identify the relevant visual characteristics of the source costumes, transform them into contemporary designs, realize the selected designs, and present the resulting collection as a contribution to the development of culturally grounded Indonesian Muslim fashion.

MATERIAL AND METHOD

This creative study employed the practice-led research framework described by Hendriyana (2022), in which artistic practice functions as the main means of inquiry. The process consisted of four interconnected stages: exploration, design, realization, and presentation. Documentation of visual references, sketches, patterns, production decisions, and completed works was used to record the development of the collection. This staged and iterative approach is aligned with fashion design-process methods that move from identifying a source of inspiration to developing concepts, design alternatives, and realized products (Indarti, 2020).

Exploration

The exploration stage focused on the visual and cultural characteristics of Minakjinggo and Damarwulan costumes in the Banyuwangi Janger performance. Visual references were examined in terms of silhouette, garment structure, color, proportion, ornament, and symbolic attributes. The aim was to identify design elements that could be transformed into contemporary Muslim fashion while preserving a recognizable connection to the source culture.



Figure 1. Minakjinggo's Costume in the Banyuwangi Janger Performance
(Source: Zhanah & Lutfiati, 2017)



Figure 2. Minakjinggo in the Jinggoan/Janger Performance
(Source: Nurullita & Efendi, 2021)



Figure 3. Damarwulan Costume in the Banyuwangi Janger Performance
(Source: Channel Khrisna Buana Official 2025; Channel Kangbro Sulai 2019)

The source costumes were not reproduced literally. Minakjinggo's visual strength was translated through bold cut lines, layered panels, prominent accents, and decorative details. Damarwulan's dignified character was translated through cleaner garment structures, balanced proportions, and controlled ornamentation. This transformation allowed the historical references to function as a creative foundation rather than as a direct replica of theatrical dress.



Figure 4. Moodboard for the Collection

The moodboard combines red, green, broken white, and black. Red functions as a strong visual accent associated with the Osing cultural identity, while green reflects the agrarian character of Blambangan. Broken white and black provide contrast and visual balance. The planned silhouettes include Y, I, and A forms. Decorative elements include laser-cut Gajah Oling motifs, dangling sequins, and handmade pompons made from polycherry thread. Drill and polyester (Pattaya) fabrics were selected to support the required structure, surface detail, and movement of the garments.

Design

Thirty alternative designs were developed: ten for adult women, ten for adult men, and ten for girls. The alternatives were reviewed by two fashion experts with consideration of visual coherence, suitability for Muslim fashion, practicality, and appropriateness for the intended wearer. The review was used as a design consultation rather than as quantitative product assessment. Based on the comments received, proportions and decorative placement were refined, and one design from each category was selected. Technical drawings were then prepared for the three selected designs.



Figure 5. Selected Ready-to-Wear Deluxe Muslim Fashion Design

Realization

The realization stage began with body measurement and the development of small-scale and full-scale patterns. The patterns were adjusted to achieve modest coverage, balanced proportions, and sufficient ease of movement. Drill fabric was used for structured sections, while polyester (Pattaya) fabric supported lighter components and selected details. The garments were assembled through machine and hand sewing, followed by the application of laser-cut Gajah Oling motifs, dangling sequins, and handmade pompons.

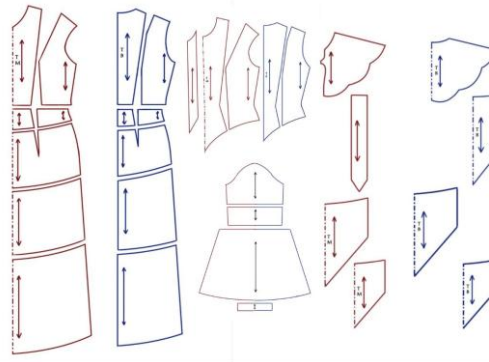


Figure 6. Small-scale Patterns for Women's Apparel

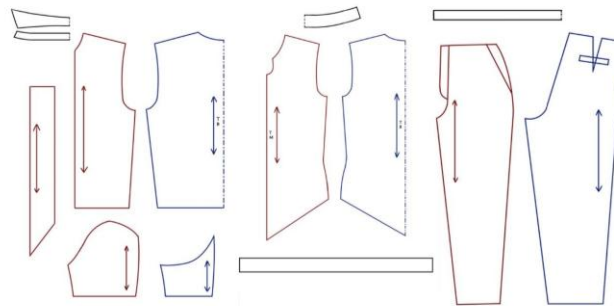


Figure 7. Small-scale Patterns for Men's Apparel

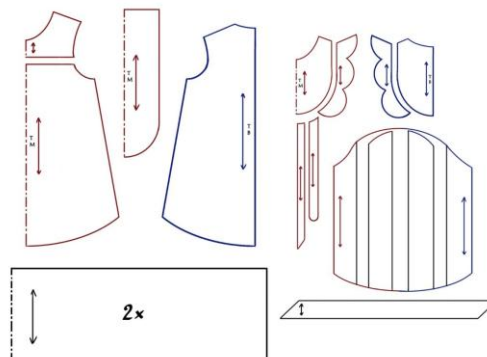


Figure 8. Small-scale Patterns for Girls' Apparel

During realization, the initial designs were refined to maintain a balance between cultural expression and wearability. Decorative elements were placed selectively to prevent visual overload, and the proportions were adjusted to the characteristics of each wearer. The final process included pattern placement, fabric cutting, construction, fitting, correction, and finishing.

Presentation

The completed works were presented to the public as a form of artistic and academic dissemination. The presentation communicated the relationship between the cultural references, design concept, and finished garments. The collection was shown at the 37th UNESA Annual Fashion Show Madjadhikara 2025 on December 20, 2025. The girls' design received the Best Kids Fashion Design award in the Muslim fashion category.



Figure 9. Documentation at the UNESA Annual Fashion Show Madjadhikara 2025



Figure 10. Presentation of the Completed Collection

RESULT AND DISCUSSION

Design Concept and Cultural Transformation

The collection combines the aesthetic values of Osing culture with the functional and visual requirements of ready-to-wear deluxe Muslim fashion. Minakjinggo's dominant and elaborate appearance provides the basis for bold panels, layered forms, and prominent decorative details. Damarwulan's restrained and structured appearance provides the basis for clean lines, balanced proportions, and controlled silhouettes. Across the three looks, the cultural references are simplified and reorganized so that the garments remain contemporary and wearable.

Table 1. Transformation of Cultural References into Design Elements

Source Element	Visual Characteristic	Transformation in the Collection
Minakjinggo costume	Dominant, layered, and highly ornamented	Layered panels, strong accents, pompons, and dangling sequins
Damarwulan costumes	Clean, balanced, and structured	Controlled silhouettes, clear cut lines, belts, and balanced proportions
Gajah Oling motif	Recognizable Banyuwangi ornament	Stylized laser-cut decoration on selected garment panels
Gada Wesi Kuning	Elongated and visually strong form	Adapted into the volume and line of the women's sleeves
Collection colors	Red, green, broken white, and black	Repeated palette that creates continuity across the three looks

Creative Process and Reflection

The creative process moved repeatedly between visual exploration, sketch development, pattern construction, and material testing. The moodboard served as a visual guide, but decisions continued to change during realization. Some decorative elements from the sketches were reduced or repositioned to avoid excessive visual density, while the garment proportions were refined to maintain movement and modest coverage. This iterative process is consistent with practice-led research, in which knowledge emerges through making and reflection.

The transformation process also required a distinction between cultural reference and literal reproduction. The Gajah Oling motif was stylized through laser cutting, the visual impression of Minakjinggo's ornamentation was translated into selected layers and hanging details, and Damarwulan's sash and structured appearance were adapted into belts, panels, and clean garment lines. These decisions allowed the collection to retain cultural recognition while functioning as modern fashion rather than theatrical costume.

Final Ready-to-Wear Deluxe Muslim Fashion Collection Women's Look



Figure 11. Ready-to-Wear Deluxe Muslim Fashion Look for Women

The women's look is a three-piece ensemble consisting of a long-sleeved blouse, a sleeveless dress, and a cape. It is designed for adult women aged 20-30 years. Minakjinggo's visual character is represented through layered skirt details, pompons, dangling sequins, and sleeves inspired by the elongated form of the Gada Wesi Kuning. Damarwulan's influence appears in the clean structure, balanced proportions, and the adaptation of a sash as a contrasting waist detail. A stylized Gajah Oling motif is applied through laser cutting on the layered section of the dress. The ornamentation is concentrated on selected areas so that the outfit remains visually distinctive without losing its wearable character.

Men's Look



Figure 12. Ready-to-Wear Deluxe Muslim Fashion Look for Men

The men's look consists of a short-sleeved shirt, a sleeveless inner top, and long trousers for adult men aged 20-30 years. The clean silhouette and sharp cut lines reflect Damarwulan's structured appearance, while pompons, dangling sequins, and selected accents introduce the expressive quality associated with Minakjinggo. The sash element is adapted as a belt that creates visual balance, and the Gajah Oling motif is applied through laser cutting on the shirt. The loose proportions support comfort and modest coverage while the layered upper garments provide the deluxe quality of the look.

Girl's Look



Figure 13. Ready-to-Wear Deluxe Muslim Fashion Look for Girls

The girls' look is a two-piece ensemble consisting of a midi dress and a cape for girls aged 7-10 years. The silhouette is lighter and more playful than the adult looks while retaining the collection's red, green, broken-white, and black palette. Minakjinggo's character is suggested through the pronounced shoulder details, pompons, and dangling ornaments, whereas Damarwulan's influence appears in the controlled structure and balanced arrangement of panels. The decorative elements were scaled and positioned to suit the wearer's proportions and to support ease of movement. This design received the Best Kids Fashion Design award in the Muslim fashion category at the 2025 presentation.

Together, the three looks form a coherent collection through repeated colors, geometric paneling, Gajah Oling motifs, pompons, and the combination of expressive ornamentation with structured silhouettes. The principal contribution of the collection is the transformation of two contrasting Janger characters into a unified contemporary Muslim fashion language. The works show that local performing-art costumes can function as dynamic design references when their visual principles are interpreted selectively rather than copied directly.

CONCLUSION

This practice-led study produced three ready-to-wear deluxe Muslim fashion looks for adult women, adult men, and girls by transforming the contrasting visual characteristics of Minakjinggo and Damarwulan costumes. Minakjinggo's bold ornamentation was adapted through layered structures, pompons, dangling sequins, and prominent accents, while Damarwulan's character was represented through clean lines, structured silhouettes, sashes, and balanced proportions. The cultural references were simplified to meet the functional, modest, and aesthetic requirements of contemporary fashion.

The collection contributes an alternative approach to using Banyuwangi performing arts as a source for Indonesian Muslim fashion. Its limitation is that the study focuses on three realized looks and does not examine production scalability, long-term wearability, or consumer reception. Further creative research may develop a broader collection, standardized sizing, alternative materials, and production strategies that retain the cultural identity of the designs.

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