Journal of Creativity Student
http://journal.unnes.ac.id/journals/jcs

The Realization of the "Ardhana Paramitha" Gown Design Representation the Goddess Concept

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Abstract
This study aimed to develop the "Ardhana Paramitha" gown as a representation of a goddess concept articulated through fashion aesthetics. The research adopted a Research and Development (R&D) approach employing the ADDIE model, implemented systematically through the stages of analysis, design, development, implementation, and evaluation to produce a technically feasible fashion product. Data were collected through a feasibility assessment by three expert panellists who evaluated the gown using six indicators: design, size, aesthetic, construction technique, fashion performance, and peculiarity of fashion. The findings indicated that the gown satisfied the categories from "Feasible" to "Highly Feasible" across all indicators, with the highest scores in aesthetics, distinctiveness, and design. The realization of the "Ardhana Paramitha" gown successfully interpreted the character of a goddess figure and contributes to the advancement of creative fashion scholarship through the integration of mythology themes into contemporary fashion design practice.

Keywords: mythological themed, goddess concept, fashion aesthetic

INTRODUCTION

Fashion encompasses everything worn head to toe that provides comfort and aesthetic value to the wearer.[1] The development of fashion design shows that fashion has shifted from a basic human necessity to a representation of values, identity, and aesthetic expression.[2] The field of fashion design positions fashion as a medium for conveying visual narratives, including narratives derived from culture, mythological, and spiritual symbolism. Fashion also functions as a communicative medium capable of expressing conceptual ideas through the embodiment of form, colour, texture, motif, and visual design.[3] mythology themed fashion represents a creative approach with substantial potential for exploring aesthetic concepts.

The process of fashion creation often sources inspiration from the figure of a goddess, as this figure embodies strong philosophical, symbolic, and aesthetic values that make it suitable as a foundation for design concept development. Representation of a goddess in fashion appears through deliberate choices of form, colour, motif, and visual elements that convey qualities of majesty, wisdom, strength, and beauty associated with the deity. The arrangement of these elements requires a deep understanding of aesthetics and symbolic meaning to ensure that the resulting narrative reflects the

[1] Reni Anggraini, Ni Ketut Widiartini, and Putu Agus Mayuni, "Pengembangan Hiasan Busana Pesta Anak dengan Recyle Kain Perca," *Jurnal Bosaparis: Pendidikan Kesejahteraan Keluarga* 13, no. 3 (November 2022): 139–49, https://doi.org/10.23887/jppkk.v13i3.53278.

[2] Fathul Qorib, Riesta Ayu Oktarina, and J Ermelinda, "Penggunaan Busana sebagai Bentuk Ekspresi Dan Identitas Mahasiswa Di Media Sosial," *Jurnal Komunikasi Nusantara* 5, no. 2 (2023): 236–51, https://doi.org/https://10.33366/jkn.v%vi%i.3 86.

[3] Malcolm Barnard, "Fashion as Communication Revisited," *Popular Communication* 18, no. 4 (2020): 259–71, https://doi.org/10.1080/15405702.2020.1844888.

essence of the theme.[4] Goddess themed fashion presents not only presents visual beauty, but also the embodiment of an integrated design philosophy.

Creation of goddess themed fashion requires the application of appropriate design elements and principles to produce visuals that align with the represented figure. Elements and design principles hold an essential role in reinforcing the figure of the goddess.[5] Besides the aesthetic aspect, technical aspects of fashion construction constitute a crucial component for achieving fashion pieces that are comfortable, proportional, and functional.[6]

This study examined the embodiment of the "Ardhana Paramitha" gown, which was designed to represent the concept of the goddess through aesthetic elements and visual design. The production of the "Ardhana Paramitha" gown aimed to present the majesty and beauty inherent in the figure of the goddess, as well as assessing the suitability of the gown based on design aspects, construction techniques, and functional aspects. This study contributed to the expansion of academic discourse on fashion creation based on mythological interpretations, particularly in advancing the development of creative fashion in Indonesia.

METHOD

This study employed the Research and Development (R&D) method, a research approach that focuses on product development and the validation of effectiveness or feasibility through systematic evaluative procedures.[7] The R&D method was selected because the study centres on the production and quality assessment of the “Ardhana Paramitha” gown, which represents the concept of a goddess through design aesthetic elements, visual components, construction techniques, and fashion function. The development model adopted in this research was the ADDIE model, consisting of five stages: Analysis, Design, Development, Implementation, and Evaluation, each of which contributed to producing an outcome that meets established feasibility and developmental criteria.[8] The application of the R&D method was appropriate for this research context, as it supports a creative and technical process that is systematically organized and academically accountable. The stages of the ADDIE model can be seen in Figure 1.

[4] Wahyu Nur Hidayat and Aan Sudarwanto, “Dewi Saraswati dalam Gaun Malam,” *Ornamen: Jurnal Kriya ISI Surakarta* 19, no. 1 (June 2022): 48–60, https://doi.org/10.33153/ornamen.v19i1.3906.

[5] Vivian Aprida Syafira and Guntur, “Sativa: Reinterpretasi Dewi Sri pada Busana Couture Dengan Bahan Alam,” vol. 22 (Surakarta, June 2025), https://doi.org/https://doi.org/10.33153/ornamen.v22i1.7568.

[6] Hidayat and Sudarwanto, “Dewi Saraswati dalam Gaun Malam.”

[7] Marinu Waruwu, “Metode Penelitian Dan Pengembangan (R&D): Konsep, Jenis, Tahapan Dan Kelebihan,” *Jurnal Ilmiah Profesi Pendidikan* 9, no. 2 (2024): 1220–30, https://doi.org/10.29303/jipp.v9i2.2141.

[8] Loso Judijanto et al., *Metodologi Research and Development (Teori Dan Penerapan Metodologi RnD)*, ed. Sepriano and Seprita, *PT. Sonpedia Publishing Indonesia*, Book (Jambi: PT. Sonpedia Publishing Indonesia, 2024), https://www.researchgate.net/publication/381290945_Metodologi_Research_And_Development_Teori_dan_Penerapan_Metodologi_RnD.

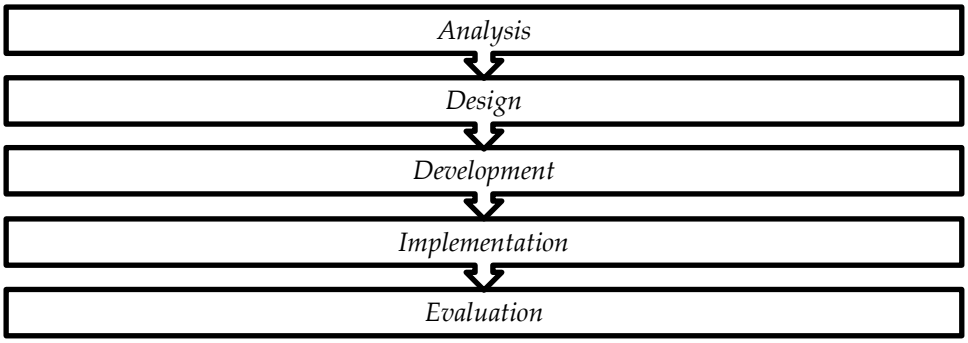

Figure 1 The ADDIE Model Phases

This study employed data analysis techniques applied to the feasibility assessment of the "Ardhana Paramitha" gown, conducted by expert panellists. Evaluation of the product was carried out by three expert panellists, consisting of three fashion designers in Semarang. The R&D approach applied in this study represents an adaptation of a development process comprising the following stages: (1) Analysis, (2) Design, (3) Development, (4) Implementation, and (5) Evaluation.[9]

The analysis stage involved the collection of data and prior research related to the conceptualization of the goddess figure within aesthetic and visual design contexts. This stage encompassed a literature review, the compilation of visual references, and theoretical analysis to establish a strong conceptual foundation for developing the goddess themed gown design. The preliminary study served as the basis for determining the visual characteristics to be represented in the "Ardhana Paramitha" gown.

The design stage encompassed the arranging of the design concept, the development of a moodboard, the creation of design, the construction of a prototype, and the selection of materials. This stage involved the systematic application of design principles such as harmony, proportion, rhythm, and balance to articulate the qualities of majesty, beauty, and refinement that characterize the goddess figure as a whole.

The development stage represented the process of realization the design into its actual gown form. This stage included pattern making and material cutting, sewing, finishing, and the application of fashion details according requirements of the design. The construction quality was assessed based on the precision of sewing techniques, the neatness of finishing, and the durability of the stitches to ensure that the product meets standards of comfort and functional wearability.

Product feasibility testing was conducted through expert judgment by specialists in fashion design. The evaluation was carried out using an assessment instrument comprising indicators of Design, Size, Aesthetics, Sewing Technique, Fashion Performance, and Peculiarity of Fashion. The results of the evaluation were analysed to determine the level of product feasibility and to provide recommendations for improvement when necessary. The formula used to calculate the percentage for each panellist is as given in equation (1).

$$N = \frac{\text{acquired score}}{\text{maximun score}} \times 100\% \quad (1)$$

The resulting percentages are then transformed into a table to make it easier to interpret the research findings. The criteria for the feasibility percentage results can be determined using the following method:

1. Determining the percentage of the ideal score (maximum score) : 100%
2. Determining the percentage of the lowest score (minimum score) : 25%
3. Determining the score range (100% - 25% = 75%)
4. Determining the desired intervals (Highly Feasible, Feasible, Fairly Feasible, Not Feasible)
5. Determining the interval width based on the scores 75% : 4 = 18.75%

[9] Faulan Devi et al., "Model Pengembangan Produk Fashion Recycle Limbah Tekstil untuk Pelengkap Busana (Tas)," *EduTech: Jurnal Teknologi Pendidikan* 24, no. 3 (August 12, 2025): 1698–1704, https://doi.org/10.17509/e.v24i3.88666.

This calculation can be used to determine the appropriate percentage range and criteria as given in Table 1.

TABLE 1 Feasibility Percentage Scale

No	Percentage (%)	Category
1	81.25 - 100	Highly Feasible
2	62.50 – 81.24	Feasible
3	43.75 – 62.49	Fairly Feasible
4	25 – 43.74	Not Feasible

Through the application of the R&D method, this study successfully produced the "Ardhana Paramitha" gown, which effectively represents the concept of a goddess and meets the feasibility criteria of fashion products in terms of aesthetic and visual design aspects, construction techniques, and functionality aspect.

RESULT & DISCUSSION

The ADDIE method, consisting of the stages of Analysis, Design, Development, Implementation, and Evaluation, was employed as the primary framework in the production of the "Ardhana Paramitha" gown as a visual representation of the goddess concept. The following section provides an in-depth discussion of each ADDIE stage in the realization of the "Ardhana Paramitha" gown.

Analysis

The analysis stage served as the initial phase, focusing on an exploratory process through the collection of information regarding the goddess concept as the foundational reference for the design development of the "Ardhana Paramitha" gown. This stage is essential as it establishes the preliminary basis that determines the final design outcome, encompassing the selection of colours, silhouettes, techniques, and decorative details, thereby creating a coherent connection between the conceptual framework and the resulting work.[10]

This stage involved an in-depth exploration of the goddess concept through a literature study, followed by the collection of relevant information to establish the design concept, investigate appropriate techniques, and explore suitable materials as a foundation for the realization of the "Ardhana Paramitha" gown. Based on the information gathered, it was determined that the gown embodies the philosophy of the goddess figure through the careful selection of materials and the incorporation of detailed design elements that reflect the characteristics of the goddess.

Design

The design stage involved the formulation of ideas and concepts derived from the analysis conducted through literature study methods. This stage encompassed the development of a moodboard, the development of design, the construction of prototypes, and the selection of suitable materials.

a. Moodboard

The fashion design process begun with the development of a moodboard, a crucial step for designers in conceptualizing a work. The moodboard was produced by gathering reference materials, primarily images, that convey the intended atmosphere, colour schemes, and design concepts in accordance with the envisioned fashion.[11] Figure 2 presents the compiled moodboard, which serves as the foundational visual reference in the development of the gown's design concept.

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[10] Anggun Ica Maydasari et al., "Penciptaan Busana Ready to Wear Deluxe dengan Sumber Ide Rumah Adat Suku Tengger," *Jurnal Multidisiplin Ilmu Akademik* 2, no. 4 (August 2025): 828–42, https://doi.org/10.59059/mutiara.v3i4.2691.

[11] Varisa Permata Rizqi and Mally Maeliah, "Eksplorasi Bordir Motif Bunga Sebagai Decorative Trims pada Busana Pesta," *Jurnal Da Moda* 2, no. 1 (October 2020): 1–6, https://doi.org/10.35886/damoda.v2i1.106.

FIGURE 2 Moodboard

The moodboard served to materialize the design concept by integrating references to the gown with the goddess concept, visual elements of songket fabric, examples of A-line silhouettes, and inspiration for accessories and details that support the goddess figure. Additionally, the moodboard included a primary colour scheme of cream and navy, as well as examples of drapery details presented through the use of organza fabric.

b. Design

Fashion design constitutes the conceptualization of an individual's ideas, expressed through illustrations and realized into fashion by the deliberate application of design elements to achieve visually compelling outcomes. The fundamental elements include line, shape, size, colour, value, and texture. Fashion design may also be defined as the systematic arrangement of these elements line, shape, size, colour, value, and texture within a fashion to realize aesthetic coherence and harmony. [12] Figure 3 presents the finalized design of the "Ardhana Paramitha" gown. The design of the "Ardhana Paramitha" gown reflected the cohesion between silhouette, material selection, and ornamental details that embody the intended goddess-inspired concept.

FIGURE 3 "Ardhana Paramitha" Gown Design

[12] Vayza Indah Febrianti and Edi Suwasana, "Proses Pembuatan Busana Pesta dengan Lukis Kain The Process Of Making Party Clothes With Fabric Painting," *Garina : Jurnal Ipteks Tata Boga, Tata Rias, dan Tata Busana* 16, no. 1 (June 2024): 91–104, https://doi.org/10.69697/garina.v16i1.107.

The design development stage aimed to interpret the concept and moodboard into a more specific and applicable two-dimensional design.[13] The design process included the production of sketches, Production Designs I and II, which provided detailed information regarding fashion elements, followed by the preparation of presentation designs that depict the front and back views of the gown along with examples of the primary materials used in realizing the "Ardhana Paramitha" gown design. This stage produced fashion illustrations that served as the technical basis for pattern making, material cutting, and fashion construction in the next stage.

c. Prototype Construction

The prototype represented the initial manifestation of the design, created for testing and evaluation purposes before being developed into a more detailed version. Prototype creation constituted a crucial stage in fashion design, serving as a tool to evaluate the form, function, and comfort of the established design and patterns, allowing for improvements prior to production using the final materials.[14] The prototype of the "Ardhana Paramitha" gown illustrated in Figure 4 was produced using calico and additional substitute fabrics that offer comparable characteristics, including texture, structural behaviour, and drape. The use of these temporary materials supported the evaluation of silhouette, fit, and construction accuracy prior to the development of the final product.

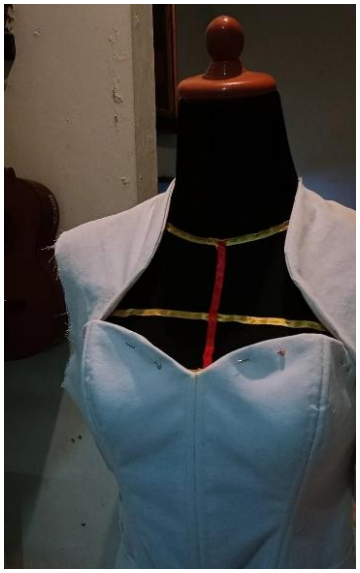

Figure 4 "Ardhana Paramitha" Gown Prototype

The prototype development stage begun with the production of the basic pattern, adjusted according to the finalized production design, followed by material cutting. Once the cutting process was completed, the product components were sequentially sewn, starting with the bustier, A-line skirt, drapery, and continuing with the bolero featuring a Shanghai collar and puffed sleeves. The sewing techniques employed adhere to the construction procedures that will be applied in the final product.

After the prototype was fully sewn, it underwent a thorough evaluation through mannequin fitting to identify areas in need of improvement. Lecturer and fellow students participated in the assessment, providing feedback from various perspectives. The evaluation outcomes were subsequently used as the basis for adjustments to the design, patterns, sizing, and construction techniques before proceeding to cut the final materials.

d. Material Selection

Material exploration involved the conceptual design process focused on surveying to identify

[13] Indarti, "Metode Proses Desain dalam Penciptaan Produk Fashion dan Tekstil," *Fashion* 1 (2020): 128–37, https://doi.org/https://doi.org/10.26740/baju.v1n2.p128-137.

[14] M. M. Sholikhah and Peppy Mayasari, "Penciptaan Teknik Anyaman pada Busana Day Ware dengan Sumber Ide Sparkling Tunjungan," *Jurnal Online Tata Busana* Volume 13, no. 1 (March 2024): 11–20, https://doi.org/https://doi.org/10.26740/jurnal-online-tata-busana.v13i1.67302.

materials that are suitable and consistent with the concept and design of a product or work. Material selection for the design of the "Ardhana Paramitha" gown was conducted as a structured process aimed at achieving visual character, comfort, and the strength of the goddess themed concept. The primary materials used include cream and navy bridal satin, songket, and navy organza, each serving a specific function in shaping the final appearance of the "Ardhana Paramitha" gown.

Bridal satin was employed as the primary material for the skirt and the bodice of the bolero owing to its smooth texture, moderate stiffness, and subtle lustre, collectively conveying an elegant impression in alignment with the portrayal of the graceful goddess figure. Gold floral-patterned songket with a navy base was incorporated into the bustier to evoke cultural connotations and symbolize nobility through the interplay of motifs and the reflective quality of the gold threads. Navy organza was utilized for the drapery, sleeves, and bolero collar due to its lightweight and semi-transparent characteristics, effectively shaping the product volume without imparting a sense of heaviness.

Development

The development stage involved the process of transforming the design illustrations into a real product. This stage comprised three phases: pattern making and material cutting, sewing, finishing, and realization.

a. Pattern Making and Material Cutting

Pattern making represented a fundamental and critical stage in fashion production, as the accuracy and quality of the patterns directly determine the fit, comfort, and overall functionality of the finished fashion. Patterns function not only as a technical guide to ensure precise fabric cutting but also as a preventive measure against errors during the production process. Mastery of basic pattern construction is essential, providing a foundational framework for developing diverse types of fashion patterns. Furthermore, to achieve optimal fashion fit and alignment with design intentions, the dimensions of the basic pattern must be meticulously adjusted to correspond with the wearer's body size.[17]

The development of the "Ardhana Paramitha" gown, the basic pattern was established using the Meyneke construction system, initially based on a standard size M and subsequently adapted to meet specific design requirements. The Meyneke system, developed by J.H.C. Meyneke in the Netherlands, is characterized by strategically placed darts at the waist and shoulders, making it particularly suitable for fashion designed for fuller-figured women. This construction method provided a reliable framework for achieving accurate fit and proportionality in the fashion.[18]

The patterns produced for the "Ardhana Paramitha" gown encompassed several key components, including a bustier constructed from songket fabric, an A-line skirt made of bridal satin serving as the inner layer, supplemented by an additional skirt layer shaped into ruffles to create volume, and a bolero featuring a Shanghai collar and puffed sleeves. Pattern making was conducted meticulously, with careful attention to design details and measurements, to ensure that the resulting fashion pieces are proportionate and harmoniously aligned with the established design concept.

Material cutting was conducted based on the previously developed patterns, taking into account the fabric grain direction, the placement of motifs on the songket fabric, and the drape characteristics of the materials to ensure optimal visual balance in the final fashion. The cutting process was performed with high precision using professional fabric scissors and was marked with tailor's chalk or tracing wheels to minimize cutting errors, which could negatively impact the quality and accuracy of the fashion components.

b. Sewing

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[17] Fatihurahmi, Dedy Irfan, and Hansi Effendi, "Studi Literatur Riview Pengembangan Media Pembelajaran Articulate Storyline Dalam Pembuatan Pola Dasar Di Sekolah Menengah Kejuruan," *Jurnal Vokasi Informatika (JAVIT)* 2, no. 3 (2023): 138–44, https://doi.org/https://doi.org/10.24036/javit.v2i3.143.

[18] Yenny Moedjiati and Sulistiami, "Kenyamanan Gaun Dengan Menggunakan Pola Meyneke untuk Wanita Berbadan Gemuk di Surabaya," *Bugaris* 1, no. 1 (2024): 15–22, https://doi.org/10.36456/bugaris.v1i1.8943.

Kufner interfacing and stiff fabric pressing were applied to sections of the fashion that require structural stability, such as the bustier, bodice, and bolero collar, prior to proceeding with the sewing process. The pressing process was carried out in stages, carefully controlling time, temperature, and pressure to ensure that the interfacing adhered perfectly to the primary materials.

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The sewing of the skirt and ruffles followed the completion of the bustier. The inner skirt, made of bridal satin, was constructed with an A-line cut, while the ruffle layer was sewn separately and lined with the same material. The ruffles were arranged in tiers on the right side of the skirt to create a volumetric effect. Once the ruffles were properly formed, this layer was joined to the main skirt using precise overlapping stitching techniques, resulting in a seamless visual transition between the inner skirt and the ruffle layer.

The bustier and skirt were joined at the waistline using precise seam techniques to ensure an even and neat junction, preventing any unwanted asymmetry or imbalance. Subsequently, the bustier lining and skirt lining were vertically joined at the waistline to create a seamless continuity of the inner layers and enhance wearing comfort. The lining assembly was performed after the outer fashion components were fully sewn, ensuring that all edge finishes were properly enclosed and that the interior of the fashion presented a clean appearance without visible threads or rough stitching.

The next stage involved attaching the zipper. Japanese zipper was positioned at the centre back to serve as the main opening of the fashion, utilizing a hidden zipper method to achieve a clean and unobtrusive finish. The choice of a Japanese zipper was guided by its superior quality and the precision of the stitching, ensuring conformity with the standards expected in high-quality custom-made fashion.

The sewing process of the gown continued with the construction of the bolero. The procedure begun by joining the front and back sections of the bolero through shoulder and side seams. Subsequently, the lining was installed throughout the interior of the bolero to provide comfort for the wearer. The next step involved attaching the Shanghai collar, reinforced with interfacing to create a structured yet elegant appearance. The process concluded with the installation of puffed sleeves, using gathering techniques at the sleeve cap to impart a feminine aesthetic.

c. Finishing

The final stage in the fashion production process was finishing, which served as the concluding step aimed at refining the appearance and ensuring the fashion is ready to be worn.[19] Finishing was a critical stage, as it represents the last step before the fashion reaches the wearer. [20] This process involved hemming the skirt using blind stitching or folded stitching techniques to tidy the fabric edges and prevent structural damage caused by friction or tension during wear. All components of the fashion were subsequently pressed to eliminate folds or creases, thereby maintaining the visual aesthetics of the gown

The addition of fashion details was realized through the application of leaf-shaped embellishments made from tulle fabric. These decorations were strategically positioned on the left side of the waist to create an asymmetrical effect that accentuates the body silhouette and enhances the aesthetic value of the “Ardhana Paramitha” gown. Additional fashion details included sequin applications arranged to cascade vertically along the right side of the waist. This vertical arrangement of sequins creates the illusion of elongated body proportions while reinforcing the elegant and luxurious character intended in the gown's design. Crystal sequin applications were also incorporated on the bodice and the neckline of the bolero to further enhance aesthetic appeal and emphasize the fashion’s visual character. The ornamental details of the “Ardhana Paramitha” gown are presented in Figure 5.

[19] Anggun Ica Maydasari et al., “Penciptaan Busana Ready to Wear Deluxe Dengan Sumber Ide Rumah Adat Suku Tengger.”

[20] Riris Kesawamurti Anggrani and Mien Zyahratil Umami, “Busana Pengantin Wanita Modifikasi Kebaya Dari Indonesia Dan Lehenga Dari India,” *Garina* 13, no. 1 (2021): 37–42, https://doi.org/10.69697/garina.v13i1.56.

FIGURE 5 Ornament Detail of the "Ardhana Paramitha" Gown

d. Realization of the "Ardhana Paramitha" Gown

The final realization of the 'Ardhana Paramitha' gown represented the completion of the design and development stages formulated through the ADDIE model. The final form of the gown featured an A-line silhouette constructed from a combination of bridal satin, songket, and organza, materials selected to reinforce the gown's elegant character in accordance with its conceptualization of the goddess figure. The incorporation of ruffles and drapery on the A-line skirt, along with a bolero featuring a Shanghai collar, contributed to a refined and proportionate visual outcome. The completed 'Ardhana Paramitha' gown is presented in Figure 6.

FIGURE 6 The Realization of the "Ardhana Paramitha Gown

Implementation

The completed development and realization of the 'Ardhana Paramitha' gown advanced to the implementation stage through a systematic product feasibility assessment. The assessment incorporated three professional fashion designers.

The feasibility test employed a structured assessment instrument encompassing six primary indicators: design, size, aesthetics, sewing technique, fashion performance, and distinctive features of the fashion. The evaluation data were analysed to determine the feasibility level of the "Ardhana Paramitha" gown as a manifestation of the goddess concept, while simultaneously identifying aspects

that required refinement or improvement to enhance the overall quality of the product.

The following presents the feasibility test result data in the form of a summary table compiled from the assessments of three panellists who evaluated the completed “Ardhana Paramitha” gown. These tables provide a comprehensive overview of the product's feasibility based on design, size, aesthetics, sewing technique, fashion performance, and distinctive features. The results of the feasibility test are displayed in the Table 2 to Table 7, including the scores assigned by each panellist for each indicator.

TABLE 2 Evaluation Results for the Design Indicator

Panellist	Percentage (%)
Panellist 1	97%
Panellist 2	90%
Panellist 3	93%
Average	**93%**
Category	**Highly Feasible**

Based on the feasibility test results for the design indicator in Table 2, the “Ardhana Paramitha” gown achieved an average percentage of 93%, which, according to the feasibility category (81.25–100%), falls within the “Highly Feasible” classification. This assessment was based on six specific design indicator items in the fashion feasibility evaluation instrument, namely: colour and theme harmony, strength of design lines in directing visual attention, conformity of shape or silhouette with the concept, proportional balance, and clarity and accuracy of the focal points of the fashion.

High ratings assigned by the panellists demonstrated that the colour choices in the “Ardhana Paramitha” gown effectively embody the goddess concept. Design lines on the bodice and the A-line skirt seams were found to guide visual focus efficiently, producing an elongated and well-proportioned appearance. The silhouette was assessed as harmonizing with the theme, projecting elegance and reflecting the refined grace that defines the central character of the goddess concept.

The proportions among the fashion components were considered harmonious, without presenting any visual imbalance. Panellists also evaluated that the focal points of the fashion, created through the use of sequin and crystal embellishments on the bodice and bolero neckline, were strategically positioned, thereby supporting the overall aesthetic of the fashion without creating an excessive impression.

The assessment results for the design indicator indicated that the design of the “Ardhana Paramitha” gown not only meets aesthetic standards but also successfully interprets the goddess concept underlying the gown's realization. The coherence among the design elements demonstrated that the “Ardhana Paramitha” gown is suitable for implementation both as an academic work and as a professional creative piece.

TABLE 3 Evaluation Results of the Size Indicator

Panellist	Percentage (%)
Panellist 1	83%
Panellist 2	83%
Panellist 3	83%
Average	**83%**
Category	**Highly Feasible**

Based on the feasibility test results for the size indicator in Table 3, the overall average percentage was 83%, which, according to the feasibility category (81.25–100%), falls within the “Highly Feasible” classification. Despite achieving only 83%, the consistency among the panellists indicated a shared agreement that the measurements of the “Ardhana Paramitha” gown met the required proportional and technical standards.

Feasibility analysis indicated that the size of the “Ardhana Paramitha” gown corresponded well with the body characteristics of the model used in the runway showcase. Panellists evaluated that the construction pattern and fitting procedures produced a final shape that aligns naturally with the body, ensuring comfort during wear. Proper sizing positively determined the gown’s performance during the Gelar Karya event, as demonstrated by its stability while the model moved on stage. The size indicator for the “Ardhana Paramitha” gown was therefore considered highly feasible, confirming that the fashion meets the necessary sizing standards for a professional runway presentation.

TABLE 4 Evaluation Result of the Sewing Indicator

Panellist	Percentage (%)
Panellist 1	60%
Panellist 2	67%
Panellist 3	67%
Average	64%
Category	Feasible

Based on the feasibility test results for the sewing technique indicator in Table 4, the overall average percentage was 64%, which, according to the feasibility category (62.50–81.24%), falls within the "Feasible" classification. This score indicated that the sewing quality of the "Ardhana Paramitha" gown meets the established fashion construction standards, although improvements in certain aspects are required to achieve optimal quality.

Detailed analysis of the assessment results indicated that the panellists considered the sewing technique to be sufficiently compliant with construction standards. The relatively lower percentage compared to other indicators suggests the presence of imperfections in certain stitching details. These issues are primarily related to the accuracy of finishing and the neatness of the stitches on the inner parts of the gown.

Precise sewing techniques constitute a crucial factor in supporting the performance of fashion. The "Feasible" category indicates that the sewing technique has not fully achieved high professional standards. Overall, the sewing quality of the "Ardhana Paramitha" gown was considered adequate to support the visualization of the concept.

TABLE 5 Evaluation Result of the Aesthetic Indicator

Panellist	**Percentage (%)**
Panellist 1	83%
Panellist 2	93%
Panellist 3	93%
Average	**90%**
Category	**Highly Feasible**

The evaluation of the aesthetic indicator in Table 5 shows that the "Ardhana Paramitha" gown achieved an average score of 90%, which, according to the feasibility category (81.25–100%), falls within the "Highly Feasible" classification. This score demonstrated that the aesthetic aspects of the fashion successfully meet the criteria established in the evaluation instrument and align with the objective of creating the gown as a representation of the goddess concept.

The analysis of the score indicated that the panellists highly valued the design's capacity to convey aesthetic appeal. Harmony among colour choices, ornament arrangement, texture contrasts, and material integration was deemed effective in producing an elegant overall appearance. The selected colours effectively represent the goddess figure. Sequin ornaments applied to the bodice and bolero neckline were considered to strengthen the product focal points while maintaining visual balance.

The evaluation results indicated that the aesthetic indicator is classified as "Highly Feasible" and represents a primary focus in the design of the "Ardhana Paramitha" gown. The predominance of high scores in this aspect demonstrated that the creation of the gown has achieved an exemplary level of visual quality.

TABLE 6 Evaluation Results for the Fashion Performance Indicator

Panellist	**Percentage (%)**
Panellist 1	80%
Panellist 2	97%
Panellist 3	93%
Average	**90%**
Category	**Highly Feasible**

A given in Table 6, the fashion performance indicator achieved an average score of 90%, which, according to the feasibility category (81.25–100%), falls within the "Highly Feasible" classification. This result indicated that the "Ardhana Paramitha" gown demonstrated excellent appearance when worn, both in terms of structural stability and wearer comfort. The evaluation was based on six performance criteria, including alignment of the product with the model's body shape, stability during

wear, adherence to the thematic concept, and presentation that conveys elegant and proportionate.

The fashion performance indicator achieved an average score of 90%, classifying it as "Highly Feasible," however certain aspects still require refinement to enhance overall performance quality. Alignment of the product with the model's body requires adjustments to ensure optimal comfort and freedom of movement. Structural reinforcement is needed at specific points to improve fashion stability, particularly in the drapery sections, which must be strengthened to guarantee consistent stability during repeated wear.

The "Ardhana Paramitha" gown demonstrated considerable visual allure and effectively captures the attention of the audience. The harmonious integration of technical precision and aesthetic refinement establishes the fashion as a work of fashion that embodies substantial artistic merit and profound symbolic significance.

TABLE 7 Evaluation Results for The Peculiarity Fashion Indicator

Panellist	**Percentage (%)**
Panellist 1	87%
Panellist 2	93%
Panellist 3	93%
Average	**91%**
Category	**Highly Feasible**

Table 7 implied that the peculiarity indicator of the fashion achieved an average score of 91%, placing it within the "Highly Feasible" category according to the feasibility criteria (81.25–100%). This result indicated that the "Ardhana Paramitha" gown possesses unique characteristics, a distinctive design, and a strong differentiation compared to other fashion pieces. The assessment was based on six criteria, including novelty of concept, structural innovation, exploration of material usage, integration of colour, material, and detail to create a unique impression, and features that can serve as the designer's signature identity.

The 91% score reflects a pronounced uniqueness in concept, with the design centered on the depiction of the goddess figure as its primary theme. This originality is expressed through an A-line gown silhouette complemented by layered flounces and drapery on the skirt, combined with a bolero featuring a Shanghai collar, resulting in a refined and graceful visual representation of the goddess figure.

The "Ardhana Paramitha" fashion piece exhibited significant visual allure, successfully attracting audience attention. The peculiarity indicator, rated as "Highly Feasible," highlighted the gown's strong differentiation, stable conceptual coherence, and elevated aesthetic quality, all of which enhance the symbolic embodiment of the goddess figure.

Evaluation

The evaluation stage represented the final phase in the ADDIE model, aimed at assessing the quality, accuracy, and feasibility of a product following the analysis, design, development, and implementation processes.[22] The realization of the "Ardhana Paramitha" gown design, the evaluation was conducted through a fashion feasibility test using expert judgment by panellists with professional competence in fashion design.

The feasibility assessment of the "Ardhana Paramitha" gown indicated that the fashion piece satisfies the established criteria across design, size, aesthetic, sewing technique, performance, and peculiarity indicators. The evaluation results demonstrated that the gown consistently falls within the "Feasible" to "Highly Feasible" categories, reflecting its effectiveness in embodying the goddess concept with both conceptual coherence and visual excellence.

The evaluation results indicated that the "Ardhana Paramitha" gown successfully achieved the research objective of creating a fashion piece capable of representing the goddess concept through aesthetic elements. Although certain aspects, particularly sewing technique and sizing, require refinement, the gown overall demonstrated satisfactory quality and potential for further development. The evaluation stage confirmed that the realization of the "Ardhana Paramitha" gown as a representation of the goddess concept has been accomplished with a high degree of effectiveness.

[22] Haykal Syuhada et al., "Pengembangan Gamifikasi Pada Pelajaran Matematika Sd Dengan Metode Addie Untuk Meningkatkan Minat Belajar Siswa," *Rabit : Jurnal Teknologi Dan Sistem Informasi Univrab* 9, no. 1 (January 2023): 1–14, https://doi.org/10.36341/rabit.v9i1.466.

CONCLUSION

Based on the entire research process following the ADDIE model, it can be concluded that the "Ardhana Paramitha" gown has been successfully realized as a fashion piece representing the goddess concept. The feasibility assessment conducted by expert panellists indicates that the gown falls within the "Feasible" to "Highly Feasible" categories across all indicators, with the highest achievement observed in aesthetics, design, performance, and peculiarity. These results demonstrated that the "Ardhana Paramitha" gown meets both technical and aesthetic standards, although further refinement in sewing technique is recommended to optimize product quality. The study confirmed that the "Ardhana Paramitha" gown provided a valuable contribution to the advancement of fashion design studies based on mythological interpretation.

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