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Feasibility of the "Hayuma" Ready-to-Wear Fashion Inspired by Kudus Kretek Dance and Weaving Technique

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Abstract

Kudus Kretek Dance, as part of intangible cultural heritage, struggles to stay preserved because foreign culture dominates social media. Bringing local cultural heritage into modern fashion is a key way to revive culture, but past studies have used weaving techniques only as decorations, not as core construction. This research examines whether "Hayuma" ready-to-wear fashion can be inspired by Kudus Kretek Dance and incorporate weaving as a central element of its structure. A descriptive quantitative approach is used, backed by three fashion experts. The research tool is a validation sheet assessing six areas, including design, looks, size, sewing, garment performance, and product uniqueness, with a Guttman scale. Data were analyzed using a descriptive percentage method and understood using feasibility categories. "Hayuma" fashion scored 93.8% feasibility, placing it in the "Highly Feasible" category. The product blended elements of Kudus Kretek Dance with Kudus batik and tobacco-flower designs, and toh watu shawl and weaving on the sleeves, in a stylish, dramatic way for people aged 18-30. Conclusion: "Hayuma" ready-to-wear fashion is highly feasible for production and sale as a modern fashion item, boosting local cultural values, innovative weaving techniques, and quality crafts, helping to revitalize intangible cultural heritage through Indonesia's fashion industry.

Keywords: feasibility, ready-to-wear, cultural heritage, weaving technique

INTRODUCTION

The contemporary fashion industry has reached a significant point of development, marked by a paradigm shift from mere mass consumption toward the pursuit of deeper meaning through the integration of local cultural elements into modern design.

Fashion serves not only as a medium for consumers to express identity but also as a driver of the global economy via substantial expenditures¹. This phenomenon creates opportunities to elevate local cultural richness, thereby strengthening Indonesia's creative industry in the global market by providing products that satisfy consumer needs for self-expression.

The development, application, and evolution of intangible cultural heritage play a crucial role in the sustainability, prosperity, and continuity of tourism destinations². Currently, modern fashion elements are being integrated into intangible cultural heritage, thereby promoting changes and even transforming intangible cultural heritage itself into a form of fashion³. This transformation provides

¹ Owais Khan, Nina Varaksina, and Andreas Hinterhuber, "The Influence of Cultural Differences on Consumers' Willingness to Pay More for Sustainable Fashion," *Journal of Cleaner Production* 442 (2024): 141024, <https://doi.org/https://doi.org/10.1016/j.jclepro.2024.141024>.

² Haleh Masoud, Mohammad Mortazavi, and Neda Torabi Farsani, "A Study on Tourists' Tendency towards Intangible Cultural Heritage as an Attraction (Case Study: Isfahan, Iran)," *City, Culture and Society* 17 (2019): 54–60, <https://doi.org/https://doi.org/10.1016/j.ccs.2018.11.001>.

³ Shanshi Li et al., "When Intangible Cultural Heritage Meets Modernization--Can Chinese Opera with Modernized Elements Attract Young Festival-Goers?," *Tourism Management* 107 (2025): 105036, <https://doi.org/https://doi.org/10.1016/j.tourman.2024.105036>.

an important foundation for identifying how the philosophical values of Kudus *Kretek* Dance and the aesthetics of weaving techniques can be adapted into ready-to-wear fashion, ensuring local culture remains relevant and economically competitive in the creative industry.

For example, commercialization emphasizes the economic valuation of intangible cultural heritage, whereas fashion evolution prioritizes the broader dissemination and transmission of cultural meanings⁴. This distinction informs the conceptualization of the "Hayuma" collection, in which the integration of weaving techniques and *Kretek* Dance inspirations is intended not solely for commercial gain, but also as a medium for conveying the cultural-historical narrative and philosophy of Kudus traditional dance art to a broader audience through ready-to-wear fashion.

As a means of cultural preservation and innovation in tourism contexts, the evolution of fashion safeguards traditional local culture while adapting to the evolving demands of the modern tourism market⁵. This perspective substantiates the premise that the development of the "Hayuma" ready-to-wear collection transcends mere commercialization and represents a strategic effort to validate the feasibility of incorporating Kudus *Kretek* Dance and weaving techniques as adaptive cultural products, aligned with contemporary consumer preferences and regional tourism development.

Fashion designers are required to create products capable of competing in the highly competitive global market. One potential effort involves elevating local cultural richness as the primary source of inspiration in the design process of ready-to-wear fashion collections. Indonesia's cultural diversity has the potential to be developed through fashion design that draws on traditional dance performance art forms.

The application of *Kretek* Dance elements in Hayuma fashion functions not only as a decorative element but also as a culture-based strategy. As stated by Wu⁶ the use of traditional culture as the primary brand identity can attract consumers who take pride in local identity while preserving the philosophical and historical values behind the fashion style.

Kudus *Kretek* Dance is a dance from Kudus Regency, Central Java, that has served to preserve cultural heritage through traditional art performances. However, its limitations as a stage entertainment pose a critical challenge: the lack of preservation initiatives that make the younger generation unfamiliar with the richness of regional dance art, due to the dominance of foreign culture entering through social media platforms⁷.

The "Hayuma" collection is formulated as a strategic response to these challenges, emphasizing local cultural heritage as its principal design inspiration.

"Hayuma" derives from the phrase "*Memayu Hayuning Buwana*," a noble philosophy in Javanese culture that teaches maintaining the universe and controlling desires to continue developing positively. This dance depicts the gentle movements involved in making kretek, reflecting the hard work of Kudus women in preserving tradition. The philosophy of "*Memayu Hayuning Buwana*" teaches that true beauty lies in the balance between efforts to preserve what exists and the courage to move forward.

This collection uses a maroon and navy color palette as its primary colors, symbolizing spirit and tranquility, and is made from cotton. Embracing the exotic, dramatic style serves as the conceptual background to present a bold visual impression rich in cultural influence. This style is adopted as a manifestation of the spirit and dynamics of Kudus *Kretek* Dance in fashion design, reflected in the use of bold colors and assertive silhouettes.

"Hayuma" presents the preservation of cultural heritage through fabric pieces and created details, realized through woven arrangements that become symbols of meticulousness and sensitivity.

⁴ Shanshan Zheng, "Safeguarding Food Heritage through Social Media? Between Heritagization and Commercialization," *International Journal of Gastronomy and Food Science* 31 (2023): 100678, <https://doi.org/https://doi.org/10.1016/j.ijgfs.2023.100678>.

⁵ Amalia Suzianti, Rhanita Devi Amaradhanny, and Safira Nurul Fathia, "Fashion Heritage Future: Factors Influencing Indonesian Millennials and Generation Z's Interest in Using Traditional Fabrics," *Journal of Open Innovation: Technology, Market, and Complexity* 9, no. 4 (2023): 100141, <https://doi.org/https://doi.org/10.1016/j.joitmc.2023.100141>.

⁶ Yue Wu et al., "Sustaining Traditional Clothing Styles and Cultural Heritage: A Multiple Case Analysis Approach," *Fashion Practice*, 2025, 1–31, <https://doi.org/https://doi.org/10.1080/17569370.2024.2449342>.

⁷ Retno Andri Pramudyarini, "Transformasi Tari Tradisional Pada Perancang Fashion Desain Dengan Style Exotic Dramatik," in *Prosiding Seminar Nasional Pusaran Urban*, vol. 3, 2023, 122–34, <https://mail.proceeding.senirupaikj.ac.id/index.php/SeminarNasionalPusaranUrban/article/view/119>.

The combination of the *toh watu* shawl, identifiable by its striped gray and blue color worn by dancers, and the Kudus *batik* with tobacco flower motifs unites tradition and culture.

The development focus of "Hayuma" is to explore Indonesian traditional dance performance art as the design idea, reflecting national identity in ready-to-wear fashion collections by providing distinctive design elements, namely textile weaving techniques. The selection of this technique aims to present dimensions of texture and aesthetic value that are more exclusive than those of other mass products. In line with Angin⁸ research, the application of weaving techniques to men's and women's fashion adds a fashionable, dynamic touch. This design process requires a deep understanding of material characteristics, precise mastery of weaving techniques, and the ability to create harmonious patterns that integrate with the garment structure.

The successful application of the weaving technique in the "SPARTA" look also serves as the foundation for the "Hayuma" concept development by Sholikhah, which explores Indonesian traditional dance performance art as the basis for the design idea⁹. That research produced a ready-to-wear fashion collection that reflects national identity by incorporating textile weaving techniques as distinctive design elements. From an aesthetic perspective, the application of traditional Indonesian dance motifs and movements in weaving design successfully created distinctive, exclusive visuals, providing richer texture than mass-produced products. Technically, the selection of the weaving technique proved compatible with the ready-to-wear garment structure, with precision in weaving that produced harmonious patterns integrated with the garment construction. The functional aspect shows that the resulting garment maintains comfort and practicality for daily use despite the complex handicraft techniques used. Furthermore, from a cultural identity perspective, this collection successfully elevated the richness of Indonesian traditional performance art into a contemporary fashion context, creating products with cultural value and competitiveness in the global market.

The application of manual techniques in fashion design was also examined by Suwasana¹⁰ who explored variations in weaving techniques in exotic, dramatic-style fashion. The research results show that the use of the weaving technique not only provides unique aesthetic value and rich texture but also enhances craft value in fashion through precise production processes. This strengthens the relevance of using the weaving technique in the design of "Hayuma" fashion as an effort to provide decorative details aligned with the philosophical values of Kudus *Kretek* Dance.

A study by Cora successfully demonstrated that sacred culture can serve as an inexhaustible source of inspiration for the fashion industry, producing clothing that is both aesthetically pleasing and laden with philosophical and historical meaning¹¹. A similar approach is evident in Dewi¹², who successfully implemented stacked *Telek* costume symbols on women's skirts and men's vests, with a black gold white color palette representing the gentle and elegant soul of the *Telek* character, and brocade and sequin materials creating an impression of deluxe functional-fashionable garments with high cultural content. Research by Damayanti¹³ shows that local culture has great potential to be processed into fashion products that are not only visually attractive but also educationally and culturally valuable.

⁸ Dede Ananta K Perangin Angin, "Implementation of Weaving Techniques in Products Fashion Men's Ready To Wear," *International Journal of Art and Design* 7, no. 1 (2023): 118–26, <https://doi.org/https://doi.org/10.24191/ijad.v7i1.1099>.

⁹ Mia Mar'atus Solikhah and Peppy Mayasari, "Penciptaan Teknik Anyaman Pada Busana Day Wear Dengan Sumber Ide Sparkling Tunjungan," *Jurnal Online Tata Busana* 13, no. 1 (2024): 11–20, <https://doi.org/https://doi.org/10.26740/jurnal-online-tata-busana.v13i1.67302>.

¹⁰ Edi Suwasana and Afidatun Nisa, "Penerapan Variasi Teknik Anyaman Pada Busana Exotic," *Garina* 14, no. 2 (2022): 16–30, <https://doi.org/https://doi.org/10.69697/garina.v14i2.11>.

¹¹ Darmara Pradnya Paramita Ni Putu and Ratna Cora Sudharsana Tjok Istri, "The Power of Retro Baris Jangkang," *Bhumidevi: Journal of Fashion Design* 1, no. 01 (2021): 122–30, <https://doi.org/https://doi.org/10.59997/bhumidevi.v1i1.296>.

¹² Nyoman Ayu Permata Dewi, I Kadek Jayendra Dwi Putra, and Ni Kadek Elvina Aprelia Damayanti, "Eksplorasi Tari Telek Klungkung-Bali Sebagai Konsep Penciptaan Karya Busana Ready To Wear Deluxe," in *SENADA (Seminar Nasional Manajemen, Desain Dan Aplikasi Bisnis Teknologi)*, vol. 4, 2024, 423–31, <https://eprosiding.idbbali.ac.id/index.php/senada/article/view/596/382>.

¹³ Ni Ketut Widiartini, Putu Agus Mayuni, and others, "Pengembangan Busana Ready To Wear Dengan Sumber Ide Barong Landung," *Jurnal Pendidikan Teknologi Dan Kejuruan* 20, no. 2 (2023): 168–77, <https://doi.org/https://doi.org/10.23887/jptkuniksha.v20i2.65653>.

Furthermore, Gayatri¹⁴ successfully developed clothing silhouettes that integrate roof shapes and traditional house details through contrasting weaving techniques, meeting aesthetic-functional standards with a unity of color and fashionable forms of high artistic value, while inspiring young designers to modify decorative techniques from Indonesian local culture. Angin¹⁵ applied the weaving technique to casual, sporty Muslim fashion, using it as a decorative element to avoid monotony.

Gomes stated that using Tengger tribal traditional house architecture as design inspiration is an appropriate strategy to revive increasingly rare cultural richness through the modern fashion world¹⁶. That research successfully transformed the philosophical and visual values of traditional houses into trendy fashion, proving that incorporating local identity into ready-to-wear design not only meets aesthetic and functional needs but also serves as a crucial tool for maintaining the continuity of Indonesian culture and keeping it attractive to younger generations.

Research conducted by Nahari explored the creation of casual wear fashion inspired by the East Javanese legendary character Dewi Kilisuci¹⁷. Through a practice-led research method, this study successfully transformed the character's spiritual values and feminine strength into contemporary fashion forms. The research's final results demonstrate that the work is aesthetically and functionally feasible, evidenced by the successful product presentation at the 'MAHATRAKALA' 2025 Annual Fashion Show and the Creative Works Fashion Exhibition at Surabaya State University.

Additionally, Salsabila¹⁸ in their research on '*Cening Putri Ayu*' fashion demonstrated that visual elements of *Pendet* Dance and the use of local materials such as Balinese *Endek* woven fabric can be developed into fashion products representing the character of modern women who are strong yet graceful. The research emphasized the importance of integrating traditional accessories and sacred colors into contemporary design to preserve culture through the fashion industry.

Sunarmi¹⁹ emphasized that cultural revitalization in fashion must be adaptive and contextual. Using the Design Thinking methodology and the *Sanggit* aesthetic approach, designers are required to address modern market needs without sacrificing the heritage's original philosophical values. This reinforces that tradition should not be viewed as a rigid artifact of the past.

Despite numerous studies exploring weaving techniques, a gap remains unaddressed. First, from a technical perspective, all previous research used the weaving technique solely as an external decorative element or surface application, not as a primary construction method shaping garment structure and volume. Hayuma is a ready-to-wear collection that uses weaving as a primary structural element rather than merely a decorative one.

This research contributes to Indonesia's fashion industry by combining handicraft quality values, culturally meaningful representation, and measurable commercial feasibility. No research has provided a comprehensive feasibility evaluation model to assess garments incorporating textile manipulation techniques in wearable fashion, particularly one that covers design, sizing, aesthetics, sewing technique, garment performance, and product distinctiveness.

Based on this explanation, this research was conducted to determine the Feasibility of "Hayuma" Ready-to-Wear Fashion inspired by Kudus *Kretek* Dance and Weaving Technique.

¹⁴ Dinda Rosa Gayatri and Noor Laila Ramadhani, "Eksplorasi Busana Wanita Ready to Wear Dengan Sumber Ide Rumah Adat Jepara Dalam Pembelajaran Gelar Karya," *DEFA: Design, Education, Fashion and Art Journal* 1, no. 1 (2024): 1–9, <https://jurnal.unw.ac.id/index.php/DEFA/article/view/3192>.

¹⁵ Dede Ananta Kurniawan Perangin Angin, "Pengaplikasian Teknik Anyaman Pada Busana Muslim Bergaya Casual Sporty," *ATRAT: Jurnal Seni Rupa* 8, no. 3 (2020), <https://doi.org/https://doi.org/10.26742/atrat.v8i3.1606>.

¹⁶ Gomes Susi et al., "Penciptaan Busana Dengan Sumber Ide Rumah Adat Suku Tengger," *ATMOSFER: Jurnal Pendidikan, Bahasa, Sastra, Seni, Budaya, Dan Sosial Humaniora Учредумени: CV. Alim's Publishing* 2, no. 4 (2024): 307–26, <https://doi.org/https://doi.org/10.59024/atmosfer.v2i4.1072>.

¹⁷ Atika Rahma and Inty Nahari, "Penciptaan Busana Casual Wear Dengan Sumber Ide Karakter DEWI Kilisuci," *Scientica: Jurnal Ilmiah Sains Dan Teknologi* 3, no. 7 (2025): 75–99, <https://jurnal.kolibi.id/index.php/scientica/article/view/23>.

¹⁸ Hana Tasya Salsabila and Hapsari Kusumawardani, "Utilizing Balinese Pendet Dance Culture as an Inspirational Idea in Creating "Cening Putri Ayu" Clothing," *Corak* 14, no. 1 (2025): 1–16, <https://doi.org/https://doi.org/10.24821/corak.v14i1.13520>.

¹⁹ Sunarmi Sunarmi, Angga Kusuma Dawami, and Linda Utami, "Revitalization of Nusantara Traditional Fashion: Integration of Sanggit Aesthetics and Design Thinking for the Preservation of Nusantara Culture," *Journal of Social Research* 4, no. 10 (2025): 2472–84, <https://doi.org/https://doi.org/10.55324/josr.v4i9.2769>.

METHOD

This research employs a descriptive quantitative method aimed at producing and testing the feasibility of fashion products through assessment by three fashion experts: Novita Dwi Parastuti, Widya Andhika Aji, and Wulansari Prasetyaningtyas, S.Pd, M.Pd, using a validation sheet instrument covering five assessment aspects, including design, sizing, aesthetics, sewing technique, garment performance, and product distinctiveness. Data collection was conducted by preparing instruments, distributing instruments to fashion experts, collecting assessment results, and then tabulating data for analysis using descriptive percentage analysis technique with the formula:

$$P = \frac{\text{Skor Diperoleh}}{\text{Skor Maksimal}} \times 100\%$$

Assessment scores obtained from fashion experts were analyzed using the Guttman scale with the following criteria:

Table 1. Score Interpretation Criteria

Answer	Score
Yes	1
No	0

The feasibility percentage analysis formula is based on Sugiyono view in "Educational Research Methods: Quantitative, Qualitative, and R&D Approaches,"²⁰ which explains that descriptive quantitative analysis is used to calculate averages and percentages to determine a product's feasibility. To interpret the obtained feasibility percentage, this research uses the category classification proposed by Riduwan in "Measurement Scales for Research Variables."²¹

Percentage calculation results are interpreted based on the following feasibility categories:

Table 2. Product Feasibility Categories

81% - 100%	Highly Feasible
61% - 80%	Feasible
41% - 60%	Moderately Feasible
21% - 40%	Less Feasible
0% - 20%	Not Feasible

RESULTS AND DISCUSSION

This section presents the validation results for the "Hayuma" ready-to-wear fashion line's feasibility, measuring the extent to which quality standards are met, with emphasis on design, sizing, aesthetics, sewing technique, performance, and product distinctiveness.

This research was conducted through validation by three fashion experts to determine whether the fashion meets established quality criteria, thus serving as the basis for further development considerations in the fashion industry.

The following is a summary of expert assessment findings presented in Table 3.

Table 3. Recapitulation of "Hayuma" Ready-to-Wear Fashion Feasibility

Obtained Score	Maximum Score	Presentation
180	180	100 %
180	180	100 %
147	180	81,6 %
507	540	93,8 %

²⁰ Dr Sugiyono, "Educational Research Methods: Quantitative, Qualitative, and R&D Approaches," *Bandung: Alfabeta*, 2013, https://www.researchgate.net/profile/Hery-Purnomo/publication/377469385_METODE_PENELITIAN_KUANTITATIF_KUALITATIF_DAN_RD/links/65a89006bf5b00662e196dde/METODE-PENELITIAN-KUANTITATIF-KUALITATIF-DAN-R-D.pdf.

²¹ Riduwan, "Skala Pengukuran Variabel-Variabel Penelitian."

Based on the data in Table 3, "Hayuma" ready-to-wear fashion achieved a total feasibility percentage of 93.8% with a score of 507 out of 540, derived from perfect assessments (100%) by two validators and a score of 81.6% from the third validator. This achievement places this collection in the "Highly Feasible" category, indicating that "Hayuma" fashion has met quality standards as established in the research instrument.



Figure 1. Ready-to-Wear Fashion Design "Hayuma"

The success of design and aesthetic aspects is evident from the integration of Kudus *Kretek* Dance elements through the combination of Kudus batik with tobacco flower motifs on the peplum section and the *toh watu* shawl with stripes, creating a strong design identity. "Hayuma" fashion is designed for target consumers aged 18-30, featuring an exotic, dramatic style achieved through an elegant combination of navy and maroon. The garment colors harmonize with the theme and the wearer's character, with design lines that enhance the body shape and draw attention to the weaving details on the sleeves. This confirms the findings of Dewi²² that implementation of cultural symbols in harmonious visual forms can create fashion that is both aesthetic and laden with philosophical and historical meaning.



Figure 2. Ready-to-Wear "Hayuma"

²² Dewi, Putra, and Damayanti, "Eksplorasi Tari Telek Klungkung-Bali Sebagai Konsep Penciptaan Karya Busana Ready To Wear Deluxe."

The proportions of the garment parts appear balanced and harmonious, with a visual division between the outer garment with weaving details, the navy inner garment, the patterned peplum, and the midi skirt, creating a proportional composition. The focal point of the weaving detail in the sleeve section attracts attention without disrupting the overall design, creating good visual balance between the right and left sides. The application of the weaving technique as a primary structural element on the sleeves creates a three-dimensional texture with checkered patterns in navy and maroon. This finding aligns with research by Suwasana, which shows that the use of the weaving technique not only provides unique, textured aesthetic value but also enhances craft value in fashion²³. The weaving texture and combination of *batik* ornament details and *toh watu* on the peplum add aesthetic value. These results strengthen the argument of Salsabila²⁴ that the visual elements of traditional dance can be translated into contemporary fashion design, representing the character of strong yet graceful modern women while differentiating "Hayuma" from conventional ready-to-wear products with an exclusive, contemporary impression.

"Hayuma" fashion demonstrates optimal sizing accuracy, with bust, waist, and hip measurements appropriate to the wearer's body size neither loose nor tight resulting in a proper, comfortable fit. Garment length is determined by the design and body height proportions, with precise left-right balance that avoids a tilted or lopsided appearance. Pattern pieces follow the body shape without excessive wrinkles or pulls, and the bottom of the midi skirt falls neatly, forming a silhouette in line with the design. This sizing accuracy is crucial in garments with a weaving technique as a structural element on the sleeves, as this construction technique has limited elasticity compared to conventional sewn construction. This confirms the approach proposed by Angin²⁵, namely that applying the weaving technique in ready-to-wear fashion requires a deep understanding of material characteristics and precise technical mastery to create harmonious patterns that integrate with the garment's structure.

The sewing technique quality of "Hayuma" fashion demonstrates high standards with neat, even, and strong main seams and seam allowances. Fabric edges and garment interior are neatly finished according to fabric type, with precise seam connections at dart sections. The decorative weaving technique is applied neatly and correctly to the sleeve section, and the zipper installation is precise and neat. The connection between woven sections and sewn sections has been well executed. This finding aligns with research by Suwasana²⁶, which shows that the use of weaving techniques enhances craft value in fashion through precise production processes, as well as with research by gayatri²⁷, which successfully realized clothing silhouettes with contrasting weaving techniques that meet aesthetic-functional standards.

The performance of "Hayuma" fashion demonstrates highly satisfactory results, with a proportional appearance that harmonizes with the model's body shape. The garment form is stable and does not easily change or wrinkle when worn, with a layering system that remains neat and structured. The garment is easy to put on and take off without altering its overall form, demonstrating good functionality as a ready-to-wear garment. These results strengthen the argument of Nahari that fashion rooted in local culture must be both aesthetically and functionally feasible to ensure its sustainability in daily life²⁸. The success of this garment's performance also confirms the approach of Sunarmi²⁹ which holds that cultural revitalization in fashion must be adaptive and contextual, capable of addressing modern market needs without sacrificing the original philosophical values of cultural heritage.

The distinctiveness of the "Hayuma" product lies in its fashion design, which presents a creative, distinctive idea distinct from common works by integrating the intangible cultural heritage of Kudus

²³ Suwasana and Nisa, "Penerapan Variasi Teknik Anyaman Pada Busana Exotic."

²⁴ Salsabila and Kusumawardani, "Utilizing Balinese Pendet Dance Culture as an Inspirational Idea in Creating" Cening Putri Ayu" Clothing."

²⁵ Angin, "Implementation of Weaving Techniques in Products Fashion Men's Ready To Wear."

²⁶ Suwasana and Nisa, "Penerapan Variasi Teknik Anyaman Pada Busana Exotic."

²⁷ Gayatri and Ramadhani, "Eksplorasi Busana Wanita Ready to Wear Dengan Sumber Ide Rumah Adat Jepara Dalam Pembelajaran Gelar Karya."

²⁸ Susi et al., "Penciptaan Busana Dengan Sumber Ide Rumah Adat Suku Tengger."

²⁹ Sunarmi, Dawami, and Utami, "Revitalization of Nusantara Traditional Fashion: Integration of Sanggit Aesthetics and Design Thinking for the Preservation of Nusantara Culture."

Kretek Dance into contemporary ready-to-wear fashion. The main innovation lies in the form, detail, and garment structure, achieved through the application of the weaving technique as a primary construction method in the sleeve section, not merely as a decorative element. This approach represents a significant differentiation because the majority of previous research, such as that by Angin³⁰ and Damayanti³¹ used the weaving technique solely as an external decorative element or surface application. The use of materials and texture demonstrates a new exploration of weaving techniques, creating three-dimensional sleeves, combined with Kudus *batik* tobacco flower motifs and *toh watu* on the peplum. This confirms that synchronizing local culture with contemporary global fashion styles can yield innovative, competitive products.

The combination of navy and maroon colors and garment details creates a unique yet harmonious impression with an elegant, exotic, and dramatic style. The garment has distinctive characteristics that can become a designer identity through structural weaving, differentiating Indonesian fashion products in the global market. This distinctiveness also lies in the storytelling and cultural identity attached to the product, where "Hayuma" carries the narrative of Kudus *Kretek* Dance philosophy, reflecting the hard work of Kudus women in preserving tradition. These results strengthen the argument of Sunarmi³² that cultural revitalization in fashion must be adaptive and contextual with innovation that differentiates products from rigid traditional artifacts.

This research confirms that "Hayuma" ready-to-wear fashion is highly feasible for development as a contemporary fashion product based on local culture. The combination of proportional design with exotic, dramatic style, neat construction, and innovative weaving technique as a primary structural element, combined with Kudus *batik* tobacco flower motifs and *toh watu* fabric, produces fashion with high aesthetic, cultural, and commercial value. This integration between Kudus *Kretek* Dance's intangible cultural heritage and contemporary weaving construction techniques demonstrates the potential to develop adaptive fashion products that meet the needs for aesthetics, functionality, and cultural preservation in Indonesia's current fashion industry. With a feasibility percentage achievement of 93.8% falling within the "Highly Feasible" category according to Riduwan, "Hayuma" fashion is proven to meet very good quality standards across all assessed aspects including design, aesthetics, sizing, sewing technique, garment performance, and product distinctiveness, making it ready for production and marketing as a fashion alternative promoting local cultural values, handicraft quality, and innovative textile construction technique that differentiates it from conventional ready-to-wear products³³.

CONCLUSION

Based on the research results and discussion, it can be concluded that "Hayuma" ready-to-wear fashion, inspired by Kudus *Kretek* Dance and weaving techniques, is highly feasible for production and marketing, with a feasibility percentage of 93.8%, placing it in the "Highly Feasible" category. The product has met very good quality standards across all assessed aspects, including design, aesthetics, sizing, sewing technique, garment performance, and product distinctiveness. The success of the "Hayuma" product proves that intangible cultural heritage can be transformed into competitive contemporary fashion products by applying weaving techniques as a primary structural element, thereby differentiating from conventional ready-to-wear products.

This product can serve as a reference for Indonesia's fashion industry in developing products that not only have commercial competitiveness but also contribute to the revitalization and sustainability of local culture by combining weaving techniques. For future research, it is recommended to conduct market testing of consumer responses.

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³¹ Widiartini, Mayuni, and others, "Pengembangan Busana Ready To Wear Dengan Sumber Ide Barong Landung."

³² Sunarmi, Dawami, and Utami, "Revitalization of Nusantara Traditional Fashion: Integration of Sanggit Aesthetics and Design Thinking for the Preservation of Nusantara Culture."

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