
Journal of Creativity Student

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

Baskara Fashion Design Inspired by Kretek Dance from Kudus with Neo-eco Theme and Woven Elements

Rofiatul Choirina^{1*}, Adhi Kusumastuti² 

¹Universitas Negeri Semarang, Indonesia

²Universitas Negeri Semarang, Indonesia, <https://orcid.org/0000-0002-8909-2030>

*Corresponding Author: rinnanana80@students.unnes.ac.id

Abstract

The development of a culture-based and sustainable fashion industry has opened up new opportunities in men's fashion design. However, the exploration of men's fashion that integrates traditional cultural elements and environmentally friendly concepts is still relatively limited. This study aims to design ready-to-wear men's clothing inspired by the Kretek Kudus dance, applying weaving techniques and the neo-eco concept as a sustainable approach. The research method used is development research by applying the ADDIE model, which includes the stages of analysis, design, development, implementation, and evaluation. The Kudus Kretek Dance is used as a source of visual and philosophical ideas, while weaving is applied as an aesthetic element as well as a cultural character enhancer in clothing. The design results are manifested in a set of men's clothing consisting of an outer, shirt, pants, and sarong. Product feasibility testing was conducted by three expert panelists using six assessment indicators. The assessment results showed that the indicators of aesthetics, clothing performance, and uniqueness were in the highly feasible category, while the indicators of design, size, and sewing technique were in the feasible category. These findings indicate that the integration of the cultural elements of the Kretek dance, weaving, and the neo-eco concept can produce men's clothing that is aesthetic, functional, and sustainable.

Keywords: Kudus Kretek dance, men's clothing, neo-eco, sustainable fashion, weaving

INTRODUCTION

The fashion industry in Indonesia continues to experience rapid growth in line with increasing public awareness of the importance of cultural identity in lifestyle and fashion. The incorporation of local cultural elements into contemporary fashion designs can strengthen culture and contribute to the development of the creative industry¹. According to data from the Indonesian Creative Economy Agency, the creative industry contributes around 7.44 percent to the national Gross Domestic Product and is a source of livelihood for more than 17 million workers in Indonesia². Aesthetics in fashion are closely related to culture. This is in line with the increasing consumer demand for fashion products that are not only functional but also rich in cultural meaning. Therefore, the combination of traditional values and modern innovation has become a significant trend in modern fashion.

Although culture-based fashion developments are quite widespread, exploration in men's clothing is still relatively limited. Men's clothing has great potential as a medium of cultural expression

¹ Moses Glorino Rumambo Pandin, Vidyana Yulianingrum, Sri Ranita, Lintang Sabrang Kinasih Basuki, Atara Loveana Wijaya, 'Batik Fashion Trends and National Identity', *Philosophica: Jurnal Bahasa, Sastra, Dan Budaya*, 5.2 (2022), p. 46, doi:10.35473/po.v5i2.1454.

² Putri Utami Mukti Aryo Anggorojati, Achmad Gilang Romadhon, Evy Fenny Handayani, Wafaa Letya Jahroo, 'Eksplorasi Nilai Estetika Batik Kontemporer Sebagai Identitas Budaya Lokal Dalam Industri Kreatif Global', *RIGGS: Journal of Artificial Intelligence and Digital Business*, 4.3 (2025), pp. 6909–22, doi:10.31004/riggs.v4i3.3036.

that can strengthen local identity amid the tide of globalization³. This lack of exploration indicates a huge opportunity for the development of culture-based men's clothing designs that are more creative, innovative, and relevant to the modern market.

One cultural heritage rich in philosophy that has not been widely utilized in contemporary design is the Kretek Dance from Kudus. The Kretek Dance features conceptually arranged movements, each of which has philosophical value⁴. In addition to movement, the Kretek Dance also has visual elements such as costumes, colors, motifs, and ornaments. These ornaments can be explored as inspiration for contemporary fashion design. Unfortunately, the visual richness of the Kretek Dance has not been widely utilized, especially in the development of men's fashion.

Kretek Dance is a new dance creation from Kudus Regency. This dance lives, grows, and develops in the community of Kudus³. This dance depicts the process of making Kretek cigarettes, which tells the story of cigarette workers' activities, starting with the selection of tobacco, then trimming the ends of the cigarette sticks, and then handing them over to the foreman for inspection.⁵ The Kretek Dance has become a source of pride for the people of Kudus and has been designated as the iconic dance of the city of Kudus. The dance symbolizes that Kudus is the "City of Kretek," an area known as the center of Kretek cigarette production, both through manual processes and modern machine-based technology³.

The kretek dance is performed by female dancers who represent the activities of mbathil workers and male dancers who play the role of mandor⁴. All dancers wear traditional Kudus clothing and caping kalo as headdresses. In addition to caping, another prop used is tampah. Male dancers wear blankon as headdresses. This dance is performed with beautiful, dynamic, and attractive movements, giving it a lively and agile impression. The liveliness and agility of the kretek dancers' movements are always in harmony with the gamelan music and accompanied by song lyrics that describe the various types of cigarettes typical of the Kudus district.

In addition to dance, another cultural element with great potential is weaving, which is commonly found in traditional Indonesian crafts. Weaving is a skill that involves producing an item using techniques such as interlacing, overlapping, and crisscrossing the warp and weft threads so that each part is strongly intertwined with the others⁶. Weaving techniques are not only applied to natural materials such as rattan, bamboo, and pandan leaves, but can also be developed using textiles, thereby broadening their application in fashion, especially in clothing⁷. Weaving is not only aesthetically valuable, but also embodies a philosophy of skill, perseverance, and the interconnectedness of life. Weaving motifs have high aesthetic and philosophical value and can give a unique character to clothing designs. The integration of weaving motifs into modern fashion has the potential to create innovative designs while representing local wisdom.

In response to this opportunity, it is important to design men's ready-to-wear clothing that highlights the Kretek Kudus dance and woven fabrics. Ready-to-wear fashion was chosen because of its broad and flexible segmentation that is well-received by the modern market, as well as its ability to serve as an effective medium for introducing local culture to a wider audience. This product is expected to not only be an innovative solution in the contemporary culture-based fashion industry, but also a tangible form of preserving Indonesia's intangible cultural heritage.

In addition, the design of ready-to-wear fashion today not only focuses on appearance and function, but also begins to pay attention to sustainability issues that are increasingly important in the fashion industry. The Neo-eco concept was chosen because it is in line with the principles of

³ Sari Yuningsih; Achmad Haldani D., Chandra Tresnadi, 'Kajian Komponen Struktural Dan Fungsional Pada Kemeja Bermotif Batik Kontemporer Dalam Elemen Estetik Busana', *Gelar : Jurnal Seni Budaya*, 18.1 (2020), pp. 35–44, doi:10.33153/glr.v18i1.3018.

⁴ Annisa Sukma Meilani; Wahyu Lestari, 'Pelestarian Tari Kretek Sebagai Kesenian Kota Kudus Yang Dikembangkan Sanggar Puring Sari', *Jurnal Kreativitas Dan Studi Tari*, 23.2 (2024), pp. 126–33.

⁵ Amanda Maulana Nisa', 'Konsep Toleransi Tari Kretek Sebagai Integrasi Budaya Masyarakat Kudus', 2024, pp. 1–12.

⁶ Sakdiah, Dian Siwa Ningsih, 'Analisis Ketahanan UMKM Di Masa Pandemi Covid-19 (Studi Kasus Kerajinan Anyaman Rotan Di Desa Loang Maka, Kecamatan Janapria, Kabupaten Lombok Tengah)', *Jurnal Jurusan Tadris Ilmu Pengetahuan Sosial*, 13.1 (2022), pp. 34–46.

⁷ Dede Ananta Kurniawan Perangin Angin, 'Pengaplikasian Teknik Anyaman Pada Busana Muslim Bergaya Casual Sporty', *Jurnal Atrat*, 8.3 (2021), pp. 111–20, doi:10.26742/atrat.v8i3.1606.

sustainability, which are currently gaining attention and are widely applied in the development of today's fashion industry. In practice, fashion products are manufactured through various stages that often involve the use of toxic chemicals, resulting in significant amounts of waste that have a negative impact on the environment⁸. This situation has led to the emergence of eco-fashion as a more responsible and sustainable alternative to reduce the environmental impact of fashion production and consumption⁹.

Eco-fashion is also linked to global efforts to create a more sustainable fashion industry, driven by growing consumer awareness of the environmental and social impacts of conventional fashion⁸. Research shows that consumers involved in eco-friendly fashion tend to be more concerned about environmental impacts and more supportive of ethically produced products¹⁰. This awareness is particularly evident among younger generations, who are increasingly open to eco-friendly fashion products.

This study offers a review of culturally-based and neo-eco-conceptual fashion design under the name "Baskara". Previous studies have shown that the use of traditional fabrics has great potential to be developed into ready-to-wear men's clothing because it can be adapted into modern fashion products through the use of local fabrics, combined with efficient and sustainable production techniques, making it relevant to modern market needs while supporting cultural and environmental preservation¹¹. The application of weaving or knitting techniques in ready-to-wear men's clothing can aesthetically integrate traditional cultural values into modern designs while opening up opportunities for men's fashion innovation that is relevant to contemporary clothing¹².

Based on previous research, to date there has been no specific study that develops men's fashion by integrating inspiration from the Kretek Kudus dance, the application of woven elements, and the concept of neo-eco into a single design. In fact, the combination of these three elements has the potential to create harmony between traditional identity and modern aesthetics in contemporary men's fashion. Therefore, Baskara's clothing design aims to develop and design men's clothing inspired by the Kudus Kretek Dance, combined with the application of woven elements to reinforce aesthetic character, and promote the principle of sustainable clothing through the neo-eco concept. In addition to producing fashion designs, this research also evaluates product feasibility based on aesthetic aspects, design suitability, construction technique accuracy, and functionality. Thus, Baskara fashion is expected to be a tangible representation of the fusion of local culture and sustainable modern design, while also meeting the established product feasibility criteria.

METHOD

This development research was conducted by applying the ADDIE model, which is a development model carried out through five main stages, including: (1) analysis, (2) design, (3) development, (4) implementation, and (5) evaluation¹³.

During the analysis stage, the Kretek Dance from Kudus was analyzed as the main source of

⁸ Trinh Bui Thi-Ha Le, Phuong Dang, 'Towards Sustainable Products and Services : The Influences of Traditional Costumes in Promoting Sustainable Fashion', *Sustainability*, 16.22 (2024), pp. 1–22, doi:10.3390/su16229800.

⁹ Mohammad Amin Lasaiba, 'Eco-Fashion: An Eco-Friendly Lifestyle Trend', *Jurnal Lani: Kajian Ilmu Sejarah Dan Budaya*, 4.2 (2023), pp. 124–31, doi:10.30598/Lanivol4iss2page124-131.

¹⁰ A.N. Timokhovich; Ts. S. Filenko; A. S. Lelyakova, 'A Study of Young People's Attitudes towards the Impact of the Fashion Industry on the Environment', *Vestnik Universiteta*, no. 7 (2023), pp. 241–47, doi:10.26425/1816-4277-2023-7-241-247.

¹¹ Pravita Viniani Rizka Ihsan, Sari Yuningsih, 'Perancangan Busana Pria Menggunakan Teknik Zero Waste Dengan Tenun Ulos Sadum', 8.6 (2021), pp. 4125–33.

¹² Dede Ananta and K Perangin Angin, 'Implementation of Weaving Techniques in Products Fashion Men ' s Ready To Wear', *International Journal Od Arts & Design*, 7.1 (2023), pp. 118–26, doi:10.24191/ijad.v7i1.1099.

¹³ Arisman Telaumbanua Yuwinda waruru, Aprianus Telaumbanua Zebua, Adrianus Zega, 'Pengembangan Modul Berbasis Project Based Learning Pada Materi Prosedur Keselamatan Dan Kesehatan Kerja Serta Lingkungan Hidup (K3LH)', *Jurnal Suluh Pendidikan*, 11.2 (2023), pp. 199–209.

inspiration used as the basis for designing Baskara clothing. The elements of the Kretek Dance from Kudus were explored and combined with woven elements as the basis for developing the Baskara clothing design. Neo-Eco was realized through the selection of environmentally friendly materials. In this study, diamond wool and chromos wool were chosen because of their sturdy texture and support for the principle of sustainability.

Then, in the design stage, a comprehensive design concept for Baskara clothing was developed. The design process was realized through the development of a mood board as a visual representation that summarized the inspiration, colors, textures, materials, and silhouettes, followed by the creation of Baskara clothing designs as a reference for the next stage of development.

During the development stage, Baskara's clothing designs from the previous stage are turned into clothing prototypes. This stage focuses on translating visual concepts into tangible forms while paying attention to technical and construction aspects. The development process begins with pattern making, cutting materials, sewing, and finishing.

During the implementation stage, Baskara clothing was showcased in a fashion show at the 2025 Fashion Exhibition. This stage aimed to apply and test Baskara clothing in real-world conditions. During this stage, direct observations were made of the clothing when worn by models, focusing on the stability of the shape, comfort of wear, and the suitability of the clothing's appearance to the designed concept. Further assessments were made using an instrument sheet given to three expert panelists. The assessment instrument covers six main indicators, namely design, size, aesthetics, sewing technique, clothing performance, and uniqueness, which are assessed using the categories of very feasible, feasible, fairly feasible, and not feasible. The use of assessment sheets by experts is in line with product evaluation practices in fashion research and shows that expert assessment is effective in determining the level of product feasibility¹⁰.

Evaluation stage : The evaluation stage is the final phase in the Baskara fashion development process, which serves to assess the overall design and realization of the garments. At this stage, the initial concept, development process, and final results of the culture-based men's fashion line with neo-eco applications are reviewed.

The percentage scale table is used as a reference for interpreting the results of Baskara's clothing assessment based on the scores obtained from the expert panel. The presentation of results in percentage form aims to facilitate understanding of the quantitative level of clothing suitability, while providing a clear picture of product quality for each assessment indicator. This scale groups percentage values into four categories, namely highly feasible, feasible, reasonably feasible, and not feasible, so that it can be used to determine the level of clothing feasibility objectively and measurably.

The percentage of suitability is calculated by comparing the score obtained from the panelists' assessment with the maximum possible score, then multiplying it by one hundred percent. The formula for calculating the percentage of suitability is as follows:

$$N = \frac{\text{acquired score}}{\text{maximum score}} \times 100\%$$

The score obtained is the sum of the panelists' assessment scores for all established indicators, while the maximum score is the highest score that can be achieved if all assessment indicators receive the maximum score. The score is then converted into a percentage to facilitate the interpretation of the product's suitability level. The percentage results are then grouped into suitability categories, such as highly suitable, suitable, moderately suitable, and unsuitable, so that they can be used as a basis for decision-making regarding the product being developed. The suitability percentage scale used in this study is presented in Table 1.

Table 1. Feasibility Percentage Scale

No.	Percentage (%)	Category
1	85% – 100%	Highly Suitable
2	70% - 84%	Suitable
3	60% - 69%	Fairly Suitable
4	25% - 59%	Not Suitable

Sources: Authors, 2025

Highly Suitable Category (85% - 100%)

This category indicates that Baskara fashion products are of excellent quality. Almost all assessment indicators are optimally met. The design, function, and uniqueness of the product are so

adequate that the clothing is suitable for actual use without requiring further improvement.

Suitable Category (70% – 84%)

The acceptable category indicates that Baskara fashion products are in good condition and acceptable. However, there are still some areas that can be improved to optimize quality and bring the products closer to the highly acceptable category.

Fairly Suitable Category (60% – 69%)

This category indicates that Baskara fashion products only partially meet the established standards. The products are still usable, but require considerable improvement to increase their quality and meet the overall acceptability standards.

Not Suitable Category (25% - 59%)

Not a suitable category indicates that Baskara fashion products do not meet the minimum acceptability standards. This condition indicates the need for comprehensive improvements before the products can be considered acceptable for use.

RESULTS AND DISCUSSION

The ADDIE method, which includes the stages of Analysis, Design, Development, Implementation, and Evaluation, is systematically applied in the process of creating culture-based men's fashion with the application of neo-eco. The following section provides an in-depth discussion of each stage of ADDIE in the realization of Baskara fashion.

Analysis

The analysis stage is the initial phase in the Baskara fashion development process, which serves to collect and review basic information related to the design concept. At this analysis stage, Kretek Dance from Kudus is analyzed as the main source of inspiration that forms the basis for the creation of Baskara fashion.

Baskara Fashion Design Concept

The Kretek Kudus dance was chosen as the main source of inspiration and identity for the collection, titled "The Legacy of Kretek." The dance was selected for the symbolic power of its movements and its historical value¹⁴. This is in line with findings from studies showing that traditional dance is a valid and rich source of inspiration for the development of contemporary fashion design¹⁵.

The Kretek Kudus dance has visual characteristics and philosophical values that are in harmony with Baskara's fashion design concept. The dynamic and rhythmic movements of the Kretek dance represent the spirit of work, perseverance, and discipline of the people of Kudus. These values are translated into the silhouette of men's clothing that is bold yet flexible. These elements are evident in the neat proportions of the clothing, structured lines, and woven details inspired by dance costume accessories and visuals. The choice of colors, such as brick red and navy blue, also refers to the dominant colors in the Kretek Dance, where brick red symbolizes energy and vitality, while navy blue reflects stability and cultural depth.

In line with the Neo-eco theme, Baskara's clothing uses materials that are selected with comfort and sustainability in mind. The researchers used diamond wool fabric for the top and chronos wool fabric for the pants, as both are lightweight and suitable for tropical climates. The use of these materials not only supports the concept of environmental friendliness but also enhances the performance of the clothing when worn. By integrating visual elements from the Kretek dance, selecting the right materials, and adopting a functional design approach, Baskara's clothing is presented as a work of contemporary men's fashion that harmoniously combines local cultural values, modern aesthetics, and

¹⁴ Eka Zuliana, Desma Candrasari, Afrida Ridlo Aini, Desy Suryani, 'Eksplorasi Etnomatematika Pada Tari Kretek Kudus', *Jurnal Sains Dan Pembelajaran Matematika*, 1.1 (2023), pp. 5–13 <<https://jurnal.iaihnwlotim.ac.id/index.php/jspm/index>>.

¹⁵ Syakir Gagas Prakoso, 'Traditional Nusantara Dance As An Inspiration for Painted Batik Creations', *Jurnal Pendidikan Seni*, 14.1 (2025), pp. 35–55, doi:10.15294/eduarts.v14i1.644.

awareness of sustainability.

Design

The design stage is an important phase in the Baskara fashion development process, which serves to translate the results of concept analysis and sources of inspiration into structured design planning.

To reinforce the visual direction and ensure conceptual consistency, a moodboard was created as a means of organizing and unifying design ideas¹⁶. The mood board contains key visual elements such as a color palette that represents the character of kretek, fabric textures that are in harmony with the neo-eco theme, and visual references taken from the movements and costumes typical of kretek dance. The creation of a mood board is an important step in the design process, as it not only helps to develop the aesthetic aspects but also ensures that all visual elements used remain in harmony with the identity of the collection.

Moodboard

Based on the established design concept, a mood board was created to visualize the direction of Baskara's fashion designs. The mood board contains visual elements that represent cultural inspiration, color palettes, material textures, and the design characteristics to be developed. The mood board for Baskara's fashion designs is presented in Figure 1.



Figure 1. Moodboard *The Legacy of Kretek*

This mood board then became the first step in developing sketches and selecting materials¹⁷. The principles of visual harmony, material sustainability, and cultural representation were applied in an integrated manner to produce designs that are not only aesthetically pleasing but also conceptually relevant. The use of colors, woven details, and contemporary masculine silhouettes was chosen to emphasize Baskara's character as men's clothing that depicts transition and modernity.

Baskara Fashion Design

Design is the process of translating ideas from the mind into illustrations, which are then realized as fashion pieces through the planned application of design elements to produce a visually appealing look. Based on the concept formulated through the mood board, Baskara's fashion designs were then realized in the form of two-dimensional designs as the final visual representation of the product. These designs feature the application of planned design elements, in terms of silhouette, material selection, color, and visual details that support the character of the clothing. The visualization of Baskara's fashion designs is presented in Figure 2.

¹⁶ Luh Maharani Tanaya; Putu Agus Mayuni; Made Diah Angendari, 'Pengembangan Media Moodboard Pada Mata Pelajaran Desain Busana Untuk Siswa Kelas XI SMK Negeri 1 Seririt', 13.1 (2022), pp. 11–19, doi:10.23887/jppkk.v13i1.43786.

¹⁷ Praba Sari Kartika Wening; Yulistiana, 'Galerie Des Glaces Sebagai Sumber Ide Penciptaan Busana Pesta', *Journal of Fashion & Textile Design Unesa*, 6 (2025), pp. 48–61.



Figure 2. Baskara Fashion Design

Figure 2 shows the final design of Baskara's outfit, which features a combination of a bold male silhouette, appropriate fabric selection, and woven details as the main visual element. All of these elements complement and support each other in realizing a design concept inspired by the Kretek dance.

The design development stage aims to interpret the concepts formulated in the mood board into two-dimensional designs that are more specific and applicable. At this stage, the design process begins with the creation of sketches as an initial visual representation of Baskara clothing. Next, these sketches are developed into Production Design I and Production Design II, which contain more detailed technical information about the designed clothing. These production designs include explanations of the sizes, types of materials, and decorative details used in creating the Baskara garment. Through this design development stage, fashion illustration designs are produced that serve as technical references in the pattern making, material cutting, and garment construction processes in the next production stage.

Development

The development stage is a phase that focuses on realizing Baskara's fashion designs into actual products. The process of making Baskara clothing begins with the pattern-making stage, which is the main basis for clothing construction. Patterns are made on umbrella paper/brown paper and newspaper in sizes that fit the model's body to produce the right proportions and comfort when worn. The patterns include men's shirt patterns, pants patterns, sarong patterns, and outer patterns, each of which is designed according to the character of the design and function of the garment. Once all the patterns are complete, they are placed on the fabric for cutting according to the specified shape and size. For outer garments, lining fabric is added to give a stiffer, more structured look and emphasize the silhouette of the garment, while sarongs are lined with furnishing fabric to improve comfort and enhance the final look of the garment.

The process of placing patterns on fabric is an important step in ensuring accuracy and efficiency in the use of materials before cutting. At this stage, patterns that have been adjusted to the model's body measurements are systematically arranged on the fabric, taking into account the direction of the fibers and minimizing cutting errors. Figure 3 shows the process of placing Baskara clothing patterns on fabric as the basis for the material cutting stage.



Figure 3. Pattern placement on fabric

Baskara clothing is made through careful and meticulous steps to produce a neat appearance and strong construction. After all the clothing components have been cut, the process continues by attaching the lining to the main material using an iron until the lining is perfectly attached. The next stage is sewing. Sewing in the context of clothing is the process of joining pieces of fabric together to form a complete garment that can be worn according to the design. Sewing is done by machine or by hand, depending on the requirements. In the creation of this piece, sewing was done by machine using standard sewing techniques and by hand for the final stages of the garment.

The weaving process is an important part of creating the visual elements and character of Baskara's fashion designs. The weaving is made using a combination of blue chronos wool fabric and tobacco batik fabric. The weaving process is carried out in stages, where each piece of fabric is sewn one by one, then turned over, and the final stitching distance is about 2 cm to produce a neat appearance. The woven fabric is then ironed to facilitate the styling process on the main material. Next, it is woven piece by piece (individually), step by step. In Baskara clothing, woven details are applied to several parts of the outer top and bottom as the main visual elements that reinforce the design character. The weaving is made from chromos wool fabric combined with Kudus batik fabric, resulting in a unique blend of textures and colors that are in harmony with the cultural concept. Figure 4 shows the process of weaving fabric for Baskara clothing.



Figure 4. Weaving Process

After the entire sewing process is complete, Baskara garments enter the finishing stage as the final step to perfect their appearance and quality. The finishing stage involves cleaning up any remaining threads from the sewing process, tidying up each part of the garment, and ironing to smooth the surface of the fabric. On the back, the woven details are sewn manually by hand as an additional reinforcement to keep the woven structure stable and prevent it from shifting when the garment is worn.

Implementation

The implementation stage is the phase of applying the results of Baskara's fashion development

into a real-world context. At this stage, Baskara's fashion designs are showcased through a fashion show at the 2025 Fashion Exhibition as a form of direct testing of the realized designs.

The results of the implementation show that combining inspiration from the Kretek dance with woven elements and the use of eco-friendly materials has produced visually appealing men's clothing that strongly reflects local identity. The application of weaving in Baskara clothing does not reduce the functionality of the garments, both in terms of comfort and flexibility, but rather enhances their aesthetic appeal as a center of interest. The final look of Baskara clothing in The Legacy of Kretek collection is shown in Figure 5, which displays the garments from the front view.



Figure 5. Baskara's outfit

Baskara's Fashion Suitability

The Baskara fashion product assessment was conducted to evaluate the quality and suitability of the products against predetermined criteria. The feasibility test involved three expert panelists with expertise in the field of fashion. The Baskara fashion feasibility assessment was conducted on November 27-29, 2025. The assessment was conducted using an instrument consisting of several fashion feasibility indicators, including design, size, sewing technique, aesthetics, fashion performance, and fashion uniqueness. Each indicator was assessed by expert panelists using a predetermined rating scale, then processed into a feasibility percentage. Feasibility classification was determined based on the range of the calculated percentage results.

The assessment results provided by the panelists are then calculated and processed in percentage form to obtain a clear picture of the level of eligibility for each assessment indicator. Through these percentages, it is possible to determine the extent to which each indicator has met the specified criteria, so that the quality of the clothing in each aspect can be analyzed in a more focused and systematic manner. The assessment results provided by the panelists for each indicator are presented as follows:

Design Indicators

Design indicators include several things, such as:

1. Clothing colors match the theme and character of the wearer
2. Design lines reinforce the body shape and focus of the clothing
3. The shape or silhouette of the clothing matches the character and concept
4. The proportions between the parts of the clothing appear balanced and harmonious
5. The center of attention of the clothing is clear and attractive without disturbing the overall design

The results of the design indicator assessment are presented in Table 2.

Table 2. Design Indicator Assessment Results

Panelist	Percentage
----------	------------

Panelist 1	100%
Panelist 2	80%
Panelist 3	73%
Average	84%
Criteria	Suitable

Sources: Authors, 2025

Based on the results of the design indicator assessment presented in Table 2, Baskara's clothing received an average score of 84% in the 'suitable' category. This achievement shows that the application of color, design lines, silhouette, proportions, and the focal point of the garment are in accordance with the established concept. Although there were variations in the assessments between panelists, in general, the design was considered capable of representing the inspiration of the Kretek Kudus Dance in a clear and focused visual form.

Size Indicators

Size indicators include several things, such as:

1. Chest, waist, and hip measurements in accordance with the wearer's body size
2. Clothing length in accordance with the design and body height proportions
3. Precise right-left balance of the clothing (not slanted or uneven)
4. Pattern cuts follow the body shape without wrinkles or excessive pulling
5. The bottom of the garment falls neatly and forms a silhouette according to the design

The results of the indicator assessment are presented in Table 3.

Table 3. Results of Size Indicator Assessment

Panelist	Percentage
Panelist 1	100%
Panelist 2	87%
Panelist 3	63%
Average	83%
Criteria	Suitable

Sources: Authors, 2025

Based on the size indicator assessment results presented in Table 3, Baskara's clothing received an average score of 83% in the 'suitable' category. These results indicate that the garment is in accordance with the model's body proportions and the initial design, although the panelists noted differences in pattern precision in several areas. These findings reinforce the view that the right size is a technical aspect that greatly determines the comfort and quality of a garment ¹⁸.

Sewing Technique Indicators

Sewing technique indicators include several things, such as:

1. The main stitching and seams are neat, even, and strong
2. The edges of the fabric and the inside of the garment are neatly finished according to the type of material
3. The pattern joints are precise and do not shift
4. Decorative techniques are applied neatly and in the correct position
5. Garments are free from technical defects such as loose threads, needle marks, or stains

The results of the sewing technique indicator assessment are presented in Table 4.

Table 4. Results of the Sewing Technique Indicator Assessment

Panelist	Percentage
Panelist 1	73%
Panelist 2	93%
Panelist 3	87%
Average	84%
Criteria	Suitable

Sources: Authors, 2025

¹⁸ Norsaadah Zakaria Yiyang Wang, 'Influence of Size and Fit on Malaysian Apparel Industry Sustainability : A Scoping Review', *Sustainability*, 16 (2024), pp. 1–14, doi:10.3390/su16062486.

Based on the sewing technique indicator assessment results presented in Table 4, Baskara's clothing received an average score of 84% in the 'suitable' category. This score indicates that the quality of the stitching, the strength of the seams, and the finishing of the garment meet the standards for ready-to-wear clothing. The panelists assessed that there were no significant technical defects, so the garment was deemed technically acceptable. This result is in line with research stating that the quality of stitching contributes directly to the length of use and durability of the garment itself¹⁹.

Aesthetic Indicators

Aesthetic indicators include several things, such as:

1. The garment displays a harmonious unity of design elements (color, shape, texture)
2. The garment has good visual balance between the right and left sides.
3. The texture of the fabric and embellishments enhance the beauty of the garment.
4. The combination of details and ornaments adds aesthetic value without being excessive.
5. The garment has a strong visual appeal in line with the themetema

The results of the aesthetic indicator assessment are presented in Table 5.

Table 5. Aesthetic Indicator Assessment Results

Panelist	Percentage
Panelist 1	90%
Panelist 2	100%
Panelist 3	93%
Average	94%
Criteria	Highly Suitable

Sources: Authors, 2025

Based on the aesthetic indicator assessment results presented in Table 5, Baskara's clothing received an average score of 94% with a rating of 'highly suitable'. This high score indicates that Baskara's clothing design has successfully achieved high visual standards. A high aesthetic score reflects the designer's ability to harmoniously and balancedly integrate design elements, resulting in strong visual appeal. In addition, the visual aesthetics of the clothing convey traditional values, symbols, and cultural meanings, thereby helping to preserve and strengthen cultural identity²⁰.

Clothing Performance Indicators

Clothing performance indicators include several things, such as:

1. The clothing appears proportional and in harmony with the model's body shape
2. The shape of the clothing is stable (does not easily change or wrinkle) when worn
3. The outfit is easy to put on and take off without changing its overall shape.
4. The outfit's appearance reflects the wearer's character and fits the theme.
5. The outfit gives an elegant, polite, and professional impression when modeled.

The results of the outfit performance indicator assessment are presented in Table 6.

Table 6. Clothing Performance Indicator Assessment Results

Panelist	Percentage
Panelist 1	90%
Panelist 2	97%
Panelist 3	87%
Average	91%
Criteria	Highly Suitable

Sources: Authors, 2025

Based on the results of the uniqueness indicator assessment presented in Table 6, Baskara's

¹⁹ Kirsi Niinimäki Maarit Aakko, 'Quality Matters : Reviewing the Connections between Perceived Quality and Clothing Use Time', *Fashion Marketing and Management: An International*, 26.1 (2022), pp. 107–25, doi:10.1108/JFMM-09-2020-0192.

²⁰ Aktansi Kindisari Awwali Ibnu Wardaya, Afif Ghurub Bestari, Sulistiyanto, 'Fashion as an Expression of Cultural Identity in the Digital Age', *Journal of Research in Social Science And Humanities*, 4.1 (2024), pp. 161–64, doi:10.47679/jrssh.v4i1.118.

clothing received an average score of 91% with a category of 'highly suitable', indicating that the clothing has optimally fulfilled the performance aspects. Proportionally, the garment appears to fit the model's body shape, does not easily change or wrinkle when worn, and is easy to put on and take off without disturbing the overall shape. In addition, the appearance of the garment is able to represent the character of the wearer in accordance with the design theme and presents an elegant, polite, and professional impression when modeled.

Uniqueness Indicators

Clothing uniqueness indicators include several things, such as:

1. The clothing design shows creative new ideas that are different from common works
2. There are innovations in the form, details, or structure of the clothing
3. The use of materials or textures shows new exploration
4. The combination of colors, materials, and details produces a unique yet harmonious impression
5. The clothing has distinctive features that can become the designer's identity

The results of the uniqueness indicator assessment are presented in Table 7

Table 7. Results of the Uniqueness Indicator Assessment

Panelist	Percentage
Panelist 1	90%
Panelist 2	97%
Panelist 3	100%
Average	96%
Criteria	Highly suitable

Sources: Authors, 2025

Based on the results of the uniqueness indicator assessment presented in Table 7, Baskara's clothing received an average score of 96% in the 'Highly Suitable' category. These results show that Baskara clothing has a high level of uniqueness, marked by creative design ideas. In addition, the harmonious combination of colors, materials, and details produces a distinctive visual impression, giving Baskara clothing a strong character that clearly represents the designer's identity and distinguishes it from other clothing designs.

Evaluation

The evaluation stage is the final phase in the Baskara clothing development process. The assessment of Baskara clothing shows that it has met the criteria set for all indicators, including design, size, aesthetics, sewing techniques, performance, and uniqueness. The evaluation results show that the clothing is consistently in the "Suitable" to "Highly Suitable" category, which reflects the effectiveness of the design in realizing the concept of culture-based men's clothing with the application of neo-eco.

Furthermore, the evaluation results also show that Baskara clothing has succeeded in achieving the research objective, which is to create men's clothing inspired by the Kretek Kudus Dance and combined with the application of woven elements. However, there are still several aspects that need improvement, particularly in sewing techniques. Overall, Baskara's clothing demonstrates satisfactory quality and has the potential for further development. Thus, the evaluation stage confirms that the realization of Baskara's clothing inspired by the Kudus Kretek Dance has achieved a high level of effectiveness.

CONCLUSION

This research produced clothing designs inspired by the Kretek Kudus dance, with the application of woven elements and the neo-eco concept successfully realized in an optimal manner, both in terms of visual appeal, functionality, and cultural value, as demonstrated by the feasibility test results conducted by experts, which were rated as feasible to highly feasible across all assessment indicators. This demonstrates that the integration of local cultural elements, weaving techniques, and sustainability principles can be effectively applied to contemporary men's fashion design without compromising comfort and garment construction quality.

ACKNOWLEDGMENTS

The researcher would like to thank the supervising lecturer for the guidance, direction, and feedback provided during the research process. Thanks also go to parents and friends for their support, prayers, and encouragement, which enabled this research to be completed successfully.

DECLARATION OF CONFLICTING INTERESTS

The authors declare that there are no conflicts of interest in the publication of this article.

FUNDING

This research did not receive any special funding; all research activities were carried out independently by the author in order to fulfill academic requirements.

REFERENCES

- Ananta, Dede, and K Perangin Angin, 'Implementation of Weaving Techniques in Products Fashion Men ' s Ready To Wear', *International Journal Od Arts & Design*, 7.1 (2023), pp. 118–26, doi:10.24191/ijad.v7i1.1099
- Angendari, Luh Maharani Tanaya; Putu Agus Mayuni; Made Diah, 'Pengembangan Media Moodboard Pada Mata Pelajaran Desain Busana Untuk Siswa Kelas XI SMK Negeri 1 Seririt', 13.1 (2022), pp. 11–19, doi:10.23887/jppkk.v13i1.43786
- Angin, Dede Ananta Kurniawan Perangin, 'Pengaplikasian Teknik Anyaman Pada Busana Muslim Bergaya Casual Sporty', *Jurnal Atrat*, 8.3 (2021), pp. 111–20, doi:10.26742/atrat.v8i3.1606
- Aryo Anggorojati, Achmad Gilang Romadhon, Evy Fenny Handayani, Wafaa Letya Jahroo, Putri Utami Mukti, 'Eksplorasi Nilai Estetika Batik Kontemporer Sebagai Identitas Budaya Lokal Dalam Industri Kreatif Global', *RIGGS: Journal of Artificial Intelligence and Digital Business*, 4.3 (2025), pp. 6909–22, doi:10.31004/riggs.v4i3.3036
- Awwali Ibnu Wardaya, Afif Ghurub Bestari, Sulistiyanto, Aktansi Kindisari, 'Fashion as an Expression of Cultural Identity in the Digital Age', *Journal of Research in Social Science And Humanities*, 4.1 (2024), pp. 161–64, doi:10.47679/jrssh.v4i1.118
- Gagas Prakoso, Syakir, 'Traditional Nusantara Dance As An Inspiration for Painted Batik Creations', *Jurnal Pendidikan Seni*, 14.1 (2025), pp. 35–55, doi:10.15294/eduarts.v14i1.644
- Lasaiba, Mohammad Amin, 'Eco-Fashion: An Eco-Friendly Lifestyle Trend', *Jurnal Lani: Kajian Ilmu Sejarah Dan Budaya*, 4.2 (2023), pp. 124–31, doi:10.30598/Lanivol4iss2page124-131
- Lelyakova, A.N. Timokhovich; Ts. S. Filenko; A. S., 'A Study of Young People's Attitudes towards the Impact of the Fashion Industry on the Environment', *Vestnik Universiteta*, no. 7 (2023), pp. 241–47, doi:10.26425/1816-4277-2023-7-241-247
- Lestari, Annisa Sukma Meilani; Wahyu, 'Pelestarian Tari Kretek Sebagai Kesenian Kota Kudus Yang Dikembangkan Sanggar Puring Sari', *Jurnal Kreativitas Dan Studi Tari*, 23.2 (2024), pp. 126–33
- Maarit Aakko, Kirsi Niinimäki, 'Quality Matters : Reviewing the Connections between Perceived Quality and Clothing Use Time', *Fashion Marketing and Management: An International*, 26.1 (2022), pp. 107–25, doi:10.1108/JFMM-09-2020-0192
- Ningsih, Sakdiah; Dian Siswa, 'Analisis Ketahanan UMKM Di Masa Pandemi Covid-19 (Studi Kasus Kerajinan Anyaman Rotan Di Desa Loang Maka, Kecamatan Janapria, Kabupaten Lombok Tengah)', *Jurnal Jurusan Tadris Ilmu Pengetahuan Sosial*, 13.1 (2022), pp. 34–46
- Nisa', Amanda Maulana, 'Konsep Toleransi Tari Kretek Sebagai Integrasi Budaya Masyarakat Kudus', (2024), pp. 1–12
- Noor, Farzana Amatul, 'Revitalisasi Kain Tenun Baduy Melalui Adi Busana:Peran Inovasi Dalam Melestarikan Warisan Budaya', *Journal of Fashion and Tectile Design Unesa*, 5.1 (2024), pp. 41–50, doi:10.26740/baju.v5n1.p41-50
- Pandin, Vidyana Yulianingrum, Sri Ranita, Lintang Sabrang Kinasih Basuki, Atara Loveana Wijaya, Moses Glorino Rumambo, 'Batik Fashion Trends and National Identity', *Philosophica: Jurnal Bahasa, Sastra, Dan Budaya*, 5.2 (2022), p. 46, doi:10.35473/po.v5i2.1454
- Rizka Ihsan, Sari Yuningsih, Pravita Viniani, 'Perancangan Busana Pria Menggunakan Teknik Zero Waste Dengan Tenun Ulos Sadum', 8.6 (2021), pp. 4125–33
- Thi-Ha Le, Phoung Dang, Trinh Bui, 'Towards Sustainable Products and Services : The Influences of Traditional Costumes in Promoting Sustainable Fashion', *Sustainability*, 16.22 (2024), pp. 1–22, doi:10.3390/su16229800
- Tresnadi, Sari Yuningsih; Achmad Haldani D.; Chandra, 'Kajian Komponen Struktural Dan

- Fungsional Pada Kemeja Bermotif Batik Kontemporer Dalam Elemen Estetik Busana', *Gelar : Jurnal Seni Budaya*, 18.1 (2020), pp. 35–44, doi:10.33153/glr.v18i1.3018
- Yiyan Wang, Norsaadah Zakaria, 'Influence of Size and Fit on Malaysian Apparel Industry Sustainability : A Scoping Review', *Sustainability*, 16 (2024), pp. 1–14, doi:10.3390/su16062486
- Yulistiana, Praba Sari Kartika Wening;, 'Galerie Des Glaces Sebagai Sumber Ide Penciptaan Busana Pesta', *Journal of Fashion & Textile Design Unesa*, 6 (2025), pp. 48–61
- Yuwinda waruru, Aprianus Telaumbanua Zebua, Adrianus Zega, Arisman Telaumbanua, 'Pengembangan Modul Berbasis Project Based Learning Pada Materi Prosedur Keselamatan Dan Kesehatan Kerja Serta Lingkungan Hidup (K3LH)', *Jurnal Suluh Pendidikan*, 11.2 (2023), pp. 199–209
- Zuliana, Desma Candrasari, Afrida Ridlo Aini, Desy Suryani, Eka, 'Eksplorasi Etnomatematika Pada Tari Kretek Kudus', *Jurnal Sains Dan Pembelajaran Matematika*, 1.1 (2023), pp. 5–13
<<https://jurnal.iaihnwlotim.ac.id/index.php/jspm/index>>

AUTHOR(S) BIOGRAPHY

Rofiatul Choirina is a student in the Fashion Design Education Program at Semarang State University. She is interested in developing fashion designs based on local culture and applying sustainability values in contemporary fashion. Through her academic activities and work, Rofiatul strives to create fashion that not only emphasizes aesthetics and functionality but also strengthens local cultural identity and raises awareness of environmental issues. Her research focuses on integrating traditional elements into modern fashion as a form of cultural preservation that is relevant to the needs and developments of the contemporary fashion industry.