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Ready-to-Wear Fashion "Klakka" Feasibility Test with an Exploration of the Congklak Game as Design Inspiration

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Abstract

Traditional games are a cultural heritage that is becoming less familiar to the younger generation, necessitating adaptive and relevant preservation media. This research developed the ready-to-wear clothing "Klakka," adapting the traditional game of congklak by representing congklak elements through cuts, decorations, motifs, and colors. This study aimed to test the feasibility of the ready-to-wear clothing "Klakka" as culture-based ready-to-wear clothing. The method used was descriptive quantitative, with the feasibility assessment processed as a percentage. Data collection used a feasibility assessment instrument assessed by three fashion expert validators. The instrument consisted of six indicators: design, size, sewing technique, aesthetics, performance, and uniqueness of the clothing. The results showed that the "Klakka" clothing achieved a feasibility score of 91%, which is classified as very feasible. These findings indicate that the application of cultural elements to ready-to-wear clothing can meet technical and aesthetic requirements and has potential for developing ent in the fashion industry targeting young consumers.

Keywords: feasibility test, ready-to-wear fashion, traditional congklak game

INTRODUCTION

Traditional games are part of Indonesia's cultural richness. Culture is not only the identity of society, but it contains moral and educational values¹. Traditional games can foster character values, through traditional games can foster tolerance and empathy among fellow playmates, form a patient attitude that is reflected in the habit of queuing and obeying the rules of the game, train foresight and precision, and form the ability to interact and communicate ²socially.

As the times develop, people's playing patterns have shifted influenced by the shift in preference to *online games* that have ease of access and are considered more fun and challenging than traditional games³. It was found that some traditional games have disappeared from children's knowledge, which

¹ Yerika Ayu Salindri and others, 'Preservation of Traditional Nusantara Games Through Nusantara Toy Kampoeng Games', *Aerospace Flight Attendant: Journal of Public Relations, Services, Tourism*, 5.2 (2023), pp. 242–48, doi:<https://doi.org/10.56521/attendant-dirgantara.v5i2.1011>.

² Hadi Rianto, 'Exploring Character Values in Traditional Games', *Education: Journal of Education*, 19.1 (2021), pp. 120–34, doi:[10.31571/education.v19i1.2440](https://doi.org/10.31571/education.v19i1.2440).

³ Adryan Wahyu Riskyanto, Elizabeth Sandra Sianipar, and Talitha Anindya, 'The Loss of Traditional Games in Griya Citra Asri Housing Which Was Replaced by Online Games', *Proceedings of the National Seminar on Social Sciences*, 2 (2023), pp. 468–478, <https://proceeding.unesa.ac.id/index.php/sniis/article/download/826/307>.

indicates a cultural inheritance crisis for the younger generation⁴. Efforts to preserve and introduce it continuously need to be carried out so that traditional games do not become extinct.

One form of effort to preserve traditional games is by revitalizing traditional game elements through "klakka" clothing, which is ready-to-wear clothing with congklak games as design inspiration. Congklak is one of the traditional games that is rarely played. Congklak is played by two pairs, congklak in the form of a wooden board and congklak seeds, a rectangular congklak board with a curved end that has 14 small holes facing each other and 2 main holes on the right and left sides facing each other, congklak seeds usually use shellfish seeds, plant seeds, stones, and so on⁵.

Ready-to-wear clothing is ready-to-wear clothing that is divided into several levels based on quality or price⁶. Ready-to-wear clothing has functional, aesthetic, and commercial value in the fashion industry⁷. Ready-to-wear clothing offers a variety of styles that are attractive, practical, and easy to reach so that this clothing is widely consumed by the younger generation. This is in line with the development of "klakka" fashion which is aimed at the younger generation because this group is prone to cultural shifts and is most likely to respond to fashion design innovations that combine modern traditions and styles⁸, this segment is in line with the goal of reintroducing cultural elements in a way that is relevant to the lifestyle of teenagers.

In some previous research, traditional games have been applied as a source of ideas for the creation of fashion products. In the study "Children's Traditional Games in the Creation of Written Batik Motif Design as Contemporary Outer Clothing" visualizes kite and dakon games into written batik motifs as contemporary outer materials. This work received a positive response, appreciation, and great interest from students, lecturers, staff, and faculty leaders through an exhibition event held in the research campus⁹. In the study entitled "Designing Traditional Game Motifs as an Effort to Introduce Games That Can Develop Positive Characters in Early Childhood" visualizing traditional games as children's clothing motifs, researchers made eight designs of children's clothing motifs by displaying marbles, stilts, rope jumping games, and congklak. This design will be realized through embroidery techniques on denim fabric and aimed at children aged 5-8 years¹⁰. In the research "Batik Motif Design with Inspiration for Indonesian Traditional Games", visualized the game of mountain treads, kite and gangsing motifs, as well as yoyo motifs, windmills, paper planes and marbles into three

⁴ Sufyarma Marsidin and others, 'The Existence of Traditional Games for Elementary School-Age Children in Tuah Karya Village', *Socio-Cultural*, 19.2 (2022), doi:<http://dx.doi.org/10.24014/sb.v19i2.19920>.

⁵ Yohanis Ndapa Deda Flaviana M.V Taus, Selestina Nahak, 'Ethnomathematical Exploration on the Traditional Game of Congklak in Femnasi Village', *Journal of Mathematics Education and Science*, 7.2 (2022), pp. 1-9, doi:<https://doi.org/10.30743/mes.v7i2.4979>.

⁶ Asri Andarini Nurlita Resi Sepsilia Elvera, Moh Adam Jerusalem, Laila Nurul Himmah, Chytra Mahanani, 'Driving Factors of Social Media Use in Buying Ready To Wear Clothing', *Practice Of Fashion And Textile Educational Journal*, 4.1 (2024), pp. 27-34, <https://journal.unj.ac.id/unj/index.php/pftj/article/download/43064/16949>.

⁷ Dede Ananta and K Perangin Angin, 'Implementation of Weaving Techniques in Products Fashion Men's Ready To Wear', *International Journal of Art & Design*, 7.1 (2023), pp. 118-26, doi:<https://doi.org/10.24191/ijad.v7i1.1099>.

⁸ Niken Aurora Citra Ayu, 'Changing the Mindset of the Young Generation Towards Indonesian Traditional Culture in a Global Perspective', *Journal of Cultural, Language and Literary Studies*, 03.03 (2023), pp. 26-31, doi:<https://doi.org/10.69957/tanda.v3i03.1884>.

⁹ Diennora Yossi Puspamurti, Ike Ratnawati, and Lisa Sidiyawati, 'Children's Traditional Games in Creating Written Batik Motif Designs as Modern Outerwear', *Journal of Language, Literature, and Arts*, 3.12 (2023), pp. 1828-47, doi:[10.17977/um064v3i122023p1828-1847](https://doi.org/10.17977/um064v3i122023p1828-1847).

¹⁰ Astrid Sonya Riyadi, 'Designing Traditional Game Motifs as an Effort to Introduce Games That Can Develop Positive Characters in Early Childhood', *Dimension Journal*, 2.1 (2021), doi:<https://doi.org/10.5583/jurnaldimensi.v2i01.49>.

batik motif designs that can be applied to various products¹¹.

In the three studies, the focus is on visualizing traditional games through a two-dimensional approach to the surface of the fabric and producing motifs in ready-to-wear clothing, while in "Klakka" clothing, the development of exploration of traditional congklak games with a conceptual and structural approach is applied through the play of cuts, decorations, batik motifs, and colors so that it not only presents surface visuals but also shape structures related to the game congklak. This representation approach has been applied in a study entitled "Gangsing Representation in Playful Retro Women's Clothing", this study adapts the gangsing game in haute couture clothing which is experimental and exclusive¹². While the clothes made in this study are in the category of ready-to-wear clothing, so this study fills the research gap related to the application of traditional games in ready-to-wear clothing with a more comprehensive representation approach.

The presence of "Klakka" clothing needs to be validated for its quality so that it does not only stop at the conceptual realm but also has a feasibility value. Therefore, this study aims to test the feasibility level of ready-to-wear clothing "Klakka" inspired by the traditional game of congklak.

METHOD

To determine the feasibility of ready-to-wear clothing "Klakka" inspired by the congklak game, a quantitative method with descriptive statistical data analysis was used. According to Sugiyono, quantitative research is used to research certain populations or samples with data collection tools in the form of research instruments and statistical data analysis to answer the formulation of research problems¹³. The quantitative method was chosen because this study aims to obtain an objective picture of the "klakka" product based on expert assessments expressed in the form of data in the form of numbers.

Data collection in this study uses product feasibility test instruments prepared based on theoretical studies. The instrument includes several assessment indicators, namely design aspects, size, aesthetics, sewing techniques, fashion performance, and fashion specialties. The assessment of the product was carried out by three fashion experts, namely Dominica Rila S. C, S.Pd., M.Pd., Risfani Rahmawati, S.Pd., and Sudarna Suwarsa. The three experts were chosen because of their competence and experience in the field of fashion design, both design and fashion production.

The data obtained from the three experts were then analyzed using descriptive statistical techniques by processing expert assessment data into a percentage form. Based on the reference in the book *Educational Research Methods: Quantitative, Qualitative, and R&D Approaches* by Sugiyono, descriptive statistics are used to analyze data by describing the data as it is through the calculation of mean, percentage, and assessment categories¹⁴.

The percentage of fashion eligibility is calculated using the following formula:

$$P = \frac{\text{score obtained}}{\text{maximum score}} \times 100\%$$

- P = Percentage
- Score obtained = total score as a result of expert assessment

¹¹ Yulvi Arliesa, Savira Chrissentya Angeli, and Dwi Kartika, 'Batik Motif Design with Traditional Game Inspiration', *Proceedings of the National Seminar on the Handicraft and Batik Industry*, 4.1 (2022), pp. 1–15, <https://proceeding.batik.go.id/index.php/SNBK/article/view/182>.

¹² Ni Kadek and others, 'Gangsing Representation in Playful Retro Women's Clothing', *São Paulo*, 22.2 (2018), pp. 88–98, <https://jurnal.isi-dps.ac.id/index.php/prabangkara/article/view/575>.

¹³ Suguggestion, *Quantitative, Qualitative, and R&D Research Methods* (Alfabeta, 2013), https://1drv.ms/b/c/b1c90f08c4201585/IQDT6Sho58URS5VuFWgL65diAa-cvxygy3E0_wJSPpjrHX0Q?e=IFPEgA.

¹⁴ Suguggestion, *Quantitative, Qualitative, and R&D Research Methods*.

- Maximum score = the highest number of scores that can be obtained based on the research instrument

To determine the feasibility level of the "klakka" product, refer to the classification of the feasibility category proposed by Riduwan in the book "Measurement Scale of Research Variables".¹⁵ The classification of eligibility categories is presented in the following table:

Table 1. Product Eligibility Classification

Percentage	Remarks
81%-100%	Highly Worth It
61%-80%	Worthy
41%-60%	Quite Decent
21%-40%	Less Worthy
0%-20%	Not Eligible

Source: Riduwan, 2013 in Armia Vidatul Zummiassa et al., 2023.

RESULTS AND DISCUSSION

In this subchapter, the results of the feasibility test for the ready-to-wear fashion product "Klakka" will be discussed based on the assessment of experts. The discussion focused on the extent to which the product meets the design and technical criteria according to the feasibility indicators that have been set in the research instrument.

Fashion Feasibility

Ready-to-wear clothing "Klakka" is a product that adopts the traditional game of congklak as a source of design inspiration. The "Klakka" fashion product is manifested in the form of a fashion display consisting of a crop jacket, inner dress, and trousers. In this design, the visual elements of the congklak game are explored conceptually and structurally and then adapted into new forms that are relevant to contemporary fashion design.

The congklak game as a cultural object has a visual character in the form of a board with holes in the shape of a half ball and small and round congklak seeds. This visual character is then explored through several pieces of clothing. In the crop jacket, the shape of the cone seed is represented by a spiral-shaped sequin, where inside the circle there is an additional sequined detail that symbolizes the seeds in the cone hole. In the inner dress, the inspiration for the shape of the cone hole is applied through a semicircular cut on one side of the bottom. In addition, the bottom of the inner dress is also decorated with a series of sequins that resemble congklak seeds as a form of structural exploration of the object of the game. Meanwhile, in the trousers, batik stamped fabric with a congklak seed motif is used as a form of adoption of two-dimensional motifs. All fashion elements use a pastel color palette chosen to depict the cheerful atmosphere of playing congklak in childhood while adjusting the color preferences of today's young people.

¹⁵ Muhammad Reza Armia Vidatul Zummiassa, Mas'udah, Sri Widayati, 'Development of Lift the Flap Book Media to Improve the Ability of the Summing Concept of 1-5 in Early Childhood', *Squirting*, 9.1 (2023), pp. 66–78, doi:<https://doi.org/10.29062/seling.v9i1.1512>.

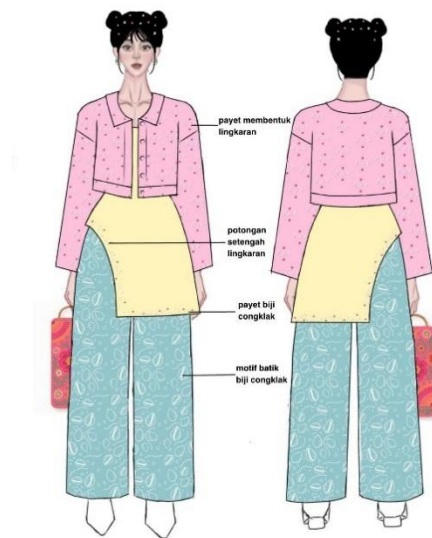


Figure 1. KLAKKA Fashion Design
Sources: Authors, 2025

To determine the feasibility level of the product, a feasibility test was carried out which was assessed by three experts in the field of fashion design and production through an assessment instrument that included six indicators, namely design aspects, size, aesthetics, sewing techniques, fashion performance, and fashion specialties. The results of these tests play a role in determining the feasibility level of fashion products and become an evaluative reference in the process of product improvement at the next stage of development, especially in the realm of fashion with cultural value.

Table 2. Results of the Ready-to-Wear Clothing Feasibility Test "Klakka"

Validator	Maximum Score	Scores Obtained	Percentage
Validator 1	180	150	83%
Validator 2	180	177	98%
Validator 3	180	167	93%
Total	540	494	91%

Sources: Authors, 2026

Based on the results of the feasibility test displayed in the table, the assessment of ready-to-wear clothing "Klakka" was carried out by three validators with an overall maximum score of 540 and a total score of 494. This calculation resulted in a feasibility percentage of 91%, which shows that the "Klakka" clothing is in the very feasible category according to the classification of the eligibility category used in the study. This value shows that overall the "Klakka" clothing has met the feasibility standards assessed by the validator, including aspects of design, size, sewing techniques, aesthetics, fashion performance, and fashion specialties. Thus, these results confirm that "Klakka" clothing is considered appropriate, suitable for use, and has the potential to be further developed as a ready-to-use fashion product that raises cultural values.



Figure 2. KLAJKA Ready-to-Wear Clothes
Sources: Authors, 2025

In the design indicators, validators gave a positive assessment of the processing of colors, shapes, lines, silhouettes, and the suitability of visual elements in the "Klakka" clothing. This aspect is an important factor in determining the quality of fashion products¹⁶. In "Klakka" clothing, the color selection is considered to be in harmony with the theme and character that wants to be highlighted, namely the impression of fresh, playful, and modern, so that it is able to represent the concept of ready-to-wear clothing that targets young people. In terms of lines and cuts, the shape of the fashion is generally considered to be able to support the wearer's body shape and provide a proportional silhouette, although there are evaluation notes on the vertical line that need to be considered in order to better support the effect of the wearer's height. The overall silhouette is considered to be in harmony and gives a graceful impression without compromising the visual identity that is to be built. The proportions between the pieces of clothing, both in terms of color, material, and shape, are also considered to be harmonious and visually balanced so that they do not seem heavy on one side. These findings show that the design indicators on the "Klakka" fashion have met the criteria of aesthetics and visual suitability in fashion design.

In the size indicator, the validator gave an assessment that the "Klakka" clothing had been arranged with a size that suited the wearer's body, not too tight or loose so that it was in accordance with the design concept as ready-to-wear clothing. The length of the dress is considered to be in harmony with the initial design and is able to create ideal visual proportions when worn. In terms of neatness of construction, the length of the right and left sides of the clothing is considered precise without any tilt or evenness that can interfere with the visual appearance. Precision is also seen in the results of the pattern cuts that are neatly arranged and accurate, without parts that are too curved, interested, or undergoing changes in shape that can affect the final look of the fashion. In addition, the fall of the bottom of the dress is judged to be in accordance with the design and is in the desired position, thus supporting the silhouette character and overall aesthetic of the fashion. These findings show that the size aspect of "Klakka" clothing has met the comfort standards and proportions required for the ready-to-wear clothing category, where the size aspect is one of the factors that consumers pay

¹⁶ Putu Agus Mayuni Reni Anggraini, Ni Ketut Widiarti, 'Development of Children's Party Fashion Decoration with Patchwork Recycle', *Bosaparis: Family Welfare Education*, 13.3 (2022), pp. 139–49, <https://1drv.ms/b/c/b1c90f08c4201585/IQCARYUzi2Y8TZfKXMy1dV43AeKsVbaCaMBSZgUANYTcLLA?e=ISuc3K>.

attention to in determining the quality of clothing¹⁷.

In the sewing technique indicator, the validator assessed that the results of the preparation of the "Klakka" clothing had shown good quality workmanship. The seams look neat with the selection of threads that match the color of the fabric so that they do not interfere with the overall aesthetics. There were no loose threads, jumping seams, or folds in the seams, and the seams were considered quite strong because they were not easy to loosen when given light pull. The edges of the fabric and the inside of the clothing are also finished precisely and neatly according to the characteristics of the material. The pattern connections on various parts of the garment are in the right position without shifting, and the installation of decorations is considered strong and not easy to come off so as to support the durability of the garment. In addition, no damage or holes were found due to the sewing process, indicating the existence of quality control in the production process. However, the validator noted that there are aspects that need to be improved in the consistency of the stitch spacing and the precision of the use of pattern marks so that they do not appear on the main material. Overall, the sewing technique indicator on "Klakka" clothing shows good quality and supports the feasibility of the product as ready-to-use clothing as discussed in previous research that the accuracy of sewing techniques needs to be considered and adjusted to the characteristics of the clothing¹⁸.

On the aesthetic indicators, validators judged that the overall appearance of the "Klakka" fashion showed a harmonious and unified visual composition. The colors, shapes, and textures between the fashion elements complement each other without causing excessive contrast or visual imbalance. There are no design elements that seem to stand alone, so the transitions between the pieces of the outfit look smooth and harmonious. The selection of material textures and the addition of decorations also strengthen the beauty of the final look of the clothing. Sequin ornaments are placed in the right areas in composition, have an amount proportional to the size of the clothing, and have colors that match the main material, so that the decorative details enrich the aesthetic value without disturbing or covering the beauty of the basic shape of the clothing, the selection of the right decoration greatly affects the aesthetics of the fashion¹⁹. Overall, the aesthetic indicators in the "Klakka" fashion are considered to be able to present strong visual appeal.

In the fashion performance indicator, the validator assessed that the "Klakka" fashion form showed good stability when worn. Performance is related to the functional aspects of a product²⁰. In "Klakka" clothing, the material does not change shape, and the decorative pieces remain in their position according to the design without looking down, rolling, or pulling during use. Clothing is also considered easy to wear and take off without changing the overall shape, and the direction of the opening used is easily accessible and does not interfere with the aesthetics of the clothing. In terms of user suitability, fashion is considered according to the age of the user and is able to give a fresh impression and increase confidence in the model when demonstrated. The overall appearance of the

¹⁷ Sri Wening Lu'lu Rif'at Mahbubah, 'The Importance of Product Quality to Support the Interest in Repurchasing Ready-to-Wear Muslim Women's Clothing by Barokah Putra Collction Tegal Consumers', *Proceedings of the Educational Procedure of Fashion Engineering*, 17.1 (2022), <https://1drv.ms/b/c/b1c90f08c4201585/IQCARYUzi2Y8TZFkXMy1dV43AeKsVbaCaMBSZgUANYTcLLA?e=ISuc3K>.

¹⁸ Made Diah Angendari Putu Juli Indah Purnami, I Gede Sudirtha, 'Development of Party Clothing with the Source of Ideas of the Aci Tabuh Rah Pengangon Tradition', *Journal of Parenting: Family Welfare Education*, 14.1 (2023), pp. 29–38, <https://1drv.ms/b/c/b1c90f08c4201585/IQBz9btdmND8RK0h2vn3wvnFAfqDyXGo-EZpqKTEblk5CTo?e=2Slqbu>.

¹⁹ Made Diah Angendari Ni Putu Gera Suartini Vera, I Gede Sudhirtha, 'The Application of Sequin Decorations in Party Clothing on Party Clothing Made of Batik Balimotif Peacock Abyorhokokai', 12.3 (2021), pp. 88–96, doi:10.23887/jppkk.v12i3.37470.

²⁰ Masduki Asbari Nada Dwi Putri, Dewiana Novitasari, Teguh Yuwono, 'The Influence of Product Quality and Service Quality on Customer Satisfaction', *Journal of Communication Education*, 15.1 (2021), pp. 30–47, doi:<https://doi.org/10.58217/joce-ip.v15i1.226>.

fashion gives a playful, polite, and professional impression so that it remains relevant for various contexts of use. However, the validator provided notes related to the selection of interlining that need to be considered so as not to cause a "bubble" effect on the surface of the clothing. The results of this assessment show that the performance of "Klakka" clothing has met the quality standards of ready-to-wear clothing well and only requires minor refinement in certain parts.

In the preference indicator, the validator assessed that the "Klakka" fashion has an original, fresh character, and is able to attract positive attention. Additional privileges act as supporting elements in performance that enrich the main functions of the product²¹. The design idea that departs from cultural inspiration, namely the congklak game, seems to be clearly implemented in the work so that it presents a strong identity. It shows innovation through the processing of shapes, details, and structures without neglecting visual comfort, so that the exploration of materials and techniques does not make the look excessive or distracting. The combination of colors, materials, and decorative details creates a unique impression that is a distinguishing value from ready-to-wear clothing in general. The validator also assessed that the "Klakka" fashion has characteristics that do not imitate the work of other designers and are able to reflect the designer's personality and aesthetic ideas. Thus, the privilege indicator shows that "Klakka" clothing has good creativity and differentiation values in the context of culture-based fashion.

Based on this research, it can be emphasized that ready-to-wear clothing "Klakka" is considered very feasible in terms of design, size, aesthetics, sewing techniques, fashion performance, and product specialties. The assessment shows that "Klakka" not only meets the technical standards of ready-to-wear fashion, but is also able to present aesthetic value and cultural character through the processing of relevant visual elements. Thus, this fashion is considered suitable for use, display, or further development in the context of contemporary fashion. In addition, these results indicate that cultural exploration in fashion can be positively received when it is realized through a design approach that is communicative, functional, and comfortable to wear. Therefore, "Klakka" has the potential to be developed both in terms of production and marketing, especially for the young segment who need ready-to-wear clothing with a fresher, modern, and more acceptable cultural identity in today's fashion industry.

CONCLUSION

Based on the results of the research, it can be concluded that ready-to-wear clothing "Klakka" inspired by the traditional game of congklak is considered very feasible to be used as a ready-to-wear fashion product with a feasibility percentage of 91% based on the assessment of three expert validators on aspects of design, size, aesthetics, sewing techniques, fashion performance, and product specialties. This study provides records of improvements in products related to the consistency of seam spacing, precision of pattern marks, and the selection of interlining to improve product quality in the next stage of development. Based on the results of this study, it is shown that "Klakka" has met the technical and aesthetic standards of ready-to-wear fashion, and has succeeded in raising cultural values through visual exploration that is communicative and relevant to the context of contemporary fashion based on cultural values.

It is suggested that follow-up research may involve a feasibility test with non-expert respondents or potential consumers to see the market's acceptance of aspects of style, comfort, and cultural value. In addition, follow-up research can expand the study aspect to the realm of market analysis, material testing, or mass production feasibility, so that the research results are more applicable in the context of the fashion industry.

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²¹ Nada Dwi Putri, Dewiana Novitasari, Teguh Yuwono, 'The Influence of Product Quality and Service Quality on Customer Satisfaction'.

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