

Analysis of Characteristics and Feasibility of “Swara Kretek” Costumes: Aesthetics of Kudus Kretek Dance

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Abstract

The rapid pace of modernization poses a challenge to local cultural identity, particularly the heritage of Kretek dance in Kudus. This study aims to analyze the design characteristics, reveal its symbolic meaning, and evaluate the feasibility of the “Swara Kretek” costume, an innovative transformation of dance aesthetics into premium clothing. This study uses a Research and Development (R&D) approach with the ADDIE model (Analysis, Design, Development, Implementation, Evaluation). Data collection was conducted through a literature study, while feasibility testing used a Guttman-scale instrument validated by three fashion design expert validators. The results show that “Swara Kretek” successfully embodies the Exotic Dramatic style with an H silhouette, integrating manual weaving and the Tohwatu Shawl through a 3D hanging overlay technique to represent the mbathil and ngiteri movements. The feasibility test yielded an average score of 95.19%, placing the product in the “Highly Feasible” category. This proves that “Swara Kretek” successfully synergizes traditional philosophy with modern industry standards, making it ready for professional exhibition and production in the premium ethnic fashion market.

Keywords: Swara Kretek, Kretek dance, fashion design, research and development, feasibility study

INTRODUCTION

Currently, the tide of modernization poses a major challenge that affects the structure of social life in Indonesia. This influence is particularly noticeable among the younger generation, where Western lifestyles are becoming dominant and causing a decline in love for local culture¹. Nevertheless, local culture is an important asset that shapes the identity of a nation and must be preserved for its survival². Ironically, local culture is often considered outdated and irrelevant in today’s world. As a result, local culture is slowly being abandoned. Therefore, to ensure that local culture remains relevant and is not affected by the changing times, renewed efforts are needed to analyze and repackage its form³.

Art and design can serve as strategic tools to revive local values and overcome the challenges of cultural degradation. Art is not only an expression of beauty but also serves as a social glue that preserves traditions amid a changing world⁴. The fashion and clothing design industry is a clear example of these preservation efforts. Performing arts are not limited to entertainment, but can also

¹ Rama Dwi Rendra Graha, Fiyoga Bayu Saputra, and Dwi Wahyu Maulana Putra, “Transformasi Pakaian Tradisional Di Universitas Jember: Pengaruh Budaya Luar Terhadap Pakaian Tradisional,” *AKADEMIK: Jurnal Mahasiswa Humanis* 4, no. 2 (2024): 310–23, <https://doi.org/10.37481/jmh.v4i2.764>.

² Rifki Saputra et al., “Besaung : Jurnal Seni , Desain Dan Budaya Peran Seni Dalam Mempertahankan Identitas Budaya Besaung Jurnal Seni , Desain Dan Budaya,” *Besaung : Jurnal Seni, Desain Dan Budaya* 9, no. 2 (2024): 183–95, <https://doi.org/10.36982/jsdb.v8i1>.

³ Saparbaeva Sevara and Abatbay Qizi, “Evolution of Dance Styles: From Traditional To Modern Trends,” *Eurasian Journal of Social Sciences, Philosophy and Culture* 4, no. 10 (2024): 32–35, <https://doi.org/10.5281/zenodo.13907404>.

⁴ Sevara and Qizi.

develop into practical and flexible lifestyle products⁵.

Kretek Dance is a unique cultural heritage located in Kudus Regency, a performing art that depicts the history and economic life of the local community. Unlike royal dances, which tend to be sacred, Kretek Dance represents the reality of the lives of cigarette factory workers in Kudus, starting from the beginning of the production process⁶. The existence of this dance continues to be preserved as a local identity through active conservation efforts carried out by various local art studios⁷. The distinctive movements in this dance also have dual meanings, both technical and philosophical. Visually, the *mbathil* and *ngiteri* movements depict the diligence and patience of workers in selecting and cutting the ends of cigarettes⁸. However, behind these technical aspects lies a profound philosophical meaning regarding the value of hard work and social tolerance, which has become a guiding principle for the people of Kudus⁹. Kretek dance combines three main components, namely visual (costumes, kebaya, caping kalo, and jarik laseman), auditory (gamelan), and performative¹⁰.

The majority of previous researchers have analyzed Kretek Dance from the aspects of performing arts, movement philosophy, and its history as a cultural identity of Kudus¹¹. To date, exploration of Kretek Dance in the realm of product design has been limited to stage costumes. There have been no specific studies that transform the philosophy and visual narrative of Kretek Dance into ready-to-wear clothing with industrial finishing standards. The “Swara Kretek” clothing line is an innovative solution to this situation. Intended to transform the philosophy and aesthetics of Kretek Dance into a wearable work of art with a modern feel. To create harmony between tradition and contemporary aesthetics, dynamic fashion design elements are used to explore the visual, auditory, and performative elements of the dance¹². However, the design process does not stop at the visual design stage. To ensure that the product is usable and acceptable to the market, its quality and capabilities must be scientifically validated through a feasibility study¹³.

The purpose of this study is to examine the characteristics of the “Swara Kretek” fashion design, discover its symbolic meaning, and evaluate its feasibility based on the assessment of expert validators. The research method used was Research and Development (R&D) with the ADDIE model (Analysis, Design, Development, Implementation, Evaluation).

This study is expected to increase understanding of efforts to preserve local culture through fashion media and its role in shaping national identity. In addition, the results of this feasibility study are expected to serve as a reference for developing tradition-based fashion products that have market value and competitiveness in the creative industry.

METHOD

This study uses a Research and Development (R&D) approach with the ADDIE (Analysis, Design, Development, Implementation, Evaluation) development model. This model was chosen because it has a systematic flow that is effective for the creation of art and design works.

The research procedure began with an analysis phase that focused on in-depth data collection.

⁵ no such citation

⁶ Sri Haerina Lailatul Jannah, I Dewa Ayu Made Budhyani, and I Gede Sudirtha, “Pengembangan Media Moodboard Berbantuan Aplikasi Pengolah Gambar Pada Pembelajaran Desain Busana,” *Jurnal BOSAPARIS: Pendidikan Kesejahteraan Keluarga* 12, no. 1 (2021): 8–16, <https://doi.org/10.23887/jppkk.v12i1.32799>.

⁷ Annisa Sukma Lestari Meilani and Wahyu, “Pelestarian Tari Kretek Sebagai Kesenian Kota Kudus Yang Dikembangkan Sanggar Puring Sari,” *Greget: Jurnal Kreativitas Dan Studi Tari* 23, no. 2 (2024): 126–133, <https://doi.org/10.33153/grt.v23i2.5716>.

⁸ Anita Febriana and Nur Fateah, “Analysis of Lingual Units in Kretek Dance in Kudus District,” *Inovasi Pembangunan : Jurnal Kelitbangan* 13, no. 1 (2025): 1–13.

⁹ Amanda Maulana Nisa’, “Konsep Toleransi Tari Kretek Sebagai Integrasi Budaya Masyarakat Kudus” (Universitas Islam Negeri Walisongo, 2023).

¹⁰ Febriana and Fateah, “Analysis of Lingual Units in Kretek Dance in Kudus District.”

¹¹ Jannah, Budhyani, and Sudirtha, “Pengembangan Media Moodboard Berbantuan Aplikasi Pengolah Gambar Pada Pembelajaran Desain Busana.”

¹² Dan Jason Calinao, “Catwalks and Cloisters: A Semiotic Analysis of Fashion Shows in Built Heritage,” *Social Semiotics* 0, no. 0 (2020): 1–17, <https://doi.org/10.1080/10350330.2020.1788821>.

¹³ Septihani Michella Wijaya et al., “Business Feasibility Study on the Development of the Local Fashion Industri Through Technology Innovation Using Kita Lokal,” *International Journal of Application on Economics and Business* 1, no. 2 (2023): 745–57, <https://doi.org/10.24912/v1i2.745-757>.

The research and implementation process were carried out in the city of Semarang, with data collected through a literature study method. The data obtained was then processed during the design stage, where researchers compiled moodboards and applied a visual semiotics approach to translate dance elements into dynamic fashion silhouettes¹⁴. The final result of this stage is the creation of a design. Once the design has been agreed upon, the process continues to the development stage, which is the realization of the design into a tangible product. The selected sketches are realized through a series of technical processes, starting from pattern making, material selection, sewing, and finishing. The final stage of this research is an evaluation in the form of a feasibility test to measure the quality of the garment. The product feasibility evaluation stage is carried out through expert validation to ensure the technical and aesthetic quality of the garment. This validation involves three professional practitioners in the field of fashion design who are selected based on their experience and competence in the fashion industry, particularly in the aspects of garment construction, pattern making, and design development.

The instrument used was a clothing quality assessment sheet with a Guttman scale (clear-cut “Yes” and “No” answers). The quantitative data obtained from the validator's assessment scores were then analyzed using descriptive percentage statistics. The formula used to determine product suitability refers to expert validation standards, as follows¹⁵:

$$\text{Percentage of Feasibility (\%)} = \frac{\text{Total Observation Score}}{\text{Total Expected Score}} \times 100\%$$

Next, the percentage calculation results are converted into Feasibility criteria to draw conclusions about product quality. Categorization is carried out by referring to the score interpretation scale as presented in Table 1 below¹⁶:

Achievement Percentage (%)	Feasibility Category
81% - 100%	Highly Feasible
61% - 80%	Feasible
41% - 60%	Fairly Feasible
21% - 40%	Less Feasible
0% - 20%	Highly Infeasible

Source:¹⁷

Based on these calculations, the “Swara Kretek” fashion product is deemed successful if the average validator score falls within the ‘Acceptable’ or “Highly Acceptable” category.

RESULTS AND DISCUSSION

Clothing Development Stages using the ADDIE Model

Analysis

The analysis stage is carried out to identify the urgency of creation, target users, and the deconstruction of the visual elements of Kretek Dance as the basis for product development.

a. Problem and Needs Analysis

The rapid pace of modernization poses a major challenge to preserving local identity among the younger generation. Based on observations, the exploration of Kudus Kretek Dance in the realm of ready-to-wear fashion is still very limited. The creation of the “Swara Kretek” fashion line aims to fill this gap by transforming traditional values into creative products that meet industry standards¹⁸.

¹⁴ Calinao, “Catwalks and Cloisters: A Semiotic Analysis of Fashion Shows in Built Heritage.”

¹⁵ Erika Duwi Mega Untari et al., “Analisis Uji Kelayakan Media Pembelajaran Interaktif Sulaman Berwarna Di SMK Negeri 1 Jabon,” *Jurnal Online Tata Busana* 12, no. 3 (2023): 13–20.

¹⁶ Untari et al.

¹⁷ Untari et al.

¹⁸ Anakirin, Nuril Fithriyah Santoso, and Ratna Endah, “Pengembangan Bentuk Kebaya Bangaw Dengan Sumber Ide Legenda Batoe Tinagat Pada Perancangan Adibusana,” *FashioBAJU: Journal of Fashion and Textile Design Unesan* 5, no. 2 (2024): 219–26, <https://doi.org/https://doi.org/10.26740/baju.v5n2.p219-226>.

b. Target User Analysis

This product is intended for young adult women (aged 18-30) who have a high appreciation for ethnic values and like unique fashion styles. Specifically, this outfit is designed for users with an Exotic Dramatic style. This style combines striking traditional elements with a professional outfit structure¹⁹. The final look we wanted to achieve was an image of a woman who is feminine yet tough, representing the role of female laborers in the economic history of Kudus.

c. Analysis of Idea Sources and Exploration of Techniques

The main inspiration comes from the activities of cigarette workers in the Kretek Dance²⁰. Researchers deconstructed the philosophy of Tari Kretek to extract its essence, which would then be incorporated into the costumes. Tari Kretek is not merely a performance, but a visual metaphor for the lives of cigarette workers in Kudus, which are characterized by diligence and social harmony²¹. The two main movements that are the focus of the researchers' analysis are:

- *Mbathill* Movement: This movement describes the process of trimming the end of a cigarette using scissors. Philosophically, *mbathil* represents precision, sharpness, and neatness. Researchers interpret these values into fashion through the use of a disciplined stand-up collar and sharp inverted triangle-shaped shirt ends, reflecting the character of a firm and principled woman.
- *Ngiteri* Movement: A circular movement that depicts a continuous and collective work process. Researchers translate the flexibility of this movement into the A-line silhouette of the skirt and peplum accents that give the impression of a dynamic rhythm when the wearer moves, representing a flexible yet productive side of feminism²².

The researchers also developed a weaving technique for this costume as a result of independent exploration inspired by the construction of the *caping* (headdress) worn by traditional Kretek dancers. The weaving on the *caping* is interpreted as a symbol of protection and diligence, which was then explored using fabric as a characteristic feature of the costume.²³

d. Material Analysis and Fabric Characteristics

Researchers chose semi-wool fabric as the main material because of its sturdy characteristics, which support the formation of an H-shaped silhouette that gives a tough impression²⁴. In addition, this outfit integrates two main fabrics as cultural identities:

1. *Tohwatu* Shawl: A blue and white striped fabric typical of Gebog, Kudus, which is a mandatory component of the original Kretek dancer costume²⁵.
2. Clove Motif Batik: Symbolically chosen to represent the main raw material of kretek cigarettes as well as a marker of identity for cigarette industry workers in Kudus.

e. Color Psychology Analysis

The color palette selection is based on enhancing the character and mood of the outfit²⁶:

- Navy blue: Reflects professionalism, confidence, and calmness.
- Red: Conveys a sense of boldness, courage, and dynamism.
- Brown: Represents the element of earth and the color of dried tobacco.²⁷

¹⁹ Rosita Indah Kusumawati and Sony Wibisono, "Psikologi Warna Tata Busana Untuk Penguatan Karakter Dan Suasana Pada Drama TV Antartika," *Juni* 1, no. 1 (2024): 20–28.

²⁰ Febriana and Fateah, "Analysis of Lingual Units in Kretek Dance in Kudus District."

²¹ Nisa', "Konsep Toleransi Tari Kretek Sebagai Integrasi Budaya Masyarakat Kudus."

²² Febriana and Fateah, "Analysis of Lingual Units in Kretek Dance in Kudus District."

²³ Nyoman Ayu Permata Dewi, I kadek Jayendra Dwi Putra, and Ni Kadek Elvina Aprelia Damayanti, "Eksplorasi Tari Telek Klungkung-Bali Sebagai," *Prosiding Seminar Nasional Desain Dan Arsitektur* 4, no. Vol. 4 (April 2021): 423–31, <https://eprosiding.idbbali.ac.id/index.php/senada/article/view/596>.

²⁴ Kusumawati and Wibisono, "Psikologi Warna Tata Busana Untuk Penguatan Karakter Dan Suasana Pada Drama TV Antartika."

²⁵ Nisa', "Konsep Toleransi Tari Kretek Sebagai Integrasi Budaya Masyarakat Kudus."

²⁶ Kusumawati and Wibisono, "Psikologi Warna Tata Busana Untuk Penguatan Karakter Dan Suasana Pada Drama TV Antartika."

²⁷ Hana Tasya Salsabila, "Utilizing Balinese Pendet Dance Culture as an Inspirational Idea in Creating " Cening Putri Ayu " Clothing," 2025, 1–17, <https://doi.org/10.24821/corak.v14i1.13520>.

f. Concept Visualization

All of these analysis parameters are summarized in an Exotic Dramatic-style moodboard. This moodboard serves as a visual guide to maintain consistency between the philosophy and the final fashion products.²⁸



Figure 1. Moodboard for the "Swara Kretek" Fashion Collection

Figure 1 is a moodboard compiled as a visual guide for the creation of the "Swara Kretek" fashion collection. This moodboard summarizes all the results of the needs analysis and sources of ideas that have been carried out.

Design

The design stage is the process of transforming the results of the analysis into a systematic visual design. Researchers translate the concept of Exotic Dramatic into clothing construction details that reflect the character of women who are feminine yet tough²⁹.

a. Characteristics of Top Design

The top is designed using semi-wool material to create a structured look. Design details include:

- Collar and Opening: The stand-up collar give a formal and dignified impression. The front opening is designed with two buttons as a minimalist functional element.
- Sleeve Construction: Features puff sleeves with cuffs at the ends. Visually, the volume at the shoulders gives an impression of authority and strength³⁰, while cuffs give a neat and disciplined impression.
- Symbolic Accents and Textiles: On the left side of the chest, a weaving technique adapted from the construction of a dancer's *caping* is applied. To reinforce cultural identity, the Tohwatu Shawl is applied asymmetrically on the front and back right sides, referring to the original attributes of the Kretek Dance³¹.
- Hemline: Innovation at the bottom of the dress in the form of an inverted triangle at the front and a curved shape at the back. The difference in these lines creates a dynamic visual rhythm.

b. Characteristics of Skirt Design

The bottom is designed with an asymmetrical A-line silhouette to give a flexible yet elegant impression³².

²⁸ Jannah, Budhyani, and Sudirtha, "Pengembangan Media Moodboard Berbantuan Aplikasi Pengolah Gambar Pada Pembelajaran Desain Busana."

²⁹ Dewi, Putra, and Damayanti, "Eksplorasi Tari Telek Klungkung-Bali Sebagai."

³⁰ Putu Diah Ari Kusumadewi, "Pengembangan Produk Saput Kamen Lilit Bagi Pria Sebagai Penunjang Kenyamanan Dan Kemudahan Dalam Penggunaan Busana Adat Bali," *Jurnal Da Moda* 7, no. 1 (2025): 1–8.

³¹ Febriana and Fateah, "Analysis of Lingual Units in Kretek Dance in Kudus District."

³² Salsabila, "Utilizing Balinese Pendet Dance Culture as an Inspirational Idea in Creating "Cening Putri Ayu " Clothing."

- **Material and Motif:** The skirt uses clove-patterned batik fabric. The choice of this motif represents the identity of the Kudus cigarette industry in modern fashion.
- **Construction Details:** There is a peplum accent on the left side to add volume and enhance the feminine look. The skirt features a waistband and a zipper and button closure on the right side.

c. **Supporting Accessories (Obi Belt)**

Researchers designed the Obi Belt using weaving techniques as a transformation of the Kretek dance belt. The design of this obi belt is adjustable with a clove-patterned batik strap, which serves to shape the body's proportions so that it remains proportional and elegant.

d. **Visualisasi Desain**

All details of the design are realized in the Presentation Design, which serves as a guideline for production. Overall, the “Swara Kretek” collection features an H-shaped silhouette that conveys a sense of strength without compromising the wearer's elegance, in line with the Exotic Dramatic style.³³



Figure 2. Design of the “Swara Kretek” Fashion Show

Figure 2 shows the presentation drawing of the “Swara Kretek” outfit. This visualization shows the asymmetrical balance between the placement of the Tohwatu Shawl on the right side and the woven accents and peplum on the left side. The use of the clove motif batik on the skirt and obi belt emphasizes the local identity that the researcher wants to convey.

Development

The development stage is the process of transforming ideas into actual products through a series of systematic technical steps. Researchers organize this stage sequentially to ensure the quality of the garments is in line with the ready-to-wear concept.

a. **Fashion Pattern Construction**

Researchers developed basic women's patterns into several main pattern components:

- **Body Pattern:** Consists of standard front and back body patterns. Development focuses on modifying the bottom (hemline), namely an inverted triangle shape at the front and a curved line at the back to create a dynamic visual rhythm.

³³ Kusumawati and Wibisono, “Psikologi Warna Tata Busana Untuk Penguatan Karakter Dan Suasana Pada Drama TV Antartika.”

- **Overlay Components (Shawl & Weave):** The Tohwatu shawl pattern and woven panel were designed separately. Researchers determined the size of these two components based on shoulder width and front opening (button) limits to ensure precision when assembled.
- **Sleeve Pattern:** Using a puff sleeve pattern with volume development at the shoulders and cuffed sleeve ends, as well as a cuff pattern for the wrists.
- **Skirt Pattern:** The skirt pattern is designed with a basic A-line silhouette. To create a dynamic asymmetrical impression, the researcher added a peplum accent only on the left side of the waist. This is intended to provide a balanced variation in volume with the placement of the shawl at the top.
- **Obi Belt Pattern:** Designed as a separate functional component with an adjustable strap system.

b. **Material Cutting**

The material cutting process is carried out by paying attention to the direction of the fibers and the placement of the pattern:

- **Direction and Distribution of Motifs:** Specifically, for the clove motif batik fabric on the skirt, researchers ensured that the direction of the motif was consistent and not reversed.
- **Material Precision:** The cutting of semi-wool fabric and Tohwatu shawls is adjusted according to a pre-calculated size plan to minimize material waste.

c. **Fabric coating applications**

To create a sturdy and authoritative garment structure, researchers applied layering to specific areas:

- **Collar and Cuffs:** Researchers provided stiff fabric with different thicknesses. Thick, stiff fabric was used for the stand-up collar to give a sturdy impression, and medium-thickness, stiff fabric was used for the cuffs to maintain shape stability.
- **Skirt Structure:** The entire skirt is lined with kufner to maintain the A-line silhouette and keep it sturdy, then lined with lining for the wearer's comfort.

d. **Detailed Weaving Production**

Before sewing the body, the researcher prepared the woven details manually. Semi-wool fabric strips 2 cm wide were woven to form woven panels. This process was carried out twice for the panels to be attached to the left chest and for the main part of the Obi Belt.

e. **Sewing Proses**

The process of combining clothing components is carried out in the following order:

1. **Finishing the Front Opening:** The first step is to sew the front opening (facing), which will be where the two main buttons are placed.
2. **Application of the Hanging Overlay Technique:** Before joining the body, the researcher prepared the Tohwatu shawl and woven panel. Both were placed on the shoulder line according to the predetermined width.
3. **Shoulder and Side Seam:** The researcher joined the front and back patterns at the shoulders (while securing the shawl and weave to create a floating/3D effect) and sewed the side seams of the garment.
4. **Collar Attachment:** Sew the stand-up collar onto the prepared neckline.
5. **Sleeve and Cuff Construction:** Sew the top of the sleeve and cuff. Finish the sleeve hem using the binding technique with bias tape for a cleaner and stronger result.
6. **Hemline Finishing:** The bottom edge of the garment is finished using the som technique (hand-stitching) to achieve a neat appearance without visible machine stitching on the outside.
7. **Skirt and Peplum Construction:** Sew the skirt that has been lined with interfacing, attach the peplum accent on the left side, and attach the zipper and waistband.
8. **Making the Obi Belt:** Sewing the final components onto the belt (obi belt) with woven details and fastening straps.

f. **Final Assembly**

The garment is lined with lining fabric on the inside of the skirt for comfort. The final stage involves attaching buttons to the front opening, cuffs, and skirt, as well as steam ironing to accentuate the peplum folds, collar shape, and sharp triangular edges on the front bodice.



Figure 3. The Final Result of “Swara Kretek” Fashion

Figure 3 shows the final version of the “Swara Kretek” form, which implements the Exotic Dramatic style. Visually, this costume shows the successful transformation of the Kretek Dance philosophy into physical form, where on the left chest and obi belt, there is a 2 cm wide manual weave that provides a contrasting texture to the plain semi-wool fabric, representing the craftsmanship of the people of Kudus. The use of volume on the shoulders gives a strong and authoritative impression, which is characteristic of the Dramatic style. The Tohwatu Shawl on the right side is attached using a floating technique, creating a dynamic dimension of movement when the wearer walks. The placement of the peplum only on the left side of the waist serves to balance the volume of the Shawl on the right side, so that the silhouette remains proportional.

Implementation

The implementation stage was carried out through participation in the Gelar Karya exhibition, a major exhibition event at the department level attended by various study programs. In this activity, the “Swara Kretek” fashion collection was showcased through a fashion show, where the clothes were worn by models who walked the runway on stage. The main focus at this stage was to test the visual performance of the H silhouette and the dynamics of the clothing when used to move under the spotlight. This fashion show process allowed researchers to see firsthand how the hanging overlay technique on the Shawl created a dynamic and dramatic effect when the models walked. In addition, this implementation serves as a means of direct assessment by the supervising lecturer and expert designers who act as judges. The observations made during the Gelar Karya confirm that the “Swara Kretek” garments not only fulfill the elements of strong stage aesthetics, but also have accurate proportions and good functional comfort.



Figure 4. Fashion show of “Swara Kretek” at the Gelar Karya event

Figure 4 shows the actual implementation of the “Swara Kretek” outfit on the catwalk during the Gelar Karya exhibition. Through this fashion show, it can be seen how the H silhouette and asymmetrical details of the outfit maintain their aesthetic structure even when used for active movement. The hanging overlay effect of the Tohwatu Shawl and the hand-woven panels appear to provide a dynamic and dramatic visual dimension that follows the model's footsteps, creating an interaction between the clothing and the stage lighting.

Evaluation

The evaluation stage is a critical review of the entire fashion development process based on observations made during the exhibition and feedback from expert panelists. Conceptually, the fashion was deemed successful in representing the philosophy of Tari Kretek Kudus, such as the *mbathill* and *ngiteri* movements, through sharp and flexible asymmetrical details. However, the researchers noted several technical evaluations for future improvements. The panelists suggested exploring lighter materials, such as a combination of linen and lurik or batik, to reduce the weight of the clothing without losing its formal and luxurious impression. Regarding technical cleanliness, traces of sewing chalk were found on several parts, so it was recommended to use sewing carbon with a non-contrasting color or a heat-erasable pen. Additionally, it was suggested to strengthen the sewing technique on the button components to ensure the garment's construction remains sturdy during prolonged use. This evaluation is a crucial point in the ADDIE cycle to ensure that the quality of this modern ethnic garment can continue to be improved to meet industry standards.

Product Feasibility Test Results

After the realization stage was completed, a feasibility test was conducted to measure the quality of the products from various aspects. The feasibility test involved three expert panelists who assessed the products using an observation sheet with a Guttman scale (Score 1 for “Yes” and Score 0 for “No”). The assessment covers six main indicators: Design, Size, Sewing Technique, Aesthetics, Fashion Performance, and Special Features. Based on the data analysis, the assessment results from the three panelists show a very high level of consistency. The following are the details of the scores and feasibility percentages for each aspect:

Table 2. Results of the Feasibility Test for “Swara Kretek” Clothing

Assessment Indicators	Score Obtained	Score Maximum	Percentage (%)	Criteria
Design Indicator	88	90	97,78%	Highly Feasible
Size Indicator	89	90	98,89%	Highly Feasible
Sewing Technique Indicator	79	90	87,78%	Highly Feasible
Aesthetics Indicator	85	90	94,44%	Highly Feasible
Clothing Performance Indicator	88	90	97,78%	Highly Feasible
Uniqueness Indicator	85	90	94,44%	Highly Feasible
Total Average	514	540	95,19%	Highly Feasible

The data in Table 2 shows the feasibility test results by experts with an average score of 95.19% (Very Feasible). The scores achieved for each aspect of the assessment tested are presented in the following description:

- Design (97.78%) and Aesthetics (94.44%): the achievement of these two aspects shows that the choice of navy blue and diagonal design lines is considered functional in enhancing the proportions of users aged 18-30 years. The design lines successfully draw attention to the fabric details without compromising the overall visual harmony. The representation of the *mbathil* and *ngiteri* movement philosophy, embodied through the principle of asymmetrical balance, is considered consistent with the initial design concept.
- Size Aspect (98.89%): This percentage is the highest, indicating the accuracy of the construction pattern in relation to the fitting results. The application of slack in strategic areas allows for flexibility of movement for the wearer, so that the garment meets the criteria for functional comfort in accordance with workwear standards.
- Sewing Technique (87.78%): This indicator recorded the lowest percentage compared to other aspects. This was due to the technical complexity of combining thick semi-wool material with layered woven details. However, the overall use of sewing techniques and the finishing of the hemline were considered effective in producing a clean finish.
- Clothing Performance Aspect (97.78%): The evaluation results show good stability in the clothing structure. The use of interfacing on the collar and cuffs and kufner lining on the skirt proved to be able to support the shape of the clothing so that it did not experience silhouette distortion when worn. In addition, the use of lining on the skirt provided physical comfort for the wearer.
- Uniqueness (94.44%): The novelty of this garment lies in the application of a 2 cm manual weaving technique, a hanging overlay on the shawl, and woven accents on the front left. The panelists assessed that the combination of modern materials and traditional techniques produced a unique 3D visual character without detracting from the elegance of this premium ethnic garment.

Based on the assessment results of three expert panelists, the “Swara Kretek” garment was declared highly suitable with an average score of 95.19%. This highly suitable rating proves that, functionally, the garment has a very high pattern accuracy, making it precise and comfortable when worn on the human body. From an aesthetic perspective, this garment has met the standards of premium Ready-to-Wear clothing through the successful transformation of the Kretek Dance philosophy into unique, artistic, and strong visual details.

In addition, the technical quality of the design meets industry standards and is ready to be showcased in professional events or produced for the ethnic fashion market. Broadly speaking, these results confirm that “Swara Kretek” fashion is highly suitable as a medium for innovation in preserving the local culture of Kudus through modern fashion designs that are relevant to contemporary developments. Thus, this fashion line is not merely a research prototype but has been validated as a creative product with mature technical quality, market value, and functionality.

CONCLUSION

Based on the results of the design and evaluation of the “Swara Kretek” costume, it can be concluded that the characteristics of the costume have been successfully realized through the Exotic Dramatic style with an H silhouette. The visual representation of the Kretek Kudus dance is deeply

implemented through manual weaving details, the use of the Tohwatu Shawl with the hanging overlay technique, and the modification of the asymmetrical hemline that symbolizes the philosophy of *Mbathill* and *ngiteri* movements. The success of this design is validated by the feasibility test results from three expert panelists, which show a total average score of 95.19%, placing the costume in the Very Feasible category. This achievement proves that the “Swara Kretek” garment has met industry quality standards in terms of technical, aesthetic, and functionality aspects, making this product ready and suitable for publication, exhibition in professional fashion events, and production of premium ethnic clothing. Specifically, the highest achievement in the size indicator (98.89%) proves the accuracy of the construction pattern, while the sewing technique indicator (87.78%) provides important evaluative notes for future product quality development.

As a follow-up for lining the development, it is recommended to explore combinations of lighter materials that still retain their character, such as a blend of linen and lurik or batik, in order to reduce the weight and thickness of the garment for greater comfort without compromising its aesthetic value. Improving the cleanliness of the final product also needs to be considered by switching to sewing carbon that is not contrasting in color or marking tools that can disappear when exposed to heat to minimize stitch marks on the fabric surface. In addition, it is necessary to strengthen the sewing technique of functional components, especially in the installation of buttons to make them more study, as well as adjust the weight ratio of materials in layered weaving details to ensure optimal comfort for users during long periods of wear.

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