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## The Quality of "Viksipta" Clothing with the Implementation of Sustainable Fashion Through a Combination of Tenun Baron Bulu and Upcycled Jeans

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### Abstract

The fashion industry is one of the largest contributors to global textile waste, exacerbated by the fast fashion phenomenon which shortens garment lifespan. In response to this ecological crisis, this study applies sustainable fashion principles through upcycling techniques and the integration of traditional Indonesian textile (wastra). This research employs a Research and Development (R&D) method aimed at developing a ready-to-wear garment prototype named "Viksipta," which combines upcycled non-stretch jeans, Baron Bulu Jepara woven fabric (Tenun Baron Bulu), and plain Lurik woven fabric. The garment features an asymmetric silhouette with a casual ethnic concept. Product quality was assessed by 25 panelists—comprising five expert panelists and twenty trained panelists from Universitas Negeri Semarang—using an expert judgment instrument covering five indicators: design, aesthetics, sewing technique and finishing, garment performance, and uniqueness. The results showed an overall feasibility percentage of 96%, categorized as "very feasible." Aesthetics obtained the highest score at 97%, while sewing technique and finishing received 95%. These findings demonstrate that the integration of upcycled jeans with traditional Nusantara wastra is capable of producing a high-quality ready-to-wear garment that is aesthetically superior and culturally representative, thereby refuting the stigma that sustainable fashion products are inferior in quality or appearance.

**Keywords:** sustainable fashion, upcycling, wastra, ready-to-wear, Tenun Baron Bulu

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### INTRODUCTION

The textile and fashion industry is currently facing global scrutiny due to its environmental impact. Increased clothing production has resulted in a significant increase in the volume of fabric waste. According to the latest data from the journal *Nature Reviews Earth & Environment*, fashion industry consume a massive amount of water, namely 79 trillion liters per year, contributing 8-10% of global CO<sub>2</sub> emissions (equivalent to 4-5 billion tons per year), and total global clothing consumption reaching 62 million tons per year<sup>1</sup>. The textile and clothing industry is recorded as contributing a large quota to global waste.<sup>2</sup>

This problem is further exacerbated by the dominance of today's fashion industry, which tends to use more synthetic materials that are difficult to decompose naturally. This situation is driven by the phenomenon *fast fashion*, that is system the production and sale of clothing at affordable prices, short production times, and following the latest fashion trends have changed consumer behavior to become more impulsive. As a result, the lifespan of clothing is getting shorter, and the volume of textile

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<sup>1</sup> Niinimäki et al., "The Environmental price of fast fashion", *Nature Reviews Earth & Environment*, (2020)

<sup>2</sup> Krulinasari, W., & Yusnandi, Y. (2022). "Review of Production Waste Fabric According to International and National Law". *Proceedings of the National Seminar on Research and Community Service*, 2(1), 57–64.

waste in landfills (TPA) continues to pile up without adequate solutions.<sup>3</sup>The fast fashion phenomenon has also been proven to change consumption patterns to become more impulsive due to the offer of cheap clothing and trends that change very quickly.<sup>4</sup>

One of the largest and most difficult contributors to textile waste is denim, or jeans, waste. Jeans are a very popular material worldwide due to their strength and functionality. Globally, the denim market is worth over \$70 billion and continues to grow annually, resulting in a steadily increasing volume of waste.<sup>5</sup>However, the high durability of jeans can be a double-edged sword when they are no longer worn. Thick cotton fibers, often mixed with synthetic fibers (spandex), make used jeans difficult to decompose naturally. On the other hand, Khoiriyah et al. (2024) emphasize that the strong and durable characteristics of jeans actually provide great potential for reuse.(*recycle*) become new products with useful uses, such as clothes or bags, rather than letting them become eternal waste<sup>6</sup>. However, the recycling process *recycling* mechanically removing the fibers from jeans often requires a lot of energy and actually reduces the quality of the fiber itself (*downcycling*). Therefore, a jeans waste processing strategy is needed that does not damage the fiber structure but is able to provide new added value. Stanescu, (2021) emphasized that the approach *upcycling* is one of the most promising solutions to achieve the target *zero waste* in post-consumer textile waste processing<sup>7</sup>.

In response to the ecological crisis, the urgency of implementing *sustainable fashion* or sustainable fashion becomes inevitable. One of the strategic approaches that is considered most effective is *upcycling*. Unlike regular recycling, *upcycling* is a process that combines the concepts of value enhancement and recycling, where existing objects are reprocessed through a design and creativity approach to produce higher utility and aesthetic value than before.<sup>8</sup>. Different from *recycling* conventional which often reduces the quality of the fabric fibers(*downcycling*), *upcycling* maintaining the integrity of the original material through creative design interventions. Various studies have shown that *upcycling* not only effectively reduces waste, but can also produce high-value products both aesthetically and commercially<sup>9</sup>.

On the other hand, Indonesia has a cultural wealth in the form of Nusantara Textiles which need to be continuously preserved and adapted into modern lifestyle. Wastra has become a significant national fashion trend, even becoming a spotlight main in various Indonesian fashion weeks (Kemenparekraf, 2023)<sup>10</sup>. In the context of Indonesia Fashion Trend Forecasting 2025-2026: STRIVE, the adaptation of traditional textiles into contemporary designs is a strategic response to trend Neo Nostalgia and *Quiet Artristry* which prioritizes craft values hand, cultural narratives, and sustainability as key attractions in the global market<sup>11</sup>. Where this fabric is characterized by fine threads that are twisted and combined so that become embossed motif<sup>12</sup> (Jurnal et al., 2024)<sup>13</sup>.. The combination of the modern character of upcycle jeans with elegance The fabric obtained from woven

<sup>3</sup>Arum, I., Rahayu, T., Hidayati, L., & Mayasari, P. (2025). "Raising Sustainable Fashion Awareness and Skills: Zero-Waste Pattern Training at the Indonesian Embassy in Manila". ABISATYA: Journal of community engagement, 3(1), 61–66.

<sup>4</sup>Cavazos-arroyo, J. (2026). *The Intricacy of Consuming Fast-Fashion Clothing : The Role of Guilt and Sustainability Values*. 1–17.

<sup>5</sup>Periyasamy, A. P., & Periyasamy, S. (2027). *Critical Review on Sustainability in Denim : A Step toward Sustainable Production and Consumption of Denim*.

<sup>6</sup> Khoiriyah, L., Prahastuti, E., Sintawati, E., Nafiah, A., Utilization of Recycled Jeans in Shoulder Bag Creation. National Seminar on Footwear and Apparel Engineering Education, 19(1),

<sup>7</sup>Stanescu, M. D. (2021). *State of the art of post-consumer textile waste upcycling to reach the zero waste milestone*. Environmental Science and Pollution Research.

<sup>8</sup> Kim, I., Jung, H. J., & Lee, Y. (2021). Consumers' value and risk perceptions of circular fashion: Comparison between secondhand, upcycled, and recycled clothing. *Sustainability (Switzerland)*, 13(3), 1–23.

<sup>9</sup>Ofori, E. A., Akweley, B. D., Eghan, B., Seidu, R. K., & Acquaye, R. (n.d.). *A review on upcycling as a strategic marketing tool for sustainability in the fashion industry*. 2(1), 3–26.

<sup>10</sup>Ministry of Tourism and Creative Economy. (2023). *Indonesia Trend Forecasting 2025/2026: Trend Mode and Insights into Indonesian Lifestyle*. Jakarta: Ministry of Tourism and Creative Economy.

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<sup>14</sup> Indonesian Fashion Chamber (IFC). (2024). *Fashion Trend Forecast 2025–2026: STRIVE*. IFC Publishing.

<sup>13</sup>

feathers provides the opportunity for the birth of contrasting and highly marketable fashion designs. The trend of combining fabric with the concept of *ready to wear* This contemporary has gained wide recognition on the Indonesian fashion stage, consistently showcasing wastra in a modern and global look.<sup>14</sup>



Figure 1. Baron Bulu Jepara Woven Fabric Material

The main object in this research is a dress called Viksipta, an ensemble *ready to wear* Which combine three material elements, namely jeans waste from *upcycling*, Tenu Baron Bulu Jepara as *center of interest*, and plain Lurik weaving as a balance. This layered garment visually represents sustainable fashion practices that emphasize local cultural diversity. The combination of these three materials creates a distinctive visual character that requires further analysis, particularly regarding material quality, design aesthetics, and environmental sustainability aspects.

Sustainable fashion is often stigmatized for perceived inferior materials or unattractive looks.<sup>14</sup> This negative perception has been proven to influence consumers' purchasing intentions towards fashion products based on recycled materials.<sup>15</sup> Therefore, this study is very important to fill the gap in the literature by showing that the combination of used materials such as *upcycle* Jeans and premium materials like woven fur and plain lurik woven fabrics in "Viksipta" clothing can still produce high-quality final products. By analyzing five main aspects: design, aesthetics, sewing techniques, and finishing, performance fashion, as well as uniqueness, this research aims to demonstrate that eco-friendly fashion can create valuable products, while offering examples of designs that balance protecting nature and preserving culture.

In order for this research to be more focused and in-depth, the scope of this study is limited to the use of jeans waste *non stretch* and authentic Jepara Baron Bulu woven cloth. The products developed are clothing *ready to wear* adult women (referring to standard size M) with style *casual ethnic*. The concept features an asymmetrical silhouette. The quality analysis focused on aesthetic aspects (design principles), technical aspects (neatness of stitching and construction), and comfort of fitting based on the assessment of a panel of experts. (*expert judgment*). The sustainability aspect in this research is limited to implementation technique *upcycling* (waste reuse) and cultural preservation (*culture sustainability*).

Previous research has discussed a lot about *upcycle* denim and the use of traditional textiles separately. While previous research generally focused on utilizing denim waste as a simple functional product or simply combining it with ordinary cotton fabric, this study offers innovation through tripartite material integrity. This research boldly brings together three very contrasting material characters in one fashion look: denim waste that represent Modern character; Baron Bulu Jepara weaving, which brings a luxurious and voluminous feel; and Lurik weaving, which provides a classic ethnic touch as a visual balance. The synergy of these three materials creates a new aesthetic that breaks the stigma that clothing made from waste cannot be luxurious and classy. This aligns with the argument of {Formatting Citation}<sup>16</sup> that innovation in traditional textiles does not mean abandoning tradition, but rather translating local values into a more universal visual language and can be accepted by the younger generation. Research by Phau et al., (2022)<sup>17</sup> supports this by proving that the product

<sup>14</sup> Muthu, S. P., Gradetti, M. A. (2020) Sustainability in the Textile and Apparel Industries: Consumerism and Fashion Sustainability. Sustainable Textiles: Production, Processing, Manufacturing & Chemistry

<sup>15</sup> Li, M., Choe, Y., & Gu, C. (2024). *How perceived sustainability influences consumers' clothing preferences*. 1–22.

<sup>16</sup> Arafah, N., Marlianti, M., Mumtaz, N., Aisy, R., & Lingga, S. P. (2026). *CONTEXT OF INDONESIA TREND FORECASTING PREDICTION 2025-2026*. 177–206..place.cit.

<sup>17</sup> Phau, I., Akintimehin, O. O., & Lee, S. (2022). *Investigating consumers' brand desirability for*

*upcycled* from premium brands can actually increase desirability and perceived value among consumers.

Besides innovation material, the aspect of novelty is also significantly emphasized through the approach *avant-garde* through the exploration of asymmetrical silhouettes and material deconstruction techniques, with a touch of *edgy* which is reinforced by the choice of dark colors and accessories, resulting in an experimental yet stylish look *wearable*. This also proves that traditional textiles can be processed into clothing *ready to wear* which is not conservative. Arafah et al., (2026) emphasized that reinterpretation of local motifs through deconstruction and abstraction is a key strategy in the theme *Indie Rebellion* to reach the Gen Z market segment, where traditional motifs are transformed into bold visual statements without losing their cultural roots.<sup>18</sup> A similar approach is also demonstrated by IFDC (2024) which consistently explores traditional textiles in contemporary ready-to-wear fashion designs for the global market.

Thus, this study not only offers a solution to the problem of textile waste, but also makes a new contribution to the treasury of fashion design by proving that *upcycling* and traditional textiles can be combined into one product that has a high sales value (*high value*), aesthetic quality on average, and strong cultural relevance for today's generation

The creation of new fashion products requires in-depth analysis to ensure that the product is feasible, comfortable, and acceptable to consumers. Saepudin et al., (2023) emphasize that motivation *fashion* And *perceived value* positively influence intention to purchase environmentally friendly fashion products made from *upcycled*, both for personal use and as a gift<sup>19</sup>. In the context of global trends, the approach *sustainable fashion* applied to Viksipta clothing in line with the Sustainability drivers (*Sustainability Driver*) in Indonesian Fashion Trend Forecasting 2025-2026, where slow fashion practices, a circular economy, and the use of sustainable materials are prerequisites for the competitiveness of textile products in the international market. Therefore, this study aims to describe the application of *sustainable fashion* in the realization of functional clothing, as well as analyzing the quality of viksipta clothing in terms of design, aesthetics, sewing and finishing techniques, clothing performance, and uniqueness through research and development methods.

## METHOD

This study applies the Research and Development (R&D) method. As stated by Sugiyono, the R&D method is a scientific approach that aims to design and produce certain products, while also assessing the level of effectiveness (quality) of the resulting product.<sup>20</sup> In the context of fashion design, this research focuses on the development of the prototype fashion product "Viksipta" and continues with product quality testing. The development model adapted in this research refers to the simplified ADDIE stages from Mulyatiningsih (2014).<sup>21</sup>, namely the design planning stage, production stage, and evaluation stage. The treatment carried out is the application of engineering techniques *upcycling* jeans *non-stretch* with textiles, as well as the application of asymmetrical silhouettes. The observed effect was the quality of the finished "Viksipta" clothing, which was measured using a quantitative descriptive approach.

### Research Objects and Subjects

This fashion object is Ready to Wear clothing which carries the concept of exploring asymmetrical silhouettes with combine Baron Bulu Woven Cloth and *upcycle jeans* with the title of the fashion "Viksipta" which consists of three parts

- a) *Outer/Vest*(Vest) from a combination of Baron Bulu Woven and *Upcycle* jeans
- b) *Inner* (Blouse) uses plain Lurik Weaving.
- c) *Bottom* (Skirt) from a Combination of Baron Bulu Woven and *upcycle* jeans with an asymmetrical silhouette, and the inner skirt uses lurik with the application of a minimal

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*upcycled luxury brands. July, 523–531.*

<sup>18</sup> City location.

<sup>19</sup>Saepudin, D., Shojaei, A. S., & Barbosa, B. (2023). *behavioral sciences Intention to Purchase Eco-Friendly Handcrafted Fashion Products for Gifting and Personal Use : A Comparison of National and Foreign Consumers.*

<sup>20</sup>Sugiyono. Qualitative Quantitative Research Methods and R&D, n.d.

<sup>21</sup>Mulyatiningsih, E. (2014). *Applied Research Methods in Education.* ALPHABETICAL, cv.

waste pattern or zero waste<sup>22</sup>.



Figure 2. Viksipta's Moodboard and Fashion Design

### Subjects (Panelists)

Product eligibility assessment is carried out through *expert judgment* by a panel of experts, consisting of Professional Fashion Designers and experts in the field of fashion design who have valid and reliable competence to assess the quality of fashion products.

### Research procedures

This R&D research was carried out through several development stages as follows:

#### Pre-production stage (Design)

- Observation of the characteristics of jeans and wastra waste
- Creating a moodboard and sketching an asymmetrical design. The goal is to focus the purpose, direction, and framework so that the design process remains aligned with the predetermined concept.<sup>23</sup>.
- Creating work patterns (*working pattern*) with the pattern breaking technique using the standard size M reference

#### Production stage (Product Development)

- Preparation : washing cloth
- Cutting: cutting the material according to the pattern
- Sewing : the sewing process uses an open seam technique to reduce the thickness of the jeans seams, as well as the application of a full lining technique for wearing comfort and a clean finish on the inside.

#### Post-production & Validation (Evaluation) Stage

- Fitting*: Fitting on a model (fit model) who has a standard body size of size M to ensure comfortable movement and the clothes fall.
- finishing* : Thread removal, pressing, and quality control end.
- Quality Test*: conducted by expert and trained panelists through assessment instruments (*Expert Judgment*)

<sup>22</sup> Mcquillan, H., & Mcquillan, H. (2020). *Digital 3D design as a tool for augmenting zero- waste fashion design practice* Digital 3D design as a tool for augmenting zero-waste fashion design practice. 3266.

<sup>23</sup>Bestari, A. G., Ishartiwi (2016). The Effect of Using Mood Board Media on Fashion Design Knowledge in Fashion Engineering Education Students. *Journal of Educational Technology Innovation*

### Data Collection Techniques

Data collection was carried out using structured observation techniques with physical observation of product details and questionnaires/*expert judgment* (Expert Assessment). This method uses a checklist with a score range of 1 to 5 by experts to assess five main indicators: design, aesthetics, sewing and finishing techniques, clothing performance, and uniqueness.

### Research Instruments

Instrument in the form of a Quality Assessment Sheet (*Expert Judgment*) which uses a formal checklist scale with a number range of 1 to 5. The scoring criteria on the instrument are: 5 = Very Feasible, 4 = Feasible, 3 = Quite Feasible, 2 = Not Feasible, 1 = Very Not Feasible

This instrument sheet contains a total of 25 questions divided into five main assessment indicators, namely:

1. Design: Suitability of casual ethnic style, proportion, and application of asymmetrical silhouette.
2. Aesthetics: harmony of color combinations, material composition (Baron Bulu Woven, Lurik, and Upcycle Jeans), as well as the elegant and modern impression displayed.
3. Sewing techniques and finishing: Neatness of stitching (especially on thick jeans material), accuracy of seam finishing, and cleanliness of lining installation.
4. Clothing Performance: Comfort when worn, flexibility of movement for the wearer (fitting), and how material falls on the body.
5. Uniqueness: Novelty of ideas in integrating techniques *upcycle* jeans with woven fabric as the main element, the precise placement of the chicken eye details on the clothes, and the reinterpretation of woven fabric in a contemporary design concept "*wastra reimagined: tradition in motion*".

### Data Analysis Techniques

The collected data were analyzed using descriptive percentage analysis techniques. To manage the research results according to Sugiyono uses a percentage score calculation formula which aims to determine the level of suitability of each aspect of the assessment.<sup>24</sup>. The scores obtained from expert panelists and trained panelists are calculated to determine the level of product suitability using the suitability percentage formula shown as follows:

$$DP = \frac{\bar{n}}{N} \times 100\%$$

Information:

DP : Descriptive Percentage

$\bar{n}$ : Summing up the scores on an item

N : The sum of the maximum scores on an item

100% : Fixed number

Table 1. Eligibility Percentage Criteria

| Percentage (%) | Validity Criteria |
|----------------|-------------------|
| 81% - 100%     | Very Worthy       |
| 61% - 80%      | Eligible          |
| 41% - 60%      | Quite Decent      |
| 21% - 40%      | Not feasible      |
| 0% - 20%       | Totally Unworthy  |

## RESULTS AND DISCUSSION

### Viksipta Ready-to-Wear Fashion Product Feasibility Test Results

Product Feasibility Test for Fashion *ready to wear* Viksipta is conducted to measure the extent to which the quality of the products that have been made is acceptable and worthy of competing in the

<sup>24</sup>Sugiyono, Qualitative Quantitative Research Methods and R&D, n.d.*place.cit*.

market. This feasibility assessment is measured using a questionnaire instrument assessed by twenty-five respondents, consisting of five expert panelists namely Sudarna Suwarsa, Desi Eka Wulandari, Widya Andhika Aji, S.Psi., S.I.Kom., Novita Dwi Parastuti, and Sefnila Laylatul K, as well as twenty trained panelists who are students of Semarang State University majoring in Fashion Design Education.

The assessment of the suitability of this fashion product includes five main indicators: Design, Aesthetics, Sewing and Finishing Techniques, Fashion Performance, and Uniqueness. Based on the tabulation of data from all expert and trained panelists, a summary of the suitability percentages for each indicator is presented in the following table.

Table 2. Recapitulation of Viksipta Product Quality Assessment Results

| Quality Indicators            | Percentage | Category    | Total Rate-Rate |
|-------------------------------|------------|-------------|-----------------|
| Design                        | 96%        | Very Worthy | 96%             |
| Aesthetics                    | 97%        | Very Worthy |                 |
| Sewing Technique and Solution | 95%        | Very Worthy |                 |
| Fashion Performance           | 96%        | Very Worthy |                 |
| Uniqueness                    | 96%        | Very Worthy |                 |

Based on the table above, the description of the assessment results for each indicator can be explained as follows:

### Design indicators

Table 3. Design Indicators By Expert Panelists

| Score      | Category       | Frequency |
|------------|----------------|-----------|
| 81% - 100% | Very Worthy    | 5         |
| 61% - 80%  | Eligible       | 0         |
| 41% - 60%  | Quite Decent   | 0         |
| 21% - 40%  | Less Qualified | 0         |
| 0% - 20%   | Not feasible   | 0         |

Table 4. Design Indicators By Trained Panelists

| Score      | Category       | Frequency |
|------------|----------------|-----------|
| 81% - 100% | Very Worthy    | 20        |
| 61% - 80%  | Eligible       | 0         |
| 41% - 60%  | Quite Decent   | 0         |
| 21% - 40%  | Less Qualified | 0         |
| 0% - 20%   | Not feasible   | 0         |

Viksipta's fashion design indicator received an average score of 96%, falling into the Very Suitable category. This result was obtained from the assessment of five expert panelists, all of whom gave it a Very Suitable score. Furthermore, all 20 trained panelists also gave it a Very Suitable score. These results illustrate that Viksipta's designs are considered to have excellent proportions, asymmetrical silhouettes, and visual balance, and are able to present the fashion concept *ready to wear casual ethnic* which combines traditional textile elements with a contemporary design approach in a precise and harmonious manner.

In line with these results, the expert panelists received several constructive comments. Sudarna Suwarsa praised the quality of the design but suggested optimizing the lining to enhance comfort. Meanwhile, Novita Dwi Parastuti highlighted the uniqueness of the design, with the choice of materials and their combination being both precise and appealing.

### Aesthetic Indicators

Table 5. Aesthetic indicators by expert panelists

| Score      | Category       | Frequency |
|------------|----------------|-----------|
| 81% - 100% | Very Worthy    | 5         |
| 61% - 80%  | Eligible       | 0         |
| 41% - 60%  | Quite Decent   | 0         |
| 21% - 40%  | Less Qualified | 0         |
| 0% - 20%   | Not feasible   | 0         |

Table 6. Aesthetic indicators by trained panelists

| Score | Category | Frequency |
|-------|----------|-----------|
|-------|----------|-----------|

|            |                |    |
|------------|----------------|----|
| 81% - 100% | Very Worthy    | 20 |
| 61% - 80%  | Eligible       | 0  |
| 41% - 60%  | Quite Decent   | 0  |
| 21% - 40%  | Less Qualified | 0  |
| 0% - 20%   | Not feasible   | 0  |

The assessment results on the aesthetic indicators of Viksipta's clothing obtained the highest average of 97% with a very decent category. The assessment of 5 expert panelists, all gave a score in the very decent category, then for 20 trained panelists also all (100%) gave the same score, all in the very decent category. This figure confirms that the combination of colors, material textures between Baron Bulu Tenun, Lurik Tenun, and upcycle jeans, as well as the placement of wastra motifs on Viksipta's clothing is considered very harmonious and able to present an elegant, modern visual appeal, while still reflecting the richness of local culture.

This was reinforced by expert panelist Desi Eka Wulandari's assessment, which stated that Viksipta's clothing conformed to the planned design, with neat and structured stitching. This statement affirms that Viksipta's aesthetic achievements are reflected not only in their visual appearance, but also in the consistency between design planning and technical product implementation.

### Sewing technique indicators and solutions

Table 7. Sewing Technique Indicators and Solutions By Expert Panelists

| Score      | Category       | Frequency |
|------------|----------------|-----------|
| 81% - 100% | Very Worthy    | 5         |
| 61% - 80%  | Eligible       | 0         |
| 41% - 60%  | Quite Decent   | 0         |
| 21% - 40%  | Less Qualified | 0         |
| 0% - 20%   | Not feasible   | 0         |

Table 8. Sewing Technique and Finishing Indicators by Trained Panelists

| Score      | Category       | Frequency |
|------------|----------------|-----------|
| 81% - 100% | Very Worthy    | 18        |
| 61% - 80%  | Eligible       | 2         |
| 41% - 60%  | Quite Decent   | 0         |
| 21% - 40%  | Less Qualified | 0         |
| 0% - 20%   | Not feasible   | 0         |

Assessment results on technical indicators Sewing and the completion of Viksipta's clothing achieved an average of 95% with a very decent category. Of the 5 expert panelists, all gave a score in the very decent category. Then for the 20 trained panelists, there were 18 respondents (90%) in the very decent category and 2 respondents (10%) in the decent category. Although it is the lowest percentage among the five indicators, the 95% score remains in the very decent range. This reflects that the processing of thick denim material and its combination with woven fur was successfully completed with neat seams, precise lining, and stitching quality that meets ready-to-wear clothing production standards.

Thus, there is a number of constructive notes from the expert panelists need to be considered for further improvement. Widya Andhika Aji recommends that in the implementation *sustainable fashion*, election *hardware*. For zippers, it's best to use high-quality brands, such as KCC or YKK, to improve the overall durability and lifespan of the garment. Meanwhile, Sefnila Laylatul K noted the need for greater attention to the cleanliness of the final stitching, particularly regarding visible thread residue on the outside of the garment, to ensure the final product looks neater and more professional. These two pieces of feedback serve as valuable evaluation materials for improving Viksipta's clothing finishing techniques.

### Fashion performance indicators

Table 9. Fashion Performance Indicators by Expert Panelists

| Score      | Category       | Frequency |
|------------|----------------|-----------|
| 81% - 100% | Very Worthy    | 5         |
| 61% - 80%  | Eligible       | 0         |
| 41% - 60%  | Quite Decent   | 0         |
| 21% - 40%  | Less Qualified | 0         |

|          |              |   |
|----------|--------------|---|
| 0% - 20% | Not feasible | 0 |
|----------|--------------|---|

Table 10. Fashion Performance Indicators by Trained Panelists

| Score      | Category       | Frequency |
|------------|----------------|-----------|
| 81% - 100% | Very Worthy    | 19        |
| 61% - 80%  | Eligible       | 1         |
| 41% - 60%  | Quite Decent   | 0         |
| 21% - 40%  | Less Qualified | 0         |
| 0% - 20%   | Not feasible   | 0         |

The Viksipta fashion performance indicator scored an average of 96%, categorized as very appropriate. All five expert panelists scored it in the very appropriate category. Of the 20 trained panelists, 19 scored it in the very appropriate category respondent(95%) gave a score in the very appropriate category and 1 (5%) respondent awarded a score in the "adequate" category. These results indicate that Viksipta clothing offers high wearing comfort, a fitting that meets standard size M standards, and a proportional drape on the body. The combination of three materials with different characteristics has been proven to not restrict the wearer's freedom of movement, making it functional as ready-to-wear clothing for everyday activities.

### Uniqueness indicator

Table 11. Uniqueness Indicator by Expert Panelists

| Score      | Category       | Frequency |
|------------|----------------|-----------|
| 81% - 100% | Very Worthy    | 5         |
| 61% - 80%  | Eligible       | 0         |
| 41% - 60%  | Quite Decent   | 0         |
| 21% - 40%  | Less Qualified | 0         |
| 0% - 20%   | Not feasible   | 0         |

Table 12. Uniqueness Indicator by Trained Panelists

| Score      | Category       | Frequency |
|------------|----------------|-----------|
| 81% - 100% | Very Worthy    | 20        |
| 61% - 80%  | Eligible       | 0         |
| 41% - 60%  | Quite Decent   | 0         |
| 21% - 40%  | Less Qualified | 0         |
| 0% - 20%   | Not feasible   | 0         |

The assessment results for the uniqueness indicator of Viksipta's clothing obtained an average of 96%, categorized as very appropriate. Of the five expert panelists, all gave a score in the very appropriate category, then for the 20 trained panelists, all (100%) gave the same score, all in the very appropriate category. The panelists assessed that Viksipta's clothing has special characteristics and a high value of novelty (innovation). The integration of techniques *upcycle* jeans with Baron Bulu Woven fabric as *center of interest* become a strong visual identity, while the contemporary design approach "*wastra reimagined: tradition in motion*" succeed interpret traditional textiles are transformed into ready-to-wear clothing that is modern, edgy, but still represents the richness of local culture.



Figure 3. Fashion Photoshoot with Model

In general, the feedback provided by the expert panelists reflected that Viksipta's clothing had successfully met high quality standards, while also identifying aspects that could still be improved.

### Discussion

Based on the results of the analysis of the feasibility test data that has been carried out, the average percentage of feasibility of the quality of fashion products *ready to wear* the combined assessment of expert and trained panelists reached 96%, meeting the Very Eligible criteria.

The achievements of Viksipta products are the result of the precise combination of wastra motifs and upcycled jeans as well as precise color combinations so that the clothing has high visual quality and comfort that supports modern aesthetics relevant to the development of global fashion trends without ignoring sustainability values. This is in line with the findings of Li et al., (2024)<sup>25</sup> which shows that *perceived quality* And *sensory comfort* is a key factor determining consumer acceptance of sustainable fashion products. The high aesthetics of these garments are achieved through the precise placement of wastra motifs and color combinations that elevate traditional values into a more contemporary look, making them readily acceptable to modern tastes. Nusantara wastra, packaged in a contemporary and contemporary form, has proven to be well-received by the global market (IFC, 2024).<sup>26</sup>

On the other hand, the gains on technical indicators and the hit and completion (95%), although the lowest in percentage terms, remains within the very acceptable range. Processing wastra cloth does have its own challenges, especially in the process of cutting and joining motifs to ensure they remain symmetrical and neat. A score of 95% indicates that the fashion maker has successfully overcome these technical challenges, although it still leaves some room for evaluation *finishing* more details such as zipper installation and cleaning of leftovers remainder thread in order to achieve truly flawless quality.

Overall, Viksipta's fashion products have proven to not only function as body protection, but also present aesthetic value, cultural preservation, and sustainability with quality that is ready to compete in the fashion market *ready to wear*. This is in line with the findings of Arafah et al., (2026) who stated that the transformation of traditional textiles through a framework *trend forecasting* not only ensuring the relevance of products in the contemporary market, but also making wastra a trendsetter and a strong symbol of cultural identity in the Indonesian fashion scene<sup>27</sup>. This finding also

<sup>25</sup> Li, M., Choe, Y., & Gu, C. (2024). *How perceived sustainability influences consumers' clothing preferences*. 1–22. *City location*.

<sup>26</sup> Indonesian Fashion Chamber (IFC). (2024). *Fashion Trend Forecast 2025–2026: STRIVE*. IFC Publishing. *place.cit*.

<sup>27</sup> Arafah, N., Marlianti, M., Mumtaz, N., Aisy, R., & Lingga, S. P. (2026). *CONTEXT OF INDONESIA*

strengthens the argument of Eppinger & Eppinger, (2022) that the transition towards sustainable fashion practices requires design innovation and business models that are able to maintain quality, materials while reducing environmental impacts.<sup>28</sup>.

## CONCLUSION

Based on the results of research and feasibility assessments that have been carried out on fashion products *ready to wear* Viksipta concluded that the quality of the clothing was very good. This was demonstrated by the overall average score of 96% from the expert and trained panelists. The breakdown of scores for each indicator was as follows: design (96%), aesthetics (97%), and technique (97%), sewing and 96% completion, 96% fashion performance, and 96% uniqueness. Aesthetics is the most prominent aspect thanks to the success of combining fabrics textiles archipelago with *upcycle* jeans into a modern ready-to-wear fashion design. Thus, fashion *ready to wear* viksipta has fulfilled the functional and visual quality requirements to the maximum.

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<sup>28</sup> Eppinger, E., & Eppinger, E. (2022). Recycling technologies for enabling sustainability transitions of the fashion industry : status quo and avenues for increasing post-consumer waste recycling waste recycling. *Sustainability: Science, Practice and Policy*, 18(1), 114–128.

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