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The Suitability of the “Smaraghya Elare” Gala Gown Integrating Lepus Songket Fabric

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Abstract

Amid the tide of modern fashion, the preservation of Indonesian traditional textiles faces a major challenge: remaining relevant to market tastes without losing their philosophical value. This study aims to develop and test the feasibility of the “Smaraghya Elare” gala gown, which integrates traditional Songket Lepus textiles with modern materials. The research method employed is a project-based conceptual exploratory design approach using the PPE (Planning, Production, Evaluation) development. Data collection was conducted through a feasibility test involving three expert panelists and ten trained panelists using a Guttman-scale assessment instrument. The results show that the “Smaraghya Elare” attire achieved an average feasibility score of 97% (Highly Feasible), with scores of 98% for design, 99% for aesthetics, 96% for size, 95% for sewing techniques, 99% for fashion performance, and 97% for uniqueness. This proves that the “Smaraghya Elare” gown meets the criteria for an exclusive, functional gala dress, making it a worthy reference for innovation in the contemporary ethnic fashion industry.

Keywords: gala evening gown, Songket Lepus, PPE model, feasibility study, contemporary ethnic fashion

INTRODUCTION

Contemporary transformations are driving significant shifts in the structure and dynamics of Indonesia’s fashion ecosystem. While modernization has spurred the integration of traditional textiles into contemporary fashion aesthetics, this phenomenon also marks a shift in values, as indigenous traditions begin to fade under the pressure of globalization.¹ Developments in the fashion industry indicate a shift in design focus that emphasizes not only aesthetic aspects but also cultural values, identity, and profound symbolic meanings. The integration of local cultural elements into modern design has become a key strategy for ensuring cultural sustainability amid the tide of fashion globalization.² Indicates that contemporary fashion design in Indonesia is no longer merely a response to global trends, but rather a conscious effort to reinterpret local cultural values ways that remain relevant to modern market demands.³

In line with these trends, gala attire has emerged as a form of fashion expression that embodies high aesthetic and symbolic standards. Such formal wear is designed with meticulous consideration of

¹ Dian Fatihatur Rohmah and Legowo Martinus, “Fenomena Luntarnya Tradisi Jawa Dalam Bidang Fashion Akibat Modernisasi,” *Jurnal Ilmu Sosial Humaniora Indonesia* 2, no. 2 (2022): 69–74.

² Yuniya Kawamura and Jung-Whan Marc de Jong, *Cultural Appropriation in Fashion and Entertainment*, 1st ed. (London: Bloomsbury Visual Arts, 2021), <https://doi.org/10.5040/9781350170582>.

³ Gesti Setyo Hadi, Ayu Firza Noviyanti, and Alvina Setiyawati, “Preservasi Kebaya Tradisional Di Era Modernisasi (Studi Kasus Salon Pengantin Yudistira Kecamatan Kaliwates Kabupaten Jember),” *Future Academia : The Journal of Multidisciplinary Research on Scientific and Advanced* 2, no. 2 (2024): 80–89, <https://doi.org/10.61579/future.v2i2.98>.

silhouette, materials, and construction details to convey an aura of prestige and elegance.⁴ In the context of contemporary fashion trends, gala attire is no longer confined to Western-centric designs, it has begun to incorporate local cultural elements that reimagined through a modern lens.⁵ The integration of local culture into modern fashion design through a cross-cultural approach enables innovations that preserve authentic identity. This aligns with the concept that utilizing traditional textiles in gala attire represents a cultural adaptation aimed at maintaining local values within the dynamic global fashion industry.⁶

One tangible example of cultural preservation through fashion is the optimal utilization of traditional textiles. Cultural values within society can be sustained by adapting traditional materials and craftsmanship techniques into modern clothing.⁷ Through this creative approach, traditional fabrics are not only preserved as cultural artifacts,⁸ however, it can also be creatively incorporated into the world of fashion.

Songket is a prominent Indonesian ethnic textile, Songket is a prominent Indonesian ethnic textile that expresses beauty through a harmonious blend of creativity, ingenuity, and intricate weaving techniques.⁹ Intertwining gold or silver threads into the fabric, creates a visually luxurious and shimmering effect that distinguishes it from other traditional weaves.¹⁰ Among the various types, *Songket Lepus* holds the highest status in the Palembang Songket tradition. The term “*lepus*,” which means “to cover,” refers to the technique of placing gold threads that envelop the entire surface of the fabric, creating a luxurious and shimmering appearance.¹¹ Historically, *Songket Lepus* has served as a tangible manifestation of cultural assimilation resulting from the interactions between the Sriwijaya Kingdom and various Asian peoples through trade routes, as evidenced by the blend of threads and symbolic motifs in the fabric.¹² Thus, *Songket Lepus* serves not only as a textile product but also reflects cultural identity and social stratification.

Over time, the role of *Songket Lepus* has evolved significantly; once reserved for the nobility, it is now widely embraced for traditional ceremonies and weddings.¹³ This phenomenon signifies a shift in social meaning and an expansion of its functional context within modern society. The inherent historical and aesthetic values of this textile provide a robust foundation for adapting *Songket Lepus* into contemporary formal wear. Particularly in the design of gala evening gowns, the integration of *Songket Lepus* accentuates a sense of luxury while reinforcing the character of local cultural identity in modern design.

Despite its magnificent visual appeal, the utilization of Songket Lepus in modern fashion still faces significant technical and functional challenges. The inherent characteristics of traditional textiles, specifically their stiff and thick texture due to the extensive use of metallic threads, often

⁴ Ernawati, Weni ; Nelmira, and Kasnila, *Pengetahuan Dasar Seni Rupa* (Jakarta: Direktorat Pembinaan Sekolah Menengah Kejuruan, 2019), <https://repositori.kemdikbud.go.id/>.

⁵ Tiko Prabhata et al., “Local Culture Synchronization in Global Contemporary Fashion Style Breakthroughs,” *Mudra Jurnal Seni Budaya* 38, no. 3 (2023): 286–300.

⁶ Nadia Ramona, Henki Warsani, and Roza Puspita, “Transformasi Motif Songket Sebagai Bagian Dari Budaya Lokal Dalam Menjaga Tradisi di Era Kontemporer : Integrasi Dalam Pembelajaran Sejarah” 5, no. 2 (2025): 100–112, <https://doi.org/10.22437/jejak.v5i2.50364>.

⁷ Ramona, Warsani, and Puspita.

⁸ Sunarmi Sunarmi, Angga Kusuma Dawami, and Linda Utami, “Revitalization of Nusantara Traditional Fashion: Integration of Sanggit Aesthetics and Design Thinking for the Preservation of Nusantara Culture,” *Journal of Social Research* 4, no. 9 (2025): 2472–84, <https://doi.org/10.55324/josr.v4i9.2769>.

⁹ Agung Ramadhanu et al., “Development of Affine Transformation Method in the Reconstruction of Songket Motif,” *International Journal on Advanced Science, Engineering and Information Technology* 12, no. 2 (2022): 600–606, <https://doi.org/10.18517/ijaseit.12.2.16305>.

¹⁰ Nyoman Dewi Pebryani, Tjok Istri Ratna, C.S., and Putu Manik Prihatini, “Design Application for Balinese Songket Weaving Motif,” *Mudra Jurnal Seni Budaya* 37, no. 3 (2022): 312–18, <https://doi.org/10.31091/mudra.v37i3.2025>.

¹¹ Dicky Maryoga Hutadjulu, “Examining Multicultural Representation in Lepus Songket of Palembang,” *Jurnal Dinamika Sosial Budaya* 24, no. 1 (2022): 1–8, <https://doi.org/10.26623/jdsb.v24i1.3336>.

¹² “Cultural Conservation Management Based on Local Wisdom Through” 12, no. 1 (2024): 109–18.

¹³ Septia Sulia Andini and LR Retno Susanti, “Function and Meaning of Palembang Songket Fabric Decorative Varieties,” *HISTORIA: Jurnal Program Studi Pendidikan Sejarah* 12, no. 2 (2024): 711, <https://doi.org/10.24127/hj.v12i2.9778>.

present obstacles in achieving fluid and graceful silhouettes.¹⁴ To date, the application of Lepus Songket within the fashion industry has been predominantly limited to traditional sarongs or shawls. This is largely due to the perception that the garment construction process is overly complex, posing a significant risk of compromising the fabric's delicate original structure.¹⁵ In the design of gala evening wear, *Songket Lepus* serves as a focal point, enhancing the garment's ethnic character. The strategic combination of Lepus Songket with modern materials, such as satin, offers a contemporary and relevant design solution. Satin was specifically selected for its superior drape, lustrous sheen, and luxurious hand-feel,¹⁶ all of which align seamlessly with the high-end aesthetic of gala evening gowns. The fusion of traditional and modern materials culminates in contemporary ethnic fashion that effectively preserves cultural identity while simultaneously fulfilling today's sophisticated aesthetic demands.

The “*Smaraghya Elare*” gala evening gown is a tangible manifestation of cultural preservation through the medium of fashion. Philosophically, the name represents the strength of women across the Indonesian archipelago, embodying noble values and leadership. The term “*Smaraghya*” derived from Sanskrit, signifies a 'precious gem,' while “*Elare*” implies grace, wisdom, and serenity. This concept reimagines the image of a goddess through elegant ethnic gala attire, blending satin and *Songket Lepus* to represent high-value luxury.

The success of modern ethnic fashion innovation is measured not only by its visual aesthetics but also by the garment's construction and functionality. Given the contrasting material characteristics between the rigid Lepus Songket and the fluid satin, technical challenges arise in maintaining silhouette stability and wearer comfort. Consequently, feasibility testing serves as a crucial validation tool to ensure the final product meets established professional quality standards.¹⁷ The aim is to transform the researcher's subjective assessments into measurable, objective data, ensuring that the “*Smaraghya Elare*” collection is suitable for gala evening wear and acceptable to the creative industry market.

This study aims to describe the design and development process of the “*Smaraghya Elare*” gala gown, which integrates *Songket Lepus* into a modern design aesthetic, and to evaluate its feasibility through assessments by subject matter experts and trained panelists. The research methodology employs a project-based conceptual exploratory approach, utilizing the *PPE* (*Planning, Production, and Evaluation*) development method.

This study is expected to provide a significant academic contribution to the field of fashion design, particularly in the development of contemporary gala attire. Furthermore, the findings of this feasibility study are intended to serve as a scientific reference for the development of modern ethnic fashion products that not only adhere to rigorous quality standards but are also commercially viable within the creative industry.

METHOD

The research methodology employs a project-based conceptual exploratory approach, utilizing the *PPE* (*Planning, Production, and Evaluation*) development as proposed by Richey and Klein (2007). The selection of this model is grounded in its systematic workflow, which effectively guides the product design creative process. The *PPE* principle emphasizes synergy between meticulous planning, a controlled production process, and an objective evaluation of the final output. In accordance with the

¹⁴ Dedek Ambar Wati, Irwansyah Irwansyah, and Rina Devianty, “Kain Tenun Songket Melayu Batu Bara: Sejarah, Motif Dan Fungsinya,” *Warisan: Journal of History and Cultural Heritage* 3, no. 1 (2022): 1–6, <https://doi.org/10.34007/warisan.v3i1.1210>.

¹⁵ Nasaie Zainuddin et al., “The Aesthetic of Bridal Songket in Malay Traditional Wedding Attire International Journal of Art & Design,” *International Journal of Art* 4, no. 5 (2021): 41–46, <https://melaka.uitm.edu.my/ijad/index.php%7CeISSN%7C41https://melaka.uitm.edu.my/ijad/index.php%7CeISSN%7C42>.

¹⁶ Endang Prahastuti, Hapsari Kusumawardani, and dan Annisau Nafiah, “Penciptaan Busana Bernuansa Etnik Dengan Sumber Inspirasi Sigale-Gale Dari Suku Batak,” *Journal of Fashion Design* IV, no. 2 (2024): 35–44, <https://info637247.wixsite.com>.

¹⁷ Septihani Michella Wijaya et al., “Business Feasibility Study on the Development of the Local Fashion Industry 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>.

research principles established by Arikunto (2010), the structured integration of planning, implementation, and evaluation stages is essential for producing a highly valid product that adheres to rigorous scientific criteria.¹⁸

The research and gown production processes were conducted in the researcher's private studio and the Fashion Design Laboratory at the Faculty of Engineering, Universitas Negeri Semarang, to leverage specialized equipment available there. The research procedure followed the three phases of the *PPE* development. The Planning phase commenced with identifying the design concept and developing a mood board, culminating in a comprehensive design proposal. Subsequently, the Production phase involved transforming the conceptual design into a tangible garment, encompassing pattern making, fabric cutting, sewing, and final finishing. The research concluded with an Evaluation phase, where the quality of the finished garment was assessed through product feasibility testing. This evaluative process involved three expert panelists from the fashion industry, selected for their extensive expertise, alongside ten trained panelists composed of fashion design students.

Data collection in this study was conducted using a questionnaire method, with an evaluation form designed according to the Guttman Scale principle. This approach was chosen to obtain clear and consistent responses from the panelists using dichotomous options namely, 'Yes' and 'No' for each statement item. The evaluation focused on six key dimensions: design, size, aesthetics, sewing techniques, garment performance, and unique features. The quantitative data derived from the panelists' assessment scores were subsequently analyzed using descriptive percentage statistics. To determine product feasibility, the following expert validation formula was applied:¹⁹

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

Subsequently, the calculated percentages are converted into feasibility criteria to determine the final validity of the product. The categorization is performed based on the score interpretation scale presented in Table 1 below:

Table 1. Feasibility Category Criterias

Percentage (%)	Feasibility Category
81% - 100%	Highly Feasible
61% - 81%	Feasible
41% - 61%	Fairly Feasible
21% - 41%	Less Feasible
0% - 21%	Highly Infeasible

Sumber:20

Based on the established feasibility criteria, the "*Smaraghya Elare*" gala gown is deemed successful if the average assessment score falls within the "Feasible" or "Highly Feasible" categories.

RESULTS AND DISCUSSION

Based on the research conducted using the *PPE* (*Planning, Production, and Evaluation*) development method, comprehensive data were obtained on the product development stages and the feasibility test results. The findings of this development process include:

Planning Stage

Analysis

Contemporary transformations have reshaped the structure and dynamics of Indonesia's fashion ecosystem, driven by demands for sustainability and cultural identity. This study proposes an innovative gala gown that blends traditional textiles with modern silhouettes, an approach that has yet to be widely explored by local designers. The creation of the "*Smaraghya Elare*" gown aims to fill this

¹⁸ Suharmini Arikunto, *Prosedur Penelitian: Suatu Pendekatan Praktik* (Jakarta, 2010), Rineka Cipta.

¹⁹ Sasi Sasi, Lutfiyah Hidayati, and Mita Yuniati, "Pengembangan Prototipe Produk Wrapped Trouser Sebagai Media Pelatihan," *Jurnal Riset Multidisiplin Dan Inovasi Teknologi* 3, no. 02 (2025): 364–70, <https://doi.org/10.59653/jimat.v3i02.1799>.

²⁰ Sasi, Hidayati, and Yuniati.

processes for the gala gown.



Figure 2. Design of the “Smaraghya Elare” Gown

Production Stage

The production stage is the process of transforming an idea into a tangible product through a series of systematic technical steps. Researchers organize this stage in a logical sequence to ensure that the garments meet the design specifications.

a. Fashion Pattern Making

The pattern-making process begins by developing the Meyneke system’s basic pattern into several key components designed to form a body-hugging silhouette through the application of princess seams. The bodice construction uses a full-body pattern with a focus on a single shoulder-neckline. At the same time, the flat-top bustier section is designed separately using an asymmetrical pattern-splitting technique without a bra cup, extending to the hips to ensure visual precision. The skirt details are designed with an asymmetrical layering system using a full semicircular pattern that combines blue satin, gold satin, and *Songket Lepus* fabric, bordered by vertical piping to create precise curves. For the sleeves, the designer applied a combination of techniques: a trumpet sleeve pattern on the left and a direct drapery system without a pattern on the right, cascading to the floor, reinforcing the gown’s modern aesthetic.



Figure 3. Pattern Making

b. Materials Cutting

The cutting stage involves four main types of fabric: navy and gold bridal satin, songket fabric, and Indian satin, as well as the cutting of lining and interlining materials to enhance the structure, shape, and overall quality of the textiles. The pattern-cutting process for textiles applies the principle of material efficiency according to the design by placing the entire pattern horizontally on the fabric to ensure the accuracy of asymmetrical cuts. Pattern placement pays close attention to the direction of the fabric's grain to maintain the fabric's drape and ensure pattern cuts align precisely with the design. When cutting songket fabric, pattern alignment is performed to maintain visual continuity between the front and back sections.

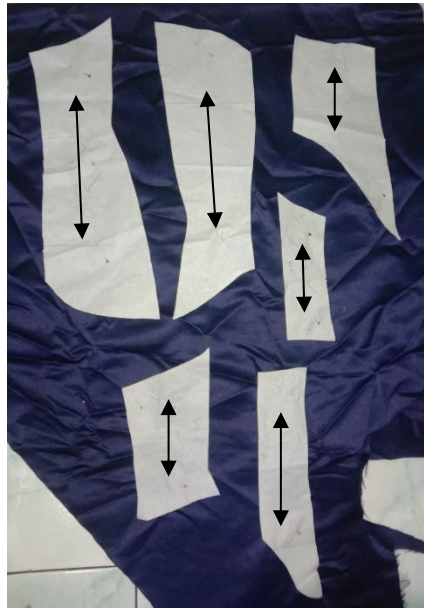


Figure 5. Cutting Navy Satin Materials

c. Sewing Process

The gown production in this study adheres to haute couture operational standards by combining machine sewing and hand-sewing techniques to ensure the quality of construction and the aesthetic appeal of the product. The production process begins with assembling the bodice, which involves joining the princess seams, creating drapery details using Indian satin fabric, attaching the boning to the lining, and finally sewing the main fabric to the lining. The skirt section is crafted by uniting navy satin and gold satin fabrics, bordered by vertical ethnic trim, while the bodice and skirt are joined to form a dress featuring a Japanese zipper and hidden seam stitching.

The sleeve details are designed asymmetrically, combining a draped cape that cascades down the right side with a trumpet-shaped open sleeve that drapes down the left side, both seamlessly integrating into the sleeve opening. As a finishing touch, the skirt and sleeve hems are finished with the baby hem technique for a smooth, elegant result, and the flat-top bustier detachable with a camisole zipper, and finished with hidden hand-stitching. Hence, the seams are not visible from the outside.



Figure 4. The Process of Sewing “Smaraghya Elare” Gown

d. Finishing

Once all the embellishments and main components have been attached, the production stage moves on to the finishing process to perfect the final look and ensure the garment’s overall neatness. This step involves the detailed application of decorative embellishments to the bodice, sleeves, and bustier, and the vertical ethnic trim on the skirt, which enhances the aesthetic value and provides a more contrasting visual emphasis on the blend of modern and traditional materials. The process concludes with the removal of any remaining thread scraps, followed by thorough steam pressing to flatten the seams so they appear smooth and neat, and to eliminate wrinkles in the fabric, ensuring the garment’s texture appears smooth and even with precise drape.



Figure 5. The Final Result of “Smaraghya Elare” Gown

Evaluation Stage

The evaluation phase was conducted to assess the success of the “*Smaraghya Elare*” garment in integrating *Songket Lepus* fabric into the construction of modern gala attire. Based on the results of a feasibility test involving three expert panelists in the field of fashion design and ten trained panelists from the fashion design program, the garment received an average score of 97%. It was categorized as “Highly Feasible.” Achieving the highest score of 99% in the aspects of aesthetics and fashion performance demonstrates that the challenge posed by the stiff *Songket Lepus* material was successfully overcome through precise construction, resulting in a magnificent, stable, and comfortable gala gown. This achievement confirms that the final product aligns with the research objectives and meets the quality standards for gala gowns in the contemporary fashion industry.

Product Feasibility Test Results

Following the completion of the realization stage, a feasibility test was conducted to assess the product’s suitability across various dimensions. The process involved three expert panelists and ten trained panelists—fashion design students—who evaluated the product using a feasibility assessment sheet based on the Guttman scale, utilizing definitive 'Yes' and 'No' responses. The dichotomous panelists’ data were transformed into an ordinal scale ranging from 1 to 5 (ranging from 'Highly Infeasible' to 'Highly Feasible') to determine the suitability level of each indicator. The evaluation criteria were based on the total number of 'Yes' responses obtained for each indicator, where the maximum count was converted to a score of 5 (Highly Feasible), with subsequent scores following predetermined intervals.

The evaluation encompassed six primary aspects: Design, Size, Sewing Technique, Aesthetics, Garment Performance, and Distinctiveness. Based on the data analysis, the assessment results indicated a very high level of feasibility. The following details provide the scores and feasibility percentages for each aspect:

Table 2. Results of the Feasibility Test for “*Smaraghya Elare*” Gown

Assessment Aspects	Score Obtained	Score Maximum	Percentage (%)	Criteria
Design	318	325	98%	Highly Feasible
Size	310	325	95%	Highly Feasible
Aesthetics	322	325	99%	Highly Feasible
Sewing Technique	313	325	96%	Highly Feasible
Fashion Performance	322	325	99%	Highly Feasible
Uniqueness	316	325	97%	Highly Feasible
Total Average	1.901	1.950	97%	Highly Feasible

The data in the table show the results of the feasibility assessment conducted by three expert panelists and ten trained panelists, with an average score of 97%, indicating that this work objectively falls into the “Highly Feasible” category. This validation confirms that integrating traditional textiles into modern design has met the functional and aesthetic standards of the creative industry. The scores achieved for each assessed aspect are presented in the following breakdown:

1. Design Aspects (98%)

The score achieved in the design aspect indicates the success of the research in harmonizing visual elements with the Goddess concept. The use of a color palette that incorporates *Songket Lepus* in the gala evening gown successfully creates an impression of luxurious elegance without being excessive. The design lines of this gown are considered balanced, ensuring the focal points are well distributed and visually emphasizing the silhouette of the Goddess. This aligns with the research on the “*Harvest Bloom*” collection, which demonstrated that presenting the character of a goddess through the harmony of color elements and garment proportions is highly effective. However, there are differences in the development of the chosen silhouettes.²¹

2. Size Aspects (95%)

The evaluation results regarding fit validated the effectiveness of addressing the material’s

²¹ Khadijah Rania Mulachela and Adhi Kusumastuti, “JKIP : Jurnal Kajian Ilmu Pendidikan Experimental Couture Fashion Design Using Resin And Batik As A Representation Of Local Culture-Based Fashion Innovation : A Study Of The Harvest Bloom Collection Rancang Busana Couture Eksperimental Menggunakan Resin D” 7, no. 1 (2026): 70–78.

stiffness, ensuring the garment remains comfortable when worn. However, this aspect received the lowest score due to technical issues, including pulling at the sides of the garment, wrinkles in the underarm area, and pattern cuts that do not fully follow the body's natural contours. This aligns with research on the "*Ardhana Paramitha*" gown, which indicates that certain material characteristics pose unique challenges for silhouette adjustment; however, proper fitting techniques can maintain the garment's overall stability of proportions.²²

3. Aesthetic Aspects (99%)

The aesthetic score reflects the design's success in creating a balanced asymmetrical visual harmony. According to the expert panel's notes, the garment's appeal stems from the harmonious contrast of fabric and the combination of ornamental details, evenly distribute as focal points from top to bottom without appearing excessive. Overall, the "*Smaraghya Elare*" gown is deemed capable of capturing visual attention optimally. This aligns with research on the "*Divine Armor of Grace*" gown, which shows integrating aesthetic elements such as color, material, and ornamentation is highly effective in creating a harmonious visual appearance of high artistic value.²³

4. Sewing Technique Aspects (96%)

This presentation demonstrates that the inherent differences between the smooth satin fabric and the thick *Songket Lepus* fabric were successfully addressed through highly precise construction. The overall use of sewing techniques and the neatness of the fabric's edge finishing were deemed to meet the standards for gala evening wear. This aligns with the findings for the "*Ruang Jiwa Samudra*" gown, which received the highest score for its precise construction.²⁴ This achievement demonstrates that technical challenges in garment processing can be overcome through appropriate sewing techniques. The expert panel noted that sewing chalk residue was found in certain areas that could not be easily removed; therefore, they recommended utilizing sewing carbon in a non-contrasting color that vanishes when exposed to heat. Additionally, there were recommendations regarding the neatness of hand-sewn seams on the inside of the gown and the removal of excess thread remnants.

5. Fashion Performance Aspects (99%)

The scores obtained for garment performance confirm the researchers' success in ensuring the stability of the silhouette and the structural integrity of the gala gown. This achievement stems from the selection of appropriate interlining materials to maintain the garment's shape, particularly in the bodice and flat-top bustier. These results align with the study on the "*Divine Armor of Grace*" gown, which also achieved a very high performance score of 97%. This demonstrates that controlling the thickness of the rigid material application is a key factor in balancing structural strength with the wearer's freedom of movement.²⁵

6. Uniqueness Aspects (97%)

The novelty of this collection lies in the innovative exploration of satin and *Songket Lepus* materials, transformed into modern gala gowns that bring fresh value to the fashion world. The asymmetrical cutting technique, with its unique concept, creates a new silhouette that remains in harmony with the principles of gala evening wear. This aligns with the research in the "*Swara Kretek*" collection, which achieves its uniqueness through the application of weaving techniques and 3D visuals that create an artistic character without compromising the elegance of the pieces.²⁶ This fusion successfully establishes a strong design identity, ensuring that the collection possesses not only artistic value but also high market appeal in the fashion industry.

Based on the results of the feasibility test, the "*Smaraghya Elare*" gala gown was deemed highly feasible, with an average score of 97%. This demonstrates the success of the innovation in harmoniously combining satin and *Songket Lepus* materials. These achievements confirm that every

²² Suci Meta Handayani and Adhi Kusumastuti, "The Realization of the 'Ardhana Paramitha' Gown Design Representation the Goddess Concept," *Journal of Creativity Student* 8, no. 2 (2025): 273–86, <https://doi.org/10.15294/jcs.v8i2.38438>.

²³ Nimas Ayu, Pawestri Atmaja, and Adhi Kusumastuti, "Gaun ' Divine Armor of Grace ' Dengan Bustier Resin : Penciptaan Dan Uji Kelayakan Estetika Busana Couture" 5, no. 1 (2026): 44–55.

²⁴ Bunga Priesti Garina and Batik Kencana Padjajaran, "UJI KUALITAS TRANSFORMATION DRESS DENGAN SUMBER IDE GELOMBANG" 5, no. 2 (2026): 41–48.

²⁵ Ayu, Atmaja, and Kusumastuti, "Gaun ' Divine Armor of Grace ' Dengan Bustier Resin : Penciptaan Dan Uji Kelayakan Estetika Busana Couture."

²⁶ Puja Rahmatika and Lingga Putri, "Analysis of Characteristics and Feasibility of ' Swara Kretek '" 10, no. 10 (2024): 32–35.

stage of the *PPE* model has successfully addressed the technical and aesthetic challenges identified at the beginning of the design process.

CONCLUSION

Based on the results of the research conducted, it can be concluded that the “*Smaraghya Elare*” gala gown meets the product suitability criteria with an average achievement percentage of 97% (Highly Suitable), including design aspect (98%) and size aspect (95%). Aesthetic aspect (99%), sewing technique aspect (96%), garment performance aspect (99%), and uniqueness aspect (97%). Practically, this innovation provides a new reference for the creative industry in developing fashion products that combine the noble values of local culture with modern functionality.

Based on the experience during the creation of the “*Smaraghya Elare*” garment, the researcher suggests further exploring the selection of materials that are flexible yet sturdy to minimize technical challenges with stiff fabrics, thereby avoiding pulls or wrinkles. Improving sewing precision and thread neatness through the use of fabric marking tools is also a key consideration for achieving the perfect standard of haute couture quality. Furthermore, innovations in combining traditional and modern materials need to be developed to create gala attire that is not only aesthetically superior but also more ergonomic and functional for the wearer.

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The authors declare that there is no conflict of interest in the publication of this article.

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