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## An Analysis of Garment Quality in "The Goddess" Themed Apparel Incorporating Wastra and Cheongsam Embroidery

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### Abstract

The development of the fashion industry encourages the emergence of design innovations that combine traditional and modern elements as a form of cultural preservation. One of the developing approaches in fashion is the concept of cultural hybridity through the integration of different cultural elements in one piece of garment. This study aims to design and test the quality of The Goddess-themed clothing based on wastra (traditional Indonesian textiles) and cheongsam embroidery as a form of cultural-based fashion design exploration. The study uses the Research and Development (R&D) method with a 4D development model that includes the define, design, develop, and disseminate stages. The developed product is a mermaid silhouette dress with drapery details, a tailed cape, bird and flower motif embroidery, and sequin embellishments. The main materials used are Tribusono batik and gold liquid metallic fabric to strengthen the visual character of the garment. Quality testing was carried out by expert and trained validators using indicators of design, size, sewing techniques, aesthetics, garment performance, and special features. The results showed that the garment obtained a quality percentage of 97.61% with the category of "very high quality". These results demonstrate that the combination of Indonesian textiles and cheongsam embroidery can produce aesthetically pleasing, innovative clothing with a strong cultural identity. This research is expected to contribute to the development of traditional culture-based fashion design in the context of modern fashion.

**Keywords:** The Goddess, wastra, Cheongsam embroidery, Tribusono batik, party wear

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### INTRODUCTION

In the development of fashion, clothing is no longer seen merely as a functional necessity, but also as a medium for expressing cultural identity, aesthetic values, and social representation<sup>1</sup>. The development of the global fashion industry has encouraged the emergence of various design innovations that combine traditional and modern elements as a form of adaptation to changing trends as well as an effort to preserve culture<sup>2</sup>. One of the approaches that has developed in fashion is the concept of cultural hybridity, namely the combination of different cultural elements to produce a new visual identity without losing the character of the original culture. This approach is considered capable of creating fashion works that are not only visually appealing, but also have strong philosophical and symbolic values.

Indonesia has a wealth of traditional textiles known as *wastra*, such as batik and woven fabrics, which contain high aesthetic value, history, and cultural identity. One form of wastra that has high

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<sup>1</sup> Fathul Qorib, Riesta Ayu, and Oktarina J Ermelinda, "Penggunaan Busana Sebagai Bentuk Ekspresi Dan Identitas Mahasiswa Di Media Sosial," *Jurnal Komunikasi Nusantara* 5, no. 2 (2023): 236–51, <https://doi.org/10.33366/jkn.v5i2.386>.

<sup>2</sup> Muhammad Ulin, Nuha Saputra, and Kuncoro Bayu Prasetyo, "Reproduksi Budaya Batik Milenial : Upaya Pelestarian Dan Inovasi Batik Tradisional Di Identix Batik Semarang," *Jurnal Paradigma (Journal of Sociology Research and Education)* 4, no. 2 (2023): 126–40, <https://doi.org/10.53682/jpjsre.v4i2.8046>.

artistic value is hand-drawn batik, which is made through a manual canting process, resulting in unique and exclusive motifs. In the development of contemporary fashion, *Wastra* not only functions as a traditional fabric, but is also developed as an innovative fashion design element that is relevant to current trends. The application of *Wastra* in fashion design can strengthen cultural identity while increasing the aesthetic value of fashion products in the global market<sup>3</sup>. In addition, the unity of traditional elements with a modern design approach can produce innovative fashion works that are relevant to current fashion developments<sup>4</sup>.

On the other hand, Chinese culture also has a strong legacy of traditional clothing, one of which is the Cheongsam which is known for its feminine mermaid silhouette and distinctive embroidery details. In addition to embroidery techniques, the use of sequins is also often applied as a supporting decorative element to strengthen the impression of luxury, elegance, and dimension in garments. The application of sequins is able to provide a sparkling effect and visual texture that emphasizes ornamental details so that it is widely used in the development of contemporary clothing with glamorous and cultural fashion themes<sup>5</sup>. The development of embroidery techniques, including three-dimensional (3D) embroidery, provides a more vivid visual dimension and is able to improve the overall aesthetic quality of clothing. The application of three-dimensional embroidery in oriental clothing is able to create a more dynamic visual appearance and strengthen the artistic character of contemporary fashion design<sup>6</sup>.

The application of the concept of cultural hybridity in fashion design has been widely studied in several previous studies. The younger generation tends to be attracted to fashion products that have a unique visual and strong cultural identity, so that cultural-based design innovation is important to increase the relevance of *wastra* in modern life. Other research on transcultural fashion design shows that the combination of several traditional fabric motifs can produce a harmonious visual composition without eliminating the cultural values contained within it<sup>7</sup>. In addition, the exploration of cultural integration in fashion has also proven to be able to expand the aesthetic interpretation in contemporary garment design<sup>8</sup>.

Although various studies have discussed the use of *wastra* and Cheongsam embroidery elements in modern fashion<sup>9</sup>, research that specifically integrates Indonesian *wastra* with Cheongsam embroidery elements embellished with sequins in a thematic fashion concept is still relatively limited.

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<sup>3</sup> Jafar Sodik, Vera Utami Gede Putri, and Yoga Matin Albar, "Strategi Komersialisasi Produk Tugas Akhir Mahasiswa Fashion Berbasis Wastra Nusantara Melalui Pendekatan Design Thinking," *Jurnal Pengabdian Masyarakat Dan Riset Pendidikan* 4, no. 1 (2025): 3394–3402, <https://doi.org/10.31004/jerkin.v4i1.2126>.

<sup>4</sup> Kharisma Putri Lestari and Adhi Kusumastuti, "JKIP : Jurnal Kajian Ilmu Pendidikan Swarna Prabha ' s Fashion Show Dress Design Made From Contemporary Batik As An Effort To Preserve Local Wisdom Perancangan Gaun Fashion Show Swarna Prabha Berbahan Wastra Batik Kontemporer Sebagai Upaya Pelestarian Kea," *JKIP: Jurnal Kajian Ilmu Pendidikan* 7, no. 1 (2026): 115–28, <http://journal.al-matani.com/index.php/jkip/index>.

<sup>5</sup> Eli Budi Aini and Inty Nahari, "PENERAPAN PAYET DAN MANIK-MANIK MOTIF BUNGA 3D PADA GAUN BERBAHAN LACE," *Jurnal Online Tata Busana* 12, no. 1 (2023): 15–20, <https://ejournal.unesa.ac.id/index.php/jurnal-tata-busana/index>.

<sup>6</sup> Nathasya Alin Devinta and Felix Ari Dartono, "PERANCANGAN TEKSTIL BURUNG HONG DAN BUNGA MEIHUA PADA CHEONGSAM MODERN DENGAN TEKNIK SUBLIM PRINTING," *Journal of Fashion and Textile Design Unesa* 5 (2024): 23–30.

<sup>7</sup> Sephia Farika and Annisau Nafiah, "PENERAPAN TIGA MOTIF KAIN TRADISIONAL PADA BUSANA WANITA DENGAN TEMA TRANSCULTURAL PADA AJANG MALANG FASHION WEEK 2023," *BAJU: Journal of Fashion & Textile Design Unesa* 5 (2024): 89–98, <https://journal.unesa.ac.id/index.php/baju>.

<sup>8</sup> Farika and Nafiah.

<sup>9</sup> Lestari and Kusumastuti, "JKIP : Jurnal Kajian Ilmu Pendidikan Swarna Prabha ' s Fashion Show Dress Design Made From Contemporary Batik As An Effort To Preserve Local Wisdom Perancangan Gaun Fashion Show Swarna Prabha Berbahan Wastra Batik Kontemporer Sebagai Upaya Pelestarian Kea."

Most previous studies have focused more on exploring traditional motifs or decorative techniques separately<sup>10</sup>. So, few have discussed the combination of Nusantara wastra and Cheongsam embroidery details as a form of cultural hybridity in contemporary fashion. Both cultural elements have strong visual character, symbolic value, and aesthetic potential to produce new design identities that are innovative and relevant to the development of the fashion industry.

Furthermore, increasing competition in the fashion industry demands design innovation, while also fostering a strong cultural identity and process. Developing culture-based designs is a creative strategy to generate fashion products with added value and fostering appreciation for traditional culture among the younger generation. Therefore, exploring the combination of Indonesian textiles with sequined Cheongsam embroidery elements is relevant for development as a form of innovative fashion design based on cultural hybridity<sup>11</sup>.

This Goddess-themed dress is inspired by the figure of a goddess who represents strength and elegance. The concept is manifested through an elegant mermaid dress silhouette with the application of drapery details that give a strong impression, as well as the addition of a tailed cape on the back of the dress with embroidered bird and flower motifs to create a majestic and dramatic look like a goddess figure<sup>12</sup>. This fashion design integrates wastra with *Tribusono* batik motifs to represent Indonesian cultural identity, combined with Cheongsam embroidery techniques and sequin applications that present a luxurious and elegant Chinese cultural appearance<sup>13</sup>. The main materials used in this dress are *Tribusono* batik and liquid metallic fabric which are chosen to strengthen the visual character, texture, and aesthetic value of the dress. The combination of these elements produces a fashion work that not only has high aesthetic value, but also represents the concept of cultural hybridity in contemporary fashion.

This study aims to design clothing with the theme of The Goddess through the integration of Indonesian wastra and Cheongsam embroidery elements as a form of exploration of fashion design based on cultural hybridity. The concept of The Goddess was chosen to represent an elegant, strong, and authoritative feminine character through a combination of traditional elements and modern aesthetics<sup>14</sup>. The novelty of this research lies in the combination of Indonesian wastra and Chinese design elements. This research is expected to produce clothing works that have high aesthetic value while contributing to the development of contemporary fashion design based on traditional culture<sup>15</sup>.

## METHOD

This study uses a Research and Development (R&D) approach with a 4D development model developed by Sivasailam Thiagarajan, Dorothy S. Semmel, and Melvyn I. Semmel. This research approach aims to produce products while testing product quality through a systematic and structured

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<sup>10</sup> Farika and Nafiah, "PENERAPAN TIGA MOTIF KAIN TRADISIONAL PADA BUSANA WANITA DENGAN TEMA TRANSCULTURAL PADA AJANG MALANG FASHION WEEK 2023."

<sup>11</sup> Ni Azifah and Deny Arifiana, "Penerapan Aplikasi Bordir Bermotif Naga Dan Burung Phoenix Pada Crinoline Gaun Choengsam," *Corak: Jurnal Seni Kriya* 13, no. 1 (2024): 7–16, <https://doi.org/10.24821/corak.v13i1.10086>.

<sup>12</sup> Lestari and Kusumastuti, "JKIP : Jurnal Kajian Ilmu Pendidikan Swarna Prabha ' s Fashion Show Dress Design Made From Contemporary Batik As An Effort To Preserve Local Wisdom Perancangan Gaun Fashion Show Swarna Prabha Berbahan Wastra Batik Kontemporer Sebagai Upaya Pelestarian Kea."

<sup>13</sup> Aini and Nahari, "PENERAPAN PAYET DAN MANIK-MANIK MOTIF BUNGA 3D PADA GAUN BERBAHAN LACE."

<sup>14</sup> Aliya Fayza Ulil Azmi and Inty Nahari, "Jurnal Penelitian Busana & Desain PEMBUATAN CHEONGSAM DRESS DENGAN TEKNIK DRAPING," *Jurnal Penelitian Busana & Desain* 04, no. 1 (2024): 47–52, <https://journal.unesa.ac.id/index.php/jpbpd>.

<sup>15</sup> Nimas Ayu, Pawestri Atmaja, and Adhi Kusumastuti, "Gaun ' Divine Armor of Grace ' Dengan Bustier Resin : Penciptaan Dan Uji Kelayakan Estetika Busana Couture," *SENTRI: Jurnal Riset Ilmiah* 5, no. 1 (2026): 44–55, <https://doi.org/10.55681/sentri.v5i1.5427>.

process, which is proven through the stages of product development and quality testing by validators<sup>16</sup>. In the fashion sector, the application of the R&D method is considered relevant for this research because it is able to accommodate the creative design process as well as structured product quality evaluation, so that the results can be accounted for academically, the following is a chart of the five stages of the 4D development model.



Figure 1. 4D Model Stages  
Source. Personal document, 2026

### Define

In the define stage, the urgency of creating a target user is identified, which includes creating a moodboard and selecting materials. Cultural understanding is fundamental to creating fashion designs with a strong visual identity.

#### a. Moodboard Creation

Moodboard creation is an essential step in the fashion design process, serving as a visual medium for developing and communicating design concepts<sup>17</sup>. Moodboards are created by gathering various visual references such as images, colors, textures, materials, and other inspirational elements related to the design theme. In this research, the moodboard was created with *The Goddess* concept in mind. The following is a moodboard that was created as a visual guide for creating *The Goddess* fashion.



Picture 1. Moodboard The Goddess's Costume  
Source: Personal Document, 2025

#### b. Material Selection

Material selection is part of the conceptual design, focusing on systematic material exploration to determine the suitability of the materials for the design concept, which is based on the integration

<sup>16</sup> Syntia Natalia Crystien Situmeang and Siti Maisyarah Hasibuan, "PENGEMBANGAN MEDIA PEMBELAJARAN E-MODUL PEMBUATAN KONSEP BUSANA PESTA PADA MATA PELAJARAN DESAIN BUSANA KELAS XI DI SMK PANGERAN ANTASARI," *Pendas: Jurnal Ilmiah Pendidikan Dasar* 10, no. 4 (2025): 326.

<sup>17</sup> Suciati, "MOODBOARD SEBAGAI MEDIA PEMBELAJARAN YANG BERORIENTASI PADA PRODUK KREATIF BIDANG BUSANA DAN KRIYA TEKSTIL," *KELUARGA: Jurnal Ilmiah Pendidikan Kesejahteraan Keluarga*, 2021.

of Indonesian textiles and Cheongsam embroidery elements<sup>18</sup>. The results of this material exploration led to the selection of contemporary Tribusono batik and gold liquid metallic fabric as the primary materials. Chiffon and net fabric in matching coloured were used for the supporting materials, while crinoline was used as the primary material for the train. The combination of Tribusono batik and gold materials resulted in a shimmering and bold visual appearance. The use of all these materials took into account not only aesthetic aspects but also the comfort and durability of the garments during the fashion show.

### Design

In the design planning stage, the selection of materials and the development of decorative details are important factors in creating identity and shaping the identity and visual character of garment. Materials have a major role in determining the aesthetic value, quality, and user perception of fashion products, so that the right choice of materials can enhance the visual character and competitiveness of clothing<sup>19</sup>. The Goddess clothing is inspired by a combination of traditional cultural elements with a modern touch of elegance and decorative. The mermaid-style dress silhouette was chosen to give an elegant and feminine impression, and combined with Tribusono batik motifs as a representation of the richness of Indonesian cultural heritage. In addition, the use of a transparent cape with embroidered bird and flower motifs is applied as a decorative element that strengthens the garment's aesthetic and symbolic values. The bird motif represents freedom and beauty, while the flower motif symbolizes life and tenderness. The dominance of gold is used to strengthen the character of the clothing, resulting in a majestic and harmonious appearance. Overall, this design represents an effort to combine local cultural identity into modern fashion works based on the hybridization of local culture into contemporary fashion works. The following is the design result of The Goddess clothing.



Figure 2. *The Goddess* Fashion Design  
Source. Personal Document, 2025

<sup>18</sup> Sodik, Putri, and Albar, "Strategi Komersialisasi Produk Tugas Akhir Mahasiswa Fashion Berbasis Wastra Nusantara Melalui Pendekatan Design Thinking."

<sup>19</sup> John Martono and Eka Arifianty Puspita, "KAJIAN MATERIAL-DRIVEN DESIGN DALAM DESAIN PRODUK FASHION BERBASIS EKSPLORASI MATERIAL STUDY OF MATERIAL-DRIVEN DESIGN IN FASHION PRODUCT DESIGN BASED ON EXPLORATION OF STANDARD MATERIALS," *Serat Rupa Journal of Design* 6, no. 2 (2022): 156–77, <https://doi.org/10.28932/srjd.v6i2.4770>.

## Develop

In the development stage, the fashion product is realized based on the design. This process includes pattern making, cutting the material, sewing, adding decorative details, and finishing. Embroidery and sequin applications are applied to the garments to enhance the decorative value and emphasize the visual character of *The Goddess* design<sup>20</sup>.

### a. Pattern Making and Cutting

Selecting the right pattern construction system is a crucial step in the clothing process, as a basic pattern that matches the wearer's body characteristics will result in an optimal fit and minimize errors during the cutting stage<sup>21</sup>. The Goddess dress uses a mermaid silhouette with elaborate drapery details and a tail cape at the back. The pattern is tailored to the model's body size to create a proportional and comfortable garment.

The main materials used in this design are gold-colored liquid metallic fabric for the main part and Tribusono batik fabric for the bottom of the garment. Liquid metallic fabric was chosen because it has a smooth and shiny fabric texture that strengthens the luxury and elegant impression, while Tribusono batik is used as a representation of Indonesian cultural identity through the character of its traditional motifs. In addition, the use of a transparent tail cape with bird and flower motif embroidery is applied to strengthen the aesthetic and symbolic value of the garment. The fabric cutting process also requires attention to the direction of the fabric fibers, motif placement, and accuracy in marking the pattern to produce neat and precise cuts. After the cutting process is complete, each part of the garment is put together through sewing techniques according to the planned design construction.

### b. Sewing and finishing process

The initial stage involves assembling and sewing the *bustier* to create a structure that fits the curves of the body. Next, the skirt is sewn with a mermaid silhouette, with the bottom section split into a single circle pattern to create a dramatic yet elegant look. Draping is then applied to the right and left waistlines to enhance the waistline of the garment. Once each section is completed, the *bustier* and skirt are joined at the waistline to form a unified garment.

The next step is to install a Japanese zipper in the center back to open the garment. This is followed by the construction of the cape, where the pattern pieces are sewn together to create a firm and structured shape. To maintain the shape, the cape is lined with thick tricot for added rigidity. The cuffs are made of chiffon with a reverse seam technique for a smooth and neat look. The hem of the dress is finished with a small narrow topstitch for a precise edge.

The final stage, involves a steam iron, is used to finish the entire garment. Hook buttons are then attached to the back of the cape to secure the garment. Resin flower ornaments are added, then painted gold to match the concept of the garment. These ornaments are applied to the center front waist and the front skirt, enhancing the overall design.

## Disseminate

In the *dissemination* phase, *the Goddess* fashion products were presented through a fashion show held on May 28, 2025, to *disseminate* the development results to the wider community. Following the event, a quality assessment was conducted by three expert validators: two designers and one tailor or fashion practitioner. Furthermore, the assessment also involved university students as trained validators with knowledge in the fashion industry, allowing them to provide a broader user perspective.

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<sup>20</sup> Zhang Yaqian and Rose Dahlina Rusli, "Integrating Traditional Chinese Embroidery into Modern Clothing Design: A Sustainable Approach," *International Journal of Global Optimization and Its Application* 3, no. 2 (2024): 81–86, <https://doi.org/10.56225/ijgoia.v3i2.321>.

<sup>21</sup> Naila Dinana Khaira and Ernawati, "TUBUH GEMUK PENDEK WANITA INDONESIA THE USE OF THE PAMELA C. STRINGER SYSTEM ARCHETYPE IN THE SHORT FAT," *Gorga: Jurnal Seni Rupa* 13, no. November 2023 (2024): 15–23.



Figure 3. Dress worn during the fashion show  
Source. Personal Document, 2025

The quality test was conducted using a fashion quality assessment instrument that encompasses six main indicators: design, size, aesthetics, sewing techniques, fashion performance, and uniqueness. Each indicator consists of five sub-indicators with a total of six assessment items using a dichotomous scale (yes-no), resulting in a total of 180 assessment items per validator. The assessment data were analyzed using a quality percentage formula as a validator<sup>22</sup>.

$$P = \frac{\sum \text{Answer YES}}{180} \times 100\%$$

The percentage results are interpreted based on four quality categories: very high quality (85% - 100%), high quality (70% - 84%), moderate quality (55-69%), and low quality (<55%). Furthermore, the results of this study are disseminated through the publication of scientific articles in the UNNES Journal of Student Creativity (JCS) as a form of academic contribution in the field of local culture-based fashion.

## RESULTS AND DISCUSSION

### Description of The Goddess's Clothing

This Goddess-themed outfit is designed with the concept of a goddess in mind. This theme is realized through elegant and bold silhouettes, and a colour selection dominated by gold, which symbolizes luxury, strength, and eternity. This outfit design adapts the basic shape of the cheongsam, modified to be more modern with a cut that follows the curves of the body. The top is made fit with a high neckline typical of the cheongsam, which gives a graceful and formal impression. Embroidery details are placed centrally on the chest, using motifs that resemble classical ornaments. In addition, there are sequins hanging on the chest, emphasizing the character of the outfit as a representation of a goddess.

<sup>22</sup> Delma Saputri et al., "Vol 3 No . 2 Tahun 2023 Hal 133 – 151 Lembar Validasi : Instrumen Yang Digunakan Untuk Menilai Produk Yang Dikembangkan Pada Penelitian Pengembangan Bidang Pendidikan," *Biology and Education Journal* 3, no. 2 (2023): 133–51, <https://journal.uir.ac.id/index.php/biomed/index>.

The center of the dress features a long panel with a net-like texture. The panel is adorned with small resin flowers, giving it a shiny, slightly raised appearance. The right and left sides of the waist are accented with draped fabric, creating a layered effect and enhancing the silhouette. This draping also adds a luxurious and dynamic feel to the dress.

The skirt uses *wastra*, a classic patterned fabric with a strong ethnic nuance. The Tribusono batik motif conveys the garment's identity while enriching the visuals. The skirt is designed with a mermaid cut that flares out at the bottom, creating a dramatic silhouette when worn. The combination of modern materials on the top and *wastra* on the bottom strikes a balance between traditional and contemporary elements.

One of the key elements of this outfit is the use of embroidery applied to several parts, such as the chest cape and the back tail. The tail is decorated with embroidered bird and flower motifs, symbolizing eternity, resurrection, and strength. When worn on the runway, this tail provides a dynamic movement effect and emphasizes the overall impression of grandeur and elegance.

Overall, this garment is representing a harmonious of cultural values and modern design innovation. Through the use of textiles, embroidery techniques, and modified cheongsam silhouettes, this garment not only displays visual beauty but also conveys philosophical meanings about strength, elegance, and female identity.

### Results of the Goddess Fashion Quality Test

The Goddess garment quality test was conducted by three expert validators and ten students as trained validators using an assessment instrument covering six main indicators: design, size, aesthetics, sewing technique, performance, and uniqueness. The assessment data was then analysed using the percentage of suitability formula  $P = \frac{\sum \text{YES answer}}{180} \times 100\%$  to determine the quality level of the developed fashion. The summary results from all validators are presented in Table 1 below.

Table 1. Recapitulation of The Goddess Fashion Quality Percentage

| No | Indicator            | Presentation (%) | Category          |
|----|----------------------|------------------|-------------------|
| 1  | Design               | 96.92            | Very High Quality |
| 2  | Size                 | 96.15            | Very High Quality |
| 3  | Sewing Technique     | 98.46            | Very High Quality |
| 4  | Aesthetics           | 98.21            | Very High Quality |
| 5  | Fashion Performance  | 97.18            | Very High Quality |
| 6  | Privileges           | 98.72            | Very High Quality |
|    | <b>Overall Total</b> | 97.61            | Very High Quality |

Source: Primary Data, 2026

Based on these calculations, The Goddess fashion product is declared successful if the average validator score falls into the "Very High Quality" category.

### Discussion of Quality Test Results

The data in Table 1 shows the results of the quality test conducted by experts, with a total score of 97.61% (Very High Quality). The scores for each assessment aspect tested are presented in the following description:

- The design aspect achieved a percentage of 96.92% in the very high quality category. The high achievement in the design aspect indicates that the fashion design has met design principles comprehensively, including harmony of form, accuracy of proportion, and consistency between the concept and the resulting visuals.
- The size aspect achieved a percentage of 96.15%, indicating a very good level of construction pattern accuracy in terms of fitting results. The application of looseness in certain parts is considered capable of providing flexibility of movement for the user, so that the clothing meets the functional comfort aspect in accordance with work clothing standards.
- The sewing technique aspect achieved a score of 98.46%. The score for this aspect was influenced by the complexity of the process of combining various materials, such as patterned *wastra* fabric, gold jacquard as the main material, and embroidery and sequin applications. Although there were technical challenges in the decorative details, the overall sewing results were considered neat and precise, especially in the joints, edge finishing, and finishing, which provided a clean and professional final appearance.
- The aesthetic aspect of 98.21% obtained a percentage in the very high-quality category, a high

value indicates that the clothing has a harmonious, attractive visual quality, and is able to display a balanced and integrated combination of design elements.

- The performance aspect of the garment was 97.18%, the assessment results showed that the structure of the garment has good stability when worn. This is supported by the use of lining materials and appropriate construction techniques on the top and skirt, so that it is able to maintain the shape of the cheongsam silhouette that is firm. In addition, the use of lining and other supporting materials provides comfort for the wearer and helps maintain the shape of the garment optimally when moving.
- • The unique aspect of 98.72% of this clothing lies in the combination of wastra, embroidery, and decorative elements that produce a distinctive visual appearance. The application of embroidery with a bird motif provides a dramatic visual effect and a luxurious impression. This combination of traditional elements and modern design creates an interesting visual dimension while strengthening the character of the clothing as a representation of the theme of *The Goddess*.

Based on the results of the quality test conducted on the goddess-themed clothing based on wastra and cheongsam embroidery, a high percentage value was obtained in all assessment aspects, namely uniqueness (98.72%), sewing technique (98.46%), aesthetics (98.21%), garment performance (97.18%), and design (96.92%). These results indicate that the clothing developed has met good quality criteria in terms of uniqueness, neatness of sewing technique, aesthetic value and uniqueness of design, and fashion performance. Overall, this clothing is declared to be of very high quality for use because it is able to combine functional and aesthetic aspects optimally, and successfully displays innovation through wastra, embroidery, and modification of mermaid and cheongsam dress silhouettes that reflect the character of the theme *The Goddess*.

As a means of improvement, the size aspect achieved the lowest percentage, at 96.15%, indicating the need for improvements in fitting accuracy. Improvements can be made by adjusting the pattern construction, particularly for the drapery locking stitches using black thread for neater results. Repeated fitting trials are also highly recommended to ensure a balance between aesthetics and comfort.

## CONCLUSION

Based on the results of research and development that has been done, *The Goddess*-themed clothing was successfully designed through the integration of Indonesian *wastra* and Cheongsam embroidery elements as a form of fashion design exploration based on cultural hybridity. This garment combines Tribusono batik motifs, mermaid silhouette dresses, drapery details, a tailed cape, and embroidery and sequin applications to produce a clothing look that is elegant, decorative, and has a strong visual character. The use of gold, liquid metallic materials, and embroidered details with bird and flower motifs are able to strengthen the representation of *The Goddess* concept which depicts strength, elegance, and majesty.

The quality test results show that the clothing obtained an average score of (97.61%) with the category of "very high quality". The highest percentages were in the aspects of special features (98.72%), sewing techniques (98.48%), aesthetics (98.21%), clothing performance (97.18%), and design (96.92%), so that the clothing was categorized as very high quality. These results indicate that the clothing has optimally met quality standards in terms of design, size, sewing techniques, aesthetics, clothing performance, and special features.

As an effort to develop future product development, it is recommended to explore the use of lighter materials to reduce the visual character of the garment, such as a combination of wastra with transparent materials or more flexible modern textiles, in order to increase wearing comfort. In addition, improvements in sewing techniques are also necessary, especially in the process of uniting complex materials such as embroidery and main fabric, to produce a neater and optimal finish. Strengthening the construction of decorative elements, such as embroidery applications and tail capes, is also important to maintain shape stability while increasing user comfort. With these developments, it is hoped that the quality of clothing can continue to be improved in terms of aesthetics, design innovation, and wearability.

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