

# Ready To Wear Deluxe: A Collaborative Expression of Minang Songket Aesthetics and Victorian Style Through Sequin And Pleating Techniques

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## ABSTRACT

*The development of visual forms in ready-to-wear deluxe fashion is a natural progression, as the industry continually adapts to the dynamics of current trends and consumer needs. However, variations of ready-to-wear deluxe fashion that incorporate Minang cultural elements remain limited and are not yet fully aligned with the evolution of contemporary fashion trends. Based on this context, the present study aims to introduce innovation in fashion design by integrating Minang cultural elements—particularly songket fabric—with Victorian-era fashion styles through the application of beadwork and pleating techniques. This article is composed as a form of visual literacy in the field of fashion, with a particular focus on the use of songket fabric, beadwork, and pleating as core elements in the design process. To realize the concept and objectives of this research, a practice-led research methodology is employed, which encompasses four key stages: (1) pre-design, (2) design, (3) realization, and (4) presentation of the works. Through these stages, two collections of ready-to-wear deluxe fashion were produced, combining Minang cultural elements with Victorian fashion aesthetics. The results of the study demonstrate that local characteristics and the distinctive traits of Victorian style can be harmoniously integrated with the rich motifs and textures of Minang songket fabric, resulting in designs that reflect modern luxury without losing their cultural roots.*

*Keywords: Ready-to-Wear Deluxe, Minang Culture, Songket, Victorian Style, Practice-led research*

## INTRODUCTION

Traditional clothing serves as a visual representation of cultural identity that continues to transform over time. One notable transformation in the fashion industry is the collaboration between local cultural elements and global aesthetics to create designs that remain relevant in contemporary contexts. Minang songket fabric, as a textile cultural heritage from West Sumatra, possesses significant potential to be reinterpreted into luxurious modern fashion products, such as ready-to-wear deluxe collections.

Victorian fashion, characterized by structured silhouettes, dramatic details, and decorative elements such as beadwork and pleating, offers opportunities for creative collaboration within contemporary fashion design. This study seeks to develop a ready-to-

wear deluxe fashion collection that combines the characteristics of Minang songket fabric with Victorian aesthetics through the exploration of beadwork and pleating techniques as both visual and structural design approaches.

This study is significant because it not only revitalizes the cultural values embedded in Minang songket but also demonstrates how contemporary fashion design can serve as a collaborative space between tradition and modernity. Previous research by Asikin (2020) emphasized the importance of adapting local aesthetic values into global design practices, while Sari (2021) highlighted that decorative techniques such as beadwork can strengthen the visual character of garments made from traditional textiles.

The development of digital technology within the fashion industry has accelerated the transformation of fashion design processes from manual methods to computer-based systems. Digital design not only improves production efficiency but also provides opportunities for exploring more complex visual forms that are adaptable to global fashion trends (Permana, 2022). Nevertheless, integrating local cultural heritage into contemporary fashion remains a challenge. Minang songket fabric, despite its rich aesthetic and philosophical values, has not been widely utilized in ready-to-wear deluxe fashion. Victorian fashion, as a design inspiration, introduces a distinctive historical elegance that creates a harmonious relationship between modernity, tradition, and classical aesthetics (Sari & Sari, 2021).

This research focuses on the creative process of fashion design digitalization by integrating Minang songket fabric and Victorian aesthetics into a ready-to-wear deluxe concept. The originality of artistic creation refers to a work that represents the creator's identity and personal expression rather than merely reproducing existing forms (Haidarsyah, 2021). The creation of this ready-to-wear deluxe collection adopts Victorian fashion as its primary source of inspiration. This style was selected because it aligns with the characteristics of the pleating and beadwork techniques applied throughout the collection, both in terms of materials and the overall visual appearance of the garments. The design process applies craft-based creative principles that emphasize the organization of visual elements such as motifs, colors, and materials according to design principles and aesthetic considerations. These principles include composition, proportion, rhythm, balance, emphasis, scale, dimensional impression, and repetition (Hendriyana, 2018).

Fashion refers to everything worn on the body, either for protection or for enhancing appearance. Fashion may also be understood as a form of nonverbal communication through which individuals express their moods, identities, and personal messages (Sri, 2014). Clothing serves as a personal expression that varies from one individual to another; therefore, clothing and fashion should not be regarded as identical concepts. Fashion encompasses styles of clothing and accessories that continually change over time and may also be interpreted as a lifestyle, mode of dress, and behavioral pattern that gains popularity during a particular period (Hadisurya, 2011).

Ready-to-wear deluxe represents a fashion category that requires a high level of craftsmanship, with approximately 80% of the production process involving manual techniques and designer intervention. Such products are generally produced in limited quantities and emphasize exclusivity and quality (Albahi, 2024). In contrast, mass-produced fashion products are manufactured in larger quantities and are commonly categorized into second-label products, which are designed by fashion designers, and private-label products, which are developed by garment industries (Hadisurya, 2011).

## METHOD

This study employed the creative practice methodology developed by Hendriyana, commonly referred to as practice-led research. The article focuses on the creation of a ready-to-wear deluxe fashion collection that did not previously exist, developed through creative ideas inspired by Victorian fashion aesthetics combined with Minang cultural elements. In this context, the resulting fashion product is considered a pre-factum object, meaning that it did not exist prior to the creative process and therefore required a structured creative approach to its development (Hendriyana, 2021). The selected fashion theme serves as a medium through which the public can more easily understand the essential ideas and messages conveyed by the designer. The creative process applied in this study consisted of three main stages: pre-design, design, and realization. These stages guided the development of the fashion collection from conceptual exploration to the final creation of the garments. The workflow of the fashion design process is illustrated in Figure 1.

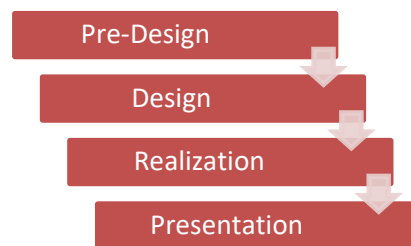


Figure 1. Workflow Diagram of the Creative Practice Method  
(*Practice-led research* Seni Kriya, Source: Gustiyan Rachmadi, 2018)

## RESULTS AND DISCUSSION

Minang songket fabric is widely recognized for its rich philosophical values, reflected in traditional motifs such as *pucuk rebung*, *itik pulang petang*, and *kaluak paku*. These motifs function not only as visual ornaments but also as cultural narratives embedded within textile design (Fauzan, 2020). In the context of ready-to-wear deluxe fashion, the luxurious character of songket, distinguished by its shimmering gold threads and intricate woven textures, is combined with Victorian aesthetics characterized by hourglass silhouettes, puffed sleeves, and corset-inspired bodices that symbolize elegance, refinement, and social prestige (Hartnell, 2012). Pleating techniques were applied to create volume and structural dimension on skirts and sleeves, while beadwork was strategically arranged along selected songket motifs to enhance visual richness without diminishing their symbolic meanings. This combination aligns with Fitriani's (2019) view that contemporary embellishment techniques can enrich the aesthetic value of traditional textiles while preserving their cultural identity. The evaluation conducted by expert panels revealed positive responses toward the harmony between traditional and contemporary elements, where beadwork contributed to a sense of luxury through its reflective qualities and pleating introduced sculptural sophistication. Together, these elements established an elegant and luxurious visual identity that represents a collaborative fusion of local heritage and global fashion aesthetics.

The integration of Minang culture and Victorian fashion within this collection demonstrates a synthesis between traditional heritage and the refined elegance of classical European aesthetics. Minang songket fabric, known for its complex weaving techniques and

symbolically rich motifs, was digitally adapted and incorporated into Victorian-inspired silhouettes such as corset dresses, puffed sleeves, and layered skirts. This adaptation produced a visual balance between traditional textile heritage and Victorian fashion characteristics, resulting in garments that embody both cultural significance and contemporary sophistication (Ningsih, 2023). The concept of elegance is expressed through the structured silhouettes, harmonious proportions, and refined detailing, while the sense of luxury is reinforced through the use of premium materials, intricate bead embellishments, and the distinctive golden sheen of songket fabric.

The digitalization process enabled the precise visualization of songket motifs while providing opportunities for exploring color schemes, textures, and garment structures more dynamically. Digital technology also facilitated fabric simulation and real-time garment movement analysis, accelerating the prototyping stage and minimizing material waste during the initial design process (Ramadhani, 2020). Furthermore, digitalization expanded the dissemination of the creative work through online platforms, positioning fashion as a medium for cultural promotion that remains adaptive to contemporary developments (Yusuf, 2021).

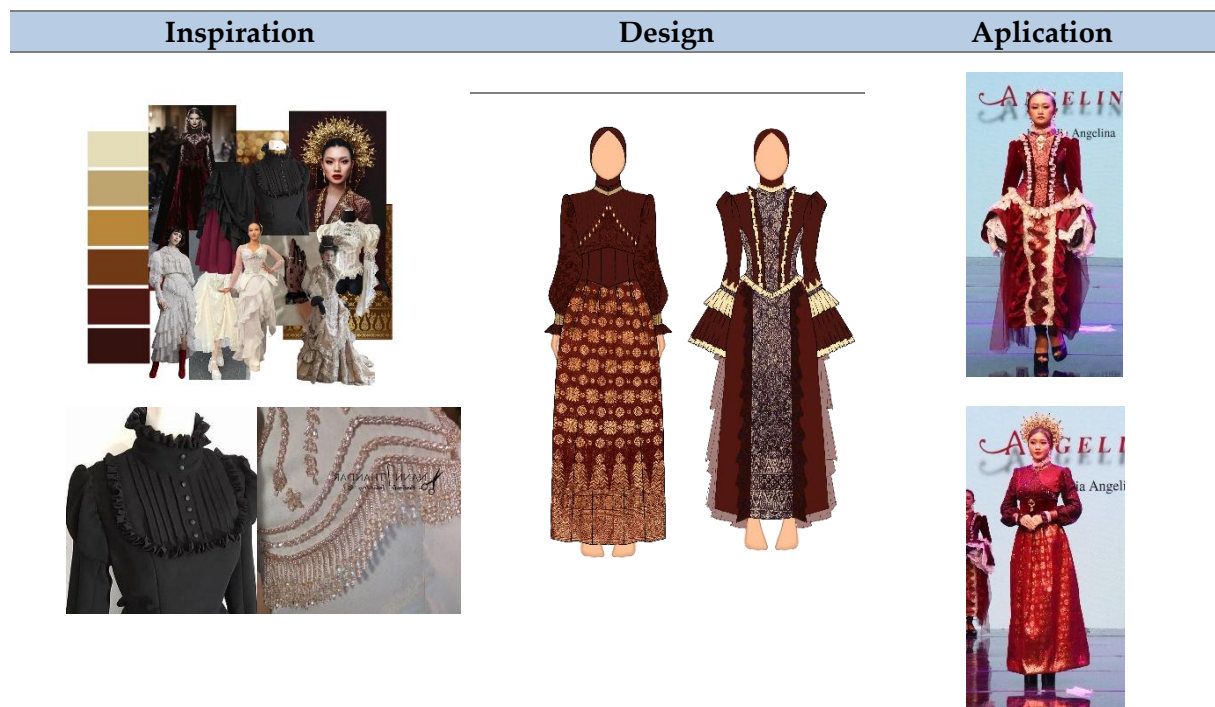


Figure 2. Morphological Literacy of the Fashion Creation Process

This study demonstrates that the application of pleating techniques, beadwork, and Minang songket fabric in ready-to-wear deluxe fashion successfully creates an elegant ethnic aesthetic. The implementation process involved adapting the distinctive patterns and color palettes of Minang songket to contemporary ready-to-wear fashion trends while maintaining a Victorian-inspired design approach. As a result, the fashion collection received positive responses in terms of both artistic value and practicality, making traditional textiles more relevant and appealing to the contemporary fashion market.

Minang songket fabric represents one of the most valuable cultural heritages of West Sumatra, particularly the renowned Pandai Sikek songket. This woven textile tradition

remains an important cultural legacy that continues to be preserved and developed by succeeding generations (Halizah, 2022). The collaboration between contemporary fashion and traditional textiles successfully combines cultural values with functionality, responding to market preferences for ethnic fashion that is both practical and contemporary. Within the ready-to-wear deluxe category, the unique visual characteristics of songket motifs integrated with Victorian-inspired aesthetics and luxurious handcrafted detailing enhance the overall appeal of the garments. This demonstrates that local fashion products can compete within broader markets without abandoning their traditional values. Furthermore, the application of pleating and beadwork techniques generates distinctive visual textures and forms that contribute to the collection's exclusive character.



Figure 3. Minang Songket Fabric  
(Source: Fadia Angelina Documentation, 2025)

The novelty of this creative work lies in the visual construction of the garments, particularly through the arrangement of beadwork patterns and fabric manipulation techniques created by pleating on the fabric surface. These design elements were developed to express elegance and luxury while preserving the cultural identity of Minang songket. The concept was formulated through observation and data collection from books, academic journals, and online sources related to Indonesian weaving traditions and textile craftsmanship. After sufficient data had been gathered, the information was analyzed and synthesized to formulate the creative concept, which was developed through four stages: (1) pre-design, focusing on conceptual and visual idea development; (2) design; (3) realization; and (4) presentation.

### **Pre-Design Stage**

The pre-design stage functions as a preliminary research phase aimed at exploring relevant issues and phenomena within society. The selected theme and research topic are closely related to contemporary issues and practical problems that form the basis of the creative process. At this stage, the designer develops imagination and creative ideas while rationalizing them through literature studies, theoretical references, and analyses of previous works and related design products. Consequently, this stage provides an overview of the objectives and fundamental concepts underlying the creative work.

### **1. Content Idea**

The process of artistic creation may begin with the determination of content. Content

refers to messages, values, or specific findings embodied within a work of art. These values originate from qualities defined by the creator. In fashion creation, content is closely associated with issues or themes that serve as the source of creative inspiration.

In this study, the creative concept was developed through the application of pleating techniques, which involve folding fabric precisely to create permanent pleats that maintain their shape throughout subsequent processes. Among the pleating methods employed, needle pleating was selected as the primary technique. In textile and craft practices, needle pleating utilizes a needle to create structured folds on fabric surfaces, generating distinctive textures and dimensional effects.

The selection of the ready-to-wear deluxe category was based on its characteristics as a fashion segment positioned between ready-to-wear and haute couture. Ready-to-wear deluxe emphasizes exclusivity, premium materials, handcrafted detailing, and limited production quantities while maintaining practical wearability (Albahi, 2024). Unlike mass-produced fashion, ready-to-wear deluxe requires a substantial degree of manual craftsmanship, enabling designers to create garments with higher artistic value and distinctive visual identities. Therefore, this category was considered appropriate for expressing the elegance and luxury associated with Minang songket fabric and Victorian aesthetics.

The initial idea was subsequently transformed into an inspirational moodboard (Figure 2), serving as a visual analysis tool that assists designers in developing concepts and generating creative ideas. The moodboard was created by collecting and organizing visual references relevant to the selected theme from various sources, including internet-based materials and other design references.

A moodboard is a collection of images arranged systematically to establish the primary concept of a design project and to provide a visual stimulus that communicates the overall concept of the work in a specific and comprehensive manner (Perangin Angin, 2023).



Figure 4. Inspiration Moodboard  
(Source: Fadia Angelina, 2025)

The inspiration moodboard consists of several visual references, including portraits of women that symbolize elegance through the use of traditional textiles. Minang songket fabric represents the cultural heritage of previous generations, while images of royal palace interiors evoke impressions of luxury, prestige, and exclusivity that align with the characteristics of

ready-to-wear deluxe fashion. The moodboard illustrates how the beauty of songket fabric can be harmoniously combined with ruffle details and bead embellishments to create an elegant and luxurious fashion collection.

The color palette reflects Minang cultural aesthetics through dominant shades of red and gold. The selection of these colors serves as a visual metaphor intended to communicate specific psychological meanings. Metaphors and symbols function as forms of personal expression and are governed by artistic principles, compositional structures, and aesthetic values (Kartika, 2016). Psychologically, red symbolizes courage and strength, while yellow represents grandeur and brilliance. Gold, meanwhile, symbolizes luxury, elegance, prosperity, and exclusivity.

## 2. Form Idea

Form is the crystallization of content; therefore, form represents the visual manifestation of conceptual ideas. Consequently, the development of form originates from the content idea itself. In fashion creation, the realization of form requires a guiding medium in the form of a style moodboard.

During the moodboard development process, digital techniques and Adobe Photoshop software were utilized. Adobe Photoshop is one of the most widely used image-processing applications among both professional and non-professional designers due to its extensive features and versatility in visual design development (J, 2020).

The creation of this fashion collection was guided by contemporary fashion trends and current market preferences. Fashion trends refer to styles of clothing and accessories that gain popularity during specific periods of time (Umboh, 2018).



Figure 5. Style Moodboard  
(Source: Fadia Angelina, 2025)

The materials selected for this collection prioritize both comfort and luxury, including silk shimmer, bridal satin, organza, and pleated fabrics. The garments predominantly employ I-line and L-line silhouettes, which are characterized by their ability to create elegant forms without emphasizing the body's natural contours.

Victorian style is recognized for its freedom of creative expression while maintaining an appearance that is elegant, stylish, sophisticated, and graceful without excessive ornamentation. Consumer analysis enables fashion forecasting institutions and designers to examine patterns in consumer preferences and behavior. Individuals who

adopt a fashionable lifestyle tend to follow contemporary fashion developments and current trends continuously. The greater a person's interest in fashion, the more likely they are to remain engaged with evolving fashion styles and innovations (Ummah, 2020).

This creative work falls within the ready-to-wear deluxe category and targets women aged 25–35 years who prefer a classic and elegant appearance. The market segmentation also includes upper-middle-class consumers with a preference for luxury lifestyles, handmade fashion products, local designer brands, and frequent engagement with shopping malls, fashion exhibitions, and lifestyle events.



Figure 6. Target Market  
(Source: Fadia Angelina, 2025)

## Design Stage

The design stage involved the development of design sketches that visually represented the conceptual ideas and forms of the fashion collection. These sketches were created by considering various artistic aspects and design elements relevant to the creative process.

### 1. Design Sketches

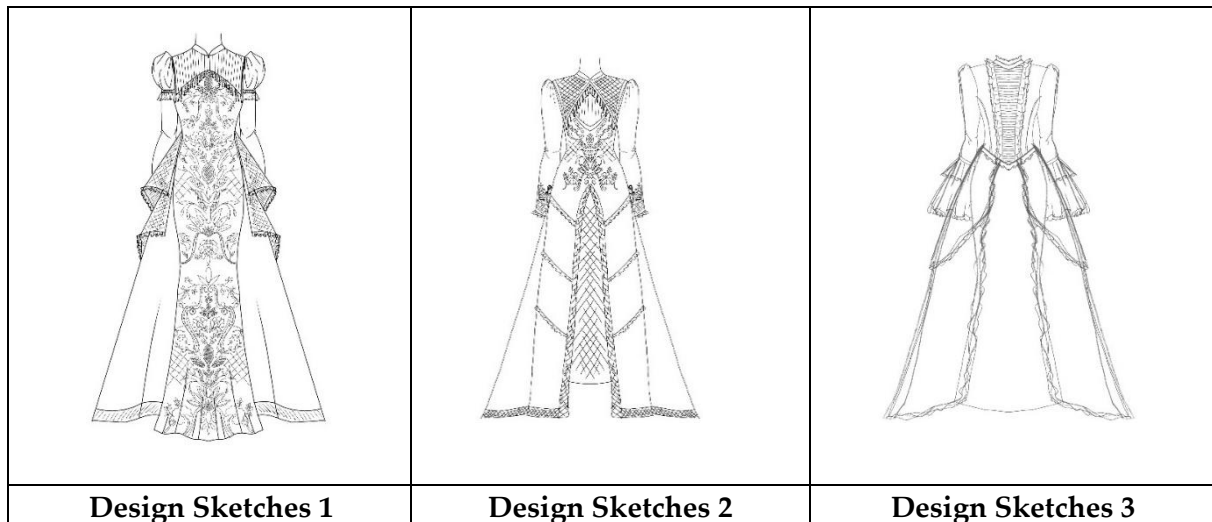


Figure 7. Design Sketches  
(Source: Fadia Angelina, 2025)

### **Realization Stage**

The realization stage focused on transforming the selected design into a prototype and subsequently into the final garment. This process involved material exploration, pattern development, construction techniques, and the application of decorative elements until the desired level of refinement and conformity with the original design concept was achieved. According to Haidarsyah (2024), realization is the stage in which the selected design is materialized into a prototype or actual work and continuously refined until it fulfills the intended artistic and functional objectives.

In fashion design, visual elements such as silhouette, color, motif, texture, and decorative techniques are integrated into a cohesive design system. The realization process in this study employed digital fashion design methods to facilitate the development and visualization of garment concepts. Digital design enables designers to freely explore design lines, color compositions, forms, textures, and detailed garment features before physical production begins (Asmayanti, 2020).

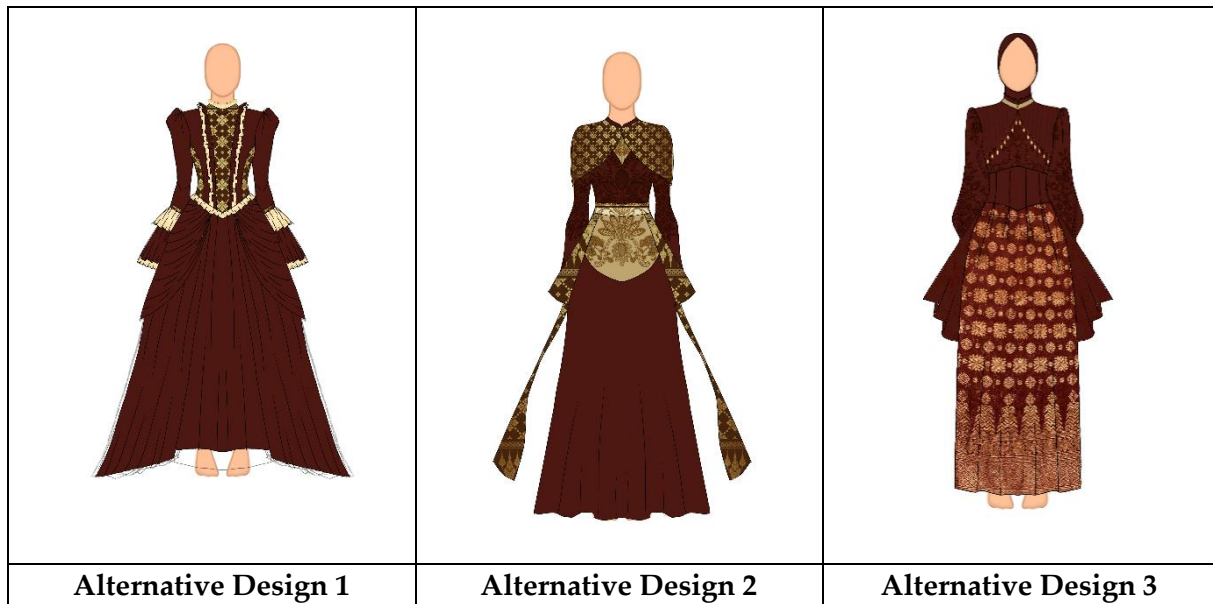


Figure 6. Design Alternatives  
(Source: Fadia Angelina, 2025)

## 2. Master Design

At this stage, the final design selection was conducted based on an analysis of form, aesthetics, functionality, and consistency with the established creative concept. The selected master designs were considered the most successful representations of the intended integration between Minang cultural heritage and Victorian-inspired elegance and luxury.

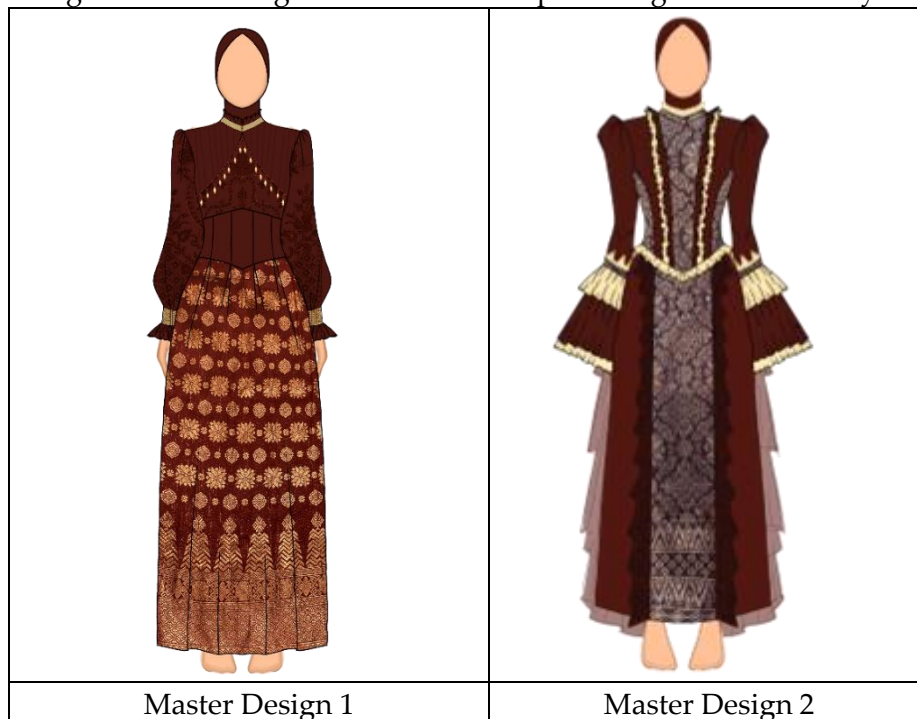


Figure 7. Master Designs  
(Source: Fadia Angelina, 2025)

The presentation stage involved the visualization and public dissemination of the completed works through digital media and fashion show documentation. The final collection was presented at the Bandung Fashion Runway event, broadcast by TVRI West Java in 2025.

The presentation highlighted the application of pleating and beadwork techniques within a ready-to-wear deluxe collection inspired by Victorian fashion aesthetics. The garments demonstrated how traditional Minang songket could be transformed into contemporary fashion products while maintaining cultural identity and embodying the values of elegance, luxury, and exclusivity associated with the ready-to-wear deluxe category.



Figure 8. Presentation of the Collection at a Fashion Show

## CONCLUSION

This study demonstrates that the integration of Minang songket aesthetics and Victorian fashion elements can generate a distinctive ready-to-wear deluxe fashion concept that balances cultural authenticity with contemporary design demands. The creative application of beadwork and pleating techniques extends beyond decorative purposes by functioning as visual strategies that reinforce garment structure, elegance, and luxury while preserving the symbolic value of traditional songket motifs.

The novelty of this work lies in the collaborative reinterpretation of Minang cultural heritage through Victorian-inspired fashion aesthetics within the ready-to-wear deluxe category. This approach contributes to the development of culture-based fashion design by offering an alternative model for transforming traditional textiles into contemporary fashion products with broader market relevance.

Furthermore, the study confirms that fashion design can serve as a medium for cultural preservation and promotion by translating local values into forms that are adaptable to contemporary and global fashion contexts. The findings provide practical and conceptual contributions to fashion designers, researchers, and creative industries seeking innovative approaches to integrating traditional cultural assets into modern fashion development.

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