

Adaptation of Dark Elf's Fashion Style to Evening Party Dress

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How to cite: Kamaliyyah, N. A., Astuti, A., & Sakti, A. W. (2025). Adaptation of Dark Elf's Fashion Style to Evening Party Dress. *Gorga : Jurnal Seni Rupa*, 14 (1), 327-335. <https://dx.doi.org/10.24114/gr.v14i1.64737>

Article History : Received: March 15, 2025. Revised: May 25, 2025. Accepted: June 30, 2025

ABSTRACT

The aim of writing this scientific article is to adapt the Dark Elf fashion style to be an evening party dress. Dark Elf is a Norse mythological creature famous for its skills in war through its fashion style. Multi-layered dark purple attire, body armor made of iron alloy with some carvings, attire decorations resembling spider webs, and head accessories made of metal alloy depict that Dark Elf fashion style not only prioritizes functions and strategies but also pays attention to aesthetics. Dark Elf fashion style can be a source of ideas for an evening party dress. This study used the Gustami method. The Gustami method was applied to create works of art, and it is divided into three stages. The first is exploration, searching for source ideas ideally, and reviewing references. The second is design, creating a mood board and design, as well as visualizing the concept through the prototype. The third is embodiment, which is realizing and evaluating work. The realized was a dark purple party attire, which consisted of a bustier, an inner blouse, asymmetrical peplum adorned with silver garniture, a cloak variation, and a full-circle skirt made of layered tulle. The attire was worn with a turban as a head covering and the placement of a headpiece. Based on the validation test from the academic and practitioner assessment, the results showed that the adaptation of the Dark Elf fashion style for evening party dress has a percentage of 78%, which is valid from the adaptation process to the realization process of the dress.

KEYWORDS

Adaptation, Dark Elf, Evening, Party Dress, Fashion

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INTRODUCTION

Dark Elf is one of the fictional characters portrayed as a half-deity human with supernatural powers. In Norse mythology, Dark Elf is called Dokkalfar or Fairy of Darkness. Norse Mythology has become a popular source for spreading Dark Elf legends in Scandinavia, Sweden, Norway, and other Northern European countries (Ramdani, 2019). Along with technological advances, Dark Elf is also found in the virtual game Dungeons & Dragons, known as Drow. In the Dark Elf Trilogy by R.A. Salvatore, Dark Elf is referred to as Drizzt Do'Urden (Salvatore, 2009).

Dark Elf is known for its expertise in appearance, which can be seen from its fashion style, which is full of strategy but remains stylish. Dark Elf lives in the age of the moon and lives in the Subterranean Underdark, which is an underground area full of darkness and a warm climate. Dark Elf prioritizes the function of their fashion to facilitate their activities and anticipate exposure to sunlight from the upper surface area (Zylleth & PKrisher, 2024). Dark Elf wears layered attire made of available materials, which is fine and thin fabric (Thrair, 2023). Dark Elf is also often depicted to have a strong relationship with the spider, symbolizing power and protection, thereby, their attire often has a motif resembling a spiderweb (Eisenmenger, 2022).

Dark Elf has a reputation for dressing elegantly (Wiki, 2023). In the phase of the Lunar War, the natural conditions are suddenly filled with purplish light. to avoid detection by enemies besides utilizing magical power, Dark Elf also wears dark purple made of luxurious materials, such as silk,

velvet, and soft leather (Beilman, 2020). For self-defense, Dark Elf wears body armor and shoes made of adamantine, a mixture of silver and steel (Starmast, 2019). Accessories such as headpieces made of gemstones and precious metals, are also commonly worn, symbolizing wealth and power. The combination of dark purple and silver produces a harmonious color combination and strong contrast.

As fashion evolves, fashion not only functions as a body covering but also as a support for appearance, so there is an aesthetic value in fashion design (Yuliarma, 2016). One type of attire that has special features compared to other attire is party attire. Evening party attire is attire worn on party occasions from sunset to the end of the night. Differences between women's party attire and daily attire can be seen from the sewing techniques and design development, such as the variations in sleeve type, variations in necklines, and skirt shapes (Aprianto et al., 2023). Another difference can also be seen in the exploration of textile materials with various patterns and textures and the use of fabric manipulation techniques.

Generally, evening party attire is formal and suitable for all types of events. In order to minimize subjectivity, there are things to consider when designing evening party attire. First, attire can have silhouettes or outer shadow lines such as A, I, H, Y, S, T, O, X, and V. Second, the materials used should look expensive after being created, such as taffeta, satin, batik, and chiffon. Third, the color used should be chosen according to the type of party, lighting of the venue, and skin color. Fourth, the texture of party attire materials creates a specific impression of individual needs; for example, to show a fuller effect, thick and stiff fabrics can be used (Prihatin & Junia, 2021).

Designing evening party attire requires a source of ideas (Agustini et al., 2018). Inspirations for designing evening party attire can be from living creatures or inanimate objects of mythology, history in a region, and local culture as part of local cultural heritage. The characteristics of evening party attire lie in the color choice, which is dark colors combined with sparkling garniture (Suci & Sugiyem, 2024). An increasing trend has an impact on the increase in the theme of an evening party, thereby becoming a challenge for designers to design attire through various methods (Nisa et al., 2024). Through story in Norse mythology, the fashion style of Dark Elf, which is characterized by dark purple tones, luxurious layered materials adorned by adamantine elements, and shimmering accessories, has similar criteria with evening party attire to be adapted into evening party dress.

Adaptation is a process of adjusting the shape and functions of the reference (Peterson et al., 2019). Adaptation requires adjusting the attire to suit the needs and occasion without eliminating the core identities and source of ideas (Githapradana et al., 2018). In the concept of modification, changes are made if old products are considered to have weaknesses without eliminating the overall characteristics. Adaptation is one of the modification methods, which is by adjusting several elements from the source of ideas, such as shapes, lines, textures, and colors, to suit the conditions and needs (Suciati, 2012). Colors, selecting materials, motifs, and types of garniture from Dark Elf attire are adapted into new dress looks, which adjust to evening party occasions without eliminating the characteristics of the source of ideas.

The results of this study hold significance for several parties. First, for the author, this study was conducted as a contribution to the scope of academics to deliver ideas related to the concept of fashion adaptation. Second, for academics in the field of fashion, both students and teachers, this study is expected to increase insights into designing evening party dresses, especially related to the process of finding inspirations and designing dresses. Third, for the next researcher, this study can broaden the scope and become the reference related to adaptation and evening party dress. Fourth, for fashion designers, this study is expected to be useful in fashion design methods, which is through adaptation of a source of idea, thereby minimizing design plagiarism.

METHOD

The method used in creating this work of art is the Gustami method or "The Three-Step, Six-Stage" method. A creation method requires guidelines in every stage or process (Gustami, 2007). There are three primary stages in the Gustami method: Exploration (searching for ideas, concepts, and basis for creation), Design (creating the design of work), and Embodiment (the process of creating work). Out of these stages, the process of creating work can be elaborated into six steps:

- 1) Visual Exploration

This stage included exploration to find the source of the idea or problems that will be solved. The activities included observation of references and data collection, both in the form of relevant narratives and images, which are also known as References.

2) Reference Review

This stage aims to explore theories, sources, and visual references that can be used as ideas in design. Data collected included the aspects of attire color, materials, millinery, accessories, and garniture.

3) Two Dimensions Design

The source of ideas and concepts that have been analyzed was used as a two-dimensional design or sketch. Design consideration began with creating a mood board consisting of a color palette, garniture, and various reference images. The process continued by explaining aspects that will be adapted, followed by designing attire for the front and back views, accompanied by detailed explanations.

4) Design Visualization with Prototype

The prototype is the initial visualization that will be developed further. It can help to get an idea of the attire patterns, textile materials, and sewing techniques to ensure the final results align with the design. In this study, prototypes or fragments were created only for parts that required significant consideration to minimize failures during the embodiment process.

5) Embodiment and Final Completion

The results of the design and prototype were realized into actual work. This stage involved high-level sewing techniques or haute couture in accordance with the design. An evening party attire not only showed the best side from the outside but also the inner details.

6) Evaluation of Work Results

Evaluation was carried out to assess the alignment between design and final realization. Evaluation was carried out through the fashion show and assessment. Assessment can strengthen the overall process in this scientific article. Assessment was carried out through a questionnaire to fashion experts from academics and practitioners. The assessment aims to obtain comprehensive data from the experts regarding the adaptation process of Dark Elf fashion style into evening party attire. The results of the data were then analyzed using a validation test. The score was calculated using a Likert scale with 4 scores to avoid neutral answers (Cohen et al., 2017). Moreover, the percentage of the results of the validation test was determined through the percentage of criteria (Ridwan & Hadyanto, 2012).

Table 1. Level of Achievement in Likert Scale and Percentage Criteria

Statement (Likert Scale)	Score	Level of Achievement (%)	Criteria
VA = Very Appropriate	4	81-100	Very Valid
A = Appropriate	3	61-80	Valid
NVA = Not Very Appropriate	2	41-60	Quite Valid
NA = Not Appropriate	1	21-40	Less Valid
		0-20	Not Valid

RESULT AND DISCUSSION

1. Eksplorasi

a. Visual Exploration

Visual exploration is the initial stage of fashion design, which is carried out by a literature review. A literature review is a data collection method to strengthen the theoretical basis of a study based on relevant literature sources, such as books, scientific articles, official articles, and research reports (Gumilar, 2018). In this study, visual media was prioritized to obtain a depiction of the appearance of Dark Elf. Observation of Dark Elf visualization was carried out through the virtual search engine Pinterest and the official website containing Norse mythology to obtain the illustration of Dark Elf. A literature review was also carried out through several official websites and e-books to find out more detailed explanations regarding the Dark Elf fashion style.









Figure 1. The Results of the Visual Exploration Stage

b. Reference Review

Based on visual exploration, data obtained were then studied to explore the concept deeper and facilitate the next process (Agustin & Affanti, 2021). Overall, the attire worn covers almost the entire body, with the characteristics of upper attire fitting the body. Based on color analysis, purple in Dark Elf attire is called dark royal purple (code #201030 consisting of 12% red, 6% green, 19% blue, and 81% black). Millinery and accessories are worn as necessities and reinforcement of symbolism (Chairat et al., 2023). The process of collecting each part is a crucial foundation for expressing visual ideas that will be adapted (Dewanto & Alfath, 2024). In order to obtain a deeper understanding, the Dark Elf fashion style is presented in the following table.

Table 2. Reference Review of Dark Elf Fashion Style

No.	Aspects	Image	Explanation	Description
1	Attire Color		Dark purple and silver or a combination of both	The dominant color of the attire is dark purple (dark royal purple) and the accessories, and milliners are silver
2	Fabric		Textile with extra care such as silk, velvet, and fine leather	The fabrics adapt to warm climates and are able to protect from sunlight, thus requiring multiple fabric layers.
3	Millinery	 	Iron armor encircling the body and shoes	It made of a mixture of silver and steel (Adamantine), which does not burden activities.
4	Accessories	 	Headpiece	It consists of a mixture of precious metals and gemstones.

5 Garniture



Garniture has a curved and symmetrical motif to decorate fabrics

It made of curved iron that is arranged like a spiderweb



2. Design

Design is the next step after the exploration process. A mood board is a collection of images and various visual objects that function as guidelines to help determine the concept of attire design (Werdini & Puspaneli, 2023). Mood board contains various images from sources of ideas regarding color palette, fabric motifs, attire models, and types of materials that will be adapted into an evening party dress.



Figure 2. Moodboard as a Guideline of The Design

In the design process, there are two further stages in creating a mood board: determining aspects that will be adapted and creating a design. The elements of Dark Elf attire adapted into evening party dress are:

- 1) Dominant dark purple is the characteristic of Dark Elf attire. According to the dark color criteria for evening party attire, the basic purple color is added with a shade or black color. Purple color called dark royal purple in the Dark Elf attire was adapted into purple called dark purple (code #301934 consisting of 19% red, 10% green, 20% blue, and 80% black). The color adjustment was made based on the availability of textile materials for evening party attire.
- 2) The length of the dress covers almost the entire body, the upper attire covers the arms with a modified cloak, the lower attire covers the entire legs with a long skirt, and turban as the headpiece.
- 3) Luxurious and multi-layered material. As a representation of multi-layered materials and to facilitate movement, a three-color tulle fabric was used for the full-circle skirt and a variation of the cloak using the same materials. Moreover, to achieve a luxurious effect similar to silk, bridal satin fabric was used.
- 4) The position of garniture was applied symmetrically around the body on both the right and left sides, so the type of attire chosen was the peplum model (additional skirt starting from the waist) as media for applying garniture.
- 5) Body armor from silver adamantite can be adapted into an inner blouse with silver sequin garniture to create a shimmering effect. The long-sleeve inner blouse with leg of mutton was characterized by volume concentrated at the upper arm to create a bold impression. The blouse was made separately with a bustier so it can be adjusted to various body sizes and to offer flexibility for both covered and uncovered styling options.
- 6) Accessories in the form of a headpiece were adapted to suit the evening party occasion using malleable materials.

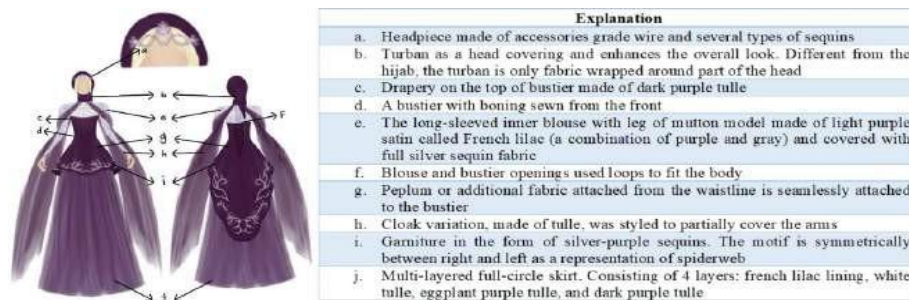


Figure 3. Design and Description of Evening Party Dress

Attire design was made by considering the principles and elements of design (Sumaryati et al., 2013). Elements of design used were lines consisting of straight and curved lines, two-dimensional planes, a circle shape in the skirt when the skirt was spread out, the length of the dress was floor (reaches floor), the visual texture was only based on the sight, which satin fabric had shiny texture, and garniture had a dense and wavy visual texture, and the color was dark purple and silver. The principle of design used was proportion or symmetrical vertical balance between the right side and left side, and asymmetrical balance was found in the peplum that was longer towards the back. Contrast is a clear difference found in the use of dark purple and light silver. Rhythm is the creation of a harmonious sense of movement in the wave of the lower part of the peplum and the garniture patterns.

3. Visualization with Prototype

A fashion prototype is often referred to as a fragment, which is a representation of the design designed to evaluate and validate the concept (Fara Devani & Marniati, 2021). Prototype can identify a process and analyze a technique in a complex way (Camburn et al., 2017). In this process, one of the parts that can be visualized through the prototype was the placement of fashion garniture in the peplum. The selection of fashion garniture required consideration, starting from determining the technique of fabric decoration to observing the availability of materials. Curved and symmetrical shapes like spider webs were easily found in beaded brocade fabrics; the application was practical by attaching the brocade cut to the main material using fabric glue. The process of creating a prototype began with taking a picture of a sequin brocade, which was then edited into a layout without background to visualize the main design concept; then, the peplum fragment was laid out like a piece of fabric placed on a flat surface. The last was the layout of the sequin brocade, which was arranged in a circle along the edge of the peplum. This prototype is useful for estimating the size of the asymmetrical peplum (the length of the front and back sides) and ensuring that the garniture is placed without overlapping each other.



Figure 4. Prototype in the Peplum

4. Embodiment

The process of embodiment is the final stage, which contains the realization of the design and ends with an evaluation. Realization began with the creation of a basic pattern. The basic pattern has a significant influence on the next process, which is construction and pattern breakdown (Dinana Khaira & Ernawati, 2024). This original size pattern was used to cut the fabric according to the shape and size determined, which followed a medium-sized adult female mannequin. Cutting the fabric must be carried out carefully to ensure that seam allowance is prepared so that all parts of the attire can be sewn perfectly and in accordance with the design. The next step was to sew each piece of the

attire and place the garniture according to the prototype. After all stages were completed, the attire was then evaluated to ensure that the result was in accordance with the design and its functional needs (Nuralfiah et al., 2021). The result of the realization of evening party attire is presented in the following documentation.



Figure 5. The Result of Realization of Evening Party Dress at the CIEIE EPSE 2024 Event

5. Evaluation

Evaluation is important to ensure that the final result is in accordance with the design planned. The evaluation criteria included the alignment of design with the result, the functionality of attire, the accuracy of sewing technique, attire, presentation, and assessment. The attire was presented through the CIEIE EPSE 2024 fashion show. The attire was worn in accordance with the design, including the same turban style and the placement of the headpiece. For shoes, the model wore silver high heels like the shoes worn by the Dark Elf character.

In this study, the assessment aims to obtain an in-depth evaluation regarding the adaptation process and the alignment with the final design realization. A validation test by an academic in the fashion field was conducted by Mandhe Sekar Nurindah, M.Ds, who was a lecturer in Fashion Education. Meanwhile, a validation test by a practitioner in the fashion field was carried out by Fatya Khairani a fashion designer and owner of @ayafathya.official. Out of eight questionnaire indicators, the score from an academic was 25, and from a practitioner was 25. The results of the calculation showed that the adaptation of the Dark Elf fashion style in evening party dress had a percentage of 78%, which was valid because it was included in the score qualification of 61-80. Based on both responses, it can be concluded that the stage involving the source of the idea should be elaborated in more detail by adding descriptive images. Meanwhile, the result of the evening party dress shown in CIEIE EPSE was in accordance with the design and met the elements and principles of design.

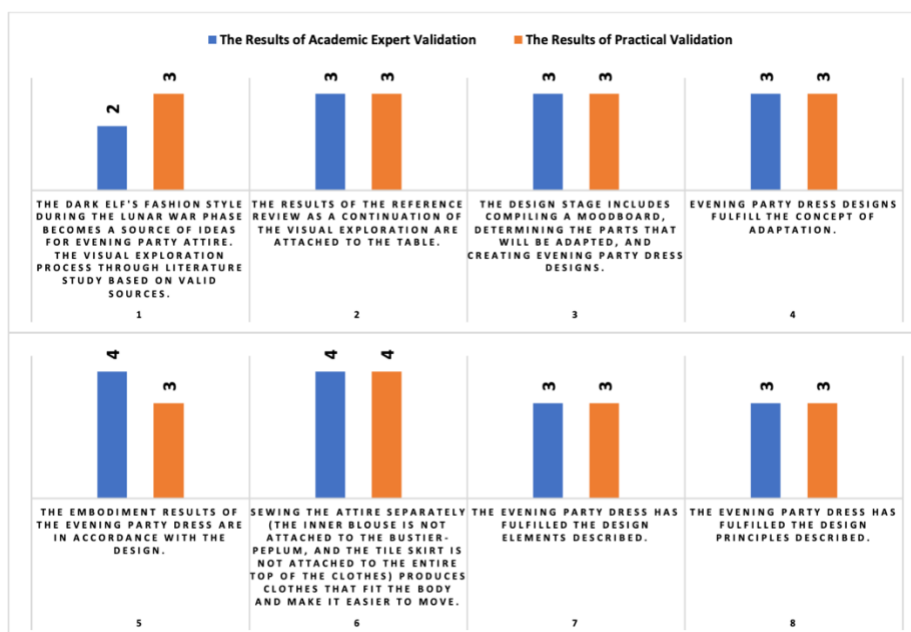


Figure 6. Chart of the Result of Validation Test by an Academic and a Practitioner

CONCLUSION

The results of the study show that Dark Elf fashion style for war, which is full of strategy but also prioritizes fashion, can be used as a source of ideas to be adapted into evening party dresses. Adaptation is carried out by paying attention to the occasion and place where the attire is worn without eliminating the characteristics of the source of the idea. Adaptation of Dark Elf fashion is reflected in the use of dark colors (dark royal purple), multi-layered luxurious materials, a design that dominantly covers the body, and garniture in the form of beaded brocade with decorative patterns inspired by spider webs. The result of realization consists of a dark purple bustier with silk shine, an inner blouse full of silver beads with legs of mutton sleeves, a peplum adorned with silver garniture (united with the bustier, and a skirt made of a fully expanded stack of tulle. The piece of tulle draped over the sleeves resembles the graceful shadow of a Dark Elf. The results of the validation test show that the adaptation of the Dark Elf fashion style in evening party dress has a percentage of 78%, which was valid. Based on both responses, it can be concluded that the stage involving the source of the idea should be described in more detail. Meanwhile, the result of the adaptation for the evening party dress is in accordance with the design and meets the elements and principles of design.

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