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## Fashion Innovation Feasibility Study Celestique Transformabel For Stage Performance App in the Creative Industry

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### Abstract

Phenomenon appearance singer on stage entertainment featuring two songs with atmosphere different. However only use one costume often make appearance fashion no in harmony with nuances song next and reduce strength expression stage. Situation this push idea implementation technique fashion transformable as solution practical for allows change appearance fast without must replace costume in a way overall. Research this aim study eligibility innovation fashion Celestique Transformable as costume show stage in context industry creative. The method used is descriptive quantitative with approach Design Thinking from the Hasso Plattner Institute of Design at Stanford, which includes five stages: empathize, define, ideate, prototype, and test. Evaluation done by three expert design fashion based on six indicators, namely design, size, technique stitching, aesthetics, performance, and features. Research results show that fashion Celestique Transformable assessed worthy used as costume show stage, with notes the need improvements to some technical details to improve performance transformation more optimal and safe for user. Findings This confirm that creation fashion transformable No only produce work innovative, but also expanding outlook about design adaptive costumes to need change appearance as well as potential developed in industry creative.

**Keywords:** study suitability, fashion celestique, fashion transformable, show stage, industry creative

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### INTRODUCTION

In a stage performance, whether singing, theater, or other entertainment, costumes play a crucial role in supporting expression and conveying character<sup>1</sup>. The fashion industry is a significant shaping force within the costume industry. Despite their differing goals, a shared sartorial language maintains a dialogue between the two industries, manifesting itself in several ways<sup>2</sup>.

The audience not only enjoys the voice or acting, but also reads information from the visual display, such as the color, shape, and style of the clothing worn<sup>3</sup>. Clothing is a textile or other material, sewn or unsewn, that is worn or draped to cover a person's body<sup>4</sup>. Changes in mood within a performance often require changes in costume, for example from a casual to a formal setting to

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<sup>1</sup> Brianne Crist, "The Art of Costuming: Interpreting the Character through the Costume Designer's Eyes," *THE ART OF COSTUMING*, 2014, 1–30,

<https://digitalcommons.liberty.edu/cgi/viewcontent.cgi?article=1469&context=honors>.

<sup>2</sup> Karya Claudia Haas, "TEKNIK QUICK CHANGE SEBAGAI DASAR PENCIPTAAN TATA BUSANA NASKAH THE DANCING PRINCESS," *Jurnal Kajian Sastra, Teater Dan Sinema XIX*, no. 2 (2022): 104–12,  
<https://journal.isi.ac.id/index.php/TNL/article/view/8373>.

<sup>3</sup> Madeline Taylor, "Shopping Their Wardrobe : Changing Costume Practices in Australian Theatre BEHIND THE SCENES," *Behind the Scenes: Journal of Theatre Production Practice* 1, no. 1 (2017),  
[https://via.library.depaul.edu/bts\\_journal\\_of\\_theatre\\_production\\_practice/vol1/iss1/3/](https://via.library.depaul.edu/bts_journal_of_theatre_production_practice/vol1/iss1/3/).

<sup>4</sup> Haas, "TEKNIK QUICK CHANGE SEBAGAI DASAR PENCIPTAAN TATA BUSANA NASKAH THE DANCING PRINCESS."

emphasize changes in emotion or level of seriousness.

On the field, the change costume Still often become constraints. Presenter must go out stage, assisted a number of crew, and need time enough transition long<sup>5</sup>. Condition This can cut off channel appearance and reduce intensity attention audience. Doing change costume on stage own mark beauty For seen Because besides practical the change of course also have mark aesthetics<sup>6</sup>. One example that has been widely discussed in popular culture is Taylor Swift's performances, which utilize the climax of a song to perform costume changes, such as in the song "ME!" and other concert segments that feature transitions from casual, bright looks to more theatrical and glamorous costumes to emphasize the changing mood of the song. This situation has led to the idea of implementing transformable clothing techniques as a practical solution to allow for quick look changes without completely changing the costume, while also opening up the opportunity to integrate costume transformations as part of the visual climax of a performance.

Batik is Indonesian culture, which has been recognized by UNESCO since September 2009, in the Representative List as Intangible Cultural Heritage Humans<sup>7</sup>. The use of batik motifs on clothing can changed become chance for display identity local in the arena. Batik Kawung, as one of the pattern full traditional with meaning philosophical and has composition form strong geometric, has potential for give clear and easy visual rhythm understood from distance view audience. Application of Kawung batik on costumes a show that can changed no only enrich aspect aesthetics and visual character in appearance relax nor formal, but also functional as effort for preserving and realizing inheritance culture in form modern staging.

In research previously about transforming dress based on Solo batik motifs<sup>8</sup>, focus main directed at needs modern women who must attend a number of activity in one day, like work and party, so that need fashion party fixed multifunction looks professional and elegant. Research the produce fashion transformable with two views in one design, however context its use more intended in the situation every day and semi formal, not for needs specific show stage.

Until moment this, not yet lots studies that are special discuss design transforming dress or fashion transformable designed special for stage, with consider visual and technical demands show like intensity movement, blocking, and needs change appearance in very short duration without go out stage. This shows existence opportunity development more design focused on the needs of the performer and the visual dynamics above stage.

In addition, the design transforming dress in research previously tend fashion oriented party with formal and elegant character, without explore in a way deep transformation from style casual or casual sporty to formal. Transformation from appearance one to this different look important in context show stage because can used for confirm change atmosphere, shift character, or improvement intensity dramatic inside one series appearance<sup>9</sup>.

Based on gap said, research this focused on design fashion stage transformable capable switch from appearance casual to formal fast, safe, and consistent support need movement above stage<sup>10</sup>. From here then formulated question study about method designing, elements design key, and to what extent the fashion transformable the can present visual innovation in appearance stage.

Formulation problem in study this focus on how designing fashion stage transformable capable move from appearance jacket and pants to appearance gown glamorous in a way practical and fast. In addition, research this also examines how ensure mechanism transformation the safe and comfortable

<sup>5</sup> Patience Millicent Etale, "Communicating Character Through Costumes in the Stage Presentation of Benedict Binebai 's Legend of Egbesu," *Global Journal of Arts, Humanities and Social Sciences* 13, no. 4 (2025): 14–25, <https://ejournals.org/gjahss/wp-content/uploads/sites/33/2025/04/Communicating-Character.pdf>.

<sup>6</sup> Haas, "TEKNIK QUICK CHANGE SEBAGAI DASAR PENCIPTAAN TATA BUSANA NASKAH THE DANCING PRINCESS."

<sup>7</sup> Oleh Djulianto Susantio, *Sejarah Batik*, 2009, [https://adoc.pub/sejarah-batik-oleh-djulianto-susantio.html?utm\\_](https://adoc.pub/sejarah-batik-oleh-djulianto-susantio.html?utm_).

<sup>8</sup> Mila Hosa, "PERANCANGAN TRANSFORMING DRESS BERBASIS MOTIF BATIK SOLO," *Ars: Jurnal Seni Rupa Dan Desain* 28, no. 1 (2025): 58–66, <https://journal.isi.ac.id/index.php/ars/article/view/5431>.

<sup>9</sup> Etale, "Communicating Character Through Costumes in the Stage Presentation of Benedict Binebai 's Legend of Egbesu."

<sup>10</sup> Chunmin Lang and Bingyue Wei, "Convert One Outfit to More Looks : Factors Influencing Young Female College Consumers ' Intention to Purchase Transformable Apparel," *Fashion and Textiles* 6 (2019), <https://link.springer.com/article/10.1186/s40691-019-0182-4>.

used by performers during be on top stage, so that displacement appearance no bother the way show.

The purpose of study this is test eligibility mechanism transformation in fashion stage transformable and ensure design the fulfil standard aesthetics, safety, and performativity in show. In functional, fashion stage transformable potential increase efficiency show with reduce need change costume behind stage, save time preparation, and minimize amount must have costume brought. For performers, clothing this offer convenience in move appearance without sacrifice comfort and space movement.

## METHOD

Study This use method descriptive quantitative with approach Design Thinking Hasso Plattner<sup>11</sup> which includes five stages: understanding deep (empathize), formulation problem (define), idea creation (ideate), model creation (prototype), and testing eligibility by panelists expert in field fashion (test).

Design Thinking was initially coined by Tim Brown as the terminology of Design Thinking in the Harvard Business Review and over time design thinking has undergone developments, one of which can be known as the five steps design thinking model approach by Stanford University<sup>12</sup>.

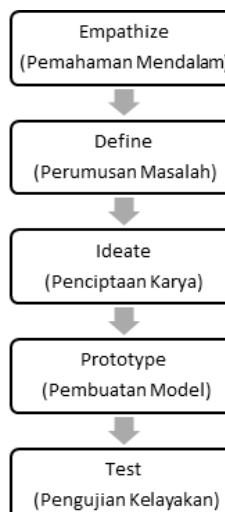


Figure 1. Design Thinking Method

(Source: Plattner, H., Meinel, C., & Leifer, L. (2014). *Design thinking research: Building innovation eco-systems*.)

Approach descriptive quantitative chosen because study this need measurement structured to eligibility fashion through instrument assessment, at the same time give description numeric about function transformation, stage visual appearance, comfort users, and potential development in context industry creative. Design Thinking Method places the process of idea generation, model building, and testing fashion as the core of the activity research, so that work fashion no only viewed as product end, but also as a medium for produce knowledge new through reflection on the process and results practice.

The testing method uses a feasibility assessment instrument that will be tested on a panel of fashion experts. The instrument contains six indicators, namely design, size, technique stitching, aesthetics, performance, and features. The instrument assessment was conducted by three expert panelists of experienced fashion designers in Semarang, namely Dominica Rila Setyo Cahyani, S.Pd., M.Pd., Risfani Rahmawati, S.Pd., and Krida Kusumawati, Amd. Thus providing a quantitative picture of the extent to which Celestique clothing meets the established criteria.

<sup>11</sup> Hasso Plattner, Christoph Meinel, and Larry Leifer, *Design Thinking Research: Building Innovation Eco-Systems*, *Design Thinking Research: Building Innovation Eco-Systems*, illustrated (Springer International Publishing, 2014), <https://doi.org/10.1007/978-3-319-01303-9>.

<sup>12</sup> Yosef Yulius and Edo Pratama, "Design Thinking Method in Designing Health Promotion Media Based on Visual Communication Design Science," *Besaung: Journal of Art, Design and Culture* 6, no. 2 (2021): 111–16, <https://doi.org/10.36982/jsdb.v6i2.1720>.

In the fashion product suitability instrument, there are 30 points and in 1 point there are 6 questions that must be filled in by expert panelists using the Guttman scale with two intervals, namely "yes" and "no", the use of this scale is because this scale is suitable for use when you want to get a firm answer to a question or statement, the answer given by the response has a value of "YES = 1" and "NO = 0".

The validity process of the feasibility instrument was carried out using the V method<sup>13</sup> through an assessment sheet filled out by 3 expert panelists, with a likert scale of 1-6 for 30 instrument items grouped into 6 indicators. The first step was the transformation of the rater score ( $S$  = rater score - 1) to change the scale from 1-6 to 0-5, then added to obtain  $\Sigma S$  per item. The validity coefficient was calculated using the formula:

$$V = \frac{\Sigma S}{n \times (k - 1)}$$

Where  $n = 3$  (number of raters/panelists) and  $k = 6$  (assessment scale), so that the constant divisor is 15 for each item. The instrument is declared valid if  $V \geq 0.75$ , with the results showing all 30 items reaching a minimum V of 0.80 to a maximum of 1.00. This process ensures that each item of the instrument is relevant and essential in measuring the feasibility of Celestique Transformabel clothing from an expert perspective.

After obtaining valid expert panel data, the next step is to calculate the feasibility score using the following formula to interpret the expert assessment results regarding the feasibility of the research instrument or product using a percentage formula. The formula is<sup>14</sup> as follows:

$$p = \frac{\text{number of scores obtained}}{\text{ideal score}} \times 100\%$$

Table 1. Eligibility Percentage Category According to Arikunto (2013:35)

Percentage Interval	Mark
81% - 100%	Very Worthy
61% - 80%	Worthy
41% - 60%	Quite Decent
21% - 40%	Less than worthy
<b>&lt;20%</b>	<b>Not feasible</b>

(Source: Arikunto, S. (2013). Research Procedures : A Practical Approach. Rineka Cipta)

This scale divides the percentage range 0-100% into five quantitative categories that provide a descriptive assessment of the level of feasibility. This scale divides the percentage range 0-100% into four qualitative categories that provide a descriptive assessment of the level of feasibility.

## RESULTS AND DISCUSSION

### Empathize

Transformable clothing demonstrates that this concept developed in response to the need for more functional and adaptive clothing. Transformable clothing allows a single garment to take on multiple styles or functions through changes in specific parts, for example by adding, removing, or shifting components<sup>15</sup>. This type of clothing is designed to adapt to various situations, while extending the lifespan of a single garment because the wearer does not need to change into a different outfit for

<sup>13</sup> Lewis R. Aiken, "Three Coefficients for Analyzing the Reliability and Validity of Ratings," *Educational and Psychological Measurement* 45, no. 1 (1985): 131–42, <https://doi.org/10.1177/0013164485451012>.

<sup>14</sup> Suharsimi Arikunto, *Research Procedures: A Practical Approach* (Jakarta: Rineka Cipta, 2013), [https://otomasi.unnes.ac.id/index.php?p=show\\_detail&id=119527&keywords=SUHARSIMI+ARIKUNTO](https://otomasi.unnes.ac.id/index.php?p=show_detail&id=119527&keywords=SUHARSIMI+ARIKUNTO).

<sup>15</sup> Phillip Claudnic, "A Comprehensive Guide to Theater Costumes: Bringing Characters to Life on Stage," *The Factory Theater*, 2021, <https://thefactorytheater.com/a-comprehensive-guide-to-theater-costumes-bringing-characters-to-life-on-stage>.

each occasion<sup>16</sup>.

Theatre costume guides explain that costumes help define character, social status, time setting, and the atmosphere of a performance, even before the actor utters any lines<sup>17</sup>. They also describe other studies examining character communication through costumes on stage, which emphasize that costumes are a nonverbal sign system that conveys a character's identity, power, and emotional state to the audience. Thus, costume changes on stage are not only aesthetic but also influence how the audience perceives changing situations and character development. Therefore, designing transformable stage wear needs to combine the principles of stage costume design with the technical requirements of fast and safe transformation.

Previous research on batik-based transforming dresses suggests that integrating batik motifs into transformable clothing can be a strategy for conveying local cultural identity while offering an original look<sup>18</sup>. However, most of this research still focuses on the context of party wear or the needs of modern women in everyday activities, without specifically addressing the needs of the performance stage and the creative industry, which demand rapid changes in atmosphere. This gap then became the basis for this research on transformable stage wear with the theme "Celestique" and the application of the Kawung batik motif.

### Define

Based on understanding said, researchers formulate problem the main thing that becomes base design, namely how create fashion transformable capable transform with fast, safe, and comfortable, all at once give strong visual effects on top stage. Audience can experience interaction as something secret, expressive, suspenseful, or magical, depending on visibility manipulation interface and its effects, each of which can hidden, partly or all of it revealed, and strengthened from element interactive something show like transformable costumes<sup>19</sup>.

From here arranged criteria design, for example the ideal time limit for transformation, which areas of the body are allowed and which are not may become point pull, as well as volume and length tolerance limits clothes so as not to bother movement. Formulation this then guide the process of exploring ideas, where various possibility solution poured in form sketch, variation pieces, layer play, and simulation position opening.

### Ideate

Stage design produce a number of alternative design that combines element jacket and dress in one unity fashion and collaborated with culture Indonesia namely kawung batik with reference ideas from glass patri.



Figure 2. Moodboard from design Celestique  
( Source: author, 2025)

Selected Celestique designs display appearance relatively sporty start but with with a touch of

<sup>16</sup> Verawati, Mukhirah, and Fadhilah, "Pengembangan Desain Gaun Transformasi Untuk Industri Kreatif," *Jurnal Ilmiah Mahasiswa Pendidikan Kesejahteraan Keluarga Universitas Syiah Kuala* volume 6, no. No 4 (2021): 81–101, <https://garuda.kemdiktisaintek.go.id/documents/detail/4565309>.

<sup>17</sup> Claudnic, "A Comprehensive Guide to Theater Costumes: Bringing Characters to Life on Stage."

<sup>18</sup> Hosa, "PERANCANGAN TRANSFORMING DRESS BERBASIS MOTIF BATIK SOLO."

<sup>19</sup> Michaela Honauer and Eva Hornecker, "Challenges for Creating and Staging Interactive Costumes for the Theatre Stage," *C and C 2015 - Proceedings of the 2015 ACM SIGCHI Conference on Creativity and Cognition*, 2015, 13–22, <https://doi.org/10.1145/2757226.2757242>.

glamour, clean lines and sequins gradation color blue formed like kawung batik combined with trousers short, to make it easier performance can add dance song, then transform become appearance a more dramatic dress through release hidden magnetic button. The part can with drawn down, or released so that create significant changes in volume and shape.

Look 1



Figure 3. Celestique Design appearance First  
(Source: Author , 2025)

Look 2



Figure 4. Celestique Design appearance second  
(Source: Author , 2025)

Election material done with consider character reflection light, durability to movement repeated, and comfort when touch direct with skin<sup>20</sup>. Combination material main cotton, satin and other materials supporters various sequins as well as sequins glass acrylic arranged such appearance so that difference texture and shine the more stand out when transformation ongoing.

### Prototype

At the stage manufacturing, the process begins from manufacturing custom pattern size the performer's body with consider range movement dynamic during show stage. This pattern designed with traditional manual methods, then moved to cloth main like cotton, satin and kawung batik have been made chosen for integration aesthetics Indonesian culture, as well as cloth coating and reinforcement like cufner or sugar cloth for Power stand.

Critical area track transformation especially waist, shoulders, sides body, and the hemline gets attention extra through strengthening with rigid interfacing or flexible boning for guard form during

<sup>20</sup> Mien Zyahratil Umami, "KNOWLEDGE OF FASHION AS A BASIS IN CLOTHING SELECTION Pengetahuan Busana Yang Perlu Kita Diartikan Adalah Sedangkan," *Jurnal Pengetahuan Busana*, 2020, <https://aksibukartini.com/wp-content/uploads/2020/09/jurnal-pengetahuan-busana.pdf>.

manipulation fast. System lock chosen in a way strategic based on principle ergonomics and safety stage: magnetic buttons for release instant without style manual pull, hook coated iron, zipper hidden with puller<sup>21</sup>. Selection This evaluated through simulation movement beginning for identify potential failure like jamming.

Researchers do a series of fittings on a fullsized model performer standards, involving measurement repeat on the remaining part less fitting, and trial movement whether system transformation in clothing Already functioning.



Figures 5 and 6. Celestique fitting process on the model appearance first and second  
(Source : documentation author, 2025)

Every session adapt pattern for ensure fashion follow contour body in a way experience without pressure on sensitive areas such as shoulders, hips, or armpits, and remove folds excess that can bother visual silhouette of distance audience<sup>22</sup>. Adjustments also include testing aesthetics transformation in which the display jacket and trousers changed smooth become formal dress with volume contrast up to 80%.

### Test

After prototype fashion finished made, stage testing beginning implemented in simulation condition show stage real for evaluate functionality, comfort, and visual impact<sup>23</sup>. Trained performers requested wearing fashion Celestique in the 2025 PKK Work Exhibition event which was held on May 28th 2025, where at that time turn fashion Celestique walking on stage, the transformation process is carried out from appearance first combination jacket with full sequins kawung batik pattern transform become appearance glamorous sequined dress acrylic glass, with minimal assistance from assistant stage for guard smoothness channel.

<sup>21</sup> Nadia Aunillah Hamid, "Perancangan Busana Transformable Leisure Wear Pada Wanita Aktif Proyek Akhir," 2024, <https://repository.polimedia.ac.id/id/eprint/880/>.

<sup>22</sup> C Kusterer et al., "PENYESUAIAN POLA DASAR SISTEM FERNANDO BURGO PADA WANITA DEWASA BERTUBUH IDEAL DI INDONSIA," *34th European Photovoltaic Solar Energy Conference and Exhibition*, 2018, 302–8, <https://media.neliti.com/media/publications/441352-penyesuaian-pola-dasar-sistem-fernando-b-2f121314.pdf>.

<sup>23</sup> Hamid, "Perancangan Busana Transformable Leisure Wear Pada Wanita Aktif Proyek Akhir."



Figure 7. Celestique second view displayed in degree ceremony work PKK 2025  
(Source: documentation author, 2025)

### Clothing Suitability Test Results

The feasibility test instrument was tested by a panel of experts and then analyzed in each aspect. The instrument contains six indicators, namely the design in the items. points 1-5, size of the grains points 6-10, technique stitching in points 11-15, aesthetics in points points 16-20, performance on items points 21-25, and the special features of the points points 26-30 .

The feasibility analysis for each indicator is carried out by calculating the percentage of the score obtained against the maximum score using the presentation formula according to Arikunto<sup>24</sup>. The results of the feasibility analysis per indicator are presented in detail in the following sub-chapters to evaluate the feasibility of Celestique Transformabel clothing as a stage performance costume in the context of the creative industry.

Table 2. Analysis Design Aspects

Panelists	Percentage(%)
Panelist 1	96.67%
Panelist 2	93.33%
Panelist 3	100.00%
Average	90.56%
<b>Category</b>	<b>Very Worthy</b>

(Source: author, 2026)

The assessment of the Celestique Transformabel fashion design aspects in Table 2 shows very consistent and positive results from the three expert panelists, with all assessors giving a Very Feasible score in the range of 93.33% to 100%. This finding is in line with Illuvè Fashion<sup>25</sup> (90-98% transformable design) which also uses the Arikunto feasibility scale for stage costumes, but Celestique excels in integrating Kawung batik for Indonesian cultural identity. The average of 90.56% (Very Feasible) confirms the feasibility study on creative industry transformative dresses, where the model is assessed as feasible after minor adjustments paralleling Celestique's conceptual strength for stage performances<sup>26</sup>. This result reinforces that this fashion design is not only conceptually attractive but also has high production readiness for stage performance costume applications in the creative industry.

Table 3. Size Aspect Analysis

Panelists	Percentage(%)
Panelist 1	100.00%
Panelist 2	86.67%

<sup>24</sup> Arikunto, *Prosedur Penelitian : Suatu Pendekatan Praktik*.

<sup>25</sup> Jurnal Teknologi et al., "The Quality of Illuvè Fashion as a Transformative Design in the Context of Contemporary Aesthetics," *JURNAL TEKNOLOGI BUSANA DAN BOGA* 14, no. 1 (2026): 93–108, <https://journal.unnes.ac.id/journals/teknobuga/article/view/41130/8196>.

<sup>26</sup> Verawati, Mukhirah, and Fadhilah, "Pengembangan Desain Gaun Transformasi Untuk Industri Kreatif."

Panelist 3	90.00%
<b>Average</b>	<b>92.22%</b>
<b>Category</b>	<b>Very Worthy</b>

(Source: author, 2026)

The size assessment results in Table 3 illustrate the high consistency of the three expert panelists, with all assessors giving Very Adequate scores ranging from 86.67% to 100%. Panelist 1 achieved a perfect score of 100%, indicating exceptional dimensional precision to support stage movement and silhouette transformations across two distinct looks, perfectly meeting the ergonomic standards of performance costumes.

The size score of 92.22% aligns with Ratri Sagara The Transformation Wardrobe<sup>27</sup> (93% transformable batik overalls), which emphasizes ergonomic proportions for mobility, but Celestique excels for dynamic stage movement with its jacket to dress transformation range. These findings confirm Verawati's study of creative industry transformation gowns requiring minor size adjustments for fashion shows, paralleling Celestique's high consistency for stage performances<sup>28</sup>. The average score of 92.22% is clearly in the Very Suitable category according to Arikunto's (2013) scale, confirming that the size aspect is a strong foundation for the Celestique Transformabel design for creative stage industry applications.

Table 4. Analysis Sewing Technique Aspects

Panelists	Percentage(%)
Panelist 1	96.67%
Panelist 2	93.33%
Panelist 3	76.67%
<b>Average</b>	<b>88.89%</b>
<b>Category</b>	<b>Very Worthy</b>

(Source: author, 2026)

The assessment of Celestique Transformabel's sewing technique in Table 4 illustrates the dominant recognition from the expert panelists with an average score of 88.89%. The sewing technique score of 88.89% (the lowest but Very Feasible) is consistent with Illuvè Fashion which listed sewing as the lowest indicator (95%) but still feasible for mass production, confirming the Arikunto scale is effective for transformable feasibility studies<sup>29</sup>. This finding requires strengthening rigid interfacing in the batik transformation area, paralleling Celestique's minor need for hems for professional stage standards. This average score of 88.89% firmly falls into the Very Feasible category according to the scale with an interval of 81-100%, confirming that sewing technique is a strong pillar of this transformable design with room for minor improvements for professional stage production standards.

Table 5. Analysis Aspect Aesthetics

Panelists	Percentage(%)
Panelist 1	93.33%
Panelist 2	93.33%
Panelist 3	100.00%
<b>Average</b>	<b>95.56%</b>
<b>Category</b>	<b>Very Worthy</b>

(Source: author, 2026)

The aesthetic aspect of the Celestique Transformabel fashion in Table 5 stands out as one of the strongest pillars, with an average of 95.56% in the Very Feasible category. All three expert panelists gave very high ratings, with Panelist 3 achieving a perfect score of 100% in recognition of the stunning visual transformation of a jacket and trouser silhouette into a formal gown capable of stealing the stage spotlight.

The 95.56% aesthetic aligns with Illuvè Fashion's 98% unique transformable aesthetic that

<sup>27</sup> Jurnal Teknologi et al., "The Transformation Wardrobe : Integrating Indonesian Batik and Modular Design for Sustainable Stage Wear" 14, no. 1 (2026): 39–49.

<sup>28</sup> Verawati, Mukhirah, and Fadhilah, "Pengembangan Desain Gaun Transformasi Untuk Industri Kreatif."

<sup>29</sup> Teknologi et al., "The Quality of Illuvè Fashion as a Transformative Design in the Context of Contemporary Aesthetics."

emphasizes the visual spectacle of the stage, confirming Arikunto's scale for stagewear feasibility studies<sup>30</sup>. This finding is reinforced by the Hosa transforming Solo batik dress, which integrates cultural motifs for aesthetic flexibility, paralleling Celestique's Kawung, albeit with minor concerns about the ornamental color and the competitive strength of the creative industry<sup>31</sup>. Despite the minor concern about "inappropriate ornamental color," this 95.56% achievement firmly validates aesthetics as the primary competitive strength of this design, poised to compete in Indonesia's creative industry with peak potential after final adjustments to the color palette.

Table 6. Analysis Transformable Performance Aspects

Panelists	Percentage(%)
Panelist 1	96.67%
Panelist 2	100.00%
Panelist 3	100.00%
Average	98.89%
<b>Category</b>	<b>Very Worthy</b>

(Source: author, 2026)

The functional performance validation results of Celestique Transformabel clothing through Table 6 with an average of 98.89% in the Very Feasible category. The 98.89% transformable performance outperforms the transformable dress in the journal article "Development of Transformable Dress Design for the Creative Industry" which is considered worthy for fashion shows but without a quantitative score, confirms Celestique's superiority for quick-change or also called stage show transformation<sup>32</sup>. This finding is in line with the journal article "The Dancing Princess Quick Change Technique" which emphasizes transformation of less than 30 seconds, but Celestique achieves almost perfect with magnetic buttons for the stability of the creative industry<sup>33</sup>. The dominance of this almost perfect score firmly meets the Very Feasible threshold (81-100%) according to the Arikunto scale, confirming the maturity of this transformable design core technology as a mainstay for professional stage vocational applications with a very high reliability margin.

Table 7. Analysis Aspect Special Features Transformable

Panelists	Percentage(%)
Panelist 1	100.00%
Panelist 2	96.67%
Panelist 3	100.00%
Average	98.89%
<b>Category</b>	<b>Very Worthy</b>

(Source: author, 2026)

The assessment of the distinctiveness indicators in Table 7 places the Celestique Transformabel costume as the most prominent aspect, with an average percentage of 98.89%, firmly in the Very Feasible category. This near-perfect agreement level indicates that the transformable concept is perceived as a key advantage, primarily due to the surprise effect of the smooth, rapid, and visually powerful shape change on stage.

The 98.89% distinctiveness fills the gap in the previous journal article "transforming Solo batik dress," which focused on daily flexibility without stage differentiation, confirms Celestique's superiority as an innovation in feasibility studies for performances<sup>34</sup>. This near-maximum percentage achievement demonstrates that the uniqueness of the design lies not only in its transformation function but also in its ability to present a clear differentiation from conventional stage costumes, thus possessing high strategic value for the development of the creative industry. The unique aesthetic and reliably repeatable transformation mechanism opens up potential for further exploration in national and international stage productions as a representation of Indonesian performance fashion innovation.

<sup>30</sup> Teknologi et al.

<sup>31</sup> Hosa, "PERANCANGAN TRANSFORMING DRESS BERBASIS MOTIF BATIK SOLO."

<sup>32</sup> Hosa.

<sup>33</sup> Haas, "TEKNIK QUICK CHANGE SEBAGAI DASAR PENCITAAN TATA BUSANA NASKAH THE DANCING PRINCESS."

<sup>34</sup> Hosa, "PERANCANGAN TRANSFORMING DRESS BERBASIS MOTIF BATIK SOLO."

## CONCLUSION

The Celestique Transformable costume was overall declared Very Suitable for development as a stage costume based on a comprehensive evaluation of six key indicators: design, size, sewing technique, aesthetics, transformable performance, and distinctive features, which unanimously fell into the superior category according to the Arikunto scale<sup>35</sup>. The distinctive features stood out as the highlight, with strong consensus from the expert panelists. While the sewing technique, the element with the lowest relative rating, remained suitable, with potential for improvement through hemming and stitching, in accordance with input from the Design Thinking Test phase.

The instrument, which passed perfect content validity and consistent reliability from three expert panels, confirms the readiness of the Kawung batik-based transformable design for production in the creative industry, with minor adjustments to the adaptive textile, ornamental color harmony, and stitch finishing to optimize professional stage performance and position this transformative innovation as a competitive game changer in the Indonesian stage creative industry.

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