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Feasibility of Transformable Party Dress Inspired by Deep Sea Waves in Design and Aesthetics

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ABSTRACT - This study aims to test the feasibility of deep-sea wave origin party clothing with the concept of transformation in terms of design and aesthetics. The method used in this study uses a quantitative descriptive approach with data collection techniques using observation sheets that are shared with expert panelists and trained panelists. The research instrument in the validity test used *the Aiken's Coefficient V* with the validity results of 14 assessment items having a V value of > 0.75 so that all items were declared valid. The reliability test used *the Intraclass Correlation Coefficient* (ICC) with *an average measurement value* of 0.954, showing very good reliability. Data analysis in this study used descriptive statistical analysis. The results of the study showed that the source of the deep-sea wave idea party fashion with the concept of transformation was declared very feasible in terms of design and aesthetics with an overall average percentage of 92.08% with the highest assessment results being aesthetic indicators with a percentage of 46.14% and the lowest assessment being design indicators with a percentage of 45.94%. The high feasibility test results provide empirical evidence that transformation fashion is not only aesthetically and design-feasible, but also shows that the application of the transformation concept is able to expand the function and use value of the fashion. Thus, these findings are important for party fashion design practices as an alternative to developing innovative, functional, and sustainable fashion-oriented designs.

Keywords: Transformable fashion, party dress, deep sea waves.

INTRODUCTION

Inspiration is the cornerstone of artistic expression that can influence distinctive styles and cutting-edge collections in the creation of *fashion* (Khalik Mustafa et al., 2025) design. Inspiration in making designs can be obtained through the natural environment such as florta, fauna and other natural forms. Sea waves are one of the phenomena that occur in the natural environment. Ocean waves are the movement of water that moves up and down in a perpendicular direction that forms a valley or hill of waves that move following sinusoidal motion (Herawaty Puna et al., 2025). In general, ocean waves are mostly created due to the influence of wind (Faharuddin & Saputra, 2019). Some of the causes of sea waves are wind gusts, as well as additional factors such as tides of sea water arising from the gravitational influence of celestial bodies such as the moon and sun. These waves carry energy from one place to another without moving the water mass itself.

Deep ocean waves occur when the depth of water is greater than half the wavelength, so that the waves are not affected by the seafloor and move freely in open waters with a distinctive pattern. These sea waves are called *deep water waves*, in the oceanographic literature and are characterized by the movement of water that orbits steadily and does not change by the bottom of the ocean during its propagation far from the coast (Chamberlin dkk., 2023).

The visual and structural character of deep ocean waves has the potential to be a rich source of design inspiration, especially in fashion design that emphasizes the dynamics of form and aesthetics. In general, fashion is not only defined as a body covering, but has transformed into a lifestyle, a form of self-expression, social identity, and a

dynamic lifestyle (Qorib et al., 2023). One type of fashion that demands high attention to aesthetic aspects is party fashion.

Party clothes are clothes that are designed to be worn at certain events that are formal or semi-formal. Party clothing has prominent visual characteristics, so party clothing can provide innovative creative space for designers to express their vision and mission by combining various unique elements (Aurely Khairunisa & Marganing Utami, 2024). In an effort to design party clothing with a meaningful source of deep ocean waves, the selection of the source of ideas is a crucial aspect in the design design process. Because it can affect the quality and aesthetics of a work to present original and meaningful clothing. This is in line with the statement that (Khalik Mustafa et al., 2025)*"inspiration is a fundamental element in fashion design because it determines the direction, concept, and aesthetic quality of the resulting work".* Prominent visual characters can be expressed through silhouettes, colors, decorative details, and the use of materials that give an elegant and exclusive impression (satin, tulle) so it is very relevant to adopt the inspiration of deep sea waves that are dynamic and artistic.

Deep sea waves are not only structurally attractive, but also offer strong aesthetic value as a source of ideas in party fashion design. The dynamic, rhythmic, and repetitive character of ocean waves can be translated into design elements such as layered silhouettes that represent the repeating waves of the sea, as well as ornaments such as sequins and ronces. In addition, the color palette is inspired by the deep sea, specifically shades of light blue to dark blue. The color blue, as one of the primary colors often associated with nature such as the sky and the sea, is understood to have a complex emotional relationship with human perceptions of calm, peace, and comfort. In the study of color psychology, it was stated that blue tends to be associated with feelings of comfort and peace and has a relationship with the element of water, so it can be related to deep ocean waves (Durrani & Niinimäki, 2021).

The use of deep ocean waves as inspiration in the design of party clothes is intended not only to present dynamic and elegant aesthetic values, but also to keep a deep ecological message as a form of concern for the increasingly endangered marine conditions. High mass fashion production and fast fashion consumption contribute to increased pollution and environmental damage (Albab et al., 2024). The amount of clothing produced by fashion brands has nearly doubled since the 2000s (Narisu, 2023). Textile waste from mass production and high use of synthetic materials such as polyester account for about 35% of microplastics in the ocean (De Falco et al., 2019). This has a direct impact on marine ecosystems and the aquatic organisms that consume them.

Party fashion design ideas is a symbolic representation of the beauty as well as the vulnerability of the sea, as well as an educational means to foster awareness of the importance of more responsible and sustainable fashion practices. This is an impetus for fashion designers to look for a design approach to create fashion that not only emphasizes the aesthetic aspect, but also the functional and sustainability aspects of the product (Annesha et al., 2023). In this context, design innovation is one of the strategies that can be used to extend the lifespan of a garment and increase its aesthetic and functional value. Transformation techniques have great potential as a design strategy that is able to answer the issue of sustainable fashion through the creation of multifunctional clothing that can extend the life of products and reduce excessive consumption.

An innovative approach that can be implemented in response to these problems is the concept of transformation. Transformation is a fashion design concept that allows one garment to have more than one look or function through a specific shape-shifting system such as detachable construction, pattern manipulation or the use of replaceable panels (Putri et al., 2026). Transformation techniques have great potential as a design strategy that is able to answer the issue of sustainable fashion. This transformation concept provides an opportunity for one garment to be used in various situations without requiring a change of clothes as a whole, thus potentially reducing excessive consumption. This not only adds to the aesthetic value of fashion, but also supports the concept of sustainable fashion, because it can reduce excessive consumption of clothes by producing a product that has various functions (Hosa et al., 2025). In addition, the transformation also opens up a wider space for visual exploration through the shapeshifting that is part of the fashion aesthetic.

The application of the concept of transformation to party clothing presents a challenge in itself because the change in shape must not only function structurally, but also maintain the aesthetic character that is the main characteristic of party clothing. Visual aspects such as proportion, silhouette, visual balance and focal points for the results of the transformation fashion design still look elegant and do not obscure its identity as party fashion. This means that transformation in fashion is not only a technical innovation, but needs to be based on a strong and directed concept so that the resulting changes still maintain the aesthetic value and character of the fashion.

Although natural phenomena are often used as a source of inspiration in party fashion design, the use of deep ocean waves as the main source of ideas is still relatively limited in fashion studies. Most research and design works focus more on common natural flora, fauna, or visual forms, while the characters, shapes, rhythms, and colors of ocean

waves are rarely the main focus. For example, several studies have explored natural geometric shapes such as coral shapes as the basis of fashion aesthetics (Dhohiroh, 2025). In addition, research on marine-themed party fashion generally emphasizes more on the process of development and visual exploration, without being accompanied by product feasibility tests, especially in terms of design and aesthetics through expert and panelist assessments. One of the research on the development of ready-to-wear clothing with the source of the idea of ocean waves using denim waste materials (Hidayatunnisa dkk., 2024).

This shows that there is a research *gap* that opens up opportunities for further study on how the natural phenomenon of deep sea waves can be structurally and aesthetically adapted in party fashion. Based on this background, party wear inspired by deep sea waves with the concept of transformation can be implemented in party clothing effectively into shapes, structures and visual appearances. It is hoped that party fashion will not only present design innovations that maintain aesthetic value, but also expand the visual and conceptual function of fashion, while strengthening the relationship between nature and fashion as a medium of creative expression.

METHOD

This study uses a quantitative descriptive method. The quantitative descriptive method is a method that describes, examines and explains a phenomenon with data (numbers) as it is without the intention of testing a specific hypothesis (Sulistyawati & Trinuryono, 2022). This method is focused on explaining the feasibility of party clothing sourced from deep sea waves based on the concept of transformation in terms of design and aesthetics, through numerical data obtained from the results of assessments by expert panelists and trained panelists.

The research instrument on the feasibility of party clothing was prepared by referring to two indicators, namely design and aesthetics. Each indicator consists of 7 question items consisting of 7 design indicators and 7 aesthetic indicators, so that the total instrument contains 14 assessment items. Before being used for data collection, the fashion feasibility instrument is first proven to be valid to ensure that each indicator represents the suitability of the clothing. Proof of validity involves 5 expert validators. The validators were asked to provide an assessment using a reference scale of 1-5. The assessment by the validator is then calculated using *Aiken's V* index with the formula presented in equation (1):

$$V = \frac{\sum s}{n\,(c-1)} \qquad (1)$$

Sources: (Prasetyaningtyas & Wening, 2022a)

Description:
V = Aiken validity index
S = r – lo
lo = lowest validity rating number
C = highest validity rating number
n = number of raters
r = the number given by the assessor

The results of the analysis can be said to be valid if getting *an Aiken's V* score of ≥ 0.75 is considered valid in terms of content, in other words items with a value above or equal to 0.75 are considered worthy of data collection. The results of proving the validity of the party dress instrument using (Prasetyaningtyas & Wening, 2022) *the Aiken's V formula* obtained a calculated value from 14 assessment items ≥ 0.75 so that it is said that all items are declared valid (Prasetyaningtyas & Wening, 2022).

The reliability of party fashion instruments was analyzed using *the Intraclass Correlation Coefficient* (ICC). The ICC reliability test was carried out to determine the level of consistency of the assessment between raters on all instrument items. The results of reliability calculations are presented in Table 1.

TABEL 1. Intraclass Correlation Coefficient (ICC).

	Intraclass Correlation	95% Confidence Interval		F Test With True Value 0			
		Lower Bound	Upper Bound	Value	DFL	df2	Sig
Single Measures	.594a	.302	.928	21.517	4	52	.000
Average Measures	.954c	.859	.994	21.517	4	52	.000

Two-way mixed effects model where people effects are random and measures effects are fixed.

a. The estimator is the same, whether the interaction effect is present or not.
b. Type C intraclass correlation coefficients using a consistency definition-the between-measure variance is excluded from the denominator variance.
c. This estimate is computed assuming the interaction effect is absent, because it is not estimable otherwise.

The consistency level of assessment between raters on all items of party clothing was calculated using the *Intraclass Correlation Coefficient* (ICC), with the results of the analysis shown in Table 1. The average ICC *average measure* value is 0.954 with a significance of 0.000. This value indicates a very high category of reliability estimation so that the results of the calculation indicate that the validator's assessment of the perta fashion instrument has a strong internal consistency and can be used to measure the feasibility of party clothing (Prasetyaningtyas & Wening, 2022a).

Data were obtained from 24 respondents divided into expert panelists and trained panelists. The expert panelist group includes 3 fashion designers who are active in designing and producing party fashion and 2 fashion experts in the field of education who are actively teaching. Meanwhile, the trained panelists consisted of 19 students of the Fashion Studies Program who had taken the Adi Fashion Production course, so that they had competence in practice and analyzing fashion. The selected respondents represent a combination of perspectives in terms of academics, industry experience and the understanding of prospective fashion educators on the quality standards of party fashion.

Data collection was carried out by providing observation sheets to the research subjects, namely expert panelists and trained panelists. Panelists were asked to see and analyze directly the research object, namely the party clothes and their design so that they could provide an assessment based on the assessment scale on the same observation sheet. Despite using the same observation sheet, both groups of panelists had different backgrounds and experiences so that they provided complementary points of view. Expert panelists interpreted the assessment indicators mainly from conceptual and artistic perspectives, such as the suitability of the source of the idea with the visualization of the design, novelty, harmonization of forms, and overall aesthetic quality. Meanwhile, the trained panelists interpreted the same indicators from the perspective of design application, including clarity of visual details, neatness of appearance, aesthetic consistency of each form of transformation, and conformity of the final result with the design. This allows the data obtained to represent the feasibility of party fashion from the perspective of practitioners and individuals who have backgrounds and competencies in the field of fashion.

The data obtained was analyzed by descriptive statistical analysis techniques. Descriptive statistics are statistics that are used to analyze data by describing or describing the data obtained as it is without making generalizations or generalizations (Sugiyono, 2013).

The data obtained was analyzed using excel by multiplying the number of statement indicators, the number of panelists in each group of expert writers and trained panelists and the assessment scale to obtain maximum results. This analysis is carried out using a Likert scale where a score is given for each statement or aspect that is assessed and summed, after which the percentage value is calculated using an equation. The results of the calculation are then interpreted in the assessment category with the formula presented in equation (2):

$$\boldsymbol{P}=\frac{f}{N}\times 100\% \qquad (2)$$

Sources: (Abdullah et al., 2024)

Description:
P = percentage of eligibility
F = total score obtained
N = maximum total score

The value of the feasibility analysis results was changed to a percentage and grouped into five eligibility categories, namely Very Feasible, Feasible, Quite Feasible, Less Feasible, and Very Not Feasible. To determine the type of percentage produced, each category is arranged based on the 20% - 100% vulnerability value categorized in Table 2.

TABLE 2. Party dress eligibility category classification.

No	Percentage (%)	Category
1	20% – 36%	Very Unworthy
2	37% – 52%	Less Worthy
3	53% – 68%	Quite Decent
4	69% – 84%	Worthy
5	85% – 100%	Highly Worth It

RESULTS AND DISCUSSION

This research aims to determine the feasibility of party clothing with the source of the idea of deep sea waves with the concept of transformation. This assessment was carried out by 24 panelists consisting of 5 expert panelists and 19 panelists trained on 2 assessment indicators. The assessment by the panelists was carried out from January 15 to January 19, 2026. The results of the panelist assessment are analyzed in the form of percentages presented in Table 3 of the feasibility test.

TABLE 3. Feasibility testing.

Feasibility of Deep Sea Wave Source Party Fashion with Transformation Concept				
No.	**Indicator**	**Expert Panelists**	**Trained Panelists**	**Average**
1.	Design	45.34%	46.54%	45.94%
2.	Aesthetics	46.29%	46.00%	46.14%
	Total	91.88%	92.29%	92.08%

The results of the feasibility test based on table 3 show that the results of the overall feasibility assessment of party clothing against two indicators in the category are very feasible with an average percentage of 92.08%. Expert panelists gave a total percentage of 91.88%, while trained panelists gave a percentage of 92,29%. Both percentages are included in the very feasible category. The small difference between percentage results reflects differences in viewpoint and grading ability between expert panelists and trained panelists. These differences can result in variations in evaluating based on differences in practical experience and depth of understanding. Expert panelists tend to make more critical and detailed assessments (Maqbool & Herold, 2024).

The aesthetic indicator was the indicator with the highest percentage, which was 46.14%, consisting of a percentage of expert panelists of 46.29% and of trained panelists of 46.00%. An aesthetic assessment of this indicator shows that party fashion has a strong unity of design elements (color, design, texture in harmony). In the item "the combination of ornament details adds aesthetic value without exaggeration" shows that the selected ornament (pearl sequins, tears drop, czech) has been placed in a strategic area (chest) with a sufficient amount (not excessive and too minimal). In addition to strategic areas, ornaments are also attached to the skirt with a dangling concept. In the item "unity of design elements (color, design, texture) indicates the color combination supporting the chosen theme and material. The materials chosen are satin, batik and plisket tulle. The selection of plisket tulle fabric is based on its characteristics that have a line texture and tend to expand. These characteristics can be used to create wave visuals that are layered with light and fluffy fabrics. Although the materials chosen can support the concept of transformation, there are still some parts that need to be readjusted so as not to cause heavy effects due to the basic material that supports the skirt layer. This emphasizes that the choice of design, materials, and production methods plays an important role in determining the aesthetic value as well as the sustainability of *fashion* product. (D'Itria & Vacca, 2024).

On the item "transformation provides uniqueness without losing identity as party fashion" transformation can enrich the visual appearance through shape-shifting without eliminating the initial design (Huang et al., 2023). This statement is in line with the concept of sustainable fashion that is gaining increasing attention in the modern fashion

design literature, where design strategies that increase the versatility and lifecycle of a product are seen as an important approach to reduce the impact of overconsumption and textile waste (Le et al., 2025). The concept of transformation also improves the appearance of fashion because it has more than one look. Through detachable techniques or detachable construction, the visual before and after the transformation can be clearly seen. Transformation does not eliminate the identity of party clothing because the visual appearance before and after the transformation can still be categorized as party fashion, The party clothing category among others highlights elegance through a combination of materials that enrich the visual appearance (Ayusyarahma & Wahyuningsih, 2025).

The design indicators obtained a percentage of 45.94%, the percentage of expert panelists of 45.34% and the percentage of trained panelists of 46.54%. Nonetheless, the design indicators remain in the very feasible category based on the assessment of expert panelists and trained panelists. The structure and silhouette applied are considered to have supported the concept of party fashion optimally. The selection of the silhouette I of the mermaid dress results in a sleek and proportionate fashion look, while facilitating the transformation process. Fashion transformation occurs through the mechanism of removing the skirt using a zipper, which is then moved and functions as an element on the shoulders. This mechanism is considered effective because it allows the change of the shape of the clothes without interfering with the main construction, so that the clothes structure remains neat, stable, and controlled after the transformation process. These findings show that the application of the transformation concept has been designed in a structured manner and in line with the item "the fashion structure remains neat and controlled after transformation". Several recent studies have also shown that transformational design enhances design aesthetics while meeting the functional and sustainability needs of contemporary fashion, thus expanding the usefulness of a product without sacrificing its visual quality (Putri et al., 2026).

In the assessment item "colors match the theme and character of the wearer", the selection of light blue and dark blue colors is assessed according to the theme and source of the deep sea wave idea. The blue color represents the depth, calmness, and dynamics of the sea, so that it is able to strengthen the visual concept of the party clothes carried out. This is in line with the statement that the choice of color in design must take into account the ideas that have been established, since color is one of the main aspects that determine the aesthetic impression and visual meaning of a piece of clothing (Madani Shaumu, 2024). The combination of light blue on the bustier and dark blue on the skirt looks harmonious and in harmony with the character of the material used, thus creating an elegant impression while providing a controlled contrast. However, some panelists gave a lower assessment on the item "color reflects the character of the 18–30 year old wearer". This shows that there is a difference in the panelists' perception of color compatibility with young characters, where some panelists consider that dark blue tends to represent adult and formal characters more. This difference in assessment indicates that the color aspect is not only influenced by the suitability of the theme, but also by the panelists' subjective interpretation of the age segmentation and character of the party wearer.

Based on the results of expert panelists and trained panelists, party clothing with deep sea wave ideas and transformation concepts is in the very feasible category. These results reinforce the transformable fashion theory that states that a single fashion can be designed to have more than one look and function without compromising aesthetic quality (Putri et al., 2026). The application of the concept of transformation to party clothing has been proven to be able to maintain visual identity while presenting a variety of shapes and appearances, thus providing added value in terms of aesthetics and functionality. In addition, high feasibility is also in line with the principles of sustainable fashion, because transformation fashion allows for the optimization of function and extension of the product use cycle, which has the potential to reduce the need for new fashion consumption and support more sustainable design practices (Le et al., 2025).

Based on the assessment results obtained from expert panelists and trained panelists, party clothing with deep sea wave ideas with the concept of transformation is in the very feasible category. The assessments obtained from expert researchers and trained panelists illustrate some of the differences in the overall assessment results between the two panelists. The difference in assessment outcomes between expert panelists and trained panelists reflects differences in assessment orientation, not data inconsistencies. Expert panelists, as individuals with professional experience and competence in the field of fashion, tend to give a higher assessment to aesthetic indicators because they have a deeper insight into visual harmony, artistic quality, and complex and substantial artistic value criteria. In contrast, trained panelists tend to give higher ratings to design indicators because they focus more on technical aspects such as proportion, center of attention, and design shapes that are easier to observe through the assessment rubric. Thus, these differences in perception are complementary and actually enrich the interpretation of the results, because they reflect a balance between artistic and technical considerations in assessing the feasibility of transformable clothing (Mutter & Hübner, 2024).

CONCLUSION

Based on the feasibility test and the results of the discussions that have been carried out, it can be concluded that the party clothing that originated the idea of the bottom sea wave with the concept of transformation was declared to be very feasible in terms of design and aesthetics. The results of the feasibility test conducted on the two design and aesthetic indicators were included in the very feasible category with an overall average percentage of 92.08% with the highest assessment result being the aesthetic indicator of 46.14% and the lowest assessment of the design indicator of 45.94%. Although the results of the study show high feasibility in terms of design and aesthetics, this research is still limited to these two aspects. In addition, the research subjects only involved expert panelists and trained panelists without involving consumers so that the perception of consumers as end-users has not been directly accommodated.

Therefore, further research is recommended to involve consumers as the main subject, as well as add assessment aspects such as comfort, sewing techniques, and the potential impact on reducing fashion consumption through transformation mechanisms while maintaining aesthetics and functionality. Further research also needs to examine experimentally the effect of the use of transformative fashion on the frequency of clothing purchases and the potential for textile waste reduction to strengthen the empirical evidence of fashion transformation as a sustainable design strategy.

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