



JAPANESE WISTERIA AND KAWUNG MOTIFS AS THE DEVELOPMENT OF BATIK FOR ART WEAR

Sayekti Nugrahaning Widi¹, Septianti²

¹) Indonesian Institute of the Arts Surakarta

²) Indonesian Institute of the Arts Yogyakarta

¹ Email: sayektiwidi6@gmail.com

² Email: ceptianti27@gmail.com

Abstract

Batik has various kinds of motifs. They are traditional and developed motifs. The combination of wisteria and *kawung* motifs for art wear is a work inspired by *hokokai* batik. It is a result of acculturation between Japan and Indonesia. Japanese wisteria (*Wisteria Floribunda*) is a kind of flower that grows in Japan. In Japan, it is called Fuji. The wisteria flower symbolizes loyalty, nobility, and immortality. Furthermore, *kawung* motif is a motif developed in Indonesia, especially in Java. It has a meaning of *sedulur papat lima pancer*. This article aims to batik by combining two motifs, wisteria, and *kawung*. These two motifs would be applied in *art wear*. Exploration is the first stage in creating this work. It starts from looking for some references of *kawung* motif and wisteria motif. The second is the design stage. In this stage, the creator designs motifs that would be chosen in some alternatives as a motif would be applied in art wear. The last stage is manifestation. Making batik motifs begins with making patterns, *nyorek*, *nyanting*, coloring, and, *melorod*. This creation results in four works. The first is titled Hi. The second is titled Kaze. The third is titled Ki. The fourth is titled Mizu. These four titles represent four elements ruled by the four guardian gods of the cardinal directions. The four gods are legends from Japan.

Key Words: Art wear, Batik Tulis, Japanese Wisteria, Kawung motif, the Japanese guardian deity of the wind.

INTRODUCTION

Acculturation is a mixing of two cultures without eliminating one of the characteristics between the two cultures. There are a lot of cultural acculturations in Indonesia, including in the forms of building and the art of Indonesian society. The arrival of the Japanese colonialists in 1942 had many impacts on various sectors of Indonesia. One of the problems that arose as a result of this power

transfer was the scarcity of raw materials (Paramanandana et al., 2021a). The revival of the Esuk-Sore fashion style in the history of batik development in Indonesia has always been associated with the period of the Japanese occupation of Indonesia in 1943 – 1945, especially in coastal areas in the northern part of Java, such as Pekalongan (Purnomo, 2018).

From this example of acculturation, the author wants to make batik with a combination of Japanese Wisteria and *kawung* motifs. Kawung is an ancient batik pattern. The *kawung* pattern is an arrangement of 4 (four) round or elliptical shapes. This pattern is arranged diagonally slanted to the right and left, up and down, with the central point/*pancer* in the middle. Kawung symbolizes the teachings of "sangkan paraning dumadi" namely teachings about the process of human life, which is often referred to as "mancapat" or "sedulur papat lima pancer" or "keblat papat lima pancer". *Pancer* (the point here is human). In the Javanese view of life, there is an opinion that when a baby is born (out of the mother's womb), it is accompanied by *sedulur papat* or 4 siblings, namely blood, amniotic fluid, placenta, and umbilical cord, which while in the womb are believed to accompany, guard, and protect the baby to be born safely into the world. The *kawung* motif can also be interpreted that humans as *pancer* (point) are influenced by four sources of natural energy that radiate from the four cardinal directions, namely: east, south, west, and north (Mashadi, 2015).

The purple version of the Wisteria (藤 / Fuji) flower is recognized by many people. This purple fuji means "drunk from your love", a description that perfectly reflects how charming *wisteria* is. However, the wisteria flower also has some common *hanakotoba* such as "good" and "we welcome you". Another meaning of the wisteria flower is immortality or longevity as there are wisteria flowers with a lifespan of 1200 years. In kimono, wisteria flowers are often used as accompaniment motifs for other flowers. The connotation meaning of the wisteria flower motif is to symbolize love and nobility. In addition, wisteria is also used as a family symbol. In the past, *wisteria* was associated with nobility because commoners were forbidden to wear purple (Novelisari et al., 2020).

Japan has a lot of stories circulating among the people. They are in the form of myths, legends, and history. In Kyoto City, there is a legend about the four guardians of the compass. The four guards each occupy the east, west, south, and north. These four guardians took the form of white tigers. Byakko is the guardian of the west, Suzaku is the guardian of the south, Seiryuu is the guardian of the east, and Genbu is the guardian of the west (yokai.com).

Art wear is clothing that focuses on the aspect of beauty rather than function. Art wear itself includes several pieces of clothing such as creations as well as fantasy and haute couture clothing. Art wear is not limited to many forms of clothing on the market. Art wear clothing is developed with ideas that are following the designer's aspirations. The function of art wear clothing is also not limited to clothing on stage only. The use of art wear can be used in all situations, it can even be used for daily clothing, for example on Harajuku Street. On that street, there are various kinds of fashion art. Art wear also does not have certain characteristics, therefore the making of art wear clothing is not limited by anything and can be created as creatively as possible (Rizqino, personal communication, 2023).

METHODS

The method of creating fashion work is taken from the Book Butir – Butir Mutiara Estetika Timur by SP. Gustami.

Exploration

The exploration stage that the author goes through is in the form of searching for ideas and then proceeding with extracting sources of information. The search for information is divided into several parts because there are four variables that the author uses as a source of ideas for creating works. The four variables are *kawung* motifs, Japanese wisteria motifs, batik, and art wear. The search for these sources includes the search for the meaning of the *kawung* motif and the components that create the *kawung* motif. Next, search for the meaning of Japanese wisteria motifs and batik. Then explore the sources of information

about fashion art wear. Searching for sources of information is done by looking for books in libraries and online libraries, journals, and the internet. Exploration does not only include sources of ideas but also it includes the development of motifs and clothing.

Design

Sketches will be made in several forms, and then the best sketches will be selected to be realized. In making a sketch, there are several aspects to be considered, including the techniques, tools, materials, and forms to be used. Making a combination of Japanese wisteria and *kawung* motifs as the source of the idea requires several design motifs. One of them is a combination of *kawung* and Japanese wisteria motifs as follows:



Figure 1. Japanese wisteria and kawung motif

In creating these motifs, the Japanese wisteria was changed into a simpler form (deformation), while the *kawung* motif was not changed. It was only added *isen* more varied.

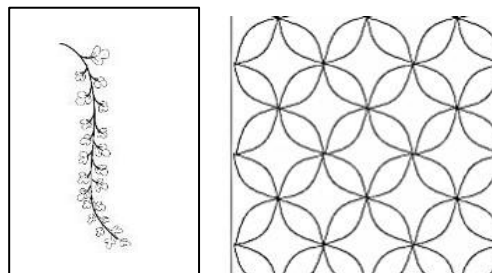


Figure 2. Creating batik motif

The next step is to arrange the motifs that have been arranged previously to become a batik pattern. This batik pattern is done by repeating the arrangement of 1 step down. Then at the top, there is a half-circle with a distilled wisteria motif.

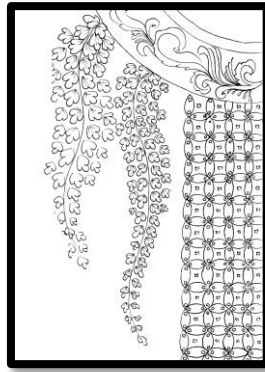


Figure 3. motif design

After the motif is arranged, it is colored to make it easier to work on. The black and white color is taken from the color of the mythological creature that guards the wind, namely Byakko. Purple is the color of the Japanese wisteria flower.

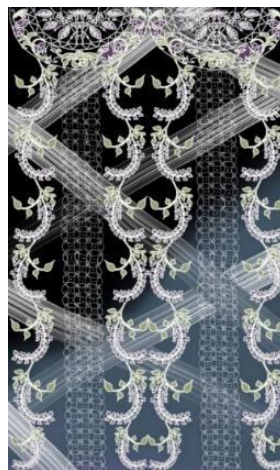


Figure 4. perfected design



Figure 5. fashion design

Afterward, the next step is to apply the design to the selected clothing design.



Figure 6. Fashion Design 2

RESULT AND DISCUSSION

There are three stages in creating work with Japanese wisteria and *kawung* motifs by developing batik for art wear fashion. Those three stages are exploration, design, and manifestation. The fashion design adopts the shape of Byakko which is one of the mythological guardians of the compass. Byakko is described as having a white color with black lines. Hence, the clothes that are made also take that color. The colors on the batik also take from Byakko's colors, black and white.

The design of the batik motif on the second dress is the *kawung* motif with a combination of Japanese wisteria motifs. The motifs are arranged with the kawung motif in the center and the right and left sides, are given Japanese wisteria motifs. Art wear is a form of clothing that uses kawung motifs and Japanese wisteria flower motifs as sources of ideas. In this article, the author makes four works that will become a collection by taking the theme of clothing from Japanese mythological creatures.



Figure 7. The final result of art wear

The four works are entitled "Shugoshin" which means four guardians. In Japanese mythology, four creatures guard against the four points of the compass. Meanwhile, in Javanese culture, there is a *kawung* motif that means *sedulur papat lima pancer*. This represents the four things that humans bring into the world when they are born, namely, *kakang kawah*, *adi ari-ari*, sap, navel, and the fifth is oneself. The title "Shugoshin" comes from Japanese and means four guards that represent the four author's work, namely, kaze, Hi, Ki, and Mizu. The four works also present the kawung motif which means guardian.

CONCLUSION

The source of the idea for the creation of the final work originated from the author's interest in Japanese culture as well as the history of Japanese colonialism in Indonesia. The coming of the Japanese in Indonesia bring out the batik motif acculturated with Indonesian batik. These batiks are often called as Hokokai batik. There are many kinds of Hokokai batik, one of them is Sakura flower motif with a *ceplok* background. As a result, the writer wants to make a motif by combining two typical motifs from the two countries. These motifs are the *kawung* motif and the *Japanese Wisteria* flower motif. The *kawung* motif, used as a source of ideas, has a very deep meaning about protecting human life. In Japanese culture, the wisteria flower has the meaning of immortality, love, and fidelity. When the two motifs are combined, they will have a very deep meaning.

There are 4 Japanese mythological creatures on clothing. The four creatures will guard the four points of the compass. The clothes made in this work are art wear, therefore the shape and color of the clothes will follow references to the four mythological creatures, such as Suzaku which is described as a red bird like a phoenix with the fire element. Clothing that is made will be nuanced fire. The colors used are hot, red, yellow, and orange. There are three steps in creating this work. They are exploration, design, and manifestation. The exploration step includes the stage of extracting data and references to be used as a reference in making works. The design step is to sketch the motif design and the clothing design. The step of manifestation is starting from making batik to making clothes.

The entire work has a meaning, as a human being, one must be able to protect oneself from all kinds of negative things. This is because in truth God has provided care for humans since they were in the womb, even after being born into the world humans are still looked after by both parents. When they grow up, humans must be able to protect themselves from the temptations of worldly desires.

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