

JOGJA FASHION WEEK CARNIVAL COSTUME IN THE CONTEXT OF LOCALITY

✉ Deni Setiawan

Primary School Teacher Education Program, Semarang State University, Indonesia

✉ Karanganyar Campus, Semarang Indonesia

E-mail: denijusmani@gmail.com

Received: October 22, 2015. Revised: November 29, 2015. Accepted: December 4, 2015

Abstract

Jogja Fashion Week Carnival (JFWC) is held in order to promote the development of costume creative industry in Indonesia, especially in Yogyakarta. Woven and *batik* (Javanese traditional fabric) as products of Indonesia is reproduced into art costumes. It may add the value of both the product and the price of the product itself as the core of the continuity of the creative industry economy in Indonesia. The eastern value of the costume design worn during the carnival may reflect the traditional value of society. The concept of the costume making is rooted from Indonesia folklores, legends and myths that are still being developed in present society. Throughout the event, exploration done by the artists is seen as a genuine attempt to support the Government in promoting costume industry both in national and international scale. Costumes worn in JFWC were analysed using aesthetic theory by adopting the point of view of DeWitt Henry Parker. The point of view comprises three main aesthetic principles, i.e.: an intact unity, thematic principle, as well as balance principle. Those three concepts can be used to find out the basic locality value of a costume that later can be used as the art education's source of material. Finally, it is concluded that the theme of JFWC costume creation concept is sourced from the rich tradition of Indonesian society.

Keywords: costume; intact unity principle; theme; balance

How to Cite: Setiawan, D. (2015). Jogja Fashion Week Carnival Costume in The Context of Locality. *Harmonia: Journal of Arts Research and Education*, 15(2), 126-132. doi:<http://dx.doi.org/10.15294/harmonia.v15i2.4567>

INTRODUCTION

Jogja Fashion Week Carnival (JFWC) was firstly held in 2007. The event is aiming at exhibiting costume design as an artwork in an outdoor area. Besides, for the long term purposes, this event also aims at increasing clothing industry productivity, promoting traditional fabric potential, reducing the rate of import clothing, and popularizing folklore-based traditional culture to Indonesian society (<http://jogja-news.com>). Later, in this context, JFWC is expected to be able to be used as one source of art education material and content,

including using the carnival costume as learning resources.

In addition to the event, other countries' cultures are also promoted, i.e. *Cosplay* costume exhibition, which allow diplomacy and culture learning to occur. The creation concept of JFWC costume is related closely to social events and several stories or folklores that are developed in society, such as costume design that is based on the myth of Nyi Roro Kidul, Dewi Lanjar, Ratu Ular, as well as costume worn by Kings and Queens of Indonesian Ancient Kingdom. In each event, the theme of costume worn in the carnival is

usually varied from one event to another. It depends on the committee's provision. The theme chosen by the committee is usually used to limit the concept as well as to become the ground of thinking of the participants. Costume in JFWC has its specific standards that will be then limited to the *dress code* which is followed by the entire participants (designers).

According to Desmond Morris (2002, p. 320), clothes have three fundamental functions. First, it gives comfort, it shows politeness, and it serves as the center of attraction. Based on the three functions mentioned above, several clothes' styles are invented. There are clothes for general consumption (casual), for specific purposes, as well as for expressive purposes (an artwork). In some clothes styles that are created by designers, aesthetic aspects are always taken for granted, except for the comfortable and politeness aspects. Clothes' styles are varied. It depends on the geography and topography aspects that are underlined it. In addition to those aspects are denotative and connotative values, as well as custom code in a social situation that also attach in the costume design decision (2010: p. 256-257). The style of clothes can also be referred to a code of attire that sets style based on age, gender, and social class (status) (Danesi, 2010, p. 267).

The research statement of the present study is how decorative ornament and design aspect in Jogja Fashion Week Carnival (JFWC) are. One of the study that is considered to important as the study basis of the present study is a research entitled "*Kajian Visual Harajuku Style di Indonesia Ditinjau Melalui Pendekatan Unsur-Unsur Fashion: Studi Kasus Bandung dan Jakarta*" (The Visual Study of Harajuku Style in Indonesia from Fashion Elements Approach: A Case study in Bandung and Jakarta) by Bunga Sari Siregar in 2008. The research by Sari Siregar had successfully compared *Harajuku* style in Indonesia with the style's origin, Japan. Further, the research is employed here as the model or scientific guidance to see, discuss, and break down

problems of research that is related to the costume worn in Jogja Fashion Week Carnival.

METHOD

Historical method was employed in this study. By using the method, periodicity of carnival costume style could be seen, while to analyse the costume design itself, aesthetic principle was applied. During 2009-2014, primary data was collected through direct observation, while data about the carnival in 2007-2008 was collected from written sources as well as interviews. Another approach implemented here was literature method that was based on both printed and electronic data. Printed data was gathered from magazines, tabloids, journals, and newspapers, whereas electronic data was collected from television and electronic mass media that can be accessed from the internet. Interviewees interviewed in this study as well as primary data source were taken from people who were in charge in the event, comprises the costume designers, carnival participants, as well as the steering committee. In addition to this was secondary data that referred to several articles taken from mass media (printed and electronic), observations and photo results from other photographers or other sources who did not relate directly to the steering committee. Further, data was analyzed by using text analysis pattern about aesthetic theory based on DeWitt Henry Parker point of view through three aesthetic principles, there are: the principle of unity intact, the principle of theme, as well as the principle of balance. Lastly, data was validated by using source data triangulation technique.

RESULT AND DISCUSSION

Since 2007, Yogyakarta has held a street fashion event known as *Jogja Fashion Week Carnival* (JFWC). This event is a part of another bigger event named *Jogja Fashion Week* (JFW). During the year of 2007-2014, the event was always held annually.

JFWC invites designers, government institutions, schools, public education institutions, as well as art education institutions to take part in the occasion. One mission of the event is to support the equitable development of clothing or costume business and arts in other areas of Indonesia, so that the business will be not only centered in the capital.

In the first year of JFWC, a specific term had not been applied. A committee was focusing more to formulate the event's structure and arrangement. In 2007, however, the committee had had a specific theme for the event; that was Essentially Global. The theme was chosen in order to facilitate the society products of arts, i.e. *batik*, knitting, and woven that are spread in several islands throughout Indonesia. The fabrics are processed and combined with other materials, such as: plastics, parachute fabrics, as well as matting that were transformed into JFWC costume and *cosplay*.

The theme *Culturally Plural* was used in 2008, by showing the riches of ethnical clothing in Indonesia. The theme of *Boedaja in Motion* in 2009 explores *batik* throughout the nation. Typical fabrics from several regions of Indonesia were modified into JFWC or fantastic *cosplay* costume as an attempt to preserve traditional values in modern clothing. The theme that was used in 2010 was *Save Our Planet*. Here, used materials were transformed into a set of JFWC and *cosplay* costumes. The narrower concept was recycling *fashion*.

The theme of *Sparkling in Vintage* in 2011 exploits *batik* with the touch of vintage impression. "In Vintage" itself means to present old fashion style. Further, in 2012, the theme of *Gempita Sukma Raya*, presents the riches of Nusantara tradition. The theme *Semarak Katulistiwa* in 2013 was divided into several sub themes, there were: *Hamparan Laut di Katulistiwa* (taken from Indonesian legends that contains maritime aspect), *Gugusan Pulau di Katulistiwa* (adapting legends with the element of historical buildings), and *Ragam Budaya Katulistiwa* (adapting legends with the ele-

ment of characteristics dan philosophy). In addition in 2014, JFWC was named with *Beruga Jenggala Nusantara* that means "the majestic congregation of Kingdoms in Nusantara" that shows the glory of kingdoms in Nusantara, i.e. Java- Bali, Kalimantan, Sumatera, Sulawesi, and Papua.

The Principle of Full Entity of JFWC Costume

Full entity here means to not distinguishing character and content or organic entity (full entity). Organic theory tells that an artwork is now seen as an organic system, and no longer as a mechanic system. In an organic system, each element cannot take part of its own, but needs to be in an internal bound with other elements. An artwork is a symbol and the art value of it is depended on its position as a symbol (Sahman, 1993, p. 34)

Judging or assessing the pattern of JFWC costume, one needs to see it as a whole or full entity. For instance, for *cosplay* that is adapted from traditional clothing and *wayang*, visually, it will have traditional ornament, as well as roots and leaves stylization. While the shape of *ukel*, the use of crown, the use of cloth, dan ornament are dominated by brown colour. The use of *batik* is considered as an important symbol for *cosplay* of *wayang* story since *batik* is a traditional product that contains variety of learning value.

In the characterization of Gatotkaca, for example, a harmony and stylized form of repetition could be seen in several parts, i.e. the crown, arm, and belt ornaments. All ornaments employed the same shapes and colours. For the visual accessories look, gold for the main colour is chosen. Gold symbolizes strength and dignity. Besides gold, there is also black and white to illustrate a noble character and harmonize the colour of gold itself. Entity means to see as a whole, started from the main costume, accessories, as well as make up to strengthen the characterization of the character.

The element of a full entity cannot be separated from the visual package of JFWC costume. Improvisation (costume

design with textual transformation) that has been done by the designers is a form of creativity in order to produce a high quality art costume that has a high market value. Each costume theme that is created is also strengthened by colour entity and ornaments. In addition, the chosen of make up also becomes a significant part of a whole JFWC costume. It acts as main element to form themes. Another example is the costume that is often worn by Nyi Roro Kidul that always wears crown, shawl, and gold accessories as the ornament. The costume can represent the idea of the costume designer and the story sources as a whole entity, so it will not create an abstract impression to the audience.

The Principle of Theme in JFWC Costume

This principle is closely related to the dominant character that is shown physically by the art works. In every art work, there is one idea or more stripes pattern, form, or colour that is central where the typical of a whole artwork is concentrated. This phenomenon allows one to understand or appreciate artworks (Sutrisno, 2005, p. 218).

The context of the theme is an attempt to produce an accentuation of a character to create centre of attention of an artwork. According to Dharsono Sony Kartika (2004, p. 63) center of attention can be formed by creating accentuation, process in repeating size and contrast between colours, line, space, shape, or motives. In the costume of Wiro Sableng, Pendekar Kapak Maut Naga Geni 212, a typical center of attention cannot be found since the dominant colour of the costume is white. The only attraction of the character is the presence of black tattoo "212" in the character's chest and a silver Naga Geni 212 axe. For the costume style with *pewayangan* theme (Javanese traditional folktales), the dominant colour used is brown and black; accessories worn are ringlet wig, *batik* on the shawl, skirt, and a shirt. The typical style of *pewayangan* is placed on face make up, accessories, and *batik* costume

worn by the character. Different from the costume with the theme plural, as in the adoption of flora and fauna characters, the use of colour and shapes are varied, and the costume is more expressive.

In a social context, style can be interpreted as a competition manifestation. Here, the competition is created by JFWC committee and agreed by all participants in order to create popularity for the designer's brand. The event, in this context, will finally represent designers' costumes in certain social contexts. Therefore, in terms of look, Argyle divides the aspects into two: voluntary aspect (hair, costume, skin, skin colour, and jewellery) and uncontrollable aspect (height, weight). Look is also used to send messages about personality, social status, and conformity (Fiske, 2007, p. 96). Mass media through advertisement creates fashion style, including all accessories attached to it. Since the advertisement shows it actively and dynamically, as a result one buys a product for the sake of style and not for fulfilling need purposes. In other words, people as consumers purchase the symbolic meaning of a fashion or clothing. Here, consumers are in the position of being fascinated by the symbolic meaning of a fashion and not to the utility function of a product that they purchase (Piliang, 2003, p. 287).

The Principle of Balance in JFWC Costume

Based on the thought concept of Rizali (2000) the type of fashion is divided into four: *Special Fashion*, *High Fashion*, *Medium Fashion*, and *Standard Fashion*. Throughout its development, four types are developed in eight. There are: *Classic* and *New Classic* genre, *Houte Couture* and *Trendy* genre, *New Waves* and *Cycle* genre, as well as *Fads* dan *Ready to Wear* genre (Rizali, 2000). Based on the concept, JFWC costume belongs to *special fashion*. *Special fashion* can be interpreted as clothing used only in a specific time, place, and situation. According to Kartika (2004), balance comprises of formal and informal balance. The ornament determination and disposition on a

costume cannot be separated from balance matter that can be visualized through the character of texture, colour, scope and space, including grouping of certain pattern.

The principle of balance is in line with what Mudji Sutrisno and Christ Verhaak called as harmonic structure (conformity) which manifests into a general artwork structure (Sutrisno and Verhaak, 1993, p. 138). The functions of harmony in an artwork are to affirm and classify the elements of aesthetic language, so that the artwork may have uniqueness. As a result, these elements become one possibility of comparison or several spectrum of possibility. The example is the comparison between traditional and contemporary artwork, traditional and comic references; between myths, legends, and fantasies that create harmony in the JFWC costume work. Besides, harmonization structure emphasis and underlines elements of the comparison. For example, there is a repetition style in several ornaments that attracts attention as well as becomes the aspect of balance of JFWC costume. It also includes comparison and the use of contrast colour, warm colour, or harmonious colour that considered as essential for JFWC costume.

Balance can be also seen from the perspective of rhythmic structure that shows movements and impressions so that the artwork is seen as alive. A good rhythm can be achieved during the joint point of softening and time management without reveals or reduces it bluntly in a monotonous repetition (Sutrisno and Verhaak, 1993, p. 139). In this context, the implementation of ornament repetition through a good aesthetic is believed to result in a good JFWC costume. The structure of rhythm is aiming at creating life nuance in the design of JFWC costume. It does not only depend on the ornament of the costume, but also the use of the appropriate colour, and not to mention the accessories used in the costume.

CONCLUSION

Ornament in JFWC costume compri-

ses deformative and style forms that are sourced from forms of flora and fauna, animals, and several other forms referred to local reference. Part of the ornament went through series of transformation process. The process is initiated by the reality phenomenon that is developed into ideas and later to the visual. The picture formulated from the process is varied. This is caused and limited by certain roles that turn into a guidance to create an applicative ornament of JFWC costumes. Besides, forms of ornament shown in *cosplay* with variety of materials, i.e. plastic, paper, matting, and several additional fabrics. It realizes the idea of using materials to create a costume in eastern nuance.

Some of the design aspects in eastern perspectives are shown in JFWC costume. Among all, the main aspects are physics and fine arts. What belong to physical aspects are the materials used to produce the costume (clothing). In visual form, the arrangements of design elements that suit eastern aesthetic principle are existed. Eastern aesthetic itself relates closely to the ornament of *batik* as well as the creation of *cosplay* by referring to Indonesian superhero. Here, the mental aspect as the manifestation of Indonesian local culture is emphasized. Artwork shown during the carnival shows realization and soul which are combined with the sense and emotion, memory, experience, and thought. These are the reflection of the reality of life since human expresses their energy through artwork.

REFERENCES

- Barnard, M. (2009). *Fashion sebagai Komunikasi: Cara Mengkomunikasikan Identitas Sosial, Seksual, Kelas, dan Gender*. Yogyakarta: Penerbit Jalasutra.
- Clipson, C. (1989). *Design for a Coming Age*. Japan: Design New Special Issues.
- Corson, R. (1981). *Stage Makeup*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc.
- Danesi, M. (2010). *Pesan, Tanda, dan Makna: Buku Teks Dasar Mengenal Semiotika*

- dan *Teori Komunikasi*. Yogyakarta: Penerbit Jalasutra.
- Danto, A. (1997). *Introduction: Modern, Postmodern and Contemporary*, dalam *After The End of Art: Contemporary Art and The Pale of History*. Princeton, New Jersey: Princeton University Press.
- Endraswara, S. (2003). *Metodologi Penelitian Kebudayaan*. Yogyakarta: Gadjah Mada University Press.
- Fiske, J. (2007). *Cultural and Communication Studies: Sebuah Pengantar paling Komprehensif*. Yogyakarta: Penerbit Jalasutra.
- Gedeona, H.T. (2008). Peranan Ruang Publik dalam Kehidupan Masyarakat Multikultural. *Jurnal Ilmu Administrasi*, V(1).
- Jogjanews.com (15 March, 2014). Afif Syakur Beberkan Kekurangan dan Keinginan Gelaran Jogja Fashion Week. Contrived from <http://jogjanews.com/afif-syakur-beberkan-kekurangan-dan-keinginan-gelaran-jogja-fashion-week>.
- Kartika, D.S. (2004). *Seni Rupa Modern*. Bandung: Penerbit Rekayasa Sains.
- Morris, D. (2002). *Peoplewatching: The Desmond Morris Guide to Body Language*. London: Vintage Books.
- Muhadjir, N. (2002). *Metode Penelitian Kualitatif*. Yogyakarta: Rake Sarasin.
- Piliang, Y. A. (2003). *Hipersemiotika: Tafsir Cultural Studies Atas Matinya Makna*. Yogyakarta: Penerbit Jalasutra.
- Rizali, N. (2000). Kecenderungan Pasar dan Perkembangan Mode Sebagai Alternatif Pendekatan dalam Perancangan Tekstil Cetak, *Jurnal Seni Rupa dan Desain*, 1(1).
- Sahman, H. (1993). *Mengenal Dunia Seni Rupa: Tentang Seni, Karya Seni, Aktivitas Kreatif, Apresiasi, Kritik dan Estetika*. Semarang: IKIP Semarang Press.
- Sutrisno, M. & Christ V. (1993). *Filsafat Keindahan*. Yogyakarta: Penerbit Kanisius.
- Svendsen, L. (2006). *Fashion: a philosophy*. London: Reaktion Books Ltd.
- Wahyu, E. (2014). Jarog Dance for Children with Special Needs: Case Study in the Celebration of International Dance Day in Surakarta. *Harmonia: Journal Of Arts Research And Education*, 13(2). doi:<http://dx.doi.org/10.15294/harmonia.v13i2.2776>

