



Combining Korean Traditional Patterns and Batik Cirebon Banji Pattern in Daily Hanbok

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Abstract. The interest towards Korean culture has risen through the popularity of K-wave and thus artefacts related to Korea are gaining more interest as well. *Hanbok*, the Korean traditional costume is also increasingly popular, with people renting and wearing hanbok while visiting Korean traditional places. The popularity of hanbok led to the creation of *daily hanbok*, a modern interpretation of the traditional hanbok, which is easier and more comfortable to wear for the young generation while still retaining the beauty of the original costume. Cirebon, a coastal region in Indonesia, has a rich local cultural tradition influenced by Chinese culture. One of these influences can be observed in Cirebon's batik, which uses Chinese influenced motifs, such as Cirebon's *banji* pattern. Because there are similarities between Chinese and Korean culture, several Korean motifs are also found in *banji* patterns, such as the swastika, known as *wan* in China and *man* in Korea. This study tried to combine the traditional patterns from Korea and Cirebon's *banji* pattern and implemented the result in a daily hanbok that can be worn by young people from Indonesia and Korea as a symbol of the close and harmonious relations between Indonesia and Korea.

Keywords: *banji pattern; batik; daily/living hanbok; Korean traditional pattern; traditional hanbok.*

1 Introduction

The interdependence between two countries increases as exchanges in the fields of politics, economy, the environment and culture between those countries increase, as can be seen in the case of Korea and Indonesia. South Korean K-pop and K-drama gained popularity, generating the K-wave (*hallyu*), where many non-Koreans are increasingly interested in Korean fashion and style, such as clothes, accessories, and cosmetics worn by Korean entertainers. Thus, the culture and values of South Korea are gradually becoming more widely known around the world.

One of the countries that are now interested in Korean culture is Indonesia. Many Indonesians listen to K-pop and watch K-drama, and try to follow the

fashion of the entertainers on the screen. Hanbok is a Korean traditional costume, however it is not as popular as other cultural expressions. This is because hanbok is seen as unsuitable for everyday wear in modern society or to wear at important events or weddings, unlike the way Indonesians use batik. This led to the creation of daily hanbok, a dress style inspired by the traditional hanbok that can be worn in everyday life, which incorporates various designs from all over the world.

Cirebon is an Indonesian city located in Java's northern coastal region whose local culture is characterized by a unique mix of different cultures. The culture of Cirebon is strongly influenced by Chinese culture. Chinese culture itself is very similar to Korean culture. Among the batik Cirebon patterns, there is one called *banji*. The banji pattern came to Indonesia under the influence of Chinese culture and developed into geometric patterns used in architecture as well as in batik. The similarities in motifs and patterns along with the increasing interest in Korean culture provide an opportunity to create new designs that combine Korean and Cirebonese banji patterns, which can be applied in daily hanbok. These new designs can help to increase the popularity of Indonesian and Korean culture and display the friendship between Korea and Indonesia.

2 Literature Review

In their study on traditional Korean fashion, Bae and Hyun [1] found that 59% of traditional designs applied in Korean fashion featured embroidery and hand painting using a single pattern; 24% featured a compound pattern with 2~5 patterns that were developed together (complex); and 17% featured repeated patterns based on one pattern. Embroidery is the most commonly used technique (58%), followed by weaving (20%), printing (17%), compound technique (embroidery on woven fabric), hand painting and gold foil application.


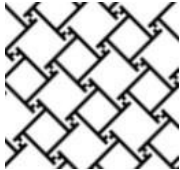


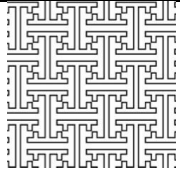
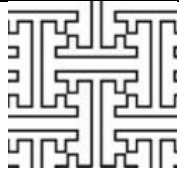


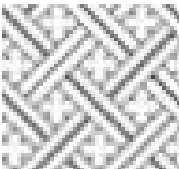




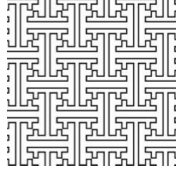
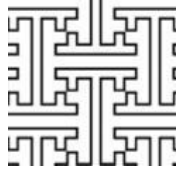
Meanwhile, Ratuannisa [2] found that the banji pattern is a cultural symbol of which the geometric shapes are precisely ordered and Banji ornamentation on Cirebon batik bears a strong influence of Chinese culture. According to Lee [3], the attractiveness and composition of hanbok depend on the body shape of the wearer and the way it is worn. The shapeliness of the hanbok changes accordingly and the flow of the natural lines that emerge will appear beautifully. The hanbok has kept the same position in the life of the Korean people for 5,000 years, while its shape and composition have changed in various ways depending on local culture, age and the aesthetic sense of the time.

3 Korean and Cirebonese Pattern and the Korean Hanbok

3.1 Banji Pattern of Batik Cirebon

Among the four batik centers of West Java (Cirebon, Indramayu, Tasikmalaya and Garut), Cirebon is the oldest one. It had a major influence on the development of other batik regions in West Java [4]. The influence of Chinese culture on the batik decoration of Cirebon is shown by the application of various banji ornaments. The banji motif in Cirebon batik is documented in literature sources (Table 1). It has been applied in the various applications of batik such as long cloth (*kain panjang*), sarong (*sarung*), pants, *talam* and others [2].

Table 1 Banji patterns of Batik Cirebon.

No	Batik Cirebon	Banji Pattern	Zoom	Function and Repeated Pattern
1	 <i>Celana pangsi</i> [5]			Function: main decorative ornament. Repetition: 90-degree rotation
2	 <i>Kain panjang</i> [2]			Function: Main decorative ornament. Repetition: 90-degree rotation
3	 Batik Cirebon			Function: Main decorative ornament. Repetition: 90-degree rotation
4	 <i>Sarung anak lelaki</i> [2]			Function: Secondary decorative ornament. Repetition: 1 lined-up pattern
5	 <i>Kain panjang</i> [2]			Function: Main decorative ornament. Repetition: 90-degree rotation

3.2 Korean Traditional Patterns

Korean traditional patterns are used on ceramics, rice cakes, cloths, wards, ornaments, courts, embroidery, lucky omens, wallpaper, lighting, architecture, etc. (Table 2). The patterns can be divided according to their shapes and features, consisting of human, animal, plant, artifact, nature, letter, geometric, and compound patterns.

Table 2 Types and kinds of Korean Traditional patterns [6].

Pattern by shape	Include/contain
Human Patterns	Ghost, boy, Buddha and Bodhisattva, virtuous man, human, face, etc. (2 more).
Animal Patterns	Frog, dog, turtle, peacock, wild goose, giraffe, Crow, butterfly, and chicken, etc. (30 more).
Plant Patterns	Pussy willow, bracken, chrysanthemum vine, chrysanthemum, flowers, etc. (26 more).
Artifact Patterns	Beads, frame door, teeth of a comb, flame, chain, reed mat, <i>ruyi</i> head, lotus bud, and Seven Treasures.
Nature Patterns	Stone, cloud, moon, constellation, raindrop, landscape, mountains and sun.
Letter Patterns	康寧, 多男多子, 祿, 萬壽無疆, 卍, 梵, 福, 壽福康寧, 壽福多男子, 壽福, 壽, 亞, 喜, and 囍.
Geometric Patterns	Fine line, horizontal line, turtle back, ghost eye, net, circle, etc. (13 more).
Compound Patterns	Pussy willow and water bird, cloud and phoenix, cloud and dragon, and cloud and crane, etc. (10 more).

3.2.1 Colors of Korea

In Korea, five main colors and additional colors that complement the five main colors are used. The five main colors are black, white, red, blue, and yellow. Blue refers to the East, represented by a blue dragon, and to the tree (木), symbolizing spring. Red refers to the South, represented by vermilion bird, and to fire (火), symbolizing summer. White refers to the West, represented by a white tiger, and to metal (金), symbolizing autumn. Black refers to the North, represented by a black turtle, and to water (水), symbolizing winter. Yellow is the central of the five colors and symbolizes power and authority and is considered the noblest color. There are also five colors that are between the five main colors: green, sapphire, light red, violet and sulfur yellow [7].

3.3 Hanbok

3.3.1 The Traditional Hanbok

According to Lee [3], the hanbok that Koreans wear today is derived from the form of the middle and late Joseon Dynasty (1392-1910). Hanbok consists of two parts, based on the upper and lower body respectively. The *jeogori* is the top of the costume and has an opening at the front that is layered from the left side over the right side. There is a long band on the left and right front of the *jeogori*, which closes at the front (sometimes a button is used, depending on the design) (Figure 1). The female hanbok consists of a *jeogori* and a skirt. The male hanbok consists of a *jeogori*, pants, vest, *magoja* and *durumagi*.

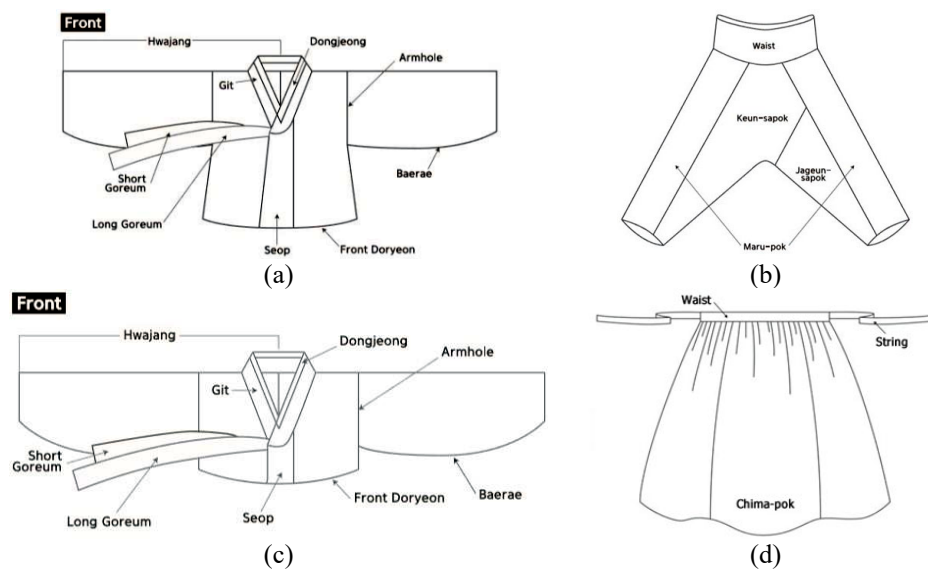


Figure 1 (a) Male *jeogori* front, (b) male pants, (c) female *jeogori*, and (d) female skirt [3].

The skirt has the shape of an ‘A’. The entire circumference of the waist is wrinkled. The direction of the skirt wrinkle should be from right to left when worn (from left to right when the outer side is spread out). The skirt is a rectangular fabric with long bands attached to both ends of the waist and is wrapped around the waist using long bands. Because of this, the skirt of the hanbok is closed sideways. Another form of the skirt is a type of dress with shoulder bands. The pants are wide, which is comfortable when sitting on the floor as is customary in Korea. The small *sapok* comes on the left side and holds the waist margin from the right side to the left side. The waist is fixed by fastening the waistband, while the ankle part is tied with a band called *daenim*, so that the pants do not flutter [8].

3.3.2 Daily Hanbok

Daily hanbok is designed to conserve the beauty of the traditional hanbok while adding practicality to it [8]. It can be defined as a hanbok that is designed to match a modern sense of style and is easy to wear in everyday life. As can be seen from Figure 2, the daily hanbok can be used by wearing a *jeogori*, skirt or trousers and is well suited for mixing with other clothes according to modern trends.



Figure 2 Daily hanbok [9].

3.4 The Fabric of Batik and Hanbok

According to Istari [10], batik is usually made of cotton or silk fabric. Cotton is chosen as the basic material because it is able to absorb moisture and has good heat resistance. In addition, it has stable elasticity. Silk fabric is made from protein fibers obtained from silk worms. For traditional hanbok, the fabric utilized depends on the season: linen and hemp for summer, thin and light silk for spring and autumn [11]. For daily hanbok, cotton and linen are used or synthetic fiber rather than silk, generally polyester. Jeans or lace fabric are also often used. Unlike the traditional hanbok, specific daily hanbok are used depending on the season, design, theme and so on, without much relation to the fabric type.

4 Design Methods

Batik fabric designs were made using the banji pattern from batik Cirebon as discussed in Section 3. To select 2 designs, a survey was conducted among Indonesians and Koreans who live in Indonesia. There are many different traditional Korean patterns so another survey was conducted for selecting the patterns to be embroidered as a single repeated pattern or to be printed as


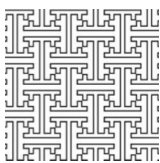



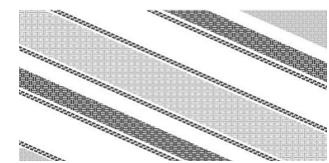

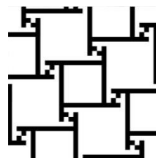
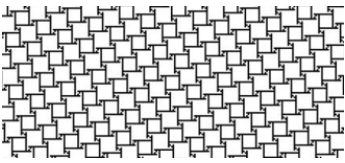

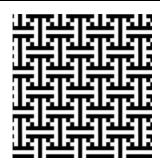
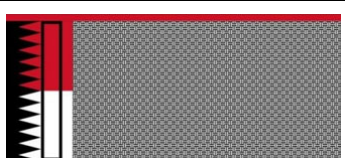
complex repeated patterns. The two batik fabric designs were used with the 6 selected Korean traditional patterns for making the top and the bottom of a new daily hanbok design. The first batik fabric was combined with 1 embroidered patch with a single Korean pattern and the second batik fabric was combined with five complex repeating Korean printed patterns. The hanbok design followed the pattern of a basic daily hanbok. The first batik fabric was used for the *jeogori* and the second batik fabric was used for the skirt and pants.

4.1 Batik Cirebon Banji Pattern and Survey and Korean Traditional Pattern and Survey

4.1.1 Batik Cirebon Banji Pattern

According to a previous study on batik Cirebon [12], the batik fabric size of *kain panjang* is 250~270 cm width and 103~110 cm height. The new design of batik Cirebon banji is based on traditional batik Cirebon (see Chapter 3.1). The empty (white) part is intended for applying a traditional Korean pattern. Table 3 shows the design of the banji pattern based on batik Cirebon.

Table 3 Designed banji Pattern based on Batik Cirebon.

No.	Batik Cirebon	Banji Pattern	New Design Batik Cirebon Banji Pattern
1	 <i>Kain panjang</i> [2]		
2	 <i>Sarung Anak Lelaki</i> [2]		
3	 <i>Celana Pangsi</i> [5]		
4	 <i>Kain panjang</i> [2]		

4.1.2 Korean Traditional Pattern and Survey

To narrow down the patterns to be utilized, a second-phase survey was then conducted, resulting in the selection of 16 Korean traditional patterns. The selected 16 patterns were colored using the colors of Korea and a final survey was conducted to select more specific patterns to be combined with batik the Cirebon banji pattern. A final survey was conducted among 50 Indonesians and 52 Koreans who live in Indonesia to find their opinion on the Korean patterns. The result was 6 (six) Korean patterns that were finally selected (Figure 3). The Cloud and Crane pattern (12.7%) scored the highest, followed by Cloud (11.8%), Face 1 (9.8%), Tiger (9.8%), Turtle Back (9.8%) and Pine Tree (8.8%), respectively.

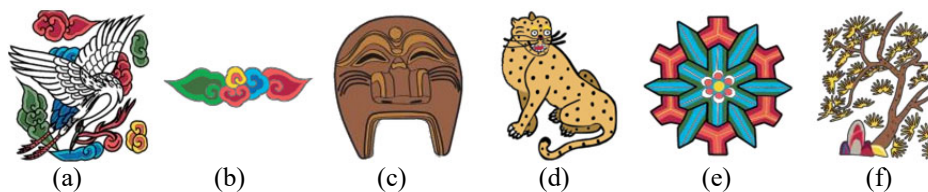


Figure 3 Korean patterns of (a) Cloud and Crane, (b) Cloud, (c) Face 1, (d) Tiger, (e) Turtle Back, and (f) Pine Tree [6].

4.2 Combining Korean Traditional Patterns and Batik Cirebon Banji Patterns

Compound patterns were used as embroidery. For single repeated patterns, embroidery is usually used as technique. Figure 4 shows Design No. 1 combines the original batik Cirebon fabric (No.1 in Table 3) with the pattern drawn on it with a compound embroidery patch or embroidery of the Cloud and Crane. Figure 5 shows Design No. 2 combines the original batik Cirebon fabric (No. 3 in Table 3), which has many repeated patterns.

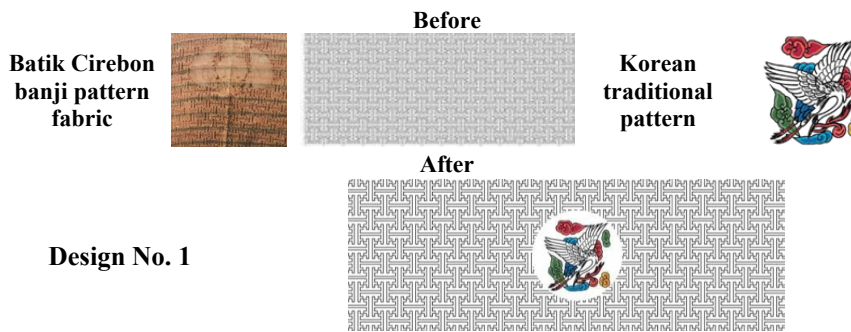


Figure 4 New design No. 1 by combining Korean Traditional pattern and Batik Cirebon Banji pattern.

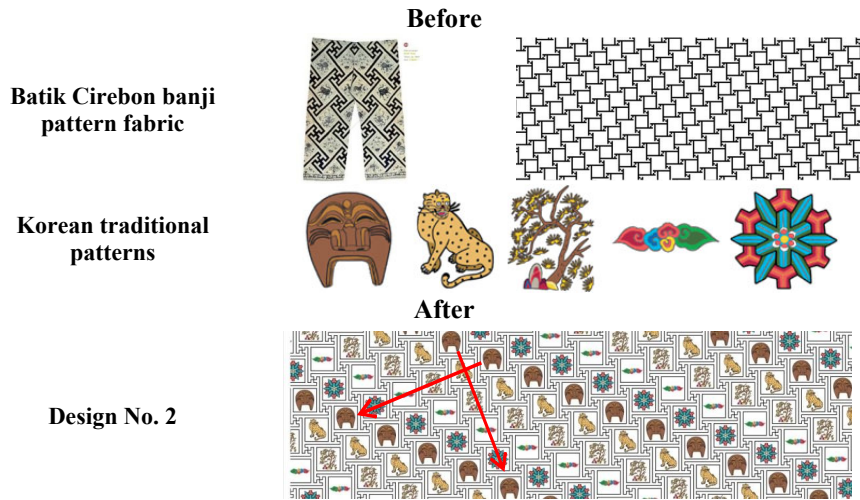


Figure 5 New design No. 2 by combining Korean Traditional pattern and Batik Cirebon banji pattern.

5 Result and Discussion

5.1 Design for Daily Hanbok

The male and female *jeogori* were designed to have slim sleeves and the *baerae* part without curves. The *goreum* is thinner and shorter than in traditional hanbok; the body garment is fitted to the body and there is an embroidery patch on the back.



Figure 6 Daily Hanbok by combining Korean traditional patterns and batik Cirebon banji pattern.

As for the pants design, the legs are still a bit wide as in traditional pants, but the waistband and waist are joined together with *daenim* on the ankle part. The skirt is similar to a traditional skirt, but the length is shorter, reaching just below the knees (Figure 6).

5.2 The Combined Patterns of Daily Hanbok

Embroidery or gold foil is usually used in the decoration of the hanbok *jeogori*. In the new daily hanbok *jeogori* design, the embroidery patch of the compound pattern was put on the back, inspired by the *dangeui jeogori*. Usually, the embroidery of the *dangeui jeogori* is in the form of a circle on the chest, back, or shoulders, but *dangeui jeogori* and basic *jeogori* have different structure patterns and use a single repeated pattern (Figure 7).

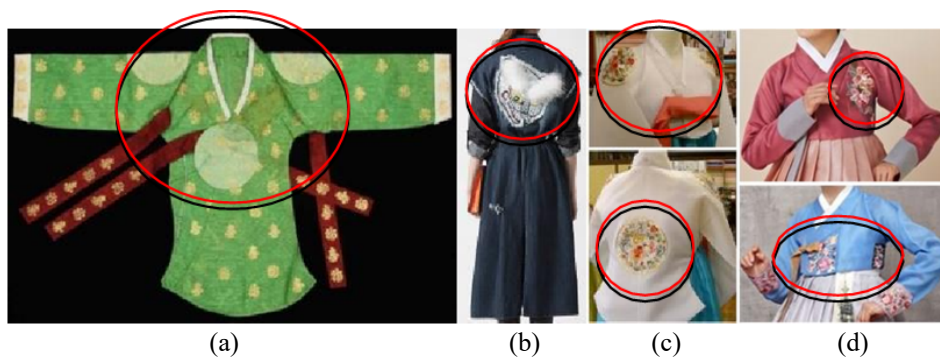


Figure 7 (a) Traditional *dangeui* hanbok embroidery on shoulders, front chest and back[13], (b) Daily Hanbok collection – embroidery on the back [9], (c) traditional hanbok now – embroidery only on shoulder and back [14], and (d) traditional hanbok now – left front chest and side [15,16].

Therefore, one single compound pattern embroidery patch was put on the back of the *jeogori* design in this study. When comparing the traditional hanbok and the modern daily hanbok, the embroidery pattern is generally not controlled in the latter.

5.3 Design Evaluation

Consumer acceptance of the final design was measured by conducting a survey among 45 Indonesians and 44 Koreans living in Indonesia. They received a questionnaire on the design of the daily hanbok with the combination of banji pattern from batik Cirebon with a traditional Korean pattern (Figure 8). The participants were 76.4% female and 23.6% male. All of them knew about traditional hanbok but 25.3% had never heard about or seen daily hanbok. However, when asked about daily hanbok, 85.4% were interested. The majority

of participants liked the two new fabric designs, with 76.4% willing to wear the designed daily hanbok.



Figure 8 The final male and female designs.

6 Conclusion

This study showed the process of designing fabrics that combine traditional patterns from Korea and Indonesia in a harmonious way, which were then utilized in a modern hanbok design, called ‘The Face of Korea’. From this study, it can be concluded that it is possible to develop modernized products and designs (in this case fashion design) by utilizing the beauty of traditional culture through a systematic study and design research. Moreover, the resulting fashion products showed a fellow feeling between the traditional culture of Korea and Indonesia, which can be worn by both people. The result also provides a good example of a joint effort to promote the beauty of Korean and Indonesian culture as an expression of the friendship between both countries.

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