

Cultural Hybridization as Lifestyle Fashion: Integration of Geringsing and Sipjangaeng into Modern Hanbok

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ABSTRACT

Keywords:

Modern Hanbok
Geringsing
Sipjangaeng

This study explores the integration of Geringsing and Sipjangaeng motifs into modern Hanbok as a form of cultural hybridization in lifestyle fashion. The objective is to examine how cultural elements from Indonesia and Korea can be preserved and revitalized within contemporary fashion while aligning with the lifestyle preferences of young consumers. A quantitative-descriptive method was employed, utilizing surveys with respondents and expert validation from five evaluators to assess design aspects including motif placement, color harmony, and overall design integration. The design process followed the Double Diamond Design framework, comprises four stages: Discover, Define, Develop, and Deliver. Results revealed a high overall mean score of 4.12, indicating strong approval regarding unity, balance, and harmony within the hybrid design. The study's novelty lies in presenting cultural hybridization as a strategy for sustainable fashion, emphasizing design-led cultural preservation and responsible consumption. By embedding Geringsing and Sipjangaeng into wearable modern Hanbok, this research demonstrates how cross-cultural fashion can extend the lifecycle of traditional motifs, fostering a deeper cultural connection while meeting contemporary aesthetic demands.

INTRODUCTION

The rapid development of globalization and technology has significantly influenced the way cultures interact and merge across national boundaries. As a result of globalization, cultural exchanges have become increasingly evident in various forms of popular culture, including music, film, and fashion across the globe (Tuncer, 2023). In the field of fashion, this phenomenon has encouraged the emergence of cultural hybridization, which refers to the combination of cultural elements from different traditions into new, meaningful forms. Rather than being viewed as a threat to cultural authenticity, hybridization in fashion is increasingly regarded as a creative method for preserving, reinterpreting, and revitalizing traditional identities in contemporary contexts.

One example of this process can be seen in the evolution of Hanbok, the traditional attire of Korea. Once worn for formal and ceremonial purposes, Hanbok has been adapted into more casual and practical styles, giving rise to what is now known as modern Hanbok. These contemporary designs utilize simplified silhouettes, lighter materials, and updated aesthetics, making Hanbok relevant to everyday use and appealing to younger generations (Lee & Lee, 2024). This transformation also creates space for intercultural integration by allowing designers to experiment with foreign influences while maintaining the fundamental essence of Korean tradition.

At the same time, many traditional cultural elements from other regions are gaining renewed interest as designers seek to incorporate heritage values into modern

expressions. The Geringsing textile from Bali, Indonesia, for example, is known for its rare double ikat technique and deep philosophical significance, especially this fabric is believed by the community to be a magical cloth that can cure illness and ward off danger (Wirawan & Rosandini, 2021). Likewise, Sipjangsaeng, or the Ten Symbols of Longevity from Korean philosophy, represent the human aspiration for longevity, immortality, good fortune, and protection against evil (Bailey, 2020).

Although originating from different cultural backgrounds, Geringsing and Sipjangsaeng share several fundamental similarities in their cultural functions and symbolic meanings. Both are traditionally used in important ceremonial contexts. Geringsing is often employed in Balinese Hindu rituals, such as in the coming-of-age ceremony (Menek Kelih), as a temple cloth (Pengangge Pelinggih), and in the sacred ritual of water collection from Mount Agung (Nuur Titra). It also serves as a ritual cloth in life-cycle ceremonies (Manusa Yadnya), such as the tooth-filing ritual outside Tenganan village (Punia et al., 2024). Likewise, Sipjangsaeng motifs are frequently found in Hanbok worn for major life events and national celebrations, including weddings, 60th birthdays (Hwangap), forty-first birthday (Mang-O), and historically in royal ceremonies. They are also used in children's Hanbok for 100th day celebration (Baek-II) and first birthday (Dol), symbolizing auspicious wishes for longevity, health, and protection (Bailey, 2020). These parallels highlight their shared role in marking life's milestones and conveying spiritual or philosophical aspirations through visual symbolism.

The idea to explore the hybridization of Indonesian and Korean cultural motifs within modern Hanbok emerged from both visual and contextual intersections. The geometric patterns of Geringsing show a notable resemblance to traditional Korean motifs found in architectural elements and textiles, such as the dancheong decorative patterns used in historical buildings. This aesthetic similarity suggests a harmonious potential for visual integration. Furthermore, the project responds to a contemporary cultural phenomenon: the increasing presence of Korean idols in Indonesia and the growing popularity of Korean pop culture. During concerts or fan events, local organizers often assign dress codes that incorporate elements of Indonesian culture (Asnida, 2023). Fans, however, frequently struggle to merge Korean fashion aesthetics with traditional Indonesian styles. A hybrid outfit combining Hanbok and Geringsing could offer a creative and practical solution to this cultural blending.

In addition to visual and lifestyle considerations, this hybridization is also inspired by the growing interest of South Koreans in Balinese culture. According to Badan Pusat Statistik Provinsi Bali (2025) show that South Koreans are among the top visitors to Bali, in late 2024 Koreans ranked fifth in foreign tourist arrivals, with about 29,939 trips in December 2024. This trend reflects a strong cultural curiosity and appreciation for Bali among Korean travelers. The creation of a hybrid garment that integrates Geringsing into the framework of modern Hanbok thus serves not only as a fashion innovation, but also as a platform for cultural diplomacy. By bridging Indonesian and Korean heritage through design, this project seeks to introduce Balinese cultural values to a broader international audience. It aims to complement the global influence of the Hallyu Wave

with a reverse cultural exchange, promoting Indonesia's local identity through creative fashion practices rooted in cross-cultural respect and collaboration.

RESEARCH METHOD

This study employs a quantitative-descriptive research method to explore the integration of Geringsing and Sipjangaeng into modern Hanbok design as a form of cultural hybridization in lifestyle fashion. Quantitative descriptive statistical analysis is used to describe, summarize, and analyze numerical data. The purpose of quantitative descriptive statistical analysis is to provide a clear and in-depth understanding of the data that has been obtained (Aziza, 2023). The research aims to understand both the visual integration process and the audience's preferences through a combination of survey data and expert validation.

Design Framework

This study utilized the Double Diamond Design framework developed by the UK Design Council to structure the design process systematically. The Double Diamond comprises four stages: Discover, Define, Develop, and Deliver (Viviani et al., 2024). During the Discover phase, the researcher explored cultural symbols and motifs from Geringsing and Sipjangaeng through literature review and visual analysis. The Define phase involved refining concepts by aligning symbolic elements with lifestyle fashion requirements. In the Develop phase, seven modern Hanbok designs were created, incorporating insights gathered from initial exploration, which are then disseminated to the target market to select which designs suit their tastes. Finally, the Deliver phase involved prototyping and implementing the selected designs and preparing them for evaluation by experts.

Instruments and Procedures

First, a structured questionnaire was distributed online using Google Form to identify the preferences of the target market regarding seven Hanbok design alternatives developed by the researcher. The target respondents were women aged 18 to 28 years who have a strong interest in Korean fashion lifestyle and culture. The questionnaire aimed to gather data on aesthetic appeal, perceived cultural relevance, and design preferences. This instrument helped to determine which designs were most aligned with the expectations and tastes of the intended user group. The questionnaire used a five-point Likert scale ranging from 1 (Not Good) to 5 (Very Good), a format widely used in fashion and social research to capture attitudinal preferences in a standardized form (Sugiyono, 2020).

Second, direct observation was conducted through in-person evaluation sessions with professionals in the fashion design field. Specifically three lecturers from State University of Surabaya. These experts were asked to assess the finished Hanbok garments that had been selected by the target market, based on several criteria, including aesthetic harmony, unity, balance of design, and innovation in cultural hybridization. Their evaluations

provided valuable insights into the practicality and design integrity of each concept. To validate the cultural elements embedded in the designs, online observation sheets were distributed to scholar and practitioner through E-mail and Whatsapp, including one South Korean practitioner in contemporary East Asian arts, and one expert in Balinese textile heritage. A five-point Likert scale was also used in the observation sheet to guide expert ratings on each criterion, allowing for quantifiable assessment. Additionally, a free-response column was included to collect qualitative feedback in the form of comments, suggestions, and critiques regarding each design.

Data Analysis

The collected quantitative data from the Google Form responses and from experts' evaluation were analyzed using descriptive statistics, to identify the most preferred Hanbok design among the target audience and to determine experts' perspectives on the final modern Hanbok, depending on the grand mean obtained. The interpretation of mean values refers to the classification by Widoyoko (2020), which states that: 4,21–5,00 = Very Good; 3,41–4,20 = Good; 2,61–3,40 = Fair; 1,81–2,60 = Poor; 1,00–1,80 = Very Poor. This categorization allowed for a clearer interpretation of how the respondents evaluated aspects such as motif placement, color harmony, overall Hanbok design, and also provides expert evaluations of kruissteek Geringsing, printing Sipjangaeng, and modern Hanbok in terms of unity, balance, and harmony in design principles. Furthermore, expert evaluations also address whether the design is innovative, whether the two cultural elements are well-integrated, and whether it is contemporary enough to align with current fashion lifestyles.

Qualitative input from evaluators was also interpreted thematically to assess the cultural, symbolic, and design aspects of the proposed hybrid garments. The combination of both quantitative and qualitative insights allowed for a comprehensive evaluation of how the integration of Geringsing and Sipjangaeng can function within the modern Hanbok as both a visual and cultural statement in lifestyle fashion.

RESULTS AND DISCUSSION

Respondent Demographics and Fashion Lifestyle

The questionnaire was completed by 108 female respondents aged 18 to 28 years, which aligns with the defined target market for this study. The majority of participants 19.4% were 22 years old, followed by 21-year-olds 17.6% and 20-year-olds 13%. Most respondents were Indonesian nationals 94.4%, with a small percentage from South Korea 4.6% and one respondent from Spain 0.9%, indicating minor international participation. In terms of cultural interests, the respondents showed a strong affinity for Korean pop culture. A total of 84.3% expressed an interest in K-pop, and 66.7% in K-drama, with some also indicating enthusiasm for other aspects of Korean culture such as K-dance, K-lifestyle, K-fashion, K-food, and K-beauty. When asked about attendance at Korean cultural events, 47.2% had previously attended events like K-pop concerts, dance covers,

fan meetings, or fansign sessions, while 52.8% had not yet participated but expressed a desire to do so.

These findings confirm the relevance of targeting this demographic in developing hybrid fashion designs that combine Korean and Indonesian cultural motifs. The high level of interest in Korean pop culture and fashion, coupled with respondents' awareness of styling when attending events, reflects a strong alignment with the concept of lifestyle fashion.

Respondents who had attended Korean cultural events showed a high level of interest in fashion, with 49% stating they were very interested and 47.1% indicating strong awareness of their personal style during such events. Among those who had never attended, interest was even higher: 50.9% were very interested in fashion, and 63.2% were highly aware of how they would dress if given the opportunity. These data suggest that fashion plays a central role in how respondents express themselves in public or social settings related to Korean culture. It also reinforces the relevance of offering hybrid fashion options that integrate both local and global cultural elements in a way that suits contemporary lifestyle choices.

Respondent Design Preferences

The evaluation of seven modern Hanbok (D) designs was based on three key aspects: (K) the placement and application of Geringsing motifs using kruissteek embroidery, (W) the color selection used in the Hanbok, and (P) the overall harmony and composition of the design. The summary of average mean scores is as follows:

Table 1. Design Selection Summary Table

Aspects	Design	D1	D2	D3	D4	D5	D6	D7
Placement and application of Geringsing motifs using kruissteek embroidery		4,03	3,95	3,89	4,00	3,51	4,08	3,93
Color selection used in the Hanbok		3,85	4,07	4,08	3,96	3,74	4,10	3,91
Overall harmony and composition of the design		3,84	4,02	3,91	3,97	3,67	4,08	3,98
Grand Mean		3,91	4,02	3,96	3,98	3,64	4,09	3,94

Final Garment Outcome

The final garment was realized based on design 6, which developed based on the most preferred design selected by the target audience through the online questionnaire. The selected design demonstrated strong appeal across three assessed aspects: motif placement using kruissteek, color harmony, and overall design composition. The fashion illustration of selected design is shown in Figure 1.

The garment incorporated Geringsing motifs embroidered with kruissteek technique on the sleeves, utilizing gold and yellow threads. The Sipjangaeng motif is digitally printed on the inside of the jeogori using blue-green satin velvet fabric to match the Joseon-era

Sipjangaeng paintings. In Figure 2 shows the results of printing Sipjangaeng and kruissteek Geringsing.

The final design retains the loose silhouette characteristic of modern Hanbok. Lightweight synthetic organza fabric was chosen to support the contemporary fashion style. The dominant color palette is black with contrasting embroidery, aiming to reflect cultural roots and modern aesthetics in line with lifestyle fashion trends. Photographs of the final garment realization are presented in Figure 3.

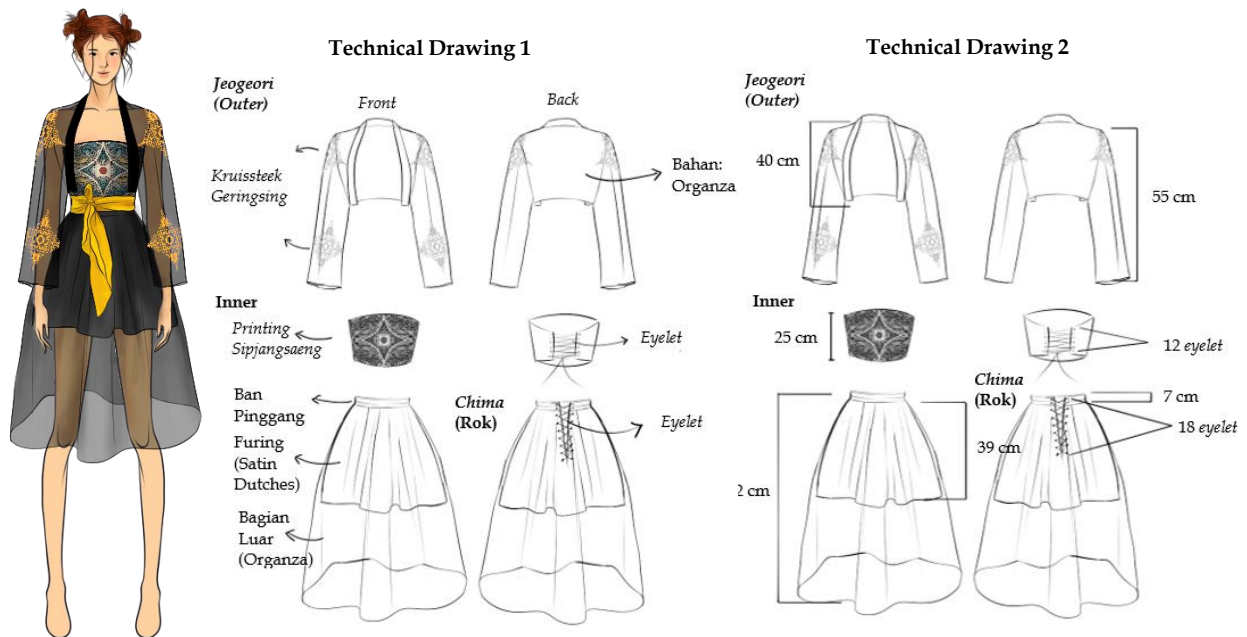


Figure 1. Left is an illustration of design 6 that was selected by the respondents with sapat as the accessory, while the right one is technical drawing of the chosen design.

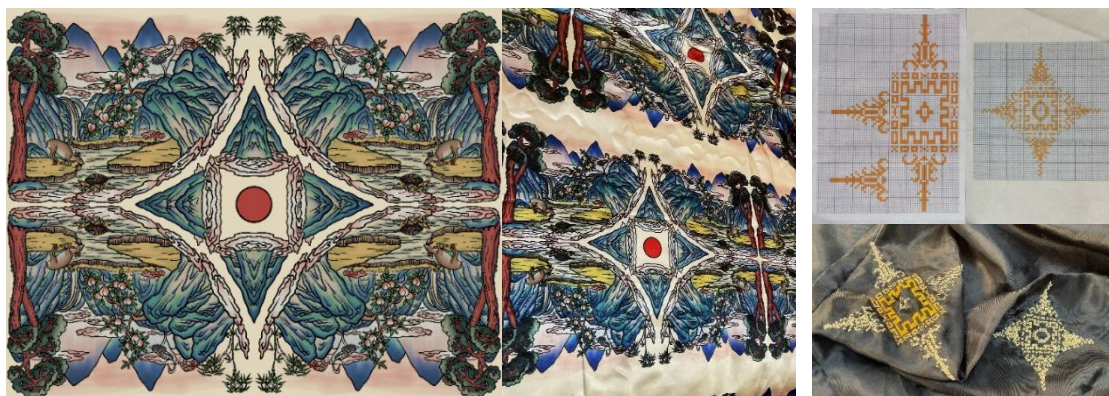


Figure 2. The image on the left shows the Sipjangaeng motif for digital fabric printing along with the results after printing on satin velvet fabric. Meanwhile, the image on the right shows the kruissteek Geringsing motif that has been printed on water-soluble paper along with the finished results after embroidery.

The design of Sipjangaeng for digital fabric printing is mirrored by adopting the layout structure of Geringsing, especially wayang kebo and still made according to its philosophy, which consists of the sun, pine trees, mountains, bullocho, deer, water,

turtles, bamboo, clouds, cranes, rocks, and peaches (Bailey, 2020). This is done so that there is a repetition of the kruiseek Geringsing pattern. Kruiseek Geringsing design used only features panggal asu motif, which consists of plus sign pattern, swastika pattern, flora or temple motifs, fortress or building motifs, and scorpion motifs (Wirawan & Rosandini, 2021).

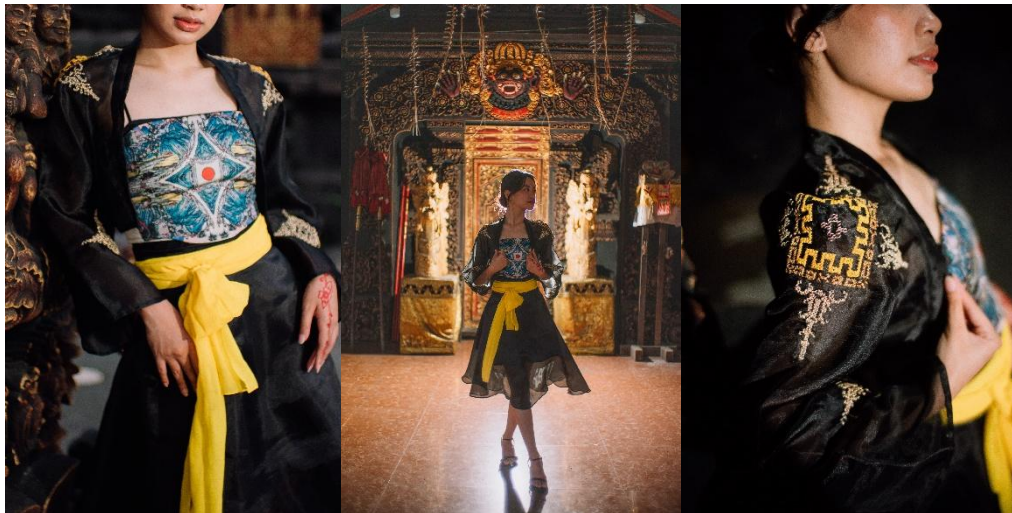


Figure 3. The final garment of modern Hanbok.

Review of Expert Validation

Table 2 presents the results of the expert validation conducted to evaluate the modern Hanbok designs developed in this study. Five expert evaluators assessed the designs based on four key aspects: the application of the Geringsing motif with the kruiseek embroidery technique (KG), the integration of digitally printed Sipjangaeng motifs (PS), the overall harmony and balance of the modern Hanbok design (HM), and the cultural hybridization between South Korean and Indonesian elements (CH). Each aspect was evaluated using three indicators focusing on unity, balance, and harmony within the design, utilizing a five-point scale where 5 indicates very good and 1 indicates not good.

Table 2. Final Garment Outcome Score

Indicators	Evaluator Score					Mean	Grand Mean
	A	B	C	D	E		
Kruiseek technique with Geringsing motif supports the unity of the modern Hanbok design. (KG)	5	5	4	4	4	4,4	4,27
Geringsing motif with kruiseek technique provides balance in the design of the modern Hanbok design (KG)	5	4	4	4	4	4,2	

Cultural Hybridization as Lifestyle Fashion:
Integration of Geringsing and Sipjangaeng into Modern Hanbok

Geringsing motif with kruissteek embroidery creates harmony in the modern Hanbok design (KG)	5	5	4	4	3	4,2	
Sipjangaeng motif printed on fabric using digital printing integrate well with other elements in modern Hanbok design (PS)	5	5	4	4	3	4,2	
The digital fabric printing for Sipjangaeng motif provides color balance in modern Hanbok design (PS)	5	5	4	4	3	4,2	4,13
Sipjangaeng motif that printed using digital printing on fabric, creates harmony in modern Hanbok design (PS)	5	5	4	3	3	4	
Overall design of the modern Hanbok showcases the unity between traditional and modern elements (HM)	5	4	4	4	4	4,2	
Proportion of each cultural element in the design of the modern Hanbok provides balance (HM)	5	4	4	3	3	3,8	4,07
Modern Hanbok creates harmony between tradition and innovation (HM)	5	5	4	4	3	4,2	
The cultural hybridization between South Korea and Indonesia in this fashion piece creates a balanced cultural harmony (CH)	5	4	4	3	3	3,8	
The design of the modern Hanbok demonstrates the ability to adapt to global developments without losing its cultural roots (CH)	5	4	4	4	4	4,2	4
The modern Hanbok highlights creativity as a result of cultural fusion (CH)	5	4	4	4	3	4	
Overall Mean							4,12

The following section summarizes the qualitative feedback provided by five evaluators regarding the modern Hanbok designs developed in this study. Evaluator A is a South Korean expert in East Asian contemporary art, evaluator B is an expert in Geringsing fabric, while evaluators C, D, and E are fashion lecturers. Regarding the Geringsing cross-stitch, evaluator A noted that although they were unfamiliar with the cross-stitch technique and Geringsing textiles, the combination did not appear awkward and was considered to be naturally integrated into the design. Evaluator B suggested that Geringsing fabric has symbolic colors: red, black, and white who representing fire, water, and wind, as well as symmetrical tapak dara motifs symbolizing balance in design, which would be beneficial to incorporate. Evaluator C noted that the motifs appear partially covered and not clearly visible, while evaluator E observed that the execution of the motifs appears slightly uneven. Regarding Printing Sipjangaeng, evaluator A appreciated the mirrored repetition of the Sipjangaeng motif, noting the accurate interpretation of Korean polychrome painting traditions, including symbolic color use for natural elements. Evaluator C suggested incorporating additional repetitions of colors or motifs to enhance the design's cohesion, while evaluator E commented that the motif should not be flipped back and forth to preserve the clarity of its narrative. On the modern Hanbok, evaluator A acknowledged the effective use of a wide, voluminous silhouette typical of Hanbok, with the semi-transparent fabric adding a modern element while retaining traditional form. The evaluator encouraged bolder reinterpretations of Hanbok elements in future designs. Evaluator C felt that the design appeared untidy and excessively modern, while evaluators D and E noted that the design deviated from the traditional Hanbok concept and lacked alignment with its guiding principles.

Concerning cultural hybridization, evaluator A observed that the symbolism of the Balinese saput and the color yellow resonated well with the meanings within the Sipjangaeng motif, while the contrast between the Sipjangaeng painting and the kruissteek Geringsing created a strong visual impact. The evaluator encouraged a bolder integration of visual elements from both cultures. Conversely, evaluator C felt that the overall look lacked unity, evaluator D noted that the distinctive cultural elements were unclear, making the hybridization appear ambiguous, and evaluator E observed insufficient blending between the Geringsing and Sipjangaeng motifs within the design.

Evaluation Summary

Design 6 was selected as the most preferred due to its strength in three key aspects. First, the placement of Geringsing motifs using the kruissteek (cross-stitch) technique was perceived as balanced and not excessive. Osei et al. (2025) emphasize that appropriate motif placement or arrangement is essential in determining the visual quality of a garment, while improper motif positioning can result in a disorganized appearance (Gyamfi et al., 2020). Second, the color composition of the Hanbok in design 6 was viewed as harmonious yet contrasting. This design employs a combination of colors that is harmonious yet striking, fulfilling the principle of color harmony with contrast as a crucial element in attracting attention and maintaining visual balance (Nzei, 2025). Color

also plays a significant role in maintaining visual balance, reinforcing the proportional division between the upper and lower parts of the outfit. Third, the overall design was perceived as unified from top to bottom. The principle of harmony states that “when all parts of the garment agree in size or proportion, harmony or unity is created” Suleiman in Nzei (2025). This confirms that design 6 successfully maintains a cohesive visual flow, making it highly suitable for the target market’s preference for lifestyle fashion that is modern while remaining connected to cultural roots.

For krussteek Geringsing, expert evaluations indicate that the motif placement is very good as it demonstrates unity and visual balance within the garment. Suleiman in Nzei (2025) emphasizes that when all parts of the garment agree in size or proportion, harmony or unity is created, affirming that precise placement of motifs contributes to design coherence. This aligns with Osei et al. (2020), who explain that appropriate motif placement is essential for maintaining aesthetic quality in fashion products. In the assessment of printing Sipjangsaeng, experts conclude that the design is good due to its consistent repeat patterns and the effective harmony of colors, which enhance visual interest. Nzei (2025) highlights that color is the most influential element in fashion design, attracting attention while supporting visual balance. This is further supported by Suleiman in Nzei (2025), who notes that color can add variety and interest while maintaining harmony, explaining why the color and pattern applications in printing Sipjangsaeng are rated positively. With regard to modern Hanbok, the design is considered good by experts as it achieves a total look through well-proportioned elements across the garment, they note that the seamless blend of traditional Korean and contemporary elements. Zou et al. (2024) argue that successful cross-cultural costume design should be integrated and harmonious, serving as “a medium for fostering integrated and harmonious cross-cultural communication.” The experts’ approval of the fusion style is thus supported by this idea that unity of cultural elements yields an appealing, coherent design. Finally, for cultural hybridization, experts deem the design good because it successfully blends Indonesian and Korean cultural elements within a contemporary Hanbok while preserving design stability. This aligns with Hall’s in Tuncer (2023) perspective on cultural hybridity as a continuous re-creation of culture, demonstrating how hybrid designs can effectively merge identities within lifestyle fashion. Han (2025) similarly observes that intertwining multiple cultural styles “injects unprecedented creativity and vitality” into fashion design. The experts’ recognition of adaptability and inventiveness in the hybrid Hanbok echoes this view, confirming that the design’s cultural blending was both innovative and well-balanced. The hybrid Hanbok design received an overall mean score of 4.12, which based on scale interpretation by Widoyoko (2020), falls into the “Very Good” category (mean 3,41–4,20). This indicates that the design was strongly approved by evaluators across aspects of krussteek Geringsing, Sipjangsaeng printing, modern Hanbok construction, and cultural hybridization. The high score reflects the garment’s success in blending symbolic accuracy with visual harmony, meeting both aesthetic and cultural standards. It also supports the garment’s relevance within lifestyle fashion, aligning with Ko et al. (2025),

who emphasize that effective cultural hybridization must balance tradition with contemporary appeal.

The experts' notes reflect deeper meanings as well as aesthetics. Zou & Joneurairatana (2020) frame clothing as a non-verbal cultural code: designers encode meaning through materials, color, and pattern so that the fabric and hues act as a signifier while the underlying concept is the signified. In this case, the Geringsing motifs and Sipjangaeng serve as signifiers of Indonesian and Korean heritage, respectively, which experts interpreted as cultural symbols carrying positive connotations. The panel also remarked on the garment's overall beauty and coherence. Consistent with this, Ko et al. (2025) found that the designs users liked were precisely those that evoked aesthetic experiences. This explains why experts highlighted the pleasing harmony of the final Hanbok. Finally, evaluators noted the successful innovation in hybridizing two traditions. Although there are differences in perspective, fashion experts focus more on the techniques and final results of the clothing, not philosophically. Meanwhile, Balinese textile experts and East Asian contemporary art experts focus more on the philosophical and cultural aspects. More specifically, experts in contemporary East Asian art validate the design as an accurate interpretation of modern Hanbok. She highlighted the loose silhouette and layering style as key characteristics of contemporary Hanbok, consistent with evolving Korean fashion norms. This suggests that perceptions of cultural authenticity may vary depending on both disciplinary orientation and cultural proximity. Han (2025) notes that cross-cultural fusion gives designers a broader creative space and that blending elements from different cultures promotes novel beauty.

Cultural Hybridization as Sustainable Lifestyle Fashion

Sustainability in fashion can be approached beyond material choices, emphasizing design strategy and cultural value preservation as critical components of responsible fashion. Utilizing traditional cultural elements such as Geringsing and Sipjangaeng in modern Hanbok represents a deliberate act of cultural sustainability, aligning with Brown and Vacca's (2022) call for the revamping of fashion towards preserving and regenerating traditional symbolic meanings through contemporary design interventions. This approach ensures that cultural heritage is not merely archived but continuously integrated into present-day lifestyles, allowing the values embedded in Geringsing and Sipjangaeng to remain alive within modern wardrobes.

The design process undertaken in this study aligns with this principle by recontextualizing traditional motifs to remain relevant to contemporary aesthetic preferences, thus extending their cultural lifecycle. Huang and Jin (2024) emphasize that "hybrid design and making methods" effectively merge traditional artisanal elements with modern design practices, fostering the creation of culturally rooted fashion that can be embraced in current contexts without losing its authenticity. By embedding Geringsing patterns and Sipjangaeng motifs into wearable modern Hanbok, the designs presented in this research become not only culturally significant but also functionally

adaptable within everyday fashion, promoting a slow-fashion mindset that appreciates the enduring value of cultural symbols.

Additionally, the use of these culturally significant motifs contributes to the education of consumers regarding the value of heritage within fashion, encouraging responsible consumption practices. Brown and Vacca (2022) note that culturally sustainable design practices can foster consumer awareness and respect for traditional craftsmanship, which is essential for cultivating a consumer mindset that values longevity and meaning over disposability. In the context of this study, incorporating Geringsing and Sipjangaeng into Hanbok hybrids introduces consumers, particularly those within the Korean lifestyle fashion market, to the richness of Indonesian and Korean heritage, fostering cross-cultural understanding while positioning these garments as meaningful alternatives to fast fashion trends.

Moreover, Wang et al. (2022) highlight the impact of culturally driven design in influencing consumer choices, indicating that garments rooted in cultural significance are more likely to be perceived as valuable and worth sustaining within one's wardrobe. This aligns with the study's objective of promoting responsible consumption by offering hybrid Hanbok designs that not only fulfill aesthetic and functional desires but also carry cultural narratives that encourage users to value and maintain their clothing. This design approach supports the principles of harnessing sustainable intelligence in applied innovation by integrating cultural preservation into lifestyle fashion, ultimately promoting sustainability through the conscious continuation and adaptation of heritage within contemporary consumption patterns.

CONCLUSION

This study demonstrates that cultural hybridization within lifestyle fashion is not merely an aesthetic experiment but a meaningful strategy for sustaining cultural heritage in contemporary contexts. By integrating Geringsing and Sipjangaeng motifs into modern Hanbok, this research affirms the potential of design as a tool for cultural preservation while aligning with the evolving demands of fashion-conscious consumers. Validation through quantitative and qualitative methods resulted in a high average expert evaluation, indicating that the design successfully embodies unity, balance, and harmony while resonating with young consumers seeking cultural connection in their daily style. Furthermore, this work contributes to the discourse on sustainable fashion by highlighting the role of design-led cultural preservation and responsible consumption practices. It underscores that garments rooted in cultural significance can extend their lifecycle, reduce wasteful consumption, and foster deeper emotional connections between wearers and what they choose to wear.

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