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**THE INSPIRATION FROM ‘JINJU NAMGANG YUDEUNG FESTIVAL’ FOR THE APPLICATION OF FABRIC MANIPULATION: THE TECHNIQUE OF SASHIKO**

**Fadila Vivi Khorimah<sup>1</sup>, Dina Natalia Prayogo<sup>2</sup>, Siti Zahro<sup>3</sup>, Ninik Juniati<sup>4</sup>**

<sup>1,3,4</sup>Desain Produk, Fakultas Industri Kreatif, Universitas Surabaya; <sup>2</sup>Teknik Industri, Fakultas Teknik, Universitas Surabaya  
E-mail: [sitizahro@staff.ubaya.ac.id](mailto:sitizahro@staff.ubaya.ac.id)

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**ABSTRACT**

*Jinju Namgang Yudeung Festival* is cultural heritage that helps shape the modern culture and the pleasant change in South Korea, with lanterns (*yudeung*) becoming the cultural icon for the festival. A visual analysis of this iconic lantern later produced a brilliant idea for fabric manipulation in the form of *sashiko*. The purpose of the research is to describe the process of stilation resulting from the visual analysis which was inspired by Jinju Namgang Yudeung Festival, a well-established tradition of the local community. This is process-based research focusing on the application of the stilation technique to fabric materials. The research found that the process of stilation resulting from the visual analysis of the lanterns using natural colors resulted in color palettes. The color was added to the thread used in the experiments. The visual analysis from two experiments with supervisors guidance also resulted in stilation in the form of a geometric shape applied to fabric materials using a textile manipulation called the technique of *sashiko*. *Sashiko* is a technique of hand sewing adopted to embellish a fashion product. The garment manufactured using the technique of *sashiko* inspired by Jinju Namgang Yudeung Festival can be developed into ready-made products in the form of *citywears*.

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**INTRODUCTION**

The era of industry 4.0 sees a radical, substantial change in the way humans manufacture products [1]. On the one hand, although it poses a serious challenge for artists, it can enhance creativity [2]. On the other hand, the industrial revolution may bring about an indirect positive effect [3]. It can give rise to arts with a broad scope of creativity [4].

One of the creative works in the field of fashion to embellish a fashion product is to apply what is called fabric manipulation. Fabric manipulation is one of the sewing techniques for shaping or decorating a fabric material in such a way that it becomes a new material from which a fashion product can be designed [5][6]. Using this technique, a designer can try many creative ideas, for example, by using different motifs. Motifs are shapes usually drawn from visual identification of the surroundings [7]. Motifs can also result from human desires for something of beauty, for communication with others, and for something outside them, or from urgent demands for daily needs [3]. Motifs may take the forms of natural shapes like trees, flowers, animals, or even humans, in addition to lines and geometric patterns [7][8].

Fabric manipulation has a number of established techniques, including tucking, slashing,



*sashiko*, smocking, quilting, and flounces among others, which are all used to make fabric materials look more interesting [9]. *Sashiko* is a Japanese technique for fabric manipulation, and it has unique stages of work [10]. Furthermore, designing a motif using the technique of *sashiko* needs inspiration, and an excellent source of inspiration will help create a unique motif with figurative meanings [11].

Based on the aforementioned explanation, this research was conducted for the purpose of describing the process of stilation of the result of the visual analysis of the floating lanterns, one of the icons of Jinju Namgang Yudeung Festival, which was then manifested in the form of particular motifs designed by using one of the techniques for fabric manipulation called *sashiko*.

*Sashiko*, which literally means ‘little stab’, is a Japanese technique for embroidery or stitching [12]. Having been applied since the 17<sup>th</sup> century, *sashiko* is usually used to keep clothes of olden times available for use [13]. According to previous research, the technique of *sashiko* is developed in two main styles: *Moyosazhi*, basting stitches in a geometric pattern and sewing them in a short distance, and *Hitomezasi*, basting stitches in a random pattern [14].

Subsequently, Jinju Namgang Yudeung Festival is a traditional festival inspired by a floating lantern which is believed to help establish a spiritual connection with ancestors [15]. In the past, the lantern was also used as a means of communication with relatives at distant places. In the modern time, in the annual Jinju Namgang Yudeung Festival, South Koreans still float lanterns in rightly the same hope and belief [16]. In this research, the lantern used in the festival provides inspiration for fashion products. The research made a visual analysis of the lantern, from which some motifs were derived using the technique of *sashiko*.

This research is necessary to be conducted taking into consideration the fact that fashion products inspired by Jinju Namgang Yudeung Festival, namely the motifs designed using the technique of *sashiko*, has not drawn attention of many researchers yet. Besides, this research was based on the forecast of autumn/winter 2023/2024 fashion trends on the theme of “*care culture*”, which stresses on the preservation of local cultures and traditions [17].

## METHOD

The method adopted in the research was the descriptive method of research with qualitative approach, in which the data collection was performed by making observation. The observation was made during the practical training. For this reason, this is practice-based research. This research was conducted in an effort to acquire new knowledge to be applied immediately during the practical training [18].

In this research, the practical training was undergone when students were taking the subject of research on experimental work. During the experiment, students collected, analyzed, and presented the data obtained in the practical report. The Figure 1 shows the procedures.



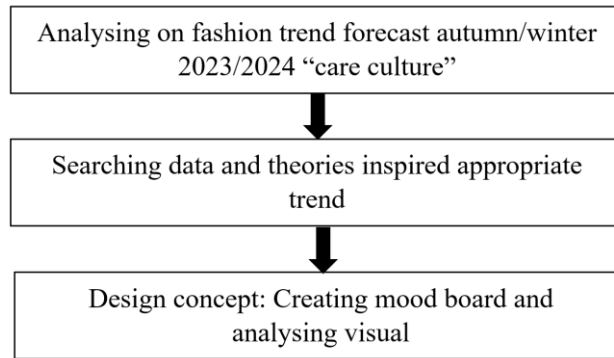


Figure 1. Research Procedures

Figure 1 shows the three procedures followed in this research. First, the researcher collected data and information from the forecast of autumn/winter 2023/2024 fashion trends on the theme of “care culture”, which was aimed at identifying future trends and forming a sound basis for the researcher to derive inspiration. At this stage, the researcher referred to the forecast of fashion trends of WGSN autumn/winter 2023/2024 which discussed “care culture”. WGSN is the global authority on consumer trend forecasting. The trend forecast was based on the senses of comfort, warmth, the harmonious human-nature relationship, and efforts to preserve traditions and culture.

Second, the researcher sought inspiration in accordance with the Trend Forecast of Autumn/Winter 2023/2024 on the theme of “Care Culture.” At this stage, the researcher took inspiration from “Jinju Namgang Yudeung Festival”, cultural heritage which has a profound influence on cultures and changes in South Korea.

Third, the researcher formulated a design concept by making a mood board which was subsequently proceeded in the visual analysis and performing experiments on fabric materials to apply the design concept.

## RESULT AND DISCUSSION

A design concept reflects the theoretical basis on which designers create their collections. In this research, the design concept was based on the Trend Forecast of Autumn/Winter 2023/2024 on the theme of “Care Culture” by taking inspiration from “Jinju Namgang Yudeung Festival” focusing on the floating lanterns which are believed to establish a spiritual connection with ancestors and which is a well-established tradition of South Koreans [12]. The inspiration was then applied to a mood board and a visual analysis.

### *Mood Boards*

A mood board is a visual art form which puts art in a single frame, taken from different shapes and pictures which were by turns made a fashion product with a particular meaning [13]. Before making the mood board, the researcher drew a mind map to have a keyword for reference for picture selection. The keywords which resulted from the mind map included lanterns and Jinjuseong Fortress.





Figure 2. The color which was derived from the lantern used in the process of making the mood board  
(Source: <https://www.visitkorea.or.id>)

Figure 2 shows the selected picture on the basis of the keywords. The picture was taken from an activity in Jinju Namgang Yudeung Festival. The picture depicts a floating lantern used in the festival.



Figure 3. The color derived from Jinjuseong Fortress which was used in the making of the mood board  
(Source: <https://www.visitkorea.or.id>)

Figure 3 depicts the Jinjuseong Fortress, which is the second keyword used as the reference for the visual analysis in this research. The pictures taken on the basis of Figures 2 and 3 were then put in a single frame, and then they formed the mood board in this research.

### ***The Visual Analysis***

A visual analysis is an important part of the data collection process, and it helps form visual elements of an artwork, such as lines, textures, and colors [16]. The data derived from visual inspiration to which the visual analysis was given in this research was collected from some pictures downloaded from the internet. Those pictures show the shape of floating lanterns and the Jinjuseong fortress.

The following paragraph will explain the process of the visual analysis of the pictures inspired by Jinju Namgang Yudeung Festival. The visual analysis and the stilation process resulted in particular shapes and colors to be applied in designing a motif.



As shown in Figure 4, the visual analysis of the pictures of floating lanterns in Jinju Namgang Yudeung Festival facilitated the stilation process by marking geometric lines. The lines was drawn from the solid shape of the lanterns which are put in a row. In addition, the visual analysis also produced color palettes consisting of orange and black colors.

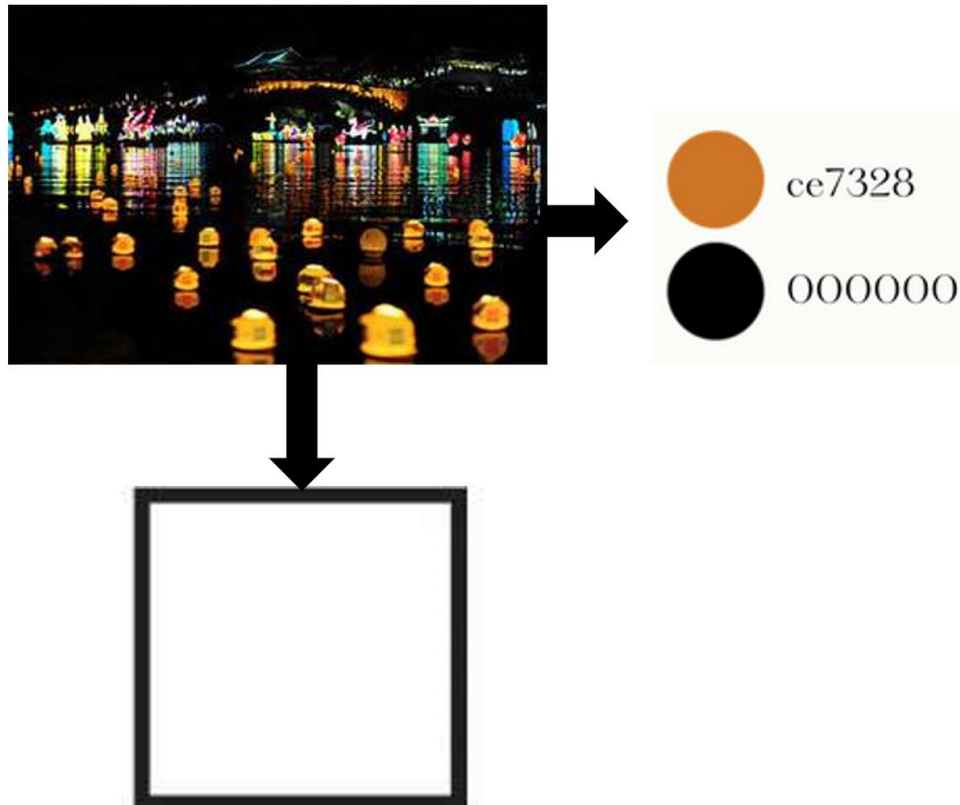


Figure 4. The analysis of floating lanterns

The geometric lines which were resulted from the analysis of the stilation process as shown in Figure 4 were subsequently presented in a picture shown in Figure 5, from which a motif was later designed.



Figure 5. The presentation of the result of the stilation process of the pictures of lanterns



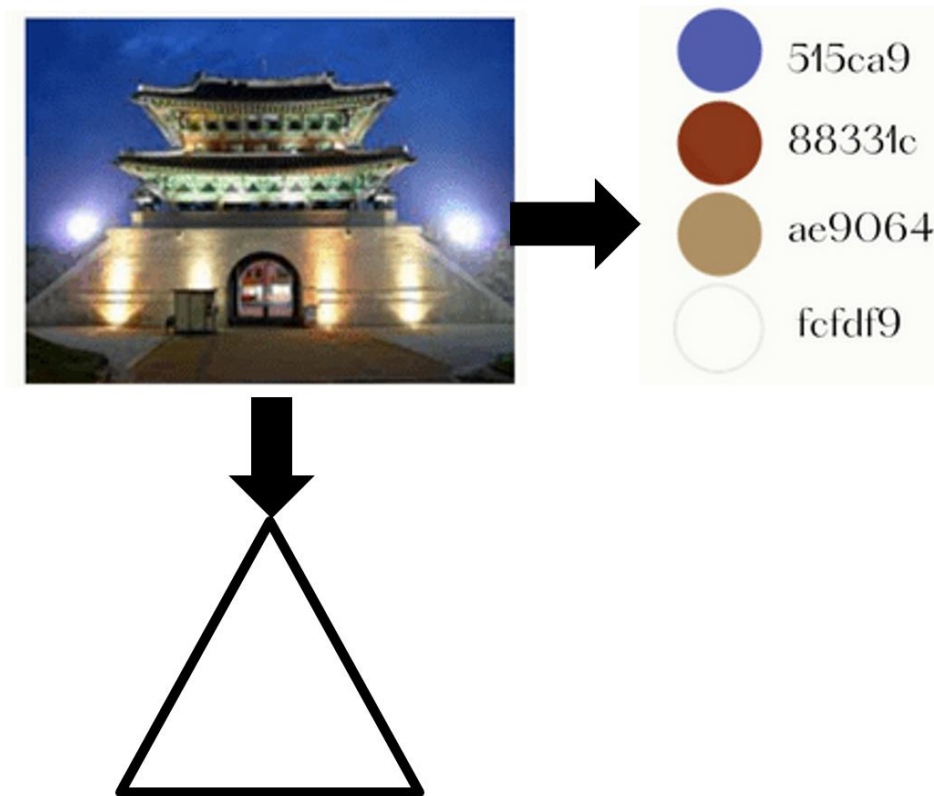


Figure 6. The visual analysis of jinjuseong fortress

Figure 6 shows that the visual analysis of Jinjuseong Fortress produced a number of geometric patterns including triangles and color palettes. The color palettes consisted of four colors: blue, maroon, light brown, and white. Figure 7 presents a picture putting the result of the stilation shown in Figure 4 and the one shown in Figure 6 in a row in a single frame, which creates another new motif.

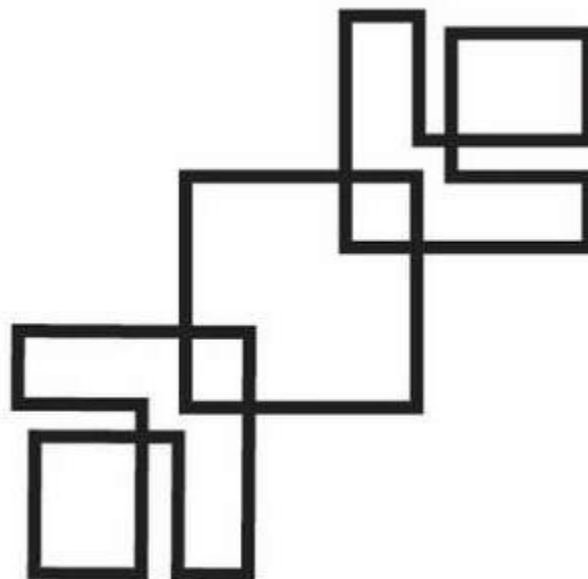


Figure 7. The result of the stilation of lantern pictures

The stage after designing motifs was to do experiments. Taking the shape of the motifs into consideration, the researcher tended to adopt the technique of *sashiko* to apply the motifs on fabric materials. However, before applying the motifs on fabric materials, the researcher conducted preliminary research by finding clear examples of the use of *sashiko* made by world-class designers. The following paragraph will provide a detailed explanation about the result of the preliminary research before experimenting with the technique of *sashiko* on fabric materials.

Based on the preliminary research, those designers using the technique of *sashiko* have their own characteristic signature. Here are some of those designers.



Figure 8. The boro collection with the technique of *sashiko* by Chuzaburo Takana x Yuki Kamiya (Source: <https://jadiberita.com/68665/di-negeri-sakura-baju-gembel-tampil-modis-dan-elegan.html>)

It is clearly known from Figure 8 that the Boro collection is made out of denim and that the designer likes to combine different colors and types of denim fabric sewn together. The denim fabric is cut into pieces and then sewn together. This technique is usually called patchwork. From the pieces of fabric, the designer can make menswear and womenswear as well as traditional Japanese garments, Kimono. Those pieces of fabric sewn together by the designer are then embellished using the technique of *sashiko*, which adds a touch of elegance to the fabric. Chuzaburo Takana is a cultural anthropologist loving to collect boro textiles. Boro is a concept in which an old garment, an old kimono for example, is recycled and reinforced by mending it with patches. Those recycled garments were commonly worn by farmers in the agricultural region of Tohoku [19].

Figure 9 shows the collection which is made out of denim fabric by another designer, Junya Watanabe. This collection of menswear is made by using the technique of *sashiko* in every single one of his designs. *Sashiko* used by the designer falls into the category of *Moyozashi Sashiko* because Junya Watanabe uses *sashiko* in the forms of squares and rectangles in his designs. Junya Watanabe himself is a Japanese designer and is the underling of the owner of Come Des Garçons, Rei Kawakubo [10].



Figure 9. Junya Watanabe *spring 2015 menswear*

(Source: <https://www.vogue.com/fashion-shows/spring-2015-menswear/junya-watanabe/slideshow/collection#26>)

Likewise, Figure 10 also shows another collection which adopts a technique of fabric manipulation called *sashiko*. Nonetheless, unlike the previously mentioned designers, the designer of this collection uses cotton fabric. The designer Tadaso Shoji adopts the technique of *sashiko* by applying geometric designs like *Moyozashi Sashiko* in every one of his designs. Tadaso Shoji is an American-Japanese fashion designer.



Figure 10. The collection of Tadaso Shoji of 2016

(Source: <https://www.vogue.com/fashion-shows/resort-2016/tadashi-shoji>)



Therefore, based on the result of the preliminary research before the researcher applying motifs using the technique of *sashiko*, it is known that the technique of *sashiko* can be applied to any kind of fabric materials and motifs can be sewn anywhere on fabrics.

### ***The Experiment with the Result of the Visual Analysis on Textile Materials***

The next stage for the researcher to go through was to carry out an experiment to have the motifs previously designed in the stilation process applied to textile or fabric materials. At this stage, the geometric patterns from the visual analysis were tested on textile materials to support the application of the design.

The geometric patterns from the visual analysis were developed by connecting one line with others in such a way that those lines formed an object to be experimented. The result of the stilation process at the stage of collecting data about the shapes of lanterns shows that the abstract line derived from the floating lanterns can be applied using the technique of *sashiko* in the design shown in Figure 11. The following is the result of the first experiment that was performed on the basis of the result of the visual analysis of the floating lanterns.

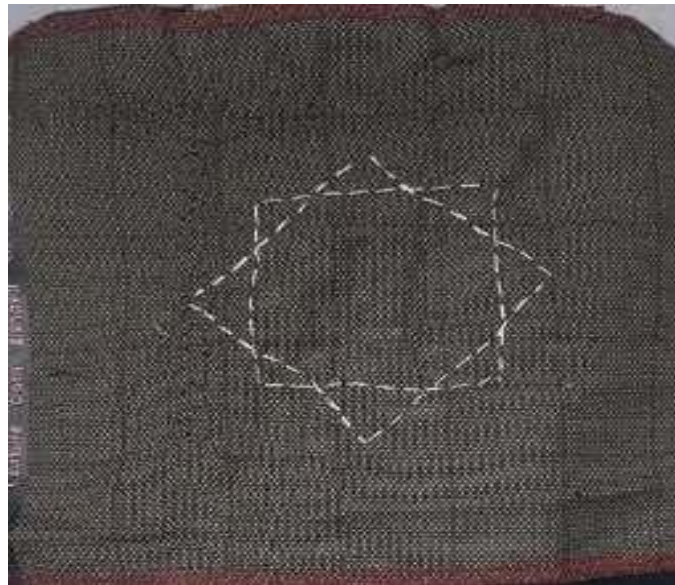


Figure 11. The Result of the Experiment with the Technique of *Sashiko* on Semi Woolen Fabrics

The result of the first experiment, which was the visual equivalent of the shape of lanterns, became a motif and can be applied by adopting the technique of *sashiko* on textile materials which would be used as the main material for the design. In the first experiment, the researcher chose to use semi woolen fabrics and found out that the stitches looked tidy and had no wrinkles thanks to Semi Woolen fabric's thickness, easiness to be reshaped, and reluctance to wrinkle [17]. In this research, the first experiment with *sashiko* was carried out by printing the design drawn on paper on the surface of the fabric material with the help of carbon paper to help streamline the process of making *sashiko*.



Figure 12. Result of the Experiment with the Technique of *Sashiko* on Chino Fabrics

Meanwhile, the result of the second experiment, which was the visual equivalent of the shape of Jinjuseong Fortress, became fabric manipulation, and it can be applied to the design in the form of *sashiko* on textile materials which would be used as the main material for the design.

In the second experiment, the researcher chose to use chino fabrics and found out that the stitches looked tidy but the fabric became a little wrinkled. To overcome this problem, the researcher added an interlining fabric made out of tricot fabric. Chino fabrics are characterized by their being fairly thick, easy to stretch, and reluctant to wrinkle [18]. In this research, the second experiment with *sashiko* was carried out by printing the design drawn on paper on the surface of the fabric material with the help of carbon paper to help streamline the process of making *sashiko*. The process of drawing motifs using the technique of *sashiko* was also stimulated with the help of embroidery hoops, a circular tool used to stretch fabrics not to wrinkle.

## CONCLUSION

The color and shape derived from the visual analysis which was inspired by Jinju Namgang Yudeung Festival in the field of fashion produced shapes and colors to be applied in fabric manipulation using the technique of *sashiko*; the color was implemented in the use of cotton yarns in the making of *sashiko*. This all can be applied to fabric materials to be used as a material from which garments are manufactured. The stilation of the result of the visual analysis needs to be undergone as one of the stages in producing art works. Everything necessary for the creation of a design included shapes, colors, styles, detailed embellishments, lines, and any other thing needed in formulating design concepts. Further research and exploration need to be conducted concerning finished products of these processes.



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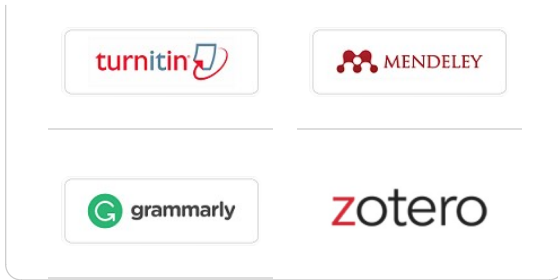
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