

Rest Costume Design with Traditional Image of Korea for Tourist Industry

- centering on Hotel Supply -

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This study aims to recognize the value of traditional culture and to create "Korean rest costume" i.e. in-door clothes for comfort's (and convenience's) purpose designed for hotel or other tourist accommodations with an image of its own. In so doing, national pride and identity will be exalted for Koreans, while an opportunity of cultural expose will be provided for foreigners through the symbols of Korea, which ultimately will contribute to the international introduction and representation of Korea. For that matter, the rest costume is expected to be able to expand its role up to a high valued resource in tourist industry. In this study, by "rest costume" I mean convenient costume (Pyonbok) for uses at home and at hotels in cases of travel, as opposed to office uniform, ceremonial dress-up, or outdoor outfit.

First, I investigate the external characteristics in forms and structures of Korean traditional costume. Second, questionnaires regarding consciousness of Korean style rest costume and preference in design are distributed to the hotel guests and staff-both domestic and international-to be filled out. Lastly, I design rest costume representing Korean image, based on the results of the survey.

Influenced by the global movement at the turn of the twentieth century, Korea's fashion industry has put great efforts to gain a worldwide recognition by adopting the aesthetics of Korean traditional costume to Western-style fashion designs. A Korean Government's recent project of national-image shows that the Korean traditional outfit, 'Hanbok,' is favored as the best CI icon for symbolic representation of Koreanness. Accordingly, government has encouraged general public to wear Hanbok on numerous occasions, by promoting a 'Hanbok day.' Such campaign helps preserve and promote the consciousness of Hanbok. Thanks to such continuous efforts, today we encounter new ideas and diverse designs in Hanbok. 'Practical Hanbok,' a modernized adaptation of Hanbok, exemplifies such efforts. Not only the 'practical Hanbok' has already attracted many foreign tourists (Figure 1), but does it also appeal to Korean people in everyday attire. In this flow of trends, I found the potential of rest costume as a resource in tourist industry. If combined with traditional style, the rest costume will provide travelers with an authentic experience of indigenous culture. And what is even better is that such experience amplifies the joy of repose in vacation in the most comfortable times and clothes when they return to hotels after exhausting day of sightseeing. As an example of such rest costumes with traditional image, we can think of Yukata in Japan. Yukata is a modification of Japanese traditional Kimono. As an in-door rest costume as well as ceremonial costume at holiday

celebration, Yukata is mostly used around spa regions. In that way, Yukata reminisces exoticism of foreign tourists and highlights the image of Japan. Yukata consists of Kit and wide round sleeve line in a flat cutting style. It is akin to traditional Korean Po, both of which follow Kaftan style that was permeated over Asia (figure 2). It is pity that such style appears 'Japanese' and 'Japanese only' to the Western world. In the sense, it is very meaningful to develop the rest costume representing and reflecting genuine Korean image, which differentiates itself from other national costumes in Asian culture. At the same time, such rest costume with Korean image pursues a worldwide audience, being as good as a cultural product that will meet the global standard in beauty and comfort.

1. External features of Korean Traditional costume As a similar tradition to rest costume, we had Pyonbok Po in Chosun era, used from the 14th to the 20th century. Kings or civil-military officials wore Pyonbok Po, when they are off work or when they do casual activities. Po, one of the basic descendents of Korean traditional costume since ancient times, completes outfits as an outer wrap coat. Traditionally, it was always included as a necessary part of one complete suit and favored as a winter clothes, street wear or ceremonial costume. With the advent of Chosun Dynasty along with the strict caste system and Confucianism, Po became varied in forms and kinds. Korean ancestors thought highly of etiquette and courteous behavior very much, and adhered to strict regulations in terms of clothing. Manner and purpose of wearing varied according to occasions and places. In the sense, it may be fair to say that Po epitomizes the Korean spiritual culture in a visual manner of clothing in that it represented Korean philosophy or ways of life, aesthetics, and completion of courtesy. Po was clearly divided into two according to the status of wearer: One is Danryung Po, which was worn for the purpose of official uniform by civil-military officials; Pyonbok Po, on the other hand, was worn by the gentleman -scholar class (Sadaeboo). Accordingly, regulations related to Po clearly showed the dual structure of costume.

Costume in Chosun Dynasty culminates in Po with its variety in kinds (e.g. Chickryung, Dopyo, Cheollick, Chang- ui, Jung- ui) more than any other clothes. The external features of Chosun's Pyonbok Po (figure 3) are as follows: First, it is made by cutting flat only in straight lines; Po consists of Kit, gil , sleeve, Seop, Mu and Korum, all of which are cut in straight lines. When being worn, Po wraps body in a natural three-dimensional shape and the extra spaces form plaits and folds. Second, Po forms a long wraparound style with spacious trapezoid silhouette, concealing body lines. This style fits for Korean lifestyle of sitting culture, particularly with Mu, which creates room around hip. Third, Chickryung Kit forms straight V-neckline. Fourth, a trapezoid Seop is attached on the front wrap to hold the flaps shut. Fifth, as for sleeves, Po has a wide sleeve, called Kwang- su, and narrow sleeve, Cheoksu. Also there is Cholic hyong, which can be detached when not in use. Sixth, wrapping flaps tie on the right chest and create beauty of unbalance with Korum or string. Korum can be replaced with buttons if it might be more convenient. Lastly, to make it easier to move in sitting lifestyle or in cases of horseback- ride, extra rooms are provided through plaits, folds and slits. Slits are placed on the center of back or

downward on the sidelines of Po. Plaits and folds have two kinds: the one is applied partly as in Yekjureumpo, and the other applied entirely around the waist as in Cholick (figure 4).

Survey on consciousness of Korean rest costume and design preference. This study conducted a survey to hotel guests and employees with a view to understand their consciousness about rest costume reflecting Korean image and to investigate design preference through the questionnaires. Each question was drawn from the results of the first survey in 1999. The section of design presented in figure, as well, is constructed based on the images created according to the opinions from the first survey. In terms of survey for guests, the first part deals with publicity effect of the rest costume project, necessity of rest costume project, possibility of use, interest in national costume, and intention of the costume purchase, and so forth. Basically, it was intended to see the general consciousness regarding the rest costume that particularly reflects Korean image. Second part is on design preference, in terms of color, pattern and fabric and forms. The questions were devised to represent the respondents' preference in general rest costume as well as the specific design elements that reflects Korea image. In terms of the questionnaires for hotel staff, we had questions on consciousness as following: current regulations on whether they offer the rest costume, necessity, the image of rest costume, publicity effect, application range of use, etc. The design preference section had the same questions with the questionnaires for guests.

The results are shown in figure 5. Both Korean and foreign respondents answered positively to necessity of the costume in question, to interest and intention of purchase. 81.5 % of hotel staff considered it necessary to offer the rest costume to the guests and showed positive responses to the applicability and publicity effect. In terms of design preference, Korean preferred two-piece style with separate upper garment and lower garment, while foreigners preferred a one-piece gown style. The most preferred style in gown type is shown in the below picture. It has modified flaps from Jeogory Kit of Hanbok into Western collar, and is calf long in length with colored line around neckline, sleeve cuffs and hem. Seen from the result, the general silhouette in gown style will be based on Pyonbok Po, but with modified kits. As for detailed accessories, tie-string decoration, strips of colors and patterns from the traditional costume appeal to the customers. In cases of two-piece separate style, upper garments tend to accommodate free movement with enough room, yet in a Jeogory (jacket) style that strongly represents Korean image. At the same time, functional details like button-adjustments are distinctly favored. For lower garments, respondents favored typical styled pants with zippers or elastic band, which follows the basic style of Korean traditional costume but with functional details around waist for the sake of easy movement.

The responses to color show that foreigners see blue as a symbolic color of Korea, whereas Koreans selected white. The preferred colors are: 1. blue variations 2. white variations and 3. brown variations, which resonates with the colors of Korean image above. As for color tone, light, soft and pale tones were preferred. These are classified as the middle lightness neither excessively bright nor strong or dark. These features are similar to Korean traditional colors which are

produced by natural dye. Such colors in Korean traditional costumes are naturally plain and innocent. They have expanded in kinds and applications, appreciating climate and presenting national spirit. Korean Traditional colors characterize the tranquil beauty and sublate artificiality. It would be a necessary task to apply these kinds of Korean traditional colors for current fashion project, in order to let the rest costume of the beauty of the unique climate of Korea rooted fast. Therefore, in my project, I drew the preferred color through natural-dyeing method (figure 6). I think this kind of process will be a guide line in selecting color which is proper for both reflection of Korean image and modern sense of aesthetics. Fabric has a variety in uses, applications, and sense transference, depending on kinds of fabrics and on weaving techniques or processing method. Taken these features into consideration, survey questions were constructed by terms of emotion and sensibility. Koreans preferred natural and soft cotton touch most, then fluffy and soft cotton flannel touch, and then, sleek and glossy silk touch. Foreigners, on the other hand, preferred natural and soft cotton touch most, then, sleek and glossy silk touch and elastic knit touch in the order. This study has investigated and mainly recommends cotton and silk, for the two fabrics fit for our two-fold objective, that is, convenience-functionality and public image of Koreanness. In addition, survey shows that all respondents favor Korean traditional patterns. In detail, Koreans preferred letter pattern and foreigners preferred Tae-guk pattern. Their preference according to the nationality and gender is classified in the next table.

3. Development of rest costume with Korean Image Based on the above results, we created rest costume design Data Base, considering specificities and surroundings of respective hotels, and also formative features of Korean traditional costume. The forms of Korean traditional costume feature in: 1. extra rooms and slit 2. flat and geometric unfolding shape 3. string decoration around waist 4. modification of kit (collar), application of traditional quilt patch or Po Hyung bae (embroidered patch), hem decoration, patterning in weaving, embroidering, and application of dexterity such as knot decoration. We designed each ? models in two groups of gown style and two-piece Hanbok pants style. (figure 7~10)