Aesthetic Characteristics of Traditional Korean Patterns
Expressed on Contemporary Fashion Design

- from 1990 to 2005 -

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Abstract

The purpose of this study is to analyze the aesthetic characteristics of traditional Korean patterns appearing on fashion collections from 1990 to 2005. Traditional Korean patterns have been used as an important element to express a Korean image since the 1990s. Frequently used patterns included several kinds of geometric patterns, plant patterns (flower, peony, Four Gracious Plants), and Chinese character patterns. Specifically, since the 2000s, animal patterns such as tiger, Chinese phoenix, and giraffe which were not often used, plant patterns such as arabesque, peony, and flower, and a variety of Chinese character patterns appeared. For the expression techniques, while embroidery and printing was often used in the 1990s, they became varied into printing, beading, embroidery, gold and silver leaf, and hand painting after 2000 as a result of designers' active attempts. The aesthetic characteristics of fashion design with its focus on traditional patterns were analyzed. First, Chinese character patterns and phoenix pattern which were mainly used for a court suit, and show the excellence and unique originality of Korean culture. Second, traditional Korean patterns directly and indirectly imply symbolic significance of lucky sign and illustrate the use of various lucky sign patterns. Third, traditional Korean patterns such as arabesque or peony were expressed by colorful embroidery to add decorative beauty. Finally, traditional Korean patterns reflect a naturalistic worldview and are completed finished as the design.

Key Words : Traditional Korean Pattern, Originality, Symbolism, Decoration, Realistic Expression

I. Introduction

These days creative and unique value in fashion appear as the only major strategy in companies or countries. In the fashion industries, the focus is also the development of the fashion cultural products which are clear in inherent cultural identity and has high elegance. Vivian Westwood, who is

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working on the center of the world fashion, use a tartan check. Issey Miyake attempts a complex of traditional Japanese costume and new technology, and Vivienne Tam modernizes, popularizes, and globalize traditional Chinese patterns and fashion color. Like this, fashion products which clearly reflect cultural identity show a national image, as well as create the highest added value in an aspect of public relations and industry.

According to this flow of times, Korean designers have introduced native cultural elements into fashion to show the identity of our culture mainly using a line, a silhouette, a color, and a pattern of traditional costume. Among these, traditional patterns have been widely used from tourism products to fashion products.

Traditional Korean patterns were developed as a similar way to China. But, they were naturally assimilated into our life culture and recreated as native traditional patterns in harmony with expression style and idea which come from our thought. Thus, traditional patterns have great historical and cultural value as a conventional structure of reflecting native culture through the collective value system and natural and emotional background of our nation.

Nowadays traditional patterns appear in collections at home and abroad by being actively used in the fashion industry. Recently, Lee Sang-Bong has shown the specialty and meaning of Hangul handwriting on the stage and contributed the modernization and globalization of our culture. Besides, many designers has shown designs using traditional patterns with Korean image and uniqueness.

According to previous researches, in fashion designs which express Korean images, designs with patterns(60%) are more dominant in quantity than designs without patterns(40%).

Motives of used patterns apply traditional patterns (95%) the most and non-traditional patterns(5%), suggesting that traditional patterns are an appropriate element for fashion designers to express our unique originality.

However, the fashion and academic worlds still require to develop fashion products which can firmly establish the value of our culture in the world market. For this reason, this study aimed to find out aesthetic characteristics of traditional patterns by grasping their kinds and expression methods used in fashion design with its focus on SFAA collection and foreign collections. From this, by having a new understanding of the aesthetic value of traditional Korean pattern and researching and developing more diverse traditional patterns in the attempt at philosophical and aesthetic approaches, the methods to globalize Korean fashion can be recognized.

The study used literature review to understand the kinds and symbolism of traditional patterns and empirical case study with its focus on design using traditional patterns actually. The time range of this study was from the 1990s when fashion begun to popularize by the opening of SFAA collection to 2005. The focus of analysis was on design using traditional Korean patterns out of Korean designers' works presented at home and abroad. Based on previous research, Rubina, Sul Yun-Hyoung, Lee Sang-Bong, Lee Young-Hee, Jin Te-Ok, Kim Sam-Sook, and Kim Ji-Haye were found to use traditional patterns for their design. Analysis materials were extracted from Fashion magazines (Mode et Mode, charm, Fashion Today, WWW Korea, Elle Korea, Vogue Korea, SFAA Seoul Collection, Fashion News) and professional fashion sites (www.Firstview.com). For classification and analysis, five experts participated.
II. Traditional Korean Patterns

1. Classification of traditional Korean patterns

This study intends to classify traditional Korean patterns used in a variety of areas such as traditional paintings, architecture, handicrafts, and clothing. Series of Folk Scientific Materials\(^3\) classifies them animal, plant, world shape, and lucky sign patterns. Ok Yun Park\(^6\) classifies them geometric, animal, plant, lucky sign, and Chinese character for lucky sign patterns. Young Joo, Lim\(^10\) classifies them geometric patterns, religious and belief symbolism patterns, animal and plant patterns, and lucky sign patterns. Yeun Soon, Lee\(^1\) classifies animal, plant, natural, Chinese character, and ten long-lived creatures patterns. So Young Chang\(^12\) classifies geometric, plant, animal and natural symbolism patterns.

This study reclassified traditional patterns to grasp their kinds on the basis of previous researches\(^3\)\(^4\)\(^5\)\(^6\), and considered them as stylized structure. Traditional patterns were mainly divided into geometrical, animal, plant, lucky sign, and Chinese character patterns according to their formative characteristics.

First of all, geometrical patterns include rotate, tortoise shell, taegeukpalgwaex(Great Absolute-Eight Trigrams), and cloud patterns. Animal patterns include dragon, Chinese phoenix, giraffe, tortoise, tiger, bat, deer, crane, mandarin duck, Tortoise, Butterfly, Goblinle and pheasant patterns. Plant patterns include pomegranate, heavenly peach, fingered citron, grape. Four Gracious Plants(plum, orchid, chrysanthemum, bamboo), peony, arabesque, lotus, and floral medallion. Finally, lucky sign patterns such as seven treasures and eight lucky signs and Chinese character letters were included(Table 1).

2. Expression techniques of traditional Korean patterns

As shown previously, traditional Korean patterns vary in kind and shape and patterns are different in formative characteristics according to their expression techniques. According to previous researches on the expression techniques of patterns, techniques of expressing patterns in textile fabrics were weaving, embroidery, gold leaf, dyeing, printing dyeing, wax resist dyeing, painting, and mixture techniques\(^7\)\(^8\)\(^9\)\(^10\).

Of these, the weaving technique is to express patterns on various textile fabrics using a weaving machine and is freer but less creative than other techniques\(^2\). The embroidery is to express decoration using threads, textile fabrics, and other needlework tools\(^2\). The gold leaf is a decorative technique using gold and includes the way to mix mud, the way to scatter gold powder on adhesives, and the way to attach thin gold leaf to textile fabrics\(^2\).

Also, the dyeing is to express various colors including traditional five colors and includes yarn dyeing, dip dyeing, and tie dyeing. The printing dyeing is to imprint patterns in textile fabrics by painting dyes in the wood block or lithograph with pattern. The wax resist dyeing is the way to wax the face of textile fabric, scrape the wax, and dye in the scraped points. The painting technique is to directly paint or imprint colors in the textile fabrics using a brush or a feather\(^2\).

Finally, the mixture technique is to mix two techniques such as weaving and embroidery, embroidery and gold leaf, or weaving and gold leaf.

Accordingly, this study looked at the kinds of traditional Korean patterns used for fashion design on the basis of the expression techniques found in excavated textile fabrics and remains, expression methods associated with pattern shape such as realistic, stylized, and abstract types, and expression techniques to express such patterns.
## Table 1: Classification of Traditional Korean Patterns

<table>
<thead>
<tr>
<th>Class</th>
<th>Kinds</th>
<th>Shape</th>
<th>Symbolic Significance</th>
<th>Class</th>
<th>Kind</th>
<th>Shape</th>
<th>Symbolic Significance</th>
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<tbody>
<tr>
<td>Geometric Patterns</td>
<td>Rotate Pattern</td>
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<td>Wealth and longevity</td>
<td>7 Treasure</td>
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<td>Fortune</td>
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<td></td>
<td>Tortoise Shell</td>
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<td>Longevity</td>
<td>8 Treasure</td>
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<td></td>
<td>Taeguek - Palgwae</td>
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<td>Prosperity</td>
<td>Chinese Character</td>
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<td>Happy and blessed life</td>
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<td></td>
<td>Dragon</td>
<td>Imaginative animal which is mysterious and is the object of national religion</td>
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<td></td>
<td>Chinese Phoenix</td>
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<td>Happiness and luck</td>
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<td></td>
<td>Crane</td>
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<td>Nobleness, longevity, Integrity</td>
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<td></td>
<td>Giraffe</td>
<td>Divine animal which stands for longevity and a sage</td>
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<td>Animal Pattern</td>
<td>Mandarin Duck</td>
<td>Close Couple</td>
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<td></td>
<td>Tortoise</td>
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<td>Longevity, power, endurance</td>
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<td>Tiger</td>
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<td>Deer</td>
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<td>Longevity, lesson</td>
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<td>Butterfly</td>
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<td></td>
<td>Gobline</td>
<td>Guardian deity who protects life and human beings</td>
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<td></td>
<td>Bat</td>
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<td>Four Gracious Plants</td>
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<td></td>
<td>Plum</td>
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<td>Gentleman’s principle and honor</td>
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<td></td>
<td>Orchid</td>
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<td>Many Descendants</td>
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<td></td>
<td>Chrysanthemum</td>
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<td>Clear elegance and high honor</td>
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<td>Bamboo</td>
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<td>Gentleman’s grace and honor</td>
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<td>Heavenly Peach</td>
<td>Patterns for Three Many</td>
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<td>Pomegranate</td>
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<td></td>
<td>Grape</td>
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<td>Many sons</td>
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<td></td>
<td>Peony</td>
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<td>Longevity, many sons, much luck, much wealth</td>
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<td></td>
<td>Arabesque</td>
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<td>Wealth, rank, harmony</td>
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<td>Floral Medallion</td>
<td>Buddhist Pattern</td>
<td>Heaven</td>
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<td></td>
<td>Lotus</td>
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<td>Pure mind and eternal life</td>
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<td>Fingered Citron</td>
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<td>Buddhism</td>
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III. Aesthetic Characteristics of Traditional Korean Patterns Found in Fashion Design

1. Traditional Korean patterns found in fashion design

In Korea that has short fashion history, traditional fashion beauty began to be used in the late 1980s and the early 1990s. Specifically, since 1990, Korea attempted to establish the identity of Korean beauty in memory of entering an international age. Specifically, in the fashion field, SFAA (Seoul Fashion Artist Association) collection was held periodically, which became the start of the popularization of ready-made clothes and provided fashion designers with an opportunity to experiment Korean design. Unlike the 1980s that used the line and silhouette of Hanbok, the fashion of the 1990s applied traditional pattern in simple design and this trend was gradually increased. From the mid-1990s, increasingly many Korean designers made their ways into various world markets. In 1995, Lee Young-Hee, who first participated in the Prêt-à-Porter Paris, was favorably noticed by the press of Paris ('Lee Young-Hee comes from Asia instead of Issey Miyake') and they had interest in her clothes, Korean culture, and Korea. From this, the Korean fashion world could recognize that 'the most Korean thing is the most international' and explored more detailed methods for the globalization of Korean imaged fashion design. Consequently, various patterns were developed and used during this time.

Since 2000, in order to introduce the excellence of Korean culture, a variety of traditional Korean elements have been remarkably used. Kim Ji-Haye, who works for haute couture, shows Korean image in the world by reinterpreting Korean sensitivity in a Western style. Also, Lie Sang-Bong is regarded as a fore-runner who leads the globalization of Korean fashion by participating in Prêt-à-Porter. At this time, unique Korean originality was established by introducing our cultural element into fashion design as a part of efforts of the globalization of Korean image.

Accordingly, traditional patterns used in fashion design can be divided as three stages. The first stage, 1990~mid 1990 is the stage of introducing traditional patterns. The second stage, mid 1990s~the late 1990s is the stage of growth where various patterns were used. Finally, 2000~2005 is the third stage of settlement where various cultural elements were introduced into fashion to establish Korean identity.

1) 1990 ~ mid 1990s

In the late 1980s, Korea had many opportunity to attend international events in the various fields of society and many domestic events were rapidly increased. This trend of times were connected with the interest in our culture and the problem of our identity was brought up across the society. Specifically, fashion which immediately responds to social phenomena begun to reflect Korean images naturally. With such atmosphere of society, Korean fashion designers used intactly or transformed somewhat the form of traditional Korean costume to express a Korean image. However, the kinds of traditional patterns used were limited and their expression methods and techniques did not vary.

Sul Yun-Hyoung, who has used traditional patterns since the 1990s presented works using geometric patterns such as rotate, 토, and 펠 patterns shown in traditional Korean papers in 1995(Fig. 1). Although each embroidered pattern was made up in a plane, it created a sense of space in the body. Such use of geometric
patterns were widely used from traditional images to modern images. As shown in <Fig. 2>, Rubina presented a jacket using a bamboo pattern. The silhouette without decoration was completed in a modern sense by combining herringbone material and traditional pattern.

Specially, a peony pattern has continuously appeared in both Korean and foreign collections since the 1990s and was remarkable in Sul Yun-Hyoung and Jin Te-Ok. In the S/S Paris Collection 1995, Jin Te-Ok, matched a brown long vest with denim which seems to transform hwalot, the overcoat that was part of the Korean traditional wedding costume, with embroidered colorful peony patterns(Fig. 3). This work was favorably noticed by the mass media in France as the encounter of East and West or the encounter of tradition and modern.31)

On the other hand, Lee Young-Hee, who advanced to the Prêt-à-Porter Paris in 1993, presented design using traditional Korean costume. In the F/W collection 1993, she used woven Chinese character patterns in the a shirt which associated a traditional Korean male jacket and presented a male vest with an embroidered flower pattern(Fig. 4).

In short, in the early 1990s, traditional elements were introduced in fashion and silhouette and patterns shown in traditional Korean costume were grafted. Frequently used traditional patterns included geometric(亞, 當), Chinese character, and plant(peony, flower, bamboo) patterns, suggesting a very limited range of use. Exquisite embroidery and woven materials such as brocade were often used and most patterns were used without transforming their forms to emphasize traditional beauty.

2) Mid-1990s ~ late 1990s

Since the mid 1990s, the Korean fashion industry made a target of the global market and focused on the globalization of Korean fashion design. Designers mainly used traditional materials and patterns rather than traditional costume to express the identity of Korea. A variety of attempts were made to develop traditional patterns with its focus on experiment and modernity rather than the revival of tradition.

In 1995, Lee Young-Hee, participated in the Prêt-à-Porter Paris and demonstrated that 'the most Korean thing is the most international'. Lee Shin-Woo, Jin Te-Ok, and Hong Mi-Hwa accelerated the globalization of Korean fashion. Unlike the early 1990s, the mainstream design of this period was modern design applying traditional patterns and as a result, greatly concerned for the development of various materials using traditional patterns. Consequently, the scope of using traditional patterns to express a Korean image was extended. For example, geometric patterns appeared as various as 亞, Taegeuk(the Great Absolute), Palgwaech, presenting patterns applying Taegeuk and Palgwae patterns in fashion show in memory of the 50th anniversary of the National Liberation(Fig. 5). Red and blue used in hem-line of a one-piece dress symbolize Taegeuk and multi-sized Palgwae patterns developed to every side. It suggests the grafting tradition into high-tech by applying traditional patterns to minimal design of vinyl material.

Also, a cloud pattern is one of frequently used patterns in traditional Korean textile fabrics. As shown in <Fig. 6>, Rubina applied a traditional cloud pattern to her design, simplifying the shape of cloud to emboss the characteristic of a cloud pattern. Clouds which looks like the sky and the image which looks like a pilot are
naturally matched. By reflecting the image of a traditional cloud pattern in modern design, the modernization of traditional patterns was attempted.

Also, Chinese character patterns drew our attention by using various techniques such as embroidery, gold leaf, and felting. Oh Eun-Hwan presented a variety of works using Chinese character patterns in 1996. As shown in <Fig. 7>, she expressed the mystery of the East by using Chinese character patterns in the multiple folded see-through material and taffeta. This period was notable in design which applied folk painting such as butterfly painting or flowers and birds painting, or paintings. As shown in <Fig. 8>, Lie Sang-Bong attempted the combination of the East and the West by matching bustier printed by a peony pattern and a skirt embroidered in a butterfly pattern.

As we have seen, unlike the early 1990s, this period mainly used modern design applying traditional patterns and various techniques were introduced to express traditional patterns. As a result, the scope of using traditional patterns to express a Korean image was extended. Used patterns included geometric patterns (Taegeuk, Paegwae, lattice, cloud), plants patterns (flower, butterfly, Four Gracious Plants), and Chinese character patterns. Designers actively attempted traditional patterns using a number of expression methods such as printing using folk painting, transcript dyeing, beading, and gold leaf to highlight the characteristics of traditional patterns.

3) 2000~2005

Since 2000, making constant efforts for the globalization of a Korean image, Korean fashion design researched and developed traditional patterns on the basis of functional and modern design which reflected fashion trends and life-style, and firmly built a Korean image in the world fashion society.
In fashion design of this period, a variety of traditional patterns which could not see before appeared: geometric patterns (rice cake, diaper), plant patterns (flower, Four Gracious Plants, arabesque, lotus, palmette arabesque), and animal patterns (Chinese phoenix, tiger, giraffe).

The expression techniques became varied in materials and patterns: leather cutting, embroidery, patchwork, DPT printing, and matching two and more materials. Such expression showed the identity of Korea as originative and commercial design.

Lie Sang-Bong presented female shaman costume which used peony, peach, and butterfly patterns by embroidery or DTP printing in S/S Prêt-à-Porter 2004. <Fig. 9> mixed peony and butterfly patterns using DTP printing. It reconstructed a colorful image of a peony pattern in a modern sense and applied to a sporty casual style. It can be viewed as the reinterpretation of Korean shamanism in a trendy and young sense.

Kim Ji-Haye, who works for haute couture, shows Korea in the world by reinterpreting Korean sensitivity in a Western style. She expressed a Korean image by mixing traditional patterns in delicate composition. As shown in <Fig. 10>, she produced a funny and irony atmosphere by decorating a funny magpie tiger which often appears in Korean folk painting in very modern design in 2001 F/W. Like this, she represents the originality and unique image of traditional Korean patterns in a sense of haute couture in the world market.

A number of use of traditional Korean patterns appeared in domestic collection. Sul Yun-Hyoung is well-known for constantly using traditional patterns and materials. She presented design which reflects a Korean image and trend by applying various styles such as peony, flower, Chinese phoenix, chrysanthemum, and arabesque patterns. As shown in <Fig. 11>, her short
jacket was embroidered in folk painting like a cloth (Fig. 11). Besides, Sul Yun-Hyoung used various traditional patterns to accessories such as belts, ties, boots, and hats, suggesting its much broader application.

In addition to the use of traditional patterns, it was easily found to apply Korean folk painting. Since 2001, Kim Sam-Sook has presented a variety of design using Korean folk painting. She produced young and refined design using a orchid pattern in painting in 2003 F/W(Fig. 12).

As you have seen, traditional Korean patterns have been used as an important element to express a Korean image since the 1990s. Frequently used patterns included geometric patterns, plant patterns(flower, peony, Four Gracious Plants), and animal patterns(Chinese phoenix, tiger, giraffe). The expression techniques included embroidery and printing in the 1990s, but became varied after 2000 as printing, beading, embroidery, gold and silver leaf, and hand painting as a result of designers' active attempts. It suggests that with increased use of traditional patterns, original and commercial design was developed with perfection.

2. Aesthetic characteristics of traditional Korean patterns found in fashion design

Traditional patterns are mainly formed by natural, social, and cultural environment of a certain country. Specifically, our traditional patterns are closely related to religious thought\(^\text{31}\). Thus, the formative characteristics of Korean patterns largely have the significance of religion such as folk belief, Confucianism, and Buddhism and may formed by combining symbolism and decoration on the basis of this religious significance. In other words, our ancestors regarded all things as several ideal and shamanistic objects which pray for well-being, long life, peace, health, prolificacy, and rich life.
and symbolized these objects as pictures to be used for decorative patterns in life.\(^\text{30}\) Also, Korea respects naturalism and it is easy to find motives expressing natural shapes. These characteristics of traditional patterns were once referred to as symbolic, shamanistic, non-technical, linear, and non-directional\(^\text{31}\).

Accordingly, this sector divided aesthetic characteristics of traditional Korean patterns appearing in fashion design into originality reflecting traditional beauty, symbolism associated with a religious idea, decoration which gives completed beauty, and realistic expression on the ground of naturalism, and analyzed the aesthetic characteristics.

1) Originality reflecting traditional beauty

A pattern is regarded as a part of spiritual culture in general. It is possible to see people's life culture through pattern styles shown in textile fabrics of costume at that time.\(^\text{30}\). It is because patterns or fabric designs are expressed as specific styles, reflecting nation's unique arts, aesthetics, religion, thought, natural environment, and cultural conditions\(^\text{37}\), and thus it suggests people’s emotional sense.

Traditional Korean patterns were introduced from China and developed as the similar way as China. Then, they were naturally assimilated into our life culture and recreated in harmony with expression style and idea which come from our thought. Thus, our traditional patterns became distinctive from other countries’ patterns and reflective in the cultural entity of Korean people.\(^\text{31}\)

As mentioned earlier, traditional Korean patterns in fashion have been used as an important element to express a Korean image since the 1990s. With the advance of Korean fashion to the world market, they are increasingly used. It suggests that various patterns or materials applying traditional patterns are used to introduce the excellence and originality of
Korean culture to the world.

Sul Yun-Hyoung presented the design which was inspired by a silver leaf ornamented in a traditional pigtail ribbon (Fig. 13) in 1996 S/S Collection. She finely arranged 壽福(long life and happiness) patterns in the moderate black one-piece dress and the high waist line was ornamented by the tape of similar width to the traditional pigtail ribbon. In 2001 F/W Collection, Kim Ji-Haye partly used Chinese phoenix patterns of gold leaf which was used for traditional queen costume and looked like embroidery called seuran which is decorated along the knee area of court dress in moderate black one-piece dress (Fig. 14). Also, Hong Mi-Hwa matched embroidered patches which was used on the breast and the back of traditional official uniforms with gold thread in the jacket made of difference materials and colors, which produced an avant-garde style.

Like this, traditional patterns used in fashion such as Chinese character or Chinese phoenix patterns which were often used in court costume show excellent and original Korean culture as well as a Korean image to the world market. Thus, it is suggested that traditional Korean patterns are used as a method to introduce the identity of Korea to the world in collections at home and abroad.

2) Symbolism associated with religious background

A traditional pattern may be expressed by the 2nd nature or symbolic sign which our people's collective value is fixed and represented by a common idea. For this reason, patterns are not a simple object of appreciation with its focus on expression, but an shamanistic object which holds human's desire and wish or a symbolic structure which acts as a medium to express or deliver such emotion.

Most traditional Korean patterns imply shamanistic or lucky significance. Based on shamanism or totemism from the spirit of offering a new product to the gods, patterns which shape the sun, the moon, the stars, lightning, or rock, ten long-lived creatures, or patterns which symbolize longevity and luck are frequently used. They are regarded not only as formative means to express external beauty, but as value connected with the spiritual world of humans which is given special symbolism.

Korean fashion designers have long focused on applying or transforming symbolic elements which exist traditionally in line with their aesthetic appreciation. But the use or techniques of traditional patterns applied to fashion is somewhat limited. Modern fashion frequently uses patterns which has shamanistic meaning which protects misfortune and prays fortune to give symbolism to fashion. Rubina presented bold design using dokkaebi (kind of goblin like) patterns in the shape of a roof tile in the 1995 S/S Collection (Fig. 16). From ancient times, a demon-faced pattern is served as a guardian deity who protects our life, which is easily seen around us. The demon-faced pattern used in a roof tile delivers humor as well as well-being and is used in a variety of fields including fashion.

One of typical lucky sign patterns which have been long used in fashion is a peony pattern. It symbolizes woman's beauty and prays for wealth and rank. It is often found in the overcoat that was part of the Korean traditional wedding costume and accessories such as a traditional pigtail ribbon, a fan, sachet, or a bag. Also it was used in daily products regardless of use or function such as a pin cushion, an ironing board, a wrapping cloth, a spoon bag.
or a cushion. A peony pattern continuously appears in modern fashion and often used by Sul Yun-Hyoung, Lie Sang-Bong, Jin Te-Ok, and Rubina. Above all, Lie Sang-Bong was inspired by shamanism and grafted it into his design in the S/S Prêt-à-Porter 2004(Fig. 17). As shown in <Fig. 17>, he decorated peony and heavenly peach patterns in female shaman costume in a modern sense.

Chinese character patterns which are often used also directly express luck. Sul Yun-Hyoung presented the design which looked like a patchwork wrapping cloth using colorful traditional material of Korean five colors in the 1995 F/W Collection(Fig. 18). Specifically, she made the upper by patchwork, but directly expressed a 鱼 pattern on the vinyl-like skirt. Like this, Chinese character patterns are a symbolic character and are used singly or in combination of other patterns to express luck.

As we have seen, traditional patterns used in fashion directly or indirectly imply symbolic significance of luck and suggest our ancestors' emotion to pray for happiness.

3) Decoration giving the beauty of perfection

Our ancestors used patterns in all their life, seeking for functionality and aesthetics. Confucianism acted as an element which form polite and reasonable value. Such element was developed through pattern decoration for suitable clothing life to situation and purpose and it became a chance to accomplish the beauty of decoration of traditional patterns.

Although traditional patterns found in modern fashion are expressed by their own significance, the patterns are regarded and treated as a part of design elements and tend to be much used in the side of decoration.

Above all, an arabesque pattern is one of the most broadly used elements in the whole field of formative art and occupies many parts of decorative structure such as architecture or
metal crafts. An arabesque pattern has been very often used by our ancestors because it is thought to symbolize longevity or many descendants and has an elegant curve and colorful beauty. Such characteristics are intactly reflected in modern fashion and it tends to give a decorative effect or express a woman image.

Kim Ji-Haye presented asymmetric elegant dress which was decorated by big and bold arabesque patterns of gold leaf along the asymmetric line in the 2001 F/W Collection (Fig. 19). An arabesque pattern which is expressed in such an elegant beauty is decorated more beautifully according to line technique. It is free in its shape and technique, so it is used a variety of accessories. It can be used only with its own shape or used incidentally to decorate other patterns, resulting in greater decorative effect. When an arabesque pattern is applied to fashion, it is often accompanied by flower or plant patterns. Also, it is used with traditional textile fabrics or decorated partly in clothing by embroidery to reflect its unique decorative nature.

Also, it was found that modern fashion designers frequently used a peony pattern. A peony pattern shown in fashion displays traditional beauty of Korea and is very suitable to express the beauty of Korea. It is often expressed using fine and colorful embroidery. Specifically, Sul Yun-Hyoung has often used a peony pattern since 1990. She displayed a bold peony pattern using embroidery in the 1994 F/W Collection (Fig. 20). Also, Lie Sang-Bong presented colorful and fine peony and flower patterns using embroidery in asymmetric line design, giving brilliant beauty of decoration, in the 2004 S/S Collection (Fig. 21). Besides, Jin Te-Ok, Rubina, and Kim Ji-Haye used a colorful peony pattern through embroidery or printing. When a peony pattern is expressed by handcraft, it can add the beauty of decoration to the whole design and create a high quality and colorful image that can reinforce the value added of products.
4) Realistic expression on the ground of naturalism

Naturalism of Korea is characterized by adaptation to nature and orients toward the integration between subject and object. Our value that human integrates into nature influenced our idea that clothing is united with human, giving clothing personality. This naturalistic worldview is found in patterns, especially in realistic patterns for nature. It refers to the natural beauty of traditional patterns and may be shown in realistic description that seems to exactly reproduce natural objects. This point is distinctive from traditional skillful Japanese or Chinese patterns. It suggests our ancestors' nature that seeks for and admire pure natural beauty by regarding human as a part of nature.

The use of traditional patterns found in modern fashion rejects artificiality and pursues purity and expresses this idea in a modern sense. Mun Young-Hee presented the design using a plum pattern in moderate white one-piece dress in the S/S Prêt-à-Porter Collection 2000(Fig. 22). It suggests a traditional Korean painting style. By leaving a space with partial arrangement of a plum pattern, it shows a sense of space which is the unique characteristic of Korea.

Lee Young-Hee presented a loose sweater decorated with a square cloth of birds and arabesque patterns which was remarkable in realistic description in the 2003 F/W Collection (Fig. 23). In the same year, Sul Yun-Hyoung presented a pattern which looks like flower and bird folk painting by colorful embroidery and the bird was very fine and realistic(Fig. 24).

As we have seen, traditional Korean patterns reflect natural worldview and it influence the formation of eco-friendly modern fashion and shows Korean clothing culture naturally. Traditional Korean patterns have originality distinctive from other neighboring countries and can be cultural
assets which reflect our national emotion and life. Also, it is not also a decorative element, but a cultural element which represents aesthetic sensitivity of craftwork beyond class.

IV. Conclusion and Suggestion

This study analyzed the use cases of traditional Korean patterns such as their kinds and expression methods and techniques and grasped their aesthetic characteristics with its focus on SFAA Collection that is representative of Korea and overseas collection from 1990 to 2005.

The late 1980s - early 1990s was the period when traditional patterns were introduced to clothing to build the identity of Korea. The mid-1990s was the period when we started to go into the world market and explore global Korean fashion using traditional materials and patterns. Since 2000, traditional patterns have been developed and used actively in efforts of globalization of a Korean image.

Firstly, the early 1990s was the first stage of introduction of traditional Korean costume to directly express a Korean image. Kinds of used patterns included geometric(亞: 래), Chinese character, and plant(peony, flower, bamboo) patterns. The expression method was the direct use of embroidery and woven materials from fine gauze and sukogosa without the modification of forms.

Secondly, unlike the early 1990s, the second stage mainly modernize traditional patterns, resulting in the development of various materials using traditional patterns. Consequently, the scope of using traditional patterns to express a Korean image was extended. Used patterns included geometric patterns(亞: Taeguk, Paigwae, lattice, cloud), plants patterns(flower, butterfly, Four Gracious Plants), and Chinese character patterns. A variety of expression methods appeared by active designers to highlight the characteristics of traditional patterns by applying printing using folk painting, transcript dyeing, beading, and gold leaf.

Finally, the third stage in the period of settlement, Korean designers began setting spurs to global marketing and attempted a variety of production by grafting traditional patterns onto trends through the modern sublimation of traditional costume. Used patterns in this period included geometric patterns(rice cake, diaper), plant patterns(flower, Four Gracious Plants, arabesque, lotus, palmette arabesque), and animal patterns(Chinese phoenix, tiger, giraffe). The expression technique included cutting pattern shapes in leather, attachment of several embroidered peony patterns using patchwork technique, matching two or more materials, use of DTP technique, and application of printing of traditional and folk painting to a variety of items. With diverse materials and patterns, traditional patterns were settled as creative and commercial design.

The aesthetic characteristics of traditional Korean patterns found in fashion design were examined. As a result, we 1 found originality which reflects traditional beauty, 2 symbolism associated with a religious idea, 3 decoration which gives completed beauty, and 4 realistic expression on the ground of naturalism. Traditional Korean patterns in fashion showed Korean image and the excellence and unique originality of Korean culture to the world fashion market by using unique Chinese character or phoenix pattern which were mainly used for a court suit. They also imply symbolistic significance of lucky sign and the use of various lucky sign
patterns suggest our ancestors’ emotion that wishes happiness. Although traditional Korean patterns are illustrated by its own significance, they are regarded and treated as a part of design elements. Arabesque and peony patterns were expressed by colorful embroidery and added decorative beauty. By making the most of their handicraft nature, they create high quality and colorful image and become an important element which can raise added value. Finally, traditional Korean patterns reflect a naturalistic worldview and are characterized by realistic description of natural objects. The realistic use of natural patterns demonstrate our clothing culture that rejects artificiality and pursues purity by accomplishing natural harmony of clothing and patterns.

As we have seen, traditional patterns used for fashion design were increased in its use with the advance to the world market. Various patterns and materials using traditional patterns became the method to introduce excellent and original Korean culture to the world. Accordingly, traditional Korean patterns for the world fashion market can be used as follows: First, it is necessary to research and develop various materials using traditional patterns. By mixing materials with traditional pattern with other materials, a Korean image should be highlighted rather than the emphasis of conservative tradition. Second, it is necessary to develop unknown or unused traditional patterns and use remains or cultural heritages as a pattern, which will contribute to the development of various cultural elements. Third, using our traditional materials such as silk brocade, fine gauze, or sukgosa, functional and modern design should be developed. Finally, original and unique items should be found and developed in many ways which add a Korean image by using traditional patterns for trimming or accessories.

This study brings a light in introducing Korean fashion design to worldwide fashion market and explores diverse Korean patterns which can promote the value of traditional patterns and inspire a unique Korean image to the world fashion market.

This study is significant in introducing Korean culture to the world and exploring strategies to globalize Korean fashion design by developing patterns which can promote the value of traditional patterns and inspire a unique Korean image to the world market and suggesting the methods to use these.

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Received 3 September 2007, Accepted 22 November 2007.