

A Study on the Formative Expression of Traditional Beauty of Korean Conventional Ornaments

Choi, Kyung-Sook* · Soh, Hwang-Oak**

*Master Course, Dept. of Clothing & Textiles, Chung-Ang University

**Professor, Dept. of Clothing & Textiles, Chung-Ang University

The traditional ornaments are one of our unique cultural heritage. Their history could trace back to the appearance of mankind, and as a branch of art, they have altered and developed with sociocultural and environmental change in every age. They are as important for human life as clothes, and their nature has undergone a continuous change according to the change of prevalent dress color and regulation.

The purpose of this study was to understand the aesthetic components of our cultural heritage through traditional ornaments, one of our conventional art, to produce new ornaments with traditional plasticity, modern beauty and practicality, and ultimately to help make traditional ornaments more valuable as part of our cultural heritage and a cultural product of an unique Korean style. In particular, the focus of this study was placed on the ornaments for women in the Choson Age, as the basic pattern of traditional clothes of that age and the contemporary female dresses have suffered little change and the contemporary ornaments, like *norigae* and *binyeo*, has been passed down to date and put in use.

In the Choson Dynasty, unlike ornaments of the other ages, aesthetics and practicality of ornaments were pursued together. In addition, the components of *gilsang*-related sign or parable were put in the materials, pattern, form or color to seek after good fortune or charm away any misfortune. The ornaments in that period seem to be characterized by aesthetics, practicality and symbolism, and it's intended in this study to reinterpret the symbolism and aesthetic

expressions from modernistic perspective and express them in metal ornaments in such a way to make the most of the visual elements of the contemporary ornaments and describe their inner Korean image and sentiment.

Methodologically, two different attempts were done: one was to make their usage remain intact but alter the plasticity, and the other was to modernize both the usage and form. All the ornaments produced in this study were designed to be aesthetic, practical and even symbolic, by using *gilsang*-related typical pattern and form. Approximately 150 ornaments were made and displayed in the exhibit.

It's now the Information Age that the world is being unified, and 'tradition' is viewed as a shared culture with a unique individuality. Every tradition in different regions is accepted as a sort of universal and natural global-village culture. Thus, our traditional ornaments could be more valued as one of our cultural heritage and cultural product of an unique Korean style.

The transmission and the development of tradition is basically a driving force for a nation to move ahead, and our tradition is outstanding and excellent enough to serve as such a driving force. Our challenge and duty are to utilize and develop our cultural heritage in a way to suit the current times. Sustained researches and efforts are needed to generate our own peculiar tradition-based culture that can have appeal to every nation in the world, and this will be a way to help our cultural heritage contribute to increasing national competitiveness.