

Korean Fashion and Architectural Design Culture Icon Terminology

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I . Introduction

The whole world is undergoing a rapid globalization as cultural differences among regions are getting reduced due to remarkable achievements in technology and free trade. With continuing globalization, time and space is synchronized among countries and the inherited tradition of each country is challenged. On the other side, however, there have been on-going efforts by different countries or races to preserve and emphasize their religions, customs, languages, ideologies and other cultural assets that characterize uniqueness of their own cultural identity. Nowadays, such a movement stressing cultural uniqueness and diversity is combining with globalization to generate a new trend of 'globalization'.

In the mean time, the idea of putting human beings in the center of the universe and stressing the human value is becoming a new paradigm of the 21st century. Environmental disruption has emerged as global concerns since 1960s. Countries realized the serious damage they had done to the nature under the name of industrialization. Thus, with the Western world leading the way, countries have been seeking ways of harmonizing their industrial development and environmental protection and means to efficiently use the limited global resources. Resultantly there has been a growing interest and acceptance of Eastern values emphasizing the harmony of human being and nature by Western societies traditionally having valued rationalism, pragmatism and individualism.

Under the free trade environment where countries open up their domestic markets and local companies compete in the global market, glocalization implies that if a product reflects unique cultural assets in a sophisticated manner, the product will be able to achieve a competitive position in the global market. One of the areas where cultural values can be effectively and easily transformed into specific products of high market value is design.

1. Purpose

In such a context, the research applies, "Has the cultural identity unique to Korea been firmly established in the area of design to effectively cope with or lead the trend of glocalization and growing acceptance of Eastern values?"

Believing that the cultural identity unique to Korea and its visual demonstration is able to become a strongly attractive and competitive theme for designing for the global market in the 21st century, this study defines that cultural identity, deeply rooted in the changing lifestyle of Korean people and their aesthetic values.

History of efforts in establishing a Korean cultural identity varies per designing area. While, they started in 1960s for the architecture and interior design area and started to show interest in fashion design in 1980s. At the initial stages, studies carried out on Korean cultural identity showed Kitsch-like limitations only able to cite traditional values, which were for the bare eyes to see. However, recently such approaches have received wide criticism and there has been a lot of research carried out in order to search for the essence of Korean cultural identity.

Since there must be similar patterns and characteristics found across all the design area including clothing and housing, if the researcher can identify these common characteristics, the researcher can then find out the essence of Korean cultural identity. This will prove to be a vital basic step towards finding and applying the values of Korean cultural identity in designing a product that conveys cultural value.

This research reveals how respective departments view and define 'the Korean image'. This will help us understand the differences and similarities in imagery that respective departments have in identifying cultural identity which in turn will aid us in setting up the basis for a common cultural identity across the whole design department. That is our main objective, to find the common cultural basis and to globalize the Korean feelings and imagery.

2. Method

The research focused on analyzing the imagery terms appearing in the previous articles about fashion design and architectural design which are closely related to human living.

Analysis was conducted on the articles that reinterpret Korean cultural identity in a modern context rather than those that inquire into the tradition. The articles were selected in 'Journal of the Korean society of Clothing & Textiles' and 'Journal of the Korean Society of Costume' in the fashion design area, while 'Review of Architecture and Building Science', 'Journal of the Architectural Institute of Korea'

and 'Journal of Korean Institute of Interior Design' in architectural design area. The researcher mostly used articles published since 1990s.

First, after re-defining the concept of Korean cultural identity presented in the previous researches, the researcher selected all the imagery terms that appear more than once in each paper according to the re-defined concept.

Second, the selected imagery terms were classified into design elements, design principles, abstraction, expression and function. The classification of imagery terms were gathered on the basis of stem of a word and one word could be included the other groups by the meaning of the article. The levels of imagery terms were measured by the percentage of their frequency in those two areas. To avoid term evaluation errors, terms earned 'one' count when one term appeared many times as one meaning in one article.

Finally, Korean cultural identity characteristics are presented through the selected imagery terms. The imagery terms were chosen that are representative of the two areas and analyzed the similarities and differences between the two areas.

This study was limited to the clothing and architecture of the Chosun Dynasty's upper class. An exclusive focus on only women's clothing was researched with regard to traditional clothing.

II. Study of Documents Related to Korean Cultural Identity

1. The Concept of Imagery Terms of Cultural Identity

1) Cultural Identity

'Culture' is formed by the integration of specific properties that are derived from the common threads of mankind trying to cope with the environment most efficiently. It has an organic-like characteristic with which it maintains social order, constantly developing and modifying itself by accruing the knowledge of the past¹⁾.

'Identity' means being oneself and from this definition the researcher can derive the definition of 'cultural identity' as the overall collection of living patterns, unique to a race of people accumulated over time in accordance with environmental and historical changes. There are several factors with which the researcher can measure 'identity'; 1) popularity, how much it is loved by the masses; 2) autonomy, how it reacts in accepting foreign cultures and 3) the desire to start anew from the present (belief that the only important past are those that are replayed in the present era)²⁾. All cultures have cultural traditions, and such traditions bestow certain 'identities' to these cultures. 'Identity' is a group phenomenon and not an individual one. The

mass can, as a group, uniformly understand and live their culture through the recognition of their own cultural identity. However, as the social environment changes and old cultures clash with new ones, the previous social identity is disrupted and new cultural identities are sought out during this transitional period of cultural chaos. If the group manages to establish a new cultural identity, culture will develop with the active construction of a new culture. However, if the group fails to establish a new cultural identity, culture will regress, the culture of the past disrupted and destroyed.

As seen from the above, cultural identity forms the basis of any mass, being the propelling force behind the groups enthusiasms, desires, motivations and executions. Thus it is a good indicator of a particular groups characteristics³⁾.

One method of studying Korean cultural identity is to look at the Korean language. Another method would be to find the common characteristics across different cultural areas.

2) Difference Between ‘Korean-like’ and ‘Authentic Korean’.

The term ‘Korean-like’ is one of the most frequently used words in describing Korean design. The definition of ‘like’, according to a dictionary is ‘having such character’ or ‘being in such a state’ and it is used after a noun to describe the noun it follows. Therefore ‘Korean-like’ means ‘shapes related to Korean style’. Foreign designers properly use the term ‘Korean-like’ when describing the designs when they design pieces of art that have Korean characteristics or resemble Korean style. Designs that are created by Koreans should be called ‘Authentic-Korean’ designs instead of ‘Korean-like’ design, and the calling our designs ‘Korean-like’ may imply a tragic reality that the researcher have lost our Korean characteristic and identity and view our own pieces of art from a 3rd party’s point of view⁴⁾. Therefore, in our study the researcher will do our research using the proper expression ‘Authentic-Korean’.

3) Concept of Imagery Terms

‘Image’ means a figure definitely and sensibly regenerated in mind based on past experience, having no bearings on direct stimulation⁵⁾. When a person exposed to a sign, the person unconsciously accepts the meaning of it as a perception image and later generalizes it in conscious level. Normally, such generalization is expressed through imagery terms⁶⁾. In turn, these imagery terms can be easily expressed and descriptive, so as to have merits of easy generalization and communication⁷⁾.

2. Korean Cultural Identity Revealed in Previous Studies

1) Korean Cultural Identity Revealed in Clothing Design

In Korea, clothing designs displaying one's own cultural identity started to grow popular at the end of the 20th century due to the effect of post modernism. This trend can be understood as a process of integrating tradition of one's own country with modernity to recreate or rejuvenate the tradition and resulted in the creation of ones own unique, clothing design style different from those of Western and other countries' fashion style.

Serious research on the cultural identity of Korean traditional clothing began during the late 1980s. Through numerous international conferences and events during this period, people started to pay attention to the beauty of Korea and their increased interest resulted in a movement to capture this beauty in their clothing designs. However, researches during this period had limited perspective and designers only managed to imitate the traditional clothing. During the 1990s the movement developed in a more progressive stage as designers pursued styles that were naturally expressing the Korean emotion/sentiment and ambience.

In modern clothing design, applying Korean artistry does not mean simply imitating traditional clothing any more. Rather, it means expressing the image of artistry and sensibility residing in the mind of Korean people, capturing the latent sense of beauty, and using beautiful traditional Korean lines and shapes.

Traditional clothes usually contain within themselves, the essence of their culture and they are usually made out of unique shapes and designs, which is why they are of high study value to the artists who are trying to come up with new innovative ideas. Therefore, the uniqueness of the traditional 'Hanbok' is exploited by many designers, using it under the name Korean Fashion Design in their collection. It is also often introduced to the international fashion world as a mean to display the image of Korea to the world abroad.

Now let us look at the previous studies that were carried out in order to give a descriptive account of Korean cultural identity.

Geum Key-Sook⁸⁾ described Chosun clothing in the following context. That its beauty lies in its natural and amenable round shapes and curves which possess rhythmic movement, in its deep and calm colors, as well as unusual twists to the normal form such as beautiful white blending well with black, primary colors matching with stripes of many colors, etc. The patterns are also ambivalent, mainly being misty and pale in style, but some use a sudden change of ambience using primary colors that really stand out. As for themes, traditional clothing often used themes directly from nature that possessed vitality, but they were also focused on

portraying smooth and delicate themes. Such artistic value could be divided into several categories; natural beauty, beauty of character, traditional beauty and beauty portrayed in 'keeping away the devil', etc. Natural beauty portrayed the character and beliefs of the Chosun people, their elegance and their worship of heaven, etc, which created many characteristic that blended well with the surrounding nature. Beauty of character expresses the different characters according to their social hierarchy, based on Confucianism that was the main ideology in those days. The beauty portrayed in 'keeping away the devil' based its artistic theme on traditional folk beliefs and superstitions using patterns, colors and decorations that have symbolical and allegorical values. Traditional beauty stresses the importance of outward appearance, strictly adhering to the principle of Confucianism and the conservativeness of the Chosun people. Therefore, all these categories are based on the character and belief of the Chosun people, based on such beliefs as 'the spirit of elegance' and 'worship of heaven', etc and on such religions such as traditional superstitions, Buddhism, Confucianism, Taoism, etc.

Kim Yoon-Hee⁹⁾ assesses the value of Korean traditional clothing by focusing on the shape of the clothes, which, like in traditional art, can be categorized into these categories; naturalistic, pure and humorous. 'Naturalistic' means having an outward appearance that resembles closely to nature being natural in style which indicates that the themes are frankly portrayed and the lines are all smooth and not superficial. Being 'pure' means not portraying corporal themes but using pure shapes and lines in creating the shapes of clothes and 'humorous' means using humorous and satirical colors and patterns as well as using exaggerations and distortions to the natural corporal shapes in order to draw out humorous artistic beauty

Choi Sae-Wan and Kim Min-Ja¹⁰⁾ have both analyzed the artistic value of the traditional Korean clothing by dividing it into 2 categories; form value and content value. As for form value, it listed several values including 'linear beauty', 'un-structural plane', 'propensity to white color', blending contrasting colors and similar colors, achromatic color, etc, that are found in nature. As for content value, it suggested several values including 'purity', 'symbolic value' derived from shamanism and the principles of Yin and Yang, and the 'sorrow' stemming from the strict Confucian values of 'Ye' .

Lee Kyung-Hee¹¹⁾ studied the difference in the perception of Korean clothing between Korean university students and American university students and in this study she divided the images of Korean designs into 'elegance' factor, 'simplistic' factor, 'propriety' factor, 'feminine' factor and 'relaxing' factor.

As seen from the above, all previous studies started by analyzing the shapes, colors and themes of the clothing using words such as linear beauty, relaxing shapes, beauty of the white color, etc to describe them. Then they related these

characteristics with ideology, view on nature, view on human character, social outlook, etc in order to extract the artistic value of the subject.

2) Korean Cultural Identity Revealed in Architecture and Interior Design

The first modern discussion on traditional value was first discussed in the architectural business during the early 1960s¹²⁾. 'Tradition' in the architectural concept has the common consensus of the mass who share the same living environment as its prerequisite, and that is why adopting the concept 'tradition' in architecture is the invoking of the consensus of the mass towards forming a consciousness on traditional values, and reviving, on a level footage, the traditional values that are closely interlinked with their everyday lifestyle.

In the April, 1961 edition of 'Modern Architecture', the first magazine on Korean architecture area to be published, Yoon Jang-Sup stated that 'Architecture must evolve around the scientific and social characteristic of Korea and the thoughtless imitations carried out without a sense of identity, might commit the fallacy of ignoring the regional characteristic of Korea'. Such arguments have been discussed in architecture magazines such as 'Modern Architecture', 'Korean Architect', 'The Architect', 'Space', etc, and in booklets such as 'Korean Architectural Design', and they all agreed on the importance of expressing regional and racial characteristics in the architectural designs. These discussions were usually discussed within the concept of gaining independence from advanced cultures and awakening from our backward attitude.

Such awareness of traditional values that began to take shape during the early 1960s suited the 3rd Republic which had proclaimed the motto 'displaying autonomy and Korean power' and that is why the 'tradition problem' was ignited during the construction of the 'National Buyeo Museum' that was completed in 1967. Such discussions on expressing traditional value took on new life with the backing of the government-led cultural policy of 'Promoting national independence' during the 1970s. In the October, 1987 edition of 'Architecture and Environment', Park Tae-gun divided the progress of upholding tradition into three part (focused on formal logic) describing the 1960s as the initial stage and the 1970s as the growth stage and the 1980s, when the Independence Memorial Building and the Cultural Art Centers were built, as the mature stage.

In the previous studies on Korean cultural identity associated with architecture, the most discussed cultural characteristics related to architecture were; naturalism, pro-environmental, pro-ecological architecture. Moreover the specific traditional architectural characteristics feature, 'domain designation', 'dismantlement', 'slow system',

'leaving the center hollow', etc¹³).

Furthermore, traditional Korean architecture has always valued the unit buildings as part of the whole, as well as the blending of these buildings with the surrounding nature. The structural system and spacing are not systematic and stagnant. Rather, they are designed to open out to the surrounding environment that is full of life and vitality¹⁴).

Kim Kyoung-Jae¹⁵) argues that in order to study the Korean characteristics in architecture, one has to look at the past, present and the future concurrently, and that a reinterpretation is needed on the changing shapes and spaces of the architectural designs in accordance with the changing living environment. He also states that expressing Korean characteristics in architecture is a matter that is influenced more by personal outlook and subjectivity than in other areas. He states that with the improvement in living conditions during the 1990s, people started to favor living in houses (compared to living in apartments) and this resulted in the upholding of the traditional architectural designs that the forefathers had created. Thus people started to live in houses that contained both Korean uniqueness and the universal commonness of the modern housing designs.

Moreover, even in interior design, discussions on upholding Korean traditional characteristics were continuously discussed in order to create a living environment that focuses around the user, creating the physical, emotional and environmental conditions ideally suited to the users needs.

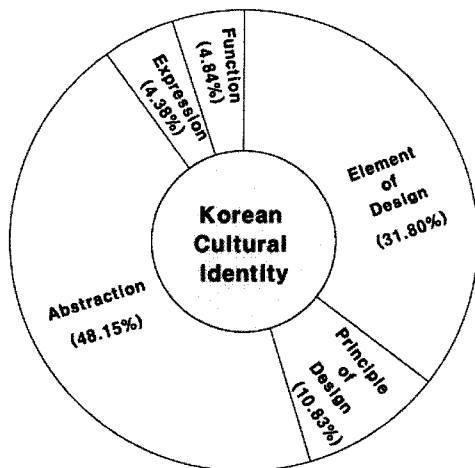
In previous researches, traditionalism has also been stressed in the area of interior design. However, in order for it to become a unique Korean characteristic it must also be judged in terms of it's present value as well as it's historical value¹⁶). The ideological factors that are discussed alongside our traditional interior designs are 'astronomy', 'the principle of Yin and Yang', 'the theory of divination based on topography', and the physical aspects that are mentioned are the 'On-dol(floor heating system)' structures 'Gu-deul' and 'Maru'¹⁷).

Moreover, Park Young-Soon and Yoon Ji-Young¹⁸), who have carried out detailed analysis of the style and image of Korean housing designs (from 1960 onwards), state that the Korean characteristic is 'durability' and 'variety'. Using the variety factor, they tried to understand the character and trend in the modern Korean housing and with the durability factor, they studied the prospective design characteristics that could become the 'Korean design'.

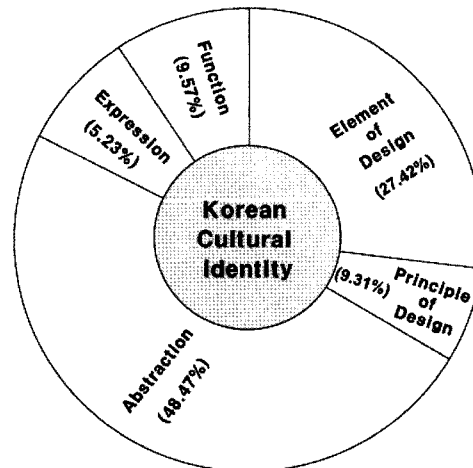
In architecture and interior design, previous studies on Korean cultural identity have focused their attention on creating the 'Korean design' studying the traditional designs. They have tried to look at the past, the present and the future in order to create an environmentally friendly living condition that focuses on the user's needs.

III. Analysis on imagery terms that are Associated with Korean Cultural Identity

All objects have certain forms, and these forms contain existential meanings. Moreover, they perform unique functions according to how they exist. In other words, there are specific factors that combine to shape a certain form and there is a logic that enables the factors to systematically function. In the process of its shaping, the form acquires social and psychological meaning which are expressed and delivered differently according to the characteristics of a culture. They are also used differently in the art of designing.



<Fig. 1> Frequency of imagery terms in fashion design



<Fig. 2> Frequency of imagery terms in architecture design

This study viewed and analyzed clothing and architecture as a product of history and culture from the design perspective. Starting from this perspective, the researcher has divided imagery terms into several categories. Those helpful in analyzing forms are classified into design element factors and design principle factors, those helpful in analyzing historical, cultural, ideological, and philosophical concepts, etc, are classified into 'abstraction' factors and 'expression' factors. Those helpful in analyzing the usefulness are classified into 'function' factors.

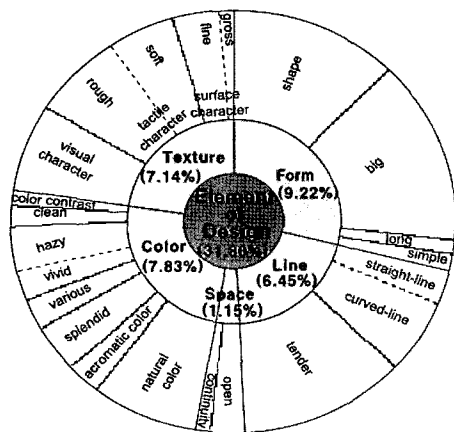
In order to analyze the imagery terms that symbolize Korean cultural identity, the researcher have extracted words from 12 theses on clothing and 20 theses on architecture. The total number of imagery terms extracted from these papers was 535; 219 words related to clothing and 418 words related to architecture. One noticeable

fact was that there were a lot of imagery terms related to design factors and abstract factors. There were 78 imagery terms on clothing and 113 words on architecture related to design factors, and there were 99 imagery terms on clothing and 205 words on architecture related to abstract factors.

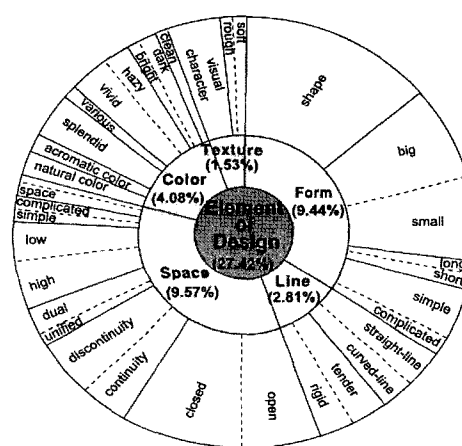
In order to find out the characteristics of Korean cultural identity according to imagery terms, the researcher have further classified the 535 imagery terms, extracted from the thesis, into similar word groups according to the factors. The 'appearance frequency' of these terms groups has been studied and then they have been changed into percentage values. <Fig. 1 & Fig. 2>

1. Characteristics of 'Design Elements' Imagery Terms

The imagery terms on **design elements** were analyzed by being classified into the five categories: **form, line, space, color** and **texture**. In fashion design, as shown in Fig. 3, the imagery terms related to form, color, and texture appeared frequently, while in architectural design, the imagery terms on form and space dominated<Fig. 4>. And, in fashion design, the imagery terms related to space were very seldom, while seldom in architectural design, the imagery terms on texture.



<Fig. 3> Frequency of design elements image words in fashion design



<Fig. 4> Frequency of design elements imagery terms in architectural design

1) Form

For terms on **form**, 'bulky', 'geometrical' and 'plane' in fashion design and 'large', 'narrow', 'simple' and 'plane' in architectural design appeared many times. The common terms in the two areas 'plane' and 'simple' appeared more often than 'cubic' or 'complicated', respectively. In contrast, only 'big' appeared in fashion design while 'big' and 'small' are evenly presented in architectural design.

2) Line

For terms on **line**, the common imagery terms in the two areas were minimal. However, in fashion design, 'tender' and 'curved' were dominant, while in architectural design, 'rectilinear', 'curved', 'tender' and 'rigid' were shown with similar frequency.

3) Space

For terms on **space**, there were no common terms because none were extracted from fashion design. In architectural design, the following terms appeared with similar distribution patterns: 'open' and 'closed', 'continuity' and 'discontinuity' and 'high' and 'low'.

4) Color

For terms on **color**, the common imagery terms were 'splendid', 'vivid' and 'dim'. The difference is that more imagery terms on 'natural' colors appeared than on 'achromatic' colors in fashion design, while the 'natural' and 'achromatic' color imagery terms appeared evenly in architectural design.

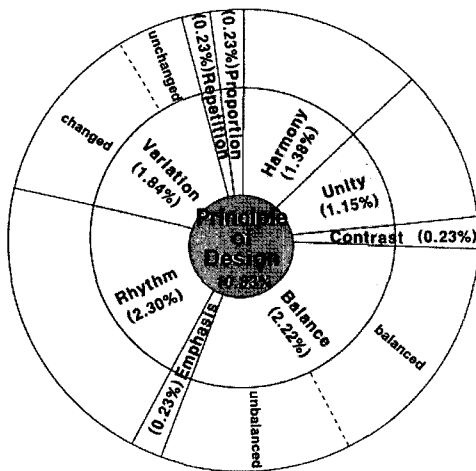
5) Texture

For terms on **texture**, more imagery terms were extracted from fashion design than architectural design. The community was the imagery terms on visual factors were shown with high frequency. In contrast, a different characteristic expressing tactile factors such as 'rough' and 'soft' appeared evenly with high frequency in fashion design.

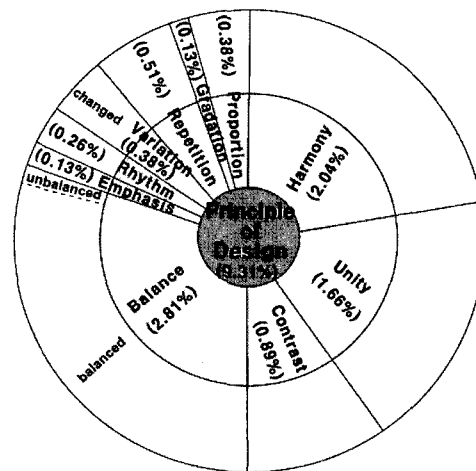
2. Characteristics of 'Design Principles' Imagery Terms

The research analyzed imagery terms on **the design principles** by classifying the terms into the categories of **harmony, unity, contrast, balance, emphasis,**

transition, rhythm, repetition, gradation and proportion. As a result, the similarity of the two areas had a lot of imagery terms based on harmony, unity and balance. In fashion design, terms on balance and imbalance appeared almost evenly and imagery terms on change and rhythmic movement appeared in high frequency, there was almost no image word for imbalance in architectural design <Fig. 5 & Fig. 6>.



<Fig. 5> Frequency of design principles imagery terms in fashion design



<Fig. 6> Frequency of design principles imagery terms in architectural design

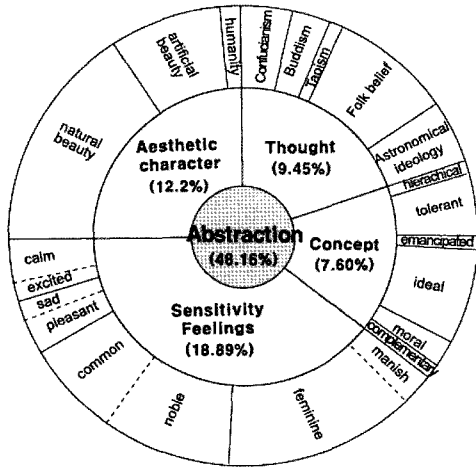
3. Characteristics of 'Abstract' Imagery Terms

The research sub-classified the abstract imagery terms into 4 categories of ideology, concept, feelings/emotions and aesthetics. (Look at Fig. 7 & Fig. 8) There were more terms that were related to groups in both traditional clothing and architecture than any other. This implies that there are more terms that are related to ideological or conceptual factors than to outward beauty.

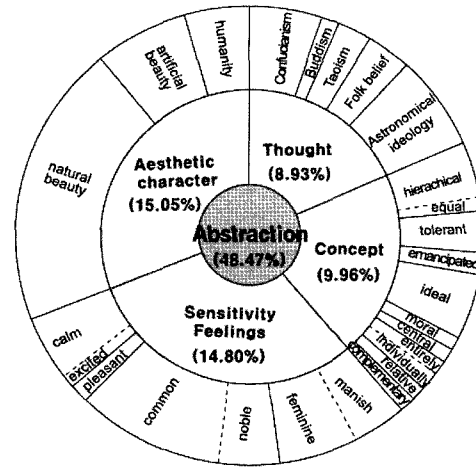
1) Ideology

Ideology is greatly affected by the social, cultural factors of a particular era, as well as by interaction with other cultures. It constantly changes, merging with, and deriving from other cultures, never appearing in a static, uniform state.

Belonging to the Siberian Cultural Sphere and having accepted various ideologies including Confucianism, Buddhism, Taoism and many others, alongside its indigenous shamanism, our ideological characteristic is very complicated.



<Fig. 7> Frequency of abstract imagery terms in fashion design



<Fig. 8> Frequency of abstract imagery terms in architectural design

Therefore, this research sub-classified 5 different categories of ‘Confucianism’, ‘Shamanism’, ‘Buddhism’, ‘Taoism’ and ‘the principle of Yin and Yang’. The imagery terms that could be related to multiple categories were put into the category with which it is evaluated to be most closely associated

The results of the analysis showed that in both clothing and architecture there were a lot of terms that were in the ‘principle of Yin and Yang’ category and there were only a few terms that were in the ‘Buddhism’ and ‘Taoism’ category. This result can be attributed to the fact that the researcher only used documents that studied the Chosun period, in which ‘Buddhism’ was prohibited and oppressed. Naturally there were fewer terms that belong to ‘Buddhism’ category, compared to those in the Confucianism category. Another interesting revelation is that in clothing, the category with the most imagery terms was the ‘Shamanism’ category with terms such as ‘fortunate’ and ‘ridding the devil’, whereas in architecture the category with the most imagery terms was the ‘principle of Yin and Yang’ category with terms such as ‘Yin and Yang’. In architecture, there were relatively few imagery terms related to ‘Shamanism’. The reason for this is because in architecture, the principle of Yin and Yang as well as the theory of divination based on topography was actually very influential from start to finish, from searching for the site to constructing the house. That is why there are so many terms related to the principle of Yin and Yang.

2) Concept

Concept is the thought on a particular object that has been formed over a relatively long period of time. Since clothing and architecture are both cultural assets that are part of the essence of human culture and living, from them the researcher can learn about the social condition and environment of that particular era.

As traditional architecture and traditional clothing were designed through a variety of traditional concepts, there are a lot of terms that are related to 'idealism' in both clothing and architecture. Furthermore there are many imagery terms that are related to 'tolerant' in clothing and 'unequal' in architecture, thus showing quite a difference. The fact that terms that describe inequality appear more frequently than those that describe equality can be attributed to the fact that Chosun was a Confucian country where the social hierarchy promoted inequality.

3) Sensitivity/Emotions

Sensitivity is the ability of the mind to accept sensual stimulations and impressions or to respond to stimulations gained from experience. Emotion is the feeling of pleasantness, sadness, anguish, anxiety, fear, anger, love, hatred, and one feels towards a particular subject or happening.

This study sub-divided the imagery terms related to sensitivity and emotion into several categories, which are all again divided into 2 classification of opposite meanings. (For example, feminine & masculine) The imagery terms related to sensitivity; were categorized feminine & masculine and noble & simple, and for imagery terms related to emotions; pleasantness & sadness, excited & calm

For imagery terms that have been classified in the masculine-feminine category, there were terms that were related to the 'feminine' characteristics such as 'peaceful', 'innocent' and 'propriety' rather than terms related to the 'masculine' characteristics such as 'liveliness', 'dynamic'. There were far more imagery terms related to the feminine character in clothing, but the difference was not as great in architecture. However, our study has largely been based on women's clothing and this might have influenced such an outcome.

For imagery terms that have been classified in the 'noble-simple' category, there were an equal number of 'noble' terms (refined=1.15%, formality=0.92%, noble) and 'simple' terms (simple=1.61%, light=0.92%) for clothing. However, for architecture there were many more imagery terms that were related to 'simple' than to 'noble'.

For imagery terms that have been classified in the 'pleasantness-sadness' category, there were terms that are related to 'pleasantness' in both clothing and architecture. However for terms that are related to sadness there are only a few those in clothing. There are none related to architecture.

For imagery terms that have been classified in the 'excited-calm' category, there are more terms that are related to 'serenity' than to 'agitation' in both clothing and architecture. This also corresponds with the fact that imagery terms that are related to 'feminine', 'noble' and 'simple' appear quite often in these documents.

4) Aesthetics

Aesthetics is the appreciation of beauty and although it is very subjective, there are common factors that are prevalent in a particular era, nation or a race. The researcher has further divided the imagery terms relating to aesthetics into 'natural beauty - artificial beauty' and 'humanity'.

Previous studies stated that natural beauty is the common factor that is prevalent in Korean cultural identity. This correlates with our study in which imagery terms related to 'natural beauty' appear much more frequently than terms related to 'artificial beauty'. In fact, it appears more than any other factor. The reason for this can be found in history. Korean forefathers did not attempt to conquer the environment but tried to live alongside it and over time this has become the cultural identity of the Korean people.

'Humanity' has also come into the Korean culture in the same way. Korean people adjusted the environment, clothing and architecture to suit the human being, creating an oneness between men and environment, creating clothes and space that fit the human being.

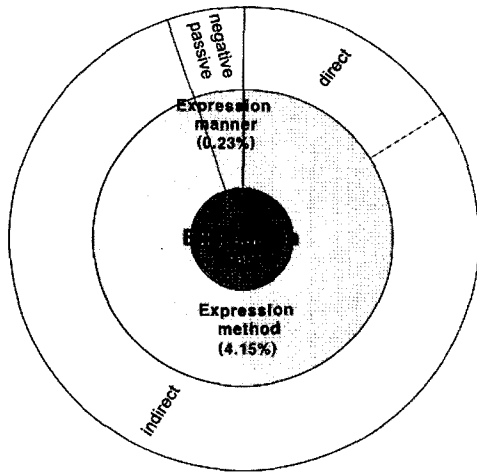
4. Characteristics of 'Expression' Imagery Terms

The expression is a way of revealing thoughts and ideas through language and behavior. The study analyzed imagery terms about **expression** by categorizing them into **the method of expression** and **the manner of expression**. <Fig. 9 & Fig. 10>

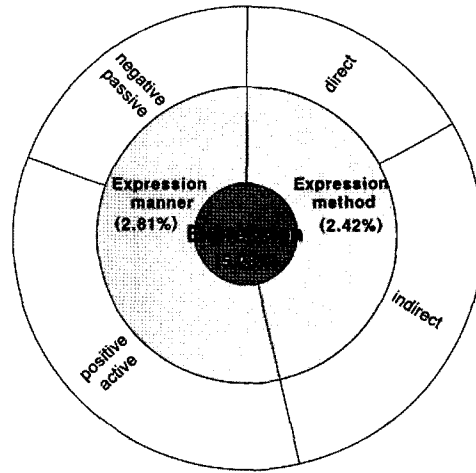
Indirect rather than direct expression-imagery terms appeared more frequently. And there was a point of difference that in architectural design, positive/active imagery terms appeared more frequently than negative/passive imagery terms.

5. Characteristics of 'Function' Imagery Terms

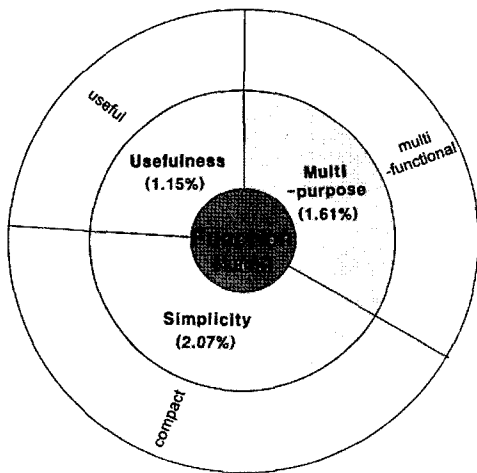
This study analyzed imagery terms about **function** by classifying them into categories of **multi-purpose**, **simplicity** and **utility**. It was community that a positive imagery terms such as 'adaptable', 'simple', 'functional' and 'comfort' appeared frequently, showing the rational aspect in which form, thought and concept can be absorbed into function <Fig. 11 & Fig. 12>. Distinctively, function-imagery terms appeared more frequently in architectural design.



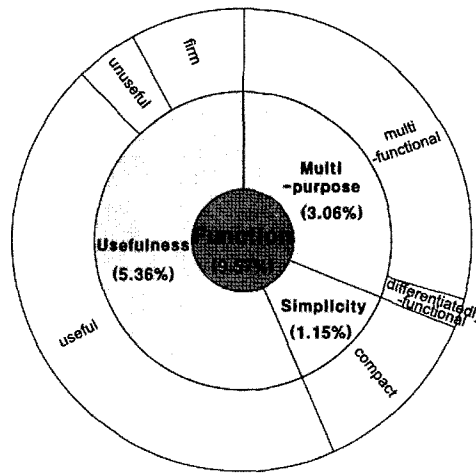
<Fig. 9> Frequency of expression imagery terms in fashion design



<Fig. 10> Frequency of expression imagery terms in architectural design



<Fig. 11> Frequency of function imagery terms in fashion design



<Fig. 12> Frequency of function imagery terms in architectural design

IV. Conclusion

This study attempted to identify the imagery terms that characterize Korean cultural identity. It is expected that the research may establish the basis for a common cultural identity across the whole design area and presents a way to

globalize the Korean feelings and images.

Analysis was conducted on the published articles in fashion design area and architectural design area since 1990, which reinterpret Korean cultural identity in a modern context. And the researcher classified the selected imagery terms into **design elements, design principles, abstraction, expression and function.**

The results of this study are summarized as follows.

1. The imagery terms on the **design elements** were analyzed by being classified into the five categories: **form, line, space, color and texture.** In fashion design, the imagery terms related to form, color, and texture appeared evenly, while in architectural design, the imagery terms on form and space dominated.

2. This study analyzed the imagery terms on **design principles** by classifying the terms into the categories of **harmony, unity, contrast, balance, emphasis, transition, rhythm, repetition, gradation and proportion.** As a result, the two areas had a lot of imagery terms based on harmony, unity and balance. In fashion design, terms on balance and imbalance appeared almost evenly and imagery terms on 'change' and 'rhythmic movement' appeared more frequently.

3. This study analyzed imagery terms about **abstraction** into the categories of **thought, concept, sensitivity/feeling and aesthetic character.** More imagery terms appeared here compared to any other attributive element. This may be due to the fact that abstractive and conceptual aspects were deeply reflected in the fields of traditional clothing and architecture.

4. This study analyzed imagery terms about **expression** by categorizing them into **the method of expression and the manner of expression.** Indirect rather than direct expression-imagery terms appeared more frequently. And there was a point of difference that in architectural design, positive/active imagery terms appeared more frequently than negative/passive imagery terms.

5. This study analyzed imagery terms about **function** by classifying them into categories of **multi-purpose, simplicity and utility.** It was community that a positive imagery terms such as 'adaptable', 'simple', 'functional' and 'comfort' appeared frequently, showing the rational aspect in which form, thought and concept can be absorbed into function. And it is distinctive that in architectural design, function-imagery terms appeared more frequently.

The research analyzed prior Korean image terminology findings and distinguished commonalities of and distinctions between fashion and architectural design. As a result, the research confirmed contemporary verbal imagery and noted new aspects.

According to these findings, it is recognized that the terms represented the Korean image are 'achromatic color', 'common', 'sad' and the terms of some indirect expressions. Not only those terms but also 'splendid color', 'noble', 'pleasant' and positive/active imagery terms have taken up a large part of Korean

traditional image. And functional and rational imagery terms present more frequently in Korean traditional architecture.

From the above results of this research, the representative imagery terms for Korean cultural identity appear to be positive and active. In addition, the research found that Korean feelings and imagery implied more variety of meanings than generally recognized.

Sometimes our cultural identity was represented in a negative way due to influences from other cultures while not forming our own subjective conception. In the future, it is hoped that the results of this research may aid designers in abandoning the mistaken preconceptions about Korean imagery s and express Korean cultural identity positively. In addition, if futures design works represent Korean feelings and imagery s in such a positive way by incorporating the continuity and changes from the modern information, technology, and values, it will provide an essential direction for the development of global Korean designs.

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