

Development of Textile Design for Fashion Cultural Products -Focusing on Traditional Korean Patterns-

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패션문화상품을 위한 텍스타일 디자인 개발 -한국전통문양을 중심으로-

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Abstract

The purpose of this study is to analyze the symbolism of traditional Korean patterns which reflect an emotional cultural background of Korean people, to apply modernized and developed patterns to Textile Design for fashion cultural products, and to explore productive direction of developing designs of fashion cultural products. The process of developing Textile Design of fashion cultural products which applied symbolism of traditional Korean patterns was conducted as follows. Firstly, based on '05 S/S-'07 S/S fashion trends, a design concept was decided(man-urban ethnic style, woman-romantic ethnic style). Secondly, motive was abstracted from selected traditional patterns to develop into modern patterns. Thirdly, items were selected according to symbolic meaning of traditional Korean patterns. Man's items included shirts, necktie, and handkerchief which were highly preferred by Korean and foreign visitors. Finally, developed textile designs were diagrammed by item using textile CAD and an Illustrator 10 and presented as images. The following results were obtained. First, textile designs for fashion cultural products, in which apply traditional patterns may reflect the understanding of traditional aesthetic beauty and philosophical approach by applying symbolic significance inherent in patterns as well as the aesthetics of the patterns. Second, traditional patterns have been recognized as old fashioned to consumers because they have been often used for traditional handicrafts or folk products. If their unique shapes are changed or simplified, emphasizing images, and trend styles and colors are used, they will be recreated as a modern design. Third, textile designs using traditional patterns may provide various images and visual effects according to techniques and production methods. Then, the method will be applied to many items. Finally, since traditional patterns in fashion cultural products can be used as our unique design elements, they can be utilized as the source of design inspiration for the development of value-added products.

Key words: Fashion cultural products, Traditional Korean patterns, Textile design; 패션문화상품, 한국 전통문양, 텍스타일 디자인

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I. Introduction

Fashion cultural products means products made of textiles which reflect traditional culture or images. They could be classified into reproduced products in a traditional way and updated products reflecting modern trends and include all kinds of clothing.

Today, advanced countries have focused on the development and promotion of the design industry based on their culture. Furthermore, they foster professional designers to develop their fashion cultural products in the governmental level. Chanel of France, Kenzo of Japan, and Burberry of UK may be examples of fashion cultural products. Thus, recently Korea has developed a variety of cultural products for high value-added economic effects and introduced the identify of Korean culture to customers at home and abroad through culture industrialization in a substantial attempt.

In the academic circles, researches on cultural products have been studied constantly. However, most of them have suggested direct ways of using traditional elements of Korean culture and it is not quite satisfactory to study a philosophical side inherent in traditional Korean culture or an aesthetical side about the symbolism of Korean beauty.

Accordingly, the purpose of this study was to examine the types of patterns and their symbolic significance through literature review on traditional Korean patterns, to attempt textile designs which applied traditional patterns associated with their symbolic significance based on the use of traditional patterns, and search for the expanded direction of design development of fashion cultural products.

For study methods, literature review, case study, and experimental way were used to develop textile designs applying traditional Korean patterns. Study scope was as follows.

First, the kinds and symbolism of traditional patterns were analyzed through an research of the history of Korean costume, the history of Korean art, the history of traditional Korean patterns, and excavated costume from the prehistoric age to the Joseon Dynasty, and a museum survey.

Second, to understand traditional Korean patterns

applied to fashion cultural products, the use of traditional patterns was examined through field investigations of museum(National Museum of Korea, National Folk Museum of Korea), Insa-dong, and Korean Folk Village that were selected as famous Korean tourist attractions.

Third, to present detailed methods of textile design development using traditional Korean patterns, a design concept was established by analyzing trends of S/S seasons for recent three years, and then motives were established by selecting items suitable to symbolic significance of traditional patterns. Then, overall image and color fit for the concept were applied and developed according to pattern arrangement.

Finally, developed textile designs were applied to selected items to present as diagraming images.

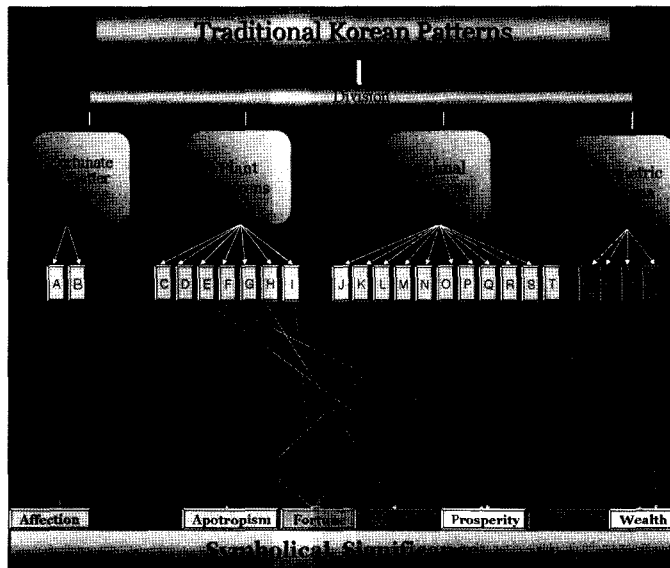
II. Types and Use of Traditional Korean Patterns

1. Classifications of Traditional Korean Patterns

This study reclassified traditional patterns into geometric patterns, animal patterns, plant patterns, fortune patterns, and letter patterns based on previous researches on the classification of traditional Korean patterns. Bat, fingered citron, palmette leaves, letters, giraffe, Chinese phoenix, and turtle patterns symbolize a good fortune, and cloud, tortoise, shell, deer, crane, heavenly peach, neunghwapan, 卍, and 卐 patterns symbolize longevity. Dragon, tiger, giraffe, and turtle chiefly patterns stand for apotropism; Chinese phoenix, pheasant, lotus, and palmette leaves patterns, for nobleness; pomegranate, orchid, lotus, and grape patterns, for prolificacy; Japanese apricot, chrysanthemum, and bamboo patterns, for chastity; peony, 卐, and 卍 patterns, for wealth and rank; arabesque, lotus, taegeuk(the Great Absolute) patterns, for prosperity, and mandarin duck and butterfly, for affection.

As a result of examining the kinds and symbolic significance of traditional patterns, the patterns chiefly symbolized a good luck and longevity, followed by nobleness, prosperity, prolificacy, apotropism, and affection(Table 1).

Table 1. Classifications of traditional Korean patterns



(A-Letters; B-Treasures; C-Palmetto leaves; D-Lous; E-Arabeseque; F-Peony; G-4gracious plants;H-Grape; I-3symbolic Plants:Pomegranate,Peach,Citron; J-Deer; K-Pheasant; L-Mandarin duck, M-Crane; N-Bat; O-Tiger; P-Turtle; Q-Giraffe; R-Chinese phoenix; S-Dragon; T-Butterfly; U-Cloud; V-Taegeuk, Eight Igrams; W-Tortoise; X-Palindrome)

Table 2. Fashion cultural products using traditional patterns

Fashion Cultural Products					
Class	Fashion Apparel and Accessories	Accessories	Living Cultural Products		
			Tableware	Bedding and Interior Products	Decorations
Items	Clothing(T-shirt) (9)	Cell pone ring (15)	Runner (2) Mat (3) Saucer (5) Apron (2) Spoon bag (1)	Floor cushion (1) Pillow (6) Cushion (3) Slipper (4)	Frame (1)
	Bag(Pouch) (32)	Key ring (9)			Bag (11)
	Necktie (11)	Necklace (2)			Jewelry box (3)
	Scarf (12)	Brooch (13)			Traditional doll (4)
	Purse (10)	Spectacle case (5)			Pendent trinket (13)
	(Business Card)	Hair pin (9)			Pin cushion (3)
	Handkerchief (3)	Hand glass (16)			Reel (2)
	Key holder (1)	Seal case (6)			Pencil case (8)
		Fan (9)			Thimble (5)
		Umbrella (1)			
Subtotal (%)	78(32.5%)	85(35.42%)	77(32.08%)		
Total	240(100%)				

() means the number of each item.

2. Use of Traditional Patterns for Fashion Cultural Products

To examine Korean traditional patterns applied to fashion cultural products, field investigations were

conducted in National Museum of Korea, National Folk Museum, Insa-dong, and Korean Folk Museum from June 20, 2005 to Dec. 10, 2005 with their focuses on the Seoul · Gyeonggi area where foreign visitors like to visit.

Collected fashion cultural products for analysis were a total of 240 items. We found the situation of fashion cultural products applying traditional patterns and the kind and expression methods as follows.

First, fashion cultural products using traditional patterns were mostly used for small and inexpensive accessories because, in part, the accessories were small in volume, easy to carry out, and cheaper than other items (Table 2). On the other hand, case for living cultural products were low in the use of traditional patterns although they were more various in the kinds of items than clothing or accessories. As shown in <Table 2>, fashion apparel was limited only to T-shirts compared to many kinds of accessories. It suggests the lack of items and the need of design development in fashion apparel.

Second, in the analysis of 240 patterns of fashion cultural products using traditional patterns, it was found that the most used pattern was plant patterns (60%), followed by mixed patterns(20%), animal

patterns(9%), geometric patterns(7%), and fortune and letter patterns(4%)(Table 3).

Details of kinds of traditional patterns used for fashion cultural products are shown in <Table 4>. The most used plant pattern was a flower pattern, followed by a peony pattern, a lotus pattern, and four gracious plants patterns(plum, orchid, chrysanthemum and bamboo). Mixed patterns included the mixture of flower and letter patterns, the mixture of treasure and flower patterns, and the mixture of flower patterns. The most used animal pattern was a butterfly pattern but the butterfly pattern tended to be used with flower patterns. The most used geometric pattern was a 亞 pattern and the most used fortune and letter patterns were 壽 and 喜 respectively.

Finally, as shown in <Table 5>, most frequently used traditional patterns for fashion cultural products were peony, 回, fortune, letter, Four Gracious Plants, and lotus patterns, and they were mostly used in a decorative aspect. However, each pattern has its unique symbolic significance that reflects Korean sense of beauty. The symbolic significance is as follows: peony and 回 patterns stand for riches and honors; fortune and letter patterns, luck, Four Gracious Plant, nobility; and lotus, happiness. It suggests a different aspect from the past that frequently used patterns standing for fortune and longevity.

Thus, it is necessary to understand traditional patterns to develop high sensitive and value added fashion cultural products. Furthermore, for their appropriate use, we should consider their symbolic aspects which

Table 3. Types of traditional patterns used for fashion cultural products

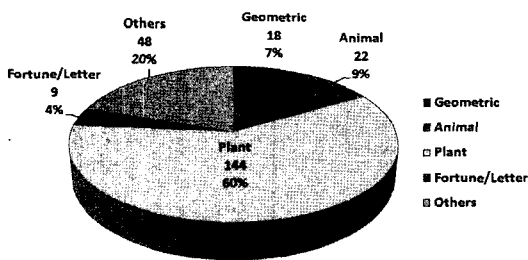
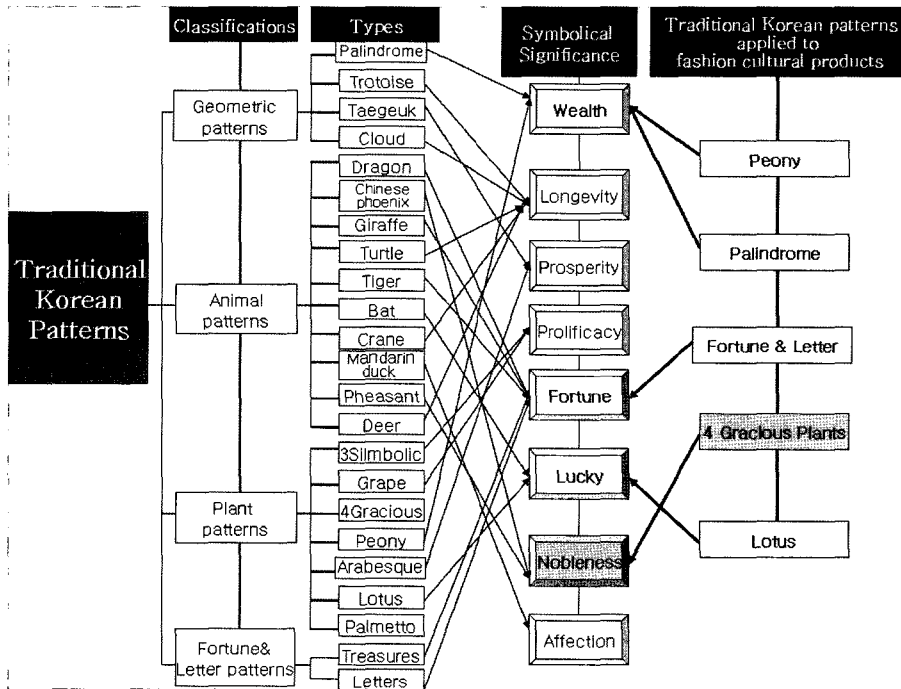


Table 4. Types of traditional patterns used for fashion cultural products

Types of Patterns	Geometric	Animal	Plant	Fortune Letter	Others
Kinds of Patterns	亞 (9)		Flower (50)	壽 (4)	Mixed (48)
	Cloud (6)	Dragon (4)	Arabesque (10)	Treasure (2)	
	Taegeuk (3)	Tiger (4)	Lotus (25)	Hangul (3)	
		Bat (3)	Peony (34)		
		Chinesephoenix (1)	FourGraciousPlant (19)		
		Crane (2)	Peach (1)		
		Butterfly (8)	Grape (2)		
			Pomegranate (1)		
			Buddha's hand (2)		
			(Mandarin orange)		
Total (100%)	18 (7%)	22 (9%)	144 (60%)	9 (4%)	48 (20%)

() means the number of each item.

Table 5. Traditional Korean patterns applied to fashion cultural products



reflect Korean sense of beauty rather than only highlight a decorative aspect.

III. Development of Textile Designs

1. Design Concept for Fashion Cultural Products

Based on the types of traditional Korean patterns

used for fashion cultural products and the analysis of their symbolic significance, this study applied symbolism inherent in such patterns to fashion cultural products and suggested their designs reflecting traditional Korean beauty.

The following is detailed development process of textile designs for fashion cultural products which applied symbolism of traditional Korean patterns.



Fig. 1. Image map.

First, the trends of S/S seasons for three years (2005-2007) were analyzed because we considered fashion cultural products as a part of broad fashion. Based on this analysis, the textile concept for fashion cultural products was established. In this analysis, we found compromised culture, pure beauty of nature, the meeting of functionalism and design, and a feast of romantic moods. In this study, we established romantic & urban ethnic style as the concept by reflecting compromise of moderate culture and a romantic mood of exotic emotion which meets an ethnic trend(Fig. 1).

The 'romantic ethnic style' was a concept of fashion cultural products for women which combined trendy womanly styles and traditional images. It used pastel tones and vivid tones such as gold, violet, and orange colors to express exotic emotion. The 'urban ethnic style' was a concept of fashion cultural products for men and a basic style which combined urban images and traditional images. It used achromatic colors, dark colors, and wine, blue, or green colors in contrast to vivid tones to highlight urban sensibility. Accordingly, the whole main concept was intended to show a traditional image, novel exotic sensibility, and urban sensibility. By the combination of colorful patterns and rich colors and the use of geometric patterns and profound colors, we aimed at the style that traditional and modern sensibility coexists.

Second, patterns were selected with their focus on plant, geometric, good luck, and letter patterns which were frequently used for fashion cultural products. Finally, selected items included peony, lotus, and Four Gracious Plants of plant patterns, 亞 of geometric patterns, treasure of fortune patterns, and 福 of letter patterns which were highly used.

Third, items for the development of fashion cultural products design were selected according to symbolic significance of traditional patterns. A target of item selection was men and women of the 20s-30s and items were limited to fashion apparel and accessories which textiles were frequently used. Men's items were limited to a shirt, a necktie, and a handkerchief. Patterns for each item were selected to reflect men's life style with their focus on social activity: 亞 for prosperity, seven treasures for luck,

and 福 for fortune. Women's items were limited to a small handbag, a T-shirt, and a scarf which textiles were frequently used and young women like very much. For patterns for each item, a peony pattern for riches and honors was applied to a handbag, a lotus for happiness was applied to a T-shirt and a Four Gracious Plants for nobility was applied to a scarf.

Fourth, motives selected to be used for textile designs developed with the arrangement methods of patterns. Textile developed with arrangement methods such as square or brick patterns and the mixture of independent patterns such as stripe or spot and motives. Color was focused on chroma contrast between vivid tones of dark colors and pastel tones, and color contrast placed with various bright colors.

Finally, developed textile designs were diagrammed by item using textile CAD and an Illustrator 10 and presented as images.

2. Development of Textile Design using Traditional Korean Patterns

In this study, to develop textile design using traditional Korean patterns, as shown in <Table 5>, patterns for textile design were selected based on frequently used patterns for fashion cultural products and applied to items in the consideration of their symbolic significance.

1) Development of textile designs for men's items

As shown in <Table 2>, items for men of the 20s-30s were selected with its focus on fashion apparel and accessories which textiles are frequently used on the basis of the present state of fashion cultural products. Selected items were a shirt, a necktie, and a handkerchief. For selected items, 亞(wealth and luck), seven treasures(fortune), and 福(fortune) patterns were applied to pray for men's social success in the consideration of symbolic significance of patterns. Patterns for each item were carefully selected to express their characteristics. For example, a 亞 pattern was applied to a shirt to show its characteristics of stretching long, a seven treasures pattern was applied to a necktie to show its several simplified

forms, and a 福 pattern was applied to a handkerchief to harmonize with its rectangle shape.

In pattern development, square arrangement which is a repeated unit pattern were mainly used for a urban ethnic style with tradition and elegance. A practical pattern developed by mixing stripe and unit patterns with this style. The whole development of patterns was focused on expression of traditional images with a modern sense, giving chroma contrast by using profound and deep tones and pastel tones, and varied with items such as a shirt, a necktie, and a handkerchief.

(1) Shirt design applying a 亞 pattern

A 亞-pattern design used the serial characteristic of a 亞 pattern. As shown in most patterns using a 亞 pattern, a line was used. A 亞 pattern has a simple and clear image and can be arranged in various ways by highlighting its shape in the development of

design. In particular, coherent changes could be given by combining a 亞 pattern connected without discontinuity with diagonal lines. For pattern development, designed 亞 patterns were arranged in a rhombically continued way, a simply repeated way, and a stripe-added way and placed in the consideration of overall coherence. Colors were limited to three to express simplicity and symbolism which is the characteristic of a 亞 pattern with the focus on the use of pastel colors.

(2) Necktie design applying treasure patterns

To develop textile designs using treasure patterns, this study selected an old coin shape as a main motive for social success of men of 20s-30s because it stands for wealth and good fortune of seven treasures. A serial diamond pattern standing for a good luck and an ax pattern standing for firmness were also used. Designed patterns were arranged in a half

Table 6. Textile designs for men's items

Patterns	Motive Design	Pattern Types			
	Motive	Square pattern	Stripe pattern	Strip pattern	Brick pattern
I 亞 (Palindrome)	Motive				
	Design				
II Treasures	Motive				
	Design				
III Letters	Motive				
	Design				

drop pattern in tiers or a brick pattern. For color, cold colors such as blue and gray were used to produce a quiet and intelligent image, and the color contrast effect of high chroma was also applied for a unique and elegant image (Table 6).

(3) Handkerchief design applying letter patterns

This study selected 福 as a motive because it has been generally used to stand for riches and honors from old days. For design development, first 福 was designed as a simple shape and it was developed in a square pattern or by partly placing enlarged 福. Also, it was developed in a panel pattern of single pattern mainly used for handkerchief or scarf, highlighting designed 福. For color, quiet colors of low chroma were mostly used in the consideration of recent trends, but colors of high chroma were also partly used for people of strong personality (Table 6).

2) Development of textile designs for women's items

As shown in <Table 2>, items for women of the 20s-30s were selected with its focus on fashion apparel and accessories which textiles are frequently used. on the basis of the present state of fashion cultural products. Selected items included a handbag, a T-shirt, and a scarf. For selected items, peony (riches and honors, lotus (happiness), and Four Gracious Plants (nobility) patterns were applied to reflect women's preference of riches and honors, happiness, and nobility in the consideration of symbolic significance of patterns. Patterns for each item were carefully selected to express their characteristics. For example, a peony pattern was applied to a handbag to highlight its big, colorful, and very beautiful flower. A lotus was applied to a T-shirt to express its long shape, and orchid, chrysanthemum, and Japanese apricot of Four Gracious Plants were applied to a scarf in the consideration of their symbolic significance and shapes.

The focus of designs was on the expression of romantic and modern senses, reflecting recent the latest trends. Ethnic-style designs of a feminine and soft image were developed as an overall pattern which patterns occupy the whole pattern, and a panel pattern of single pattern. Their application varied with

the characteristics of items such as handbag, shirt, or scarf. For color, traditional vivid tones such as golden yellow, violet, or orange colors were frequently used.


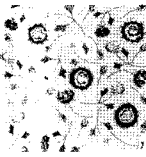

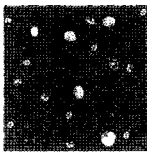





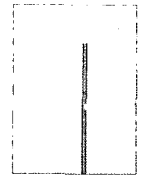



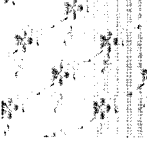
(1) Handbag design applying a peony pattern

A peony pattern used for designs selected a big and boldly represented peony which appears in folk painting of the Joseon Dynasty as a motive. Designs reflected the formative characteristics of a peony but attempted a somewhat stylized shape of a peony which mixed tradition and modernism. A peony used for a design motive was developed as an over all pattern which is shown until it fully blooms, a half drop pattern, and a spot pattern. Developed designs were used with a butterfly pattern to give some changes in patterns or expressed the shape of a peony flatly and processed in a single color to represent a modern sense. For color, various colors of high chroma such as red, pink, yellow, or purple which appear in folk painting were applied. Pastel colors presented in the latest trend were added. The use of these color highlighted a feminine image (Table 7).

(2) T-Shirt design applying a lotus pattern

Textile designs using a lotus pattern selected lotus patterns appearing in folk painting or woodcuts as a motive to create their various images. A lotus pattern was mixed with other figures, the outline of a lotus pattern was expressed with a stitch, or a single pattern of simplified flower shape was developed. In particular, design development using a lotus pattern highlighted the image of a lotus pattern. Also, a panel pattern of a single pattern was used for the application to a shirt. Among others, the shape of a lotus pattern which is expressed in the woodcuts of poetry is simplified and becomes flat by highlighting only the characteristics of lotus, which shows a modern sense. Using this characteristic, a lotus pattern was developed in a flat form. For a visual change, it was mixed with some forms of puzzles, displaying a young sense. Most lotuses appearing in folk painting take a form of realism, evincing Oriental beauty. Thus, lotus and its leaves of realistic forms were simplified and arranged alone. For color, a pink color was used to show ecological characteristics of a lotus and pastel tones were used for a background in consideration

Table 7. Textile designs for women's items

Patterns	Motive Design	Pattern Types			
	Motive	Over all pattern	Half drop pattern	Over all pattern	Over all pattern
I Paony					
	Design				
II Lotus		Panel pattern	Panel pattern	Panel pattern	Panel pattern
	Design				
III 4 Gracious plants	Motive	Panel pattern	Turnaround pattern	Panel pattern	Stripe pattern
	Design				

of general harmony(Table 7).

(3) Scarf design applying Four Gracious Plants

This study limited the application of a Four Gracious Plants(plum, orchid, chrysanthemum and bamboo) pattern to four scarves for women of 20s-30s. orchid, chrysanthemum, and plum patterns were selected in consideration of the symbolic significance and shape and fitness of a scarf design. To highlight the symbolic significance and shape of Four Gracious Plants pattern, feminine and quiet designs were developed using panel and turnaround patterns. A orchid pattern used for designs highlighted the image of an orchid by the expression of lines rather than planes. An orchid was simplified, becoming flat and designed flowers were arranged in the corners of a scarf to create a stabile atmo-

sphere. For a chrysanthemum pattern, a gradation technique of bright pastel tones were used to represent the clear elegance of classical scholars which is the symbolic significance of chrysanthemum, and the image of noble women. For a plum pattern, the shape of a plum flower was simplified and connected naturally by lines. For color, a pink color of a plum was mainly used and a bright pastel tone mood was created to reflect S/S seasons. Also, stripes of the similar colors were applied to give a modern sense(Table 7).

3. Application of Textile Design using Traditional Korean Patterns

To present the possibility of applying textile designs

Table 8. Application of textile design using traditional Korean patterns

Man's Items				Woman's Items			
Style I	Style II	Style III	Style IV	Style I	Style II	Style III	Style IV
Style I	Style II	Style III	Style IV	Style I	Style II	Style III	
Style I	Style II	Style III	Style IV	Style I	Style II		

developed throughout the process to fashion cultural products, patterns were applied to item diagrams using Illustrator 10 and Design CAD(Tex-pro)(Table 8).

III. Conclusions

This study intended to analyze the types and symbolism of traditional Korean patterns through literature review in response to the need of the design development of fashion cultural products. By attempting textile designs based on this analysis, expanded direction of design development for fashion cultural products were examined. The following results were obtained.

First, textile designs for fashion cultural products which apply traditional patterns may reflect the understanding of traditional aesthetic beauty and philosophical approach by applying symbolic significance inherent in patterns as well as the aesthetics of the patterns.

Second, traditional patterns have been recognized as old fashioned to consumers because they have been often used for traditional handicrafts or folk products. If their unique shapes are changed or simplified, emphasizing images, and trend styles and colors are used, they will be recreated as a modern design.

Third, textile designs using traditional patterns may provide various images and visual effects according to techniques and production methods. Then, the range of use will become diverse to be applied to many items.

Finally, since traditional patterns in fashion cultural products can be used as our unique design elements, they can be utilized as the source of design inspiration for the development of value-added prod-

ucts.

The limitation of this study was that the design development of fashion cultural products was limited in terms of targets, items, and patterns and developed designs were presented by images. Further development of cultural products applying traditional patterns needs deeper understanding of traditional patterns to produce a variety of value-added products.

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요 약

본 연구의 목적은 한국전통문양의 문헌고찰 및 활용 사례의 분석을 통해 활용되는 문양의 종류와 문양의 상징적 의미를 살펴보고, 패션문화상품의 전통문양 활용 실태를 토대로 문양의 상징성을 적용하여 텍스타일 디자인을 시도함으로써 패션문화상품 디자인 개발에 발전적인 방향을 모색하고자 하였으며, 패션문화상품을 위한 텍스타일 디자인 개발 프로세스는 다음과 같다. 첫째, 패션문화상품을 광범위한 패션의 일부로 간주하여 2005년부터 2007년까지 최근 3년 동안 S/S 시즌의 패션트렌드를 살펴보고 이를 반영한 컨셉을 설정하였다. 둘째, 패션문화상품에 많이 활용되고 있는 문양을 중심으로 텍스타일 디자인을 위한 문양을 선정하였다. 셋째, 패션문화상품 디자인 개발을 위한 아이템을 선정하고, 전통문양의 상징적 의미에 따라 아이템의 문양을 선정하였다. 넷째, 텍스타일 디자인에 활용할 모티브를 발췌하여 패턴의 배열방법에 따라 전개하였다. 끝으로, 전개된 텍스타일 디자인은 텍스타일 CAD(Tex pro)와 Illustrator 10을 활용하여 아이템별 도식화에 적용하고, 이미지로 제시하였다. 이상과 같은 디자인 프로세스를 통하여 본 연구에서는 다음과 같은 결론을 얻을 수 있었다. 첫째, 전통문양을 이용한 패션문화상품 디자인은 전통문양의 미적 측면 외에 문양에 내재된 상징적 의미를 적용함으로써 한국의 전통미의식에 대한 이해와 철학적 접근이 이루어 질 수 있다. 둘째, 전통공예품이나 민예품에 사용되어 오면서 소비자에게 진부한 문양으로 인식된 전통문양은 형태를 변형하거나 간결한 형태로 단순화하여 이미지를 강조하고, 트렌드를 반영한 스타일 및 색채의 적용으로 현대적 감각의 디자인으로 재창조될 수 있다. 셋째, 전통문양을 응용한 디자인은 표현기법과 제작방법에 따라 다양한 이미지와 시각적 효과로 표현될 수 있으며, 이에 활용범위가 확대되어 다양한 아이템에 적용될 수 있다. 넷째, 패션문화상품에서의 전통문양은 우리 고유의 독창적인 디자인 요소로 활용될 수 있어 고부가가치 상품개발을 위한 디자인 영감의 원천으로 활용될 수 있다. 향후 전통문양을 응용한 문화상품개발을 위해서는 전통문양에 대한 이해를 토대로 다양한 접근과 시도가 이루어져 다양한 상품이 개발되어져야 할 것으로 본다.