

Application and Development of Korean and Vietnamese Traditional Patterns on Necktie Design

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한국 및 베트남 전통문양을 응용한 넥타이 디자인 개발

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Abstract

세계적으로 넥타이는 착용자의 이미지를 표상하게 됩니다. 따라서 특히 넥타이 디자인에 각국의 문화적 요소를 활용하는 것이 문화적 이미지의 패션 상품 디자인과 함께 매우 중요하다.

본 연구의 목적은 한국 및 베트남의 전통문양을 학습에 적용 및 전통적인 문양에 관심을 더 이해할 수 있게 도와 연구팀은 이러한 문양을 활용하여 특별하고 양국의 문화를 내포한 고유하고 세련된 넥타이를 개발하고자 함이다. 우리는 또한 한국 및 베트남 전통문양 사이의 상징성 의미가 특히 유사한 문양을 설계도면 방법차이를 발견했다. 따라서 한국 및 베트남 문양 사이의 조합의 경우, 본 연구뿐만 아니라 국가의 특정 문화에 기여하는 다른 나라에 한국 및 베트남문양에 대한 미학의 측면을 소개하였다.

결과를 요약하면 다음과 같다:

첫째, 한국 및 베트남 전통문양이 미학적, 실용성 및 문화유산의 가치가 있음을 알 수 있었다. 둘째, 한국 및 베트남 전통문양의 소재로는 식물, 동물(조류, 곤충, 상상의 동물, 길상형상 및 문자, 기하형태 등이 있다. 셋째, 한국전통 기하문양의 태극문양과 베트남의 전통기하문양의 특별한 기원과 행운, 창조의 조화 등 의미가 있으며, 이들 각각의 문양은 국기에 사용되어 현대에 이르기 까지 양 국가를 상징하는 공통점이 있다. 넷째, 한국 및 베트남의 우호증진을 기원하고 국제경쟁력이 있는 양국의 고유한 문화가 갖든 국제경쟁력이 있는 독특한 넥타이 상품개발을 위해, 양국의 대표적 전통 기하문양인 태극문양과 별문양을 응용하여 넥타이디자인을 행하였다.

Key Words: 한국 전통문양(Korean traditional pattern), 베트남 전통문양(Vietnamese traditional pattern), 넥타이 디자인(Necktie design), 별 문양(Star pattern), 태극 문양(Taegeuk pattern)

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I. Introduction

In recent years, textile design based on the culture has become one of the most important issues, which attracts many designers and academics all over the world. The main reason for its popularity is that each nation has its own development period with historical features of geography, economics, manners, and customs. Korea has long terms of traditional culture development; therefore, it has a sound basis for developing modern textile design on the basis of the spirit and sense of traditional patterns. Similarly, Vietnam is a nation of 54 ethnic groups with various cultures, and thus Vietnamese textile design was expressed through the traditional identity, development process, and cultural interaction of these groups.

Korean traditional patterns have been studied by a number of authors. In fact, Seon Hee Hyun and Soo Jeong Bae¹⁾ classified it into five groups including geometric patterns, animal patterns, plant patterns, fortune letter patterns, and the others. However, Soo Kyung Chang²⁾ was suggested a different way for the classification of Korean traditional patterns, such as natural patterns, animal patterns, plant patterns, artifact patterns, geometric patterns, mixture patterns, and the others. Moreover, for the study of Korean patterns used in the Hanbok in the latter 1990s, Kyung Soon Choi and Su Kyung Kim³⁾ separated the main types of Korean patterns into three groups with plant patterns, geometric patterns, and the others. On the basis of the above-mentioned papers, it is clear that Korean traditional patterns are very copious and multiform.

For the classification of Vietnamese traditional patterns, Pham Ho Mai Anh and Youn-Soon Lee⁴⁾ suggested that they can be classified into five main groups as follows: geometric patterns, Han character patterns, floral patterns, animal patterns, and natural patterns, due to their symbolic meanings. The typical feature of Vietnamese traditional patterns is that they cannot be separated from Vietnamese costumes and arts.⁵⁾ According to an exhaustive

research of Vietnamese traditional patterns in Hue imperial palace by Ung Tieu,⁶⁾ it is obvious that the Vietnamese traditional patterns are also very plentiful and multiform conformations.

Accordingly, necktie design based on the potential combination of Korean and Vietnamese traditional patterns in the suitable way is the main contribution of this paper. It is known that necktie is one of the most widely used accessories, which determines personal images. Besides, it is also an essential fashion item that adds to the esthetic appreciation with gorgeous and affluent senses or more, reveals individual characteristics and tastes as well as forms the personal images. Because of these peculiarities, there are many previous papers that have studied systematically and thoroughly about necktie design such as necktie design,^{7),8),9)} necktie pattern design,^{10),11),12)} necktie branding and marketing,^{13),14)} etc. Nevertheless, the previous studies showed insufficiently the textile development of necktie design, especially in fields of application study in terms of the combination between Korean and Vietnamese traditional patterns. Thus, it needs to develop necktie design continuously because necktie has become an important fashion item with the change of human value.

As mentioned above, the main symbols of Vietnamese and Korean traditional patterns are chosen and presented. Then, special patterns of both nations are applied in necktie design together with the concept, target, motif, colors, etc... This study is aimed to develop necktie design by using taegeuk and star patterns after analyzing the features, symbolical significance and conformations of traditional patterns. To demonstrate the effective of the proposed method for necktie design, two illustrated portfolios were designed by hand drawing or computer-aided design(CAD).

II. Research Methods

1. Literature Investigation of Korean Traditional Patterns

1) Document Analysis

<Table 1> is the list of books, thesis, journals on Korean traditional patterns based on Korean publishing house, SAGE publications, Koreanstudies Information Service System (KISS) and Korean electronic documents which were analyzed in order to understand exactly traditional patterns.

2) Research Contents and Methods for Literature Investigation

Features, classifications, symbolical meanings, the origin as well as significance and special features of taeguk patterns were summarized and expressed in the part of literature investigation

with the aims of presenting the representative image of Korean traditional patterns.

2. Literature Investigation of Vietnamese Traditional Patterns

1) Document Analysis

According to Vietnamese publishing house and Vietnamese electronic documents from 1990 to 2008 as well as articles with various issues from 2004 to 2008, books, thesis and journals on Vietnamese traditional patterns are listed in <Table 2>.

2) Research Contents and Methods for Literature Investigation

With the aims of presenting the representative image of Vietnamese traditional patterns, features, classifications, symbolical meanings, the origin as

<Table 1> Literature Investigation of Korean Traditional Patterns

No.	Author (Year)	Title	Publishing House / Academic Society	Types of Used Patterns
1	Seon Hee Hyun, Soo Jeong Bae (2007)	Development of Textile Design for Fashion Cultural Products - Focusing on Traditional Korean Patterns	Journal of the Korean Society of Clothing and Textiles, 31(6), pp.985-996	Palindrome, Treasures, Letters, Peony, Lotus, 4 Gracious plants patterns
2	Youn-Soon Lee, Ji-Eun Eum (2008)	Study on Necktie Textile Design with Korean Traditional Motives	Journal of the Korea Fashion & Costume Design Association, 10(2), pp.149-161	Lotus flower patterns
3	Young, Lee-Sang (2000)	A Study on the Utility in the Reconstruction of Traditional Patterns using Computer Graphics	Journal of the Korean Craft Promotion Foundation, 3(2), pp.213-228	Chrysanthemum, Peony, Cloud patterns
4	Ok-Mi Park, Won-Hee Jeong (2003)	A Study on the Modern Interpretation and a Symbol of Traditional Pattern on Scarf	Journal of the Korean Society of Design Culture	Arabesque, Lotus, Peony, Chinese phoenix, Butterfly, Fortune, Geometric, Patchwork patterns
5	Moon, Jeong Min	A Study on Graphic Image Application of Korean Traditional Pattern	Journal of Korea Society of Visual Design Form	Lotus, Arabesque, Chrysanthemum patterns

<Table 2> Literature Investigation of Vietnamese Traditional Patterns

No.	Author (Year)	Title	Publishing House / Academic Society	Types of Used Patterns
1	Diep Trung Binh (1997)	Patterns on Textiles of the Ethnic Groups in Northeast of Vietnam	Hanoi: Cultures of Nationalities Publishing House	All kinds of traditional patterns of the Ethnic groups
2	Doan Thi Tinh (2006)	Vietnamese costumes through the ages	Hanoi: Fine Arts Publishing House	Animal patterns
3	Nguyen Ngoc Tho (2006)	Ceramics' Patterns of the Minh, Thanh Dynasties - Volume 1: Dragon & Phoenix Patterns	Da Nang City: Da Nang Publishing House	Dragon patterns, Phoenix patterns
4	Tieu Quynh (2006)	500 Types of Knitting Patterns	Ho Chi Minh City General Publishing House	Geometric patterns, Floral patterns
5	Trinh Sinh & Nguyen Van Huyen (2001)	Ornaments of Ancient Viets	Hanoi: Peoples Culture Publishing House	Different kinds of ancient Viet patterns
6	Ung Tieu (2005)	Patterns of Hue Imperial Palace	Ho Chi Minh City General Publishing House	Geometric patterns, Animal patterns
7	Pham Ho Mai Anh & Youn-Soon Lee (2008)	A Study on the Classifications and Symbolic Meanings of Vietnamese Traditional Patterns	International Journal of Human Ecology, 9(1), pp.29-40	Geometric patterns, Han character patterns, Floral patterns, Animal patterns, Natural patterns

well as significance and special features of star patterns were summarized and expressed.

3. Proposal for Necktie Design

1) Design Method

The two proposed necktie design of Korean and Vietnamese traditional patterns were presented by utilizing hand drawing and computer design system such as Adobe Illustrator, Adobe Photoshop, and so on for the results in establishing the form of portfolios.

2) Design Contents and Process

Selecting main motif, setting target and lifestyle map, setting concept and image map, color planning

and color map, creating patterns, textile design completion, simulation for the design works and color way were the steps performed in the process of design proposals.

III. Results and Discussion

1. Literature Investigation of Korean Traditional Patterns

1) Korean Traditional Patterns

(1) Features of Korean Traditional Patterns

Korean people actually believed the order and law in their daily life as well as meaning in the order of nature. Therefore, they created beautiful and diverse patterns by their creative talent and

imagination. They hope that their younger generation could understand the hidden meanings of these patterns which reflect all ranges of Korean daily life, from common people’s daily goods to royal clothing.

Korean traditional patterns have the common themes of meanings including for paradise, happiness, love and good fortune. That is the reason why myriads of Korean patterns can adorn everything from Korean traditional architecture to objects of every day life. As a result, the use of Korean traditional patterns reveals much about how Korean people sought practicality as well as a sense of refinement and beauty, in whatever surrounded them.

(2) Classifications and Symbolic Meanings of Korean Traditional Patterns

This study reclassified Korean traditional patterns into plant patterns, animal patterns, bird and insect patterns, imaginary animal patterns, fortune and letter patterns, and the other patterns as shown in <Table 3>. These patterns have the symbolic meanings of nobleness, lucky, fortune, fecundity, prosperity, longevity, wealth, happiness, good nature and fidelity.

① Plant Patterns

Plant patterns chiefly symbolized prosperity, wealth, longevity, fidelity, good nature, and prolificacy including lotus patterns, peony patterns,

<Table 3> Examples of Korean Traditional Patterns

No.	Types of Patterns		Examples of Korean Traditional Patterns		
1	Plant Patterns	Lotus Pattern			
		Chrysanthemum Pattern			
		Arabesque Pattern			
2	Animal Patterns	Tortoise Pattern			
		Bat Pattern			
		Tiger Pattern			
3	Bird and Insect Patterns	Mandarin Duck Pattern			
		Crane Pattern			
		Butterfly Pattern			
4	Imaginary Animal Patterns	Phoenix Pattern			
		Dragon Pattern			
		Haet'ae Pattern			
5	Fortune and Letter Patterns	Hui Pattern			
		Double Hee Pattern			
		Pujok Pattern			
6	Other Patterns	Cloud Pattern			
		Taegeuk Pattern			
		Ten Exhausts Pattern			

Sources: Choi Chung-Sik (2007). The understanding application of Korean traditional pattern; Traditional Patterns and Symbols. <http://www.lifeinkorea.com>

apricot patterns, chrysanthemum patterns, arabesque patterns, orchid patterns, bamboo patterns, pine patterns, grape patterns, peach patterns, and pomegranate patterns.^{15),16)}

② Animal Patterns

Giraffe patterns, tortoise patterns, bat patterns, tiger patterns and lion patterns stand for animal patterns with the meanings of longevity, lucky and fortune.¹⁷⁾ Tortoises live longer than the other animals so they symbolize longevity. Tiger is considered as a symbol of good luck and protection from disease.

③ Bird and Insect Patterns

Duck patterns and butterfly patterns stand for happiness, mandarin duck patterns for fidelity, pheasant patterns for nobleness, and crane patterns for longevity.¹⁸⁾ Butterfly was an object of envy among young men and women so it is symbolized free love and happiness. Cranes were often painted with pine trees to symbolized longevity.¹⁹⁾

④ Imaginary Animal Patterns

Imaginary animal patterns are classified into four guardians' patterns, phoenix patterns, dragon patterns and Haet'ae patterns which symbolized nobleness, fortune and fidelity. Four guardians are four monstrous animals guarded the four directions of the world including a dragon guarded the East, a tiger for the West, a bird to the South and a turtle for the North.²⁰⁾

⑤ Fortune and Letter Patterns

The kinds of fortune and letter patterns are swastika patterns, double Hee patterns, Pujok patterns, Yang patterns, Su patterns and Bok patterns. These patterns have the meanings of lucky, prosperity, longevity, fortune and happiness.²¹⁾

⑥ Other Patterns

The other patterns are including cloud patterns, taegeuk patterns, bottle gourd patterns, willow

patterns, cat patterns and ten exhausts patterns standing for fortune and longevity.²²⁾

2) Literature Investigation for Taegeuk Patterns

(1) The Origin and Symbolical Significance of Taegeukgi

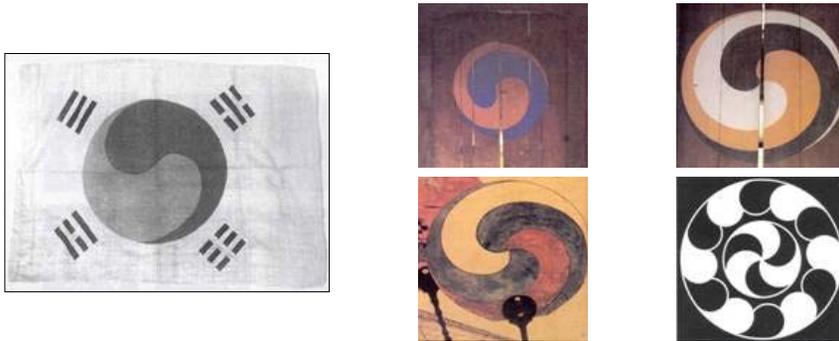
The Korean national flag is called Taegeukgi. Its design symbolizes the principles of the yin and yang in Oriental philosophy. Yin means dark and cold, while Yang means bright and hot. The circle in the center of the flag is divided into two equal parts. The upper red section represents the positive cosmic forces of the yang. Conversely, the lower blue section represents the negative cosmic forces of the yin. The two forces together embody the concepts of continual movement, the balance and harmony that characterize the sphere of infinity.²³⁾

The circle is surrounded by four trigrams, one in each corner. Each trigram symbolizes one of the four universal elements: heaven, earth, fire and water. The white field represents the people's purity and their desire for peace, while the central emblem is the red and blue yin-yang symbol, depicting the concepts of creation and development through duality and balance.²⁴⁾

(2) Special Features of Taegeuk Patterns

Taegeuk has been used as symbols of good fortune from the most ancient times. Taegeuk pattern became especially prevalent during the Choson Dynasty, probably because of the powerful influence of Confucian metaphysical beliefs.

The taegeuk patterns in <Figure 1> appear in two-lobed, three-lobed, four-lobed, and multi-lobed forms, but the two-lobed yin-yang taegeuk is the most common. The yin-yang taegeuk is most frequently seen in red and blue, and the sam-taegeuk is in red, yellow and blue or green. The taegeuk occurs as a separate symbol, as the central symbol of a circular arrangement of accompanying elements, or among other symbols in symmetrical



<Figure 1> Taegeukgi & Taegeuk Patterns (Source: Oh Ju Seok (2004). Korean esthetics; Ahn Sang Soo (1989). Asian Art Motifs from Korea 5 – Yin and Yang.)

arrangements. It is easily to identify the taegeuk which is especially commonly used on handicrafts, including articles of wood, metal work, textiles, paper, ceramics, stonework, and leather goods.²⁵⁾

2. Literature Investigation of Vietnamese Traditional Patterns

1) Vietnamese Traditional Patterns

(1) Features of Vietnamese Traditional Patterns

Vietnam is a country of high mountains, dense forests, long rivers, large seas and vast fertile plains. These geographical features result in the diversified costumes of Vietnamese people in each region as well as Vietnamese traditional patterns. This contributes to the wide variety of traditional patterns in Vietnam. Besides, Vietnam has an ancient civilization which has proved through excavated bronze, stone artifacts and shards of pottery, lying deep underground.²⁶⁾

Vietnamese traditional patterns have the ordinary meanings including for apotropism, longevity, prosperity, happiness and good fortune. That is the reason why myriads of traditional patterns can embellish everything in Vietnamese daily life. Consequently, the utilization of Vietnamese traditional patterns exposes much about cultural heritage and aesthetical sides of Vietnam.

(2) Classifications and Symbolic Meanings of Vietnamese Traditional Patterns

<Table 4> showed the classifications of Vietnamese traditional patterns including geometric patterns, Han character patterns, floral patterns, animal patterns, natural patterns and other patterns.

① Geometric Patterns

There are 4 kinds of geometric patterns including lozenge patterns, hexagon patterns, triangle patterns and circle patterns with the meanings of fortune, prosperity and wealth. Hexagon patterns are considered as a symbol of golden tortoise based on Vietnamese culture. Triangle is a symbol of human beings in traditional patterns, and circle patterns is symbolic of golden coins (*kim tien*).²⁷⁾ These patterns can be seen in <Table 4> with application in textile design.

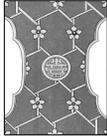
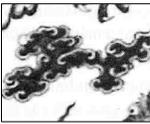
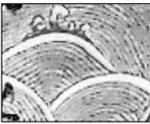
② Han Character Patterns

Han characters are supple, delicate, and winding together in the symmetric forms. Despite that the modern Han character is very different from the original symbols. However, in all cases of textile design, Han character pattern is aimed mainly for the decoration that corresponds to the philosophy of life with the meanings of longevity.

③ Floral Patterns

Apricot flower, lotus flower, peony and rosette

<Table 4> Examples of Vietnamese Traditional Patterns

No.	Types of Patterns		Examples of Vietnamese Traditional Patterns		
1	Geometric Patterns	Hexagon Pattern			
		Star Pattern			
		Circle Pattern			
2	Han Character Patterns				
3	Floral Patterns	Lotus Pattern			
		Apricot Pattern			
		Peony Pattern			
4	Animal Patterns	Dragon Pattern			
		Buffalo Pattern			
		Rat Pattern			
5	Natural Patterns	Cloud Pattern			
		Flame Pattern			
		Wave Pattern			
6	Other Patterns	Bronze Drum Pattern			
		Bird Pattern			
		Bamboo Pattern			

Sources: Ung Tieu (2005). Patterns of Hue Imperial Palace; Scientific Library (Thu vien khoa hoc). <http://www.thuvienkhoahoc.com>

flower patterns are the well-known patterns widely used in textile design despite of many floral flowers existed in Vietnamese traditional patterns. Apricot flower patterns are the symbol of prosperity existed frequently in Vietnamese traditional dress (*Ao dai*) for many centuries.²⁸⁾

④ Animal Patterns

The four supernatural animals of power in Vietnam are dragons, tortoises, unicorns, and phoenixes. Besides, the other animals that are also used in Vietnamese traditional patterns are cranes, lions, bats, tigers, rats and buffalos. Buffalo pattern

has the symbolic significant of prolificacy because the Vietnamese believe that the buffalo symbolizes the hope of a fine harvest. The art image of buffalo pattern expresses open-minded, joyfulness, and hospitableness.

⑤ Natural Patterns

Cloud pattern, flame pattern and wave pattern are the Vietnamese natural patterns with the meanings of longevity and prosperity. Cloud patterns in different sizes can be designed to hide some parts of dragon pattern that creates a feeling that dragon is looming. Flame patterns showed

with the flare in the middle and fire surroundings can utilized almost in Vietnamese ceramics and handicrafts. Wave patterns are described by Vietnamese people in simple way of the semicircle with some details of spumes shooting out in the sky.

⑥ Other Patterns

The other patterns are including bronze drum patterns, orchid patterns, bamboo patterns, and so on.

2) Literature Investigation for Star Patterns

(1) The Origin and Symbolical Significance of the Vietnamese Flag

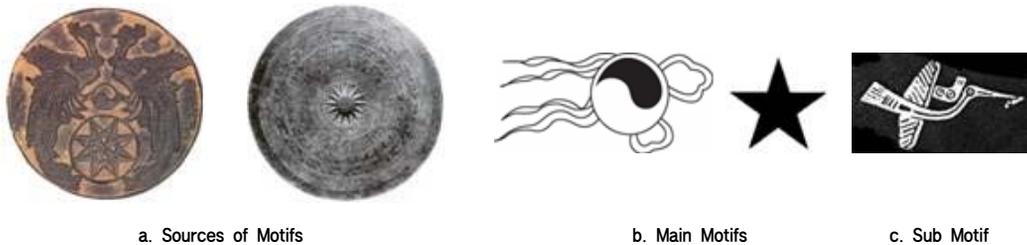
The Vietnamese national flag is called “Red flag with yellow star”(Co do sao vang). The flag has a red background with a five-pointed yellow star in the center. The star represents intellectuals, peasants, workers, traders and soldiers which are united as a five-pointed yellow star. The red

background represents blood while the yellow foreground represents the color of our race – yellow skin.²⁹⁾

(2) Special Features of Star Patterns

Star pattern has come to stand for the Vietnamese turn of mind, symbolized the creation of harmony and unity from the most ancient times. <Figure 2> shows star pattern which appears in five-pointed star, nine-pointed star, fourteen-pointed star and multi-pointed star; but the fourteen-pointed star is the most common used in the bronze drums.³⁰⁾

Any combination of colors can be found in star patterns. However, the most frequently seen color is yellow because this color represents the skin of Vietnamese people. Star pattern occurs as a separate symbol, as the central symbol of a circular arrangement, or among other symbols in symmetrical and unsymmetrical arrangements. We can easily find star pattern in Vietnamese traditional costumes, handicrafts, ceramics and textile design.



<Figure 3> Main and Sub Motifs of Design Proposal 1



<Figure 2> Vietnamese Flag “Red flag with yellow star” and Star Patterns (Source: Scientific Library, <http://www.thuvienkhoahoc.com>)³¹⁾

<Table 5> Design Proposals for Necktie

Design Proposal	Title	Target	Concept	Motif
Design Proposal 1	My Love	30 year-old female	In Process	Taegeuk pattern Star pattern
Design Proposal 2	Stars and Taegeuks	20 year-old female	Tomorrowland	Taegeuk pattern Star pattern

3. Proposal for Necktie Design

Based on the results of literature investigation for Korean and Vietnamese traditional patterns, taegeuk motif and star motif were chosen for necktie design. <Table 5> shows the contents of design including titles, concepts, targets and main motifs, and etc. for necktie design.

1) Design Proposal 1

Design proposal 1 with the title “My Love” was done by hand-drawing to develop textile design applied to necktie. The design process was completed by creating patterns based on selecting main motif, then applying to final simulation and making color way of necktie.

(1) Selecting Main and Sub Motifs

Main motifs for taegeuk and star were selected from extracting in the book title “The understanding application of Korean traditional pattern”³²⁾ and in the website of scientific library (Thu vien khoa hoc)³³⁾ where I saw the various applications of

these motifs. Then, at <Figure 3>, sub motif was also selected from the image of Vietnamese Lac Bird (*Chim viet*).

(2) Setting Target and Lifestyle Map

This necktie is designed for the 30 year-old female who are very active, jubilant, enthusiastic and steady. Silk and denim are applied to design necktie because silk makes the feelings of comfortably and denim shows the steady characteristics of the youth in the age of thirty. Lifestyle map is shown in <Figure 4>.

(3) Setting Concept and Image Map

To express popular tendency with the concept “In Process” by using Korean and Vietnamese traditional patterns including taegeuk and star patterns, <Figure 5> is presented below to show the lively life of the youth with a very promising future ahead.

(4) Color Planning and Color Map

The chosen colors are the lively and gorgeously plentiful colors including red, yellow and blue with different tones in order to correspond to the



<Figure 4> Lifestyle Map of Design Proposal 1



<Figure 5> Image Map of Design Proposal 1

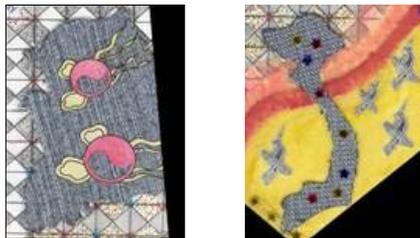


<Figure 6> Color Map of Design Proposal 1

concept “In Process”. Besides, the background colors in <Figure 6> are chosen with glittering and multiple colors such as red, yellow, blue, grey and white in the brightness tone.

(5) Creating Patterns

<Figure 7> represents the taegeuk patterns with two angle wings in red, blue and yellow colors placed in the blue Korean map made by the denim fabric. The star patterns with red, blue and yellow colors are also located in the blue Vietnamese map made by the denim fabric. Besides, some stars are scattered every where in the yellow and red area near the Vietnamese map.



<Figure 7> Creating Patterns for Design Proposal 1

(6) Textile Design Completion

The textile design completion is developed with the arrangement of the Asian map in the top of the necktie including the names of the famous cities such as Seoul, Busan, Hanoi, Ho Chi Minh, Beijing, Shanghai, Taipei and Hongkong. Korean map is put in the middle of necktie with the taegeuk patterns inside. The end of necktie is the Vietnamese map with the star patterns and image of Vietnamese Lac bird.

(7) Simulation

The result of simulation for design proposal 1 of necktie is presented in <Figure 8> to predict the effect of using necktie for T-shirt in the thirtieth generation.

<Table 6> Color Way for Design Proposal 1

Color Way		Basic Design	Color Way 1	Color Way 2	Color Way 3
Factors					
Background Color		White + Grey	Blue + White	Green + White	Purple + White
Main Motif Color	Taegeuk Pattern	Yellow + Red	Yellow + Red	Yellow + Red	Yellow + Red
	Star Pattern	Yellow + Red + Blue			
Sub Motif Color	Vietnamese Lac Bird	Black + Grey	Black + Grey	Black + Grey	Black + Grey
Images of Design Proposal 1					



<Figure 8> Textile Design Completion and Simulation of Design Proposal 1

(8) Color Way

Color way was done by 3 different colors including blue tone, green tone and purple tone. The results are presented in <Table 6>.

2) Design Proposal 2

Design proposal 2 with the title “Stars and Taegeuks” was done by Computer-aided design (CAD) including adobe illustrator to develop textile design applied to necktie. The design process was completed by creating patterns based on selecting main motif, then applying to final simulation and

making color way of necktie.

(1) Selecting Main Motif

Main motifs for taegeuk and star in <Figure 9> were chosen from extracting in the book title “The understanding application of Korean traditional pattern”³⁴⁾ and in the website of scientific library.³⁵⁾

(2) Setting Target and Lifestyle Map

This necktie is designed for the 20 year-old female who love to identify themselves, mainly for the performance of thinking, emotion and expression shown in <Figure 10>. Silk is chosen to apply in necktie design because of its convenience and comfortably.

(3) Setting Concept and Image Map

The design proposal 2 designed for a familiar, yet strange dreamlike world is to express fashionable tendency with the concept “Tomorrowland” by using Korean and Vietnamese traditional patterns including taegeuk and star patterns. <Figure 11> is presented



<Figure 9> Main and Sub Motifs of Design Proposal 2



<Figure 10> Lifestyle Map of Design Proposal 2



<Figure 11> Image Map of Design Proposal 2



<Figure 12> Color Map of Design Proposal 2

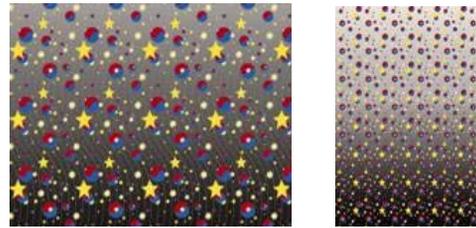
the parallel curves extended which seem to be infinity. These curves express the new trend and imported cultures between the nations all over the world, especially the exchange relations between Korea and Vietnam. The flags of two nations are mixed and matched systematically.

(4) Color Planning and Color Map

Red, yellow and blue are chosen for color planning in order to correspond to the concept “Tomorrowland” which can be seen in <Figure 12>. With these colors, the stars and taegeuk are twinkling in the sky expressed by the gradient background of black and white which means the quintessence of two nations’ culture in order to show the beauty, the truth, the honest and the aesthetics.

(5) Creating Patterns

The taegeuk patterns are red and blue colors while the star patterns are the variety of yellow colors. The taegeuk and star patterns in <Figure 13> have different sizes which are scattered randomly in the gradient background with variety of colors.



<Figure 13> Creating Patterns for Design Proposal 2

(6) Textile Design Completion

The textile design completion is developed with the random arrangement of taegeuk patterns and star patterns. Red, blue and yellow are the main colors of the patterns as well as the colors of Vietnamese and Korean flag; and then the background of necktie design are black, blue, green and purple colors.

(7) Simulation

The result of simulation for design proposal 2 of necktie is presented in <Figure 14> to predict the effect of using necktie for T-shirt in the twentieth generation.

<Table 7> Color Way for Design Proposal 2

Color Way		Basic Design	Color Way 1	Color Way 2	Color Way 3
Factors		Black and White Gradient	Blue and White Gradient	Green and White Gradient	Purple and White Gradient
Main Motif Color	Taegeuk Pattern	Blue + Red	Blue + Red	Blue + Red	Blue + Red
	Star Pattern	Yellow with different tone			
Images of Design Proposal 1					



<Figure 14> Textile Design Completion and Simulation of Design Proposal 2

(8) Color Way

Color way was done by 3 different colors including blue tone, green tone and purple tone. The results are presented in <Table 7>.

IV. Conclusion and Recommendation

While previous studies have researched about the necktie design used Korean patterns or art nouveau's patterns, this study applied and developed both Korean and Vietnamese traditional patterns for necktie design.

First of all, Korean traditional patterns can adorn everything from the traditional architecture to objects of every daily life whereas Vietnamese traditional patterns can embellish everything through the cultural heritage and aesthetical sides of Vietnamese people.

Secondly, Korean traditional patterns can be divided as plant patterns, animal patterns, bird and insect patterns, imaginary animal patterns, fortune and letter patterns and the other patterns with the meaning of nobleness, lucky, fortune, fecundity, prosperity, longevity, wealth, happiness, good nature and fidelity. In addition, geometric patterns, Han character patterns, floral patterns, animal patterns and natural patterns are listed in Vietnamese traditional patterns and have the meanings of fortune, prosperity, wealth, longevity, apotropism, nobleness and prolificacy.

Thirdly, taeguk pattern is a symbol of good

fortune while star pattern symbolizes the creation of harmony and unity from the most ancient times. Moreover, taeguk pattern appears in two-lobed, three-lobed, four-lobed, and multi-lobed forms. Star pattern appears in five-pointed star, ten-pointed star, fourteen-pointed star and multi-pointed star.

Finally, taeguk pattern and star pattern represented to Korean and Vietnamese traditional patterns are used to apply on necktie design. Design proposal 1 was done for the 30 year-old female with the concept of "In Process" by using the main pattern of taeguk and star. Design proposal 2 with the concept of "Tomorrowland" was done for the 20 year-old female by employing of taeguk and star patterns in order to express the fashionable tendency.

The results of this study have limited in general because of the effectiveness of necktie design applied Vietnamese and Korean traditional patterns in merchandise. When developing for necktie design, the consumers' sensibility and how to blend two cultures each other are needed to consider and suggest in advanced research.

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