AN ABSTRACT OF THE THESIS OF

Sarah Song for the degree of Master of Science in Design and Human Environment presented on September 22, 2009.
Title: Designers from United States, Taiwan and South Korea Develop Hanbok Inspired Apparel: A Cultural Comparison of Design Elements

Abstract approved: _______________________________________________________

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The purpose of this study was to determine differences in the way a designer designs because of his or her cultural background. For example, would a designer from the US design with the same components of design in mind as someone from another country? The objective was not to explore the exact characteristics or components of design that are different in each country, but to state differences in the way designers design depending on their cultural background.

A cross cultural study was conducted of undergraduate, advanced apparel design students from Oregon State University in the United States (with 16 students), Mokpo University in South Korea (with 20 students) and Fu Jen Catholic University in Taiwan (with 28 students). After providing a power point presentation, which explained the traditional design and use of the Korean hanbok as well as a brief description on Korean female celebrities, students in each country were asked to illustrate a hanbok- influenced dress that could be worn by a Korean female celebrity who might wear it to show her own interest in the hanbok along with design inspiration statements.

The collected illustrations were evaluated through content analysis of the silhouette and proportion such as the waist length, neckline, sleeve, skirt length, shirt fullness of the illustrated garments from each of the countries. This was done by the researcher’s observation of the explicit qualities seen on the dress with guidance from the bullet- pointed design inspiration statements. A second content analysis was conducted on the design elements of the hanbok shown in the design element slides during the lecture, including the dongjeong, goreum, barae, geumbak and colors, which are the different parts that make up the hanbok. The data were then translated into descriptive statistics in the form of frequency counts and percentages. These counts were used to
determine if designers of each cultural group shared noticeable, common preferences for design characteristics.

An analysis of the design styles and elements of these three groups revealed that there were differences in the ways designers design because of their cultural background. Differences were evident in the illustrations of the different cultural groups although it was not possible to draw conclusions on the reasons behind these differences. As a designer, it is important to know who the target market is and know the exact qualities preferred by this group, not what the designer thinks this group wants or needs. From this study it is apparent that the cultural background of the designer plays a crucial role in designing for products of that particular culture. It would be preferable for companies marketing and launching products in other countries to use designers of that particular culture. There appears to be an ingrained set of mind and history behind the designer of a certain culture that affect preference for design characteristics.
Designers from United States, Taiwan and South Korea Develop hanbok inspired apparel: A cultural comparison of design elements

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I understand that my thesis will become part of the permanent collection of Oregon State University libraries. My signature below authorizes release of my thesis to any reader upon request.

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Sarah Song, Author
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Designers from United States, Taiwan and South Korea develop *hanbok* inspired apparel: A cultural comparison of design elements

CHAPTER I

INTRODUCTION

In a global economy with factors such as mass production and globalization of brands, there is an evident expansion in products that are marketed and used across cultures. Not only has there been a cross-cultural phenomenon in tangible products, there has also been cases with intangible products, like education. As more students are studying abroad internationally, both instructors and students have been noticing a difference in preference in styles of learning. As a Korean-American born in South Korea and mainly raised in the US, I have been heavily influenced by both cultures, in both my way of thinking and my behavior. My ethnic background has led me to this interest in these cultural differences among people from different countries.

The purpose of this study was to determine differences in the way a designer designs because of his or her cultural background, due to many of the different environmental factors. For example, would a designer from the US, design with the same components of design in mind as someone of another country? There is a difference in the psychology of marketing among different countries; major companies acknowledge that in planning for global expansion, they must consider that the mindset and consumer behavior of people in other countries are inevitably going to be different from that of the original country (Urban & Hauser, 1993). Although using a different marketing strategy for companies expanding in other countries is obvious, not many have experimented with the notion that the designers can also think differently across cultures. Domestic designers may have a different frame of mind from that of foreign designers. If companies accept that consumers are different, they must also understand that designers will be different in the way they think and design across cultures.

Culturally-related design processes and models that scholars have developed over the years in the field of textiles and apparel provide a framework for my argument. Much research has been conducted on the symbolic interpretations of cultural dress after it has been made and worn, but there has not been a great extent of research done on the
psychological design process of how the dress was made. Cultural Authentication has been one attempt to analyze this design approach in the case of cultural contact. Also, the closest design models created for designers in the body of literature in cross-cultural design are two models: Lamb and Kallel’s FEA Consumer Needs Model (1994) and Lin’s Cross Cultural Product Design Model (2007). These two models provide a framework for studying the design process of culturally inspired products. Both of these models will be crucial in determining the importance of cultural role from the designer’s perspective.

This is also supported in apparel textbooks like *Understanding Aesthetics for the Merchandising and Design Professional*, where the differences in aesthetic preferences between Eastern and Western cultures are discussed (Fiore, 1997). It delves into the notion that consumers and designers of one culture will have different aesthetic tastes from one another. This book was also important in understanding the different elements that exist in clothing in order to determine what the differences in the use of elements may be between cultures.

**Purpose of Study**

The purpose of this study was to determine if there is an inevitable difference in the way a designer designs because of his or her cultural background, due to the set, different environmental factors. For example, would a designer from the US design with the same components of design in mind as someone of another country?

The objective was not to explore the exact characteristics or components of the design that are different in each country, but to state that there is an unavoidable mark of difference in the way designers design depending on their cultural background.

If this premise is supported, it would help companies to effectively hire the right designers to create designs that may better cater to the targeted customers in a specific country which can produce marketable results in product sales. Furthermore, it would help educators in the design field to consider the differences in the way students design cross culturally.

**Research Question**

Does the cultural background of a designer influence his or her perception/design
Assumptions

1. The advanced undergraduate apparel design students have the skills necessary to adequately illustrate and design garments.
2. The designs developed by undergraduate apparel design students represent designs, which may be developed by any apparel designer.
3. The translated Power Point presentations will be interpreted identically in context by the three different groups of students.
4. The oral presentation of the Power Point will not influence how the student interprets the information.
5. The country which the students attend school will represent the culture they are labeled under.

Definition of Terms

**Culture** - “shared ideals, values and beliefs used by people in their interpretations, actions and experiences” (Fedorak, 2007, p.xxvii). In other words, these interpretations, actions and experiences can reflect the shared ideals, values and beliefs of a cultural group. In application to the field of apparel, culture can be seen as a reflection of the interpretations, actions and experiences in dress. In this research, this term will refer particularly to country of origin where the designer attends school.

**Cross Cultural Comparison** - In line with the definition of culture, cross cultural comparison can refer to a comparison of the similarities or differences in the way two or more cultures interpret and use dress. Because each culture can have many different layers of shared ideals, values and beliefs that other cultures may not be able to accurately understand or relate to, scholars making cross cultural comparisons have had their own share of difficulties in interpreting and applying the obtained data universally across different cultures. Although cross cultural comparisons have these limitations, past works in apparel and merchandising indicate that they are possible to make and indeed useful in uncovering relationships of dress between cultures in a variety of applications.

**Design** - “Combination of components or elements into a cohesive whole” (Miller,
Hanbok- A traditional Korean woman’s dress that is often characterized by vibrant colors and simple lines

Cultural Product Design- “A process of rethinking or reviewing cultural features and then redefining them in order to design a new product that can fit into society and can satisfy consumers culturally and aesthetically” (Ho et al., 1996).

Cultural Apparel Product- In reference to the definition of cultural product design, “cultural apparel product” can be apparel that can fit into society and can satisfy consumers culturally and aesthetically by process of rethinking or reviewing cultural features and then redefining them.
CHAPTER II
REVIEW OF LITERATURE

Little research has been conducted on how designers think, or to explain how designers think differently across cultures. While many studies have been done on the symbolic interpretations of dresses after they have been made and worn, there has not been a great deal of research done on the psychological design process of how the dress was developed. With this in mind, there were limited, but supportive sources on design frameworks that considered culture to be an adequately significant factor to be included within the process or the model. This chapter will describe some culturally-related design processes and models that are relevant and helpful for this study.

Cultural Authentication

Cultural Authentication is “a process of assimilating an artifact, item, or idea external to a culture by accommodative change into a valued indigenous object or data,” a term defined by Eicher and Erekosima in 1980 in their article “Distinguishing Non-Western from Western Dress” (Eicher & Erekosima, 1980, p.83). Cultural authentication is a concept that has been found to be useful in interpreting the cultural diffusion of costume between western and non-western cultures, and also in the distinguishing of the two. It explains the process of how the dress was adopted from the standpoint of ex post facto.

According to Eicher and Erekosima (1980), there are four levels or components of cultural authentication. They are selection, characterization, incorporation and transformation respectively. The first level, selection, is “when one foreign element or more of [the] dress is assimilated in form only, but use changes” (Eicher& Erekosima, 1980, p.84). For example, it is when the indigenous group adopts the western item (Arthur, 1997, p. 129). Characterization is the second level “when the element of dress is borrowed and not only use but the symbolic reference has changed” (Eicher& Erekosima, 1980, p.84). This is the stage when the item is symbolically appropriated by the culture, and may obtain its own name, signifying the importance of the cultural change in the dress (Arthur, 1997, p. 129). Incorporation is the next level “when the elements are worn
by a specific group to identify them as a category” (Eicher & Erekosima, 1980, p.84). The item denotes categorical membership to a role or a group (Arthur, 1997, p. 129). The final stage, transformation is “when the elements of dress are changed (as in creative ensembling) or as in creating new dress” (Eicher & Erekosima, 1980, p.84). This stage is when the original form is recast and modified for cultural distinctiveness (Arthur, 1997, p. 129).

As more scholars worked with the terminology and concept behind cultural authentication after its first introduced by Eicher and Erekosima, more definitions have been added and even corrected to the term in response to scholarly criticisms. Although scholars agree that cultural authentication is a useful and valid concept, it has its missing pieces to the whole picture. For example, Pannabecker, who even applied this concept in her studies and thought cultural authentication was a valid concept, observing that cultural authentication is “a means to provide a structure for the inquiry into and the interpretation of the transfer of cultural phenomena such as textiles and clothing,” she questioned whether the stage characterization was even necessary for her particular study of the historical development of Great Lakes Native American ribbon-work (Pannabecker, 1988).

Mead and Pedersen (1995) found another setback in the concept. While studying West African apparel textiles and West African-influenced apparel textiles, they found that while the level of selection was valid, the process of the other three steps varied across cultures (p.447). Also, Arthur, while studying the historical development of the Hawaiian *holoku* using cultural authentication, realized that although she can identify the four steps of the process, these steps did not necessarily occur in a fixed order and that the order may vary by culture (Arthur, 1997).

On the whole, the term caused an array of confusion amongst scholars about the exact definition of this term. There has been attempts to fix its meaning from “the creative transformation of borrowed artifacts by members of one culture from another when artifacts are configured or used in different ways than initially conceived” (Erekosima & Eicher, 1994, p.116) to “the process of adaptation as a strategy of change or cultural authentication process (CAP)” (Eicher & Erekosima, 1995, p.145). Despite these attempts, the idea of cultural authentication continues to raise questions and different
scholars use similar, but different definitions of the term by reinterpreting the meanings to fit their individual research studies or even going back to its original terminology from 1980.

In my study, I choose to interpret cultural authentication as “the creative transformation of borrowed artifacts by members of one culture from another when artifacts are configure or used in different ways than initially conceived” defined by Eicher and Erekosima in 1994, instead of the most recent, “the process of adaptation as a strategy of change or cultural authentication process (CAP)” in 1995. The logic behind my preference of the first definition is cultural authentication, even in the term itself, implies authenticating a culture by making it a group or society’s own. It is an adaptation that is made and altered because the needs of the other culture are different from that of the initial. This process of cultural authentication is a good example of how designs from other countries need to be altered in order for it to be used in another country. Thus, this concept basically implies that domestic designers know what is best for that particular country than a foreign designer would.

**FEA Consumer Needs Model**

Lamb and Kallal’s FEA (Functional Expressive Aesthetic) Consumer Needs Model was created for apparel students to design garments for special needs (see Figure 1). This is a problem-solving approach that does not distinguish between functional apparel design and fashion design.
Figure 1. The FEA (Functional Expressive Aesthetic) Consumer Needs Model.

The intended user, the target consumer is at the core of the model. The target market consists of demographics and psychographics, which can help clarify user needs and wants “within the context of a use situation” (Lamb & Kallal, p. 43). Culture is the encirclement of the target consumer, where it acts as the mediator or filter between the intended users of apparel and their requirements or desires for their apparel items. This filter would dictate the acceptability and appropriateness of the design as the consumer’s profile and needs would change according to different cultures. Then, the next layer consists of the three criteria of design: functional, expressive and aesthetic. Aesthetics refers to “the human desire for beauty,” which deal with elements like line, form, color, texture and pattern to create a design that is pleasing to the eye (43). Functional components for an apparel product refer to its utility, for example its ability to protect against different weather conditions and provide comfort and ease of movement. Expressive components include the “communicative, symbolic aspects of the dress,” which deals with inner messages that the dress articulates about the wearer (43). They can include values, status, roles and self-esteem. These three components are not mutually exclusive, but are interrelated together to satisfy the needs and wants of the target consumer by creating a more effective design. Although the cultural filter is not explained in detail, nor is it given the amount of attention it deserves, this model also supports how culture is a vital aspect in designing for a consumer’s perspective in mind.

Cross Cultural Product Design Model

In the field of industrial design, Lin (2007) developed a Product Design Model as a design process used to design cultural products from a cross-cultural perspective. The process involves three different features of design, including visceral, behavioral and reflective (see figure 2). In order to use these three design features in a product, there are four steps of the cultural design process which are followed: investigation, interaction, development and implementation. First, investigation occurs when defining the standards for the two different traditional cultural wear. Next is the identification or interaction stage, where content analysis is used, looking into picture sources and identifying key elements that define visceral, behavioral and reflective design.
Figure 2. Three layers and levels of cultural objects and design features.

Visceral design is at its physical surface level. The observer can clearly notice that a cultural design feature is applied in another culture’s product. One example is Korean alphabet used in western dress (see figure 3).

Figure 3. Korean alphabet influenced western dress.¹

Behavioral Design refers to its functional usability. When a designer creates something at this level, she is trying to change how the product is used. For example, a

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sneaker with heels would change this sneaker at its functional level; this design does not function as a sneaker anymore, but also does not fit in the category of dress shoes; it needs a category of its own (see figure 4).

![Stiletto Sneakers from Nike™](http://www.damnfly.com/syssite/home/shop/1/pictures/productsimg/big/15246.jpg)

Figure 4. Stiletto Sneakers from Nike™.

Reflective design is at its intangible level where the design cannot be understood by anyone else but the designer herself because it delves into her core mindset. An example is the use of red in traditional Chinese dress. When a westerner observes this dress, it is just a regular dress that may even hold a color connotation of promiscuity. However, when a Chinese audience is looking at this dress, it is undeniably a traditional wedding dress (Figure 5).

![Chinese woman in her traditional wedding dress](http://english.people.com.cn/200510/08/images/1007_C89.jpg)

Figure 5. Chinese woman in her traditional wedding dress.

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After the designer has an idea of what features to look at in her design taking into consideration her target markets, the designer would move onto the development stage, brainstorming her ideas to develop her design based on these three levels of design. Finally, she would implement what she observed and planned through, and come up with a design that involves all stages.

The design process has the ability to identify the product and put meaning into them; it also allows the designer to reflect on that design and implement it. It is a process appropriately applied from industrial design, which can also serve as a standardized scientific procedure for apparel design processes. This is another design model that will support my research, because it highlights specifically about how cultural products need to be designed from a cross-cultural perspective. It shows the appropriateness in drawing the design elements from the original culture and thinking of ways to alter it in order to cater to the target market of another culture. However, this whole design process revolves around the fact that designers of one cultural background can without a doubt, design for other cultural backgrounds as long as the information about the other culture is available. Also, even though the visceral and the behavioral components of the design can be determined by the design of a particular culture, she cannot expect the consumer of another culture to take in the same interpretation of the reflective design that she has incorporated in her product. It can be argued that only the designer of that particular culture can effectively design for that particular cultural market.

Cross-cultural Aesthetic Preferences

Culture is important in explaining the differences in the way a dress is perceived among different groups. Culture can explain for not only the different aesthetic preferences, but also for the distinct design approaches amongst different groups. Although personality is an important factor, these behaviors can exist because of an individual’s cultural influences. For example, there can be a definite set of group similarities in preferences and aesthetic tastes because of a group’s set environmental factors such as education, media, weather climate, and way of life. Because these cultural preferences are apparent to many scholars, there have been some works done on cross-cultural comparisons on the different aesthetic preferences among different cultural
groups. These works were initially done because of the researchers’ curiosity that arose in observing the differences in aesthetic preferences that different cultural groups encountered when coming into contact with another.

One section of Fiore’s book *Understanding Aesthetics for the Merchandising and Design Professional*, discusses how there are differences in aesthetic preferences between Eastern and Western cultures. To be more elaborate, she lists about three different types of aesthetic experiences, which is a “sensitive selection or appreciation of formal, expressive, or symbolic qualities of the product or environment, providing non-instrumental benefits that result in pleasure or satisfaction” (1997, p. 3). Formal qualities are the “perceivable features of the structural composition of the object or environment” (1997, p. 3-10). In apparel, these qualities would be color, texture, line, shape, balance, rhythm, and proportion. Expressive qualities are both inherent or learned emotions that designers evoke in their dresses and emotions that the consumers sense from the dress. Symbolic qualities address the meaning that the dress holds.

Fiore uses these three qualities to compare the aesthetic preferences of different cultural groups. She states that while “Western cultures believe that aesthetic object provides the internal feelings and thoughts creating the aesthetic experience, the Eastern cultures see the aesthetic object as a means to quiet self-reflection of inner feelings and thoughts” (1997, p.83). She also mentions that the formal aspects for US consumers and symbolic qualities for Eastern consumers like Koreans are most important in aesthetic evaluation (p.86). To assume that there is one quality more preferred by Western and Eastern cultures may be questionable with scholarly support from just one paper written on the symbolic motifs of a Korean silk textile; it cannot be generalized for the aesthetic preferences of the whole Korean or Eastern population. Although the information is fairly generalized, it captures the essence of the difference that exists in the aesthetic meaning and preferences among different cultural groups.

With factors such as mass production and globalization of brands, there is an evident expansion in products that are marketed and used across cultures. There was research done by DeLong, Koh, Nelson and Ingvoldstad (1998), comparing the perception of meaning in jeans of students in Korea and the United States. A total of 783 students in Korea and the U.S between ages 18 and 24 who wore jeans three times a week.
were asked in a series of questionnaires about their meaning of dress. The result was that Korean students thought jeans symbolized a participation in youth/student culture within contemporary Korean society while U.S students as a whole thought of jeans as a representation of the American culture (DeLong, p.116). This research supports that there is a need for consideration of cultural context when developing and producing products in other countries because there is a difference in perception of what a certain product can mean to consumers in different cultures. It taps into the fact that because of the different factors in backgrounds that exist among cultures, there is also a different psychological meaning associated with dress among consumers in different cultures. A designer of a certain culture would already have the same psyche as the consumers of this culture, while a foreign designer would have a different mindset.

Cross-cultural phenomenon does not only exist in business, but also in other areas such as education. As more students are studying abroad internationally, both instructors and students have been noticing a difference in preference in styles of learning. Caldwell, Workman, Lee and Khoza (2005) have observed and researched this phenomenon in “An Analysis of Cross Cultural Differences in Perceptual Modality Preferences of Fashion Design and Merchandising Students from South Korea, Swaziland, and the United States.” They examined the modality preferences of students from South Korea, Swaziland and the United States in fashion design and merchandising majors. There are seven ways by which information is obtained through the senses (perceptual modality elements): print, interactive, visual, haptic, kinesthetic, olfactory, and aural. From surveying 151 students from South Korea, 116 from Swaziland and 184 from the United States, they were able to find that while Swazi students indicated the strongest preference of print modality, Korean and U.S students shared a common preference for interactive, visual and kinesthetic modalities. Research also indicated that perceptual modality preferences are influenced by cultural differences in family socialization, language, educational experiences, traditions, values, and beliefs. Results of this study also support that there is a difference in learning style that shapes the taste of one’s preferences in perceptual modality among the different cultural groups. Analogically, if both the designer and the consumers have the same educational background of that particular culture, their mindsets are more likely to be similar than a
designer and consumer of different cultures.

Summary

This study is to determine whether a cultural background of a designer influences his or her perceptions/design of a cultural apparel product. Studies supporting the significance of cultural background in the creation of a dress have been reviewed and discussed. Cultural Authentication indicated a necessary transformation of a dress when adapted and worn by another cultural group besides its own. The FEA (functional, expressive and aesthetic) Consumer Needs model stated the need for a cultural filter when designing for a consumer of a specific culture. The Cross Cultural Product Design Model was made especially for industrial products that need to be cross culturally designed. Lastly, differences in educational background and psychological perceptions of a culture that need to be considered when catering to a consumer of another culture were observed.

Based on the review of literature and the influence which a designer’s culture may play in his or her design process, the following conceptual framework was developed to lead this study.

The FEA model does not discuss about any possible bias or factors that may come from the designer. The model does have culture as a filter for determining the functional, expressive and aesthetics of the clothing for consumers. It is only logical that the designers also have a cultural filter of their own which will affect the outcome of the product. Thus, in this modified model, I would suggest looking at the model with the perspective of the designer in mind, that an outer layer of designer’s culture should be applied.
From the FEA model and Cross- Cultural Product Design model, I have used the three levels of design: tangible (aesthetics), behavioral (functional) and intangible (expressive). However, both models are concentrated only on the consumer’s cultural factors that will affect the design, but I also want to bring in the designer’s cultural factors that will also affect the final design. Thus, I have also added the components of both of the designer’s and the consumer’s perspectives to my Designer/consumer Cultural Perspective Model (see figure 6) I proposed that the designer will establish and have control over the tangible and behavioral aspects of the design, while the consumers will have active control over the intangible aspects. The role of the designer is to develop a design with aesthetic and functional characteristics pleasing to the consumer, but the consumer will ultimately decide if the characteristics satisfy the intangible or expressive needs which they desired.
The Designer/Consumer Cultural Perspective Model emphasizes the importance of acknowledging cultural background as a crucial factor in design (see figure 7). When the cultural background of the designer is different from the consumer’s, the final product may not align with the consumer’s taste. If the designer can understand the needs of the consumer better, he or she is able to design something that is better fit for the consumer’s preference. Thus, the designer’s culture and the consumer’s culture need to collaborate and meet in order for the consumer preference to be satisfied.

There are three levels of design: tangible, behavioral and intangible. While the designers use these levels in their designs, the consumers also actively look for and experience these three levels in the design. Again, when these three levels of design match both the designer and the consumer, consumer preferences are met.

Active tangible and behavioral components are bolded for designer’s culture, and active intangible is bolded for the consumer’s culture. This is because the designers are the ones who have control over determining the tangible and behavioral components, but they do not have control over how the consumers will intangibly perceive it. Consumer preference is where all three levels come together for the final assessment of the inactive three levels by the consumer.
Korean *Hanbok*

Using the *hanbok* as the tool of cultural inspiration for the students in the study would allow me to make a comparison of the three different levels of cultural knowledge that exist among these three groups: Koreans who already have a deep knowledge of their traditional dress, Taiwanese students who have some knowledge of the Korean traditional dress because of the popularity of Korean soap operas with actors and actresses shown in the *hanbok*, and American students who have barely any or no exposure of the *hanbok*, since it is not as globally and prevalently renowned like the Japanese kimono. There may be some factors that may be noticeable because of these three levels of cultural knowledge.

*Hanbok* is a traditional dress that is often characterized by vibrant colors and simple lines without pockets. Although the dress has taken many different forms within the last 5000 years, the traditional dress that Koreans know of and referred to today is from the gradual change during the Chosun Period (1392-1910). Just until the 1880s, every Korean was wearing the traditional *hanbok*, and it was exceptionally rare to see anyone in westernized dresses. Under Japan’s colonization between the years, 1880-1910, western culture which influenced Japan, also started penetrating into Korea. Since then, Koreans have slowly over one century transformed into a westernized society and even more rapidly after the industrial boom in the 1970s. The number of *hanbok* wearers has declined over the years until its only use now is for ceremonies and rituals.

Traditional *Hanbok*

The traditional Korean *Hanbok* has one use: for special occasions like Korean national holidays or on special occasions like weddings and formal gatherings. Although the *hanbok* is not used for daily wear, Koreans have realized the need for transforming some of the design components of the dress for the sake of comfort. However, while the form continues to change in its physical form, *hanbok*’s meaning and symbolism has not been hindered with its rich history of 5000 years of history, still being used for performance and nationalist identity (Niessen et al, p. 120). As Niessen, Leshkowich and Jones in *Re-orienting Fashion* explain it, the “new” *hanbok*’s major selling points are its comfort and convenience, but it still has the “capacity for reawakening Korea’s national
pride.”

The four influences that affect present day *hanbok* are the beauty of tradition, beauty of nature, Korean persona and evil eye from ancient Oriental thought. Korean dress reflects traditional values and cultural ideals in its modesty of exposure, its distinction of dress among different classes and its color combinations that have been associated with appropriateness. Koreans also have incorporated their agricultural origins in their dress with motifs that represent the nature; the nature patterns and curved lines in the dress are such examples. Dresses were also made according to the different personas Koreans revered. For example, scholars, the virtuous, the wise and the famous were all role models, who also had to dress according to their expected role in society (Niessen et al, p. 64). Another example of dressing according to one’s role is the narrow shoulders in *chogore* (top) which reflects the characteristic of a beautiful woman. Lastly, certain strong colors like red were believed to have intimidated the evil spirits. For example, because it was believed that young women were the most vulnerable to the evil eye, these women wore colorful dresses and even wore red dots on their cheeks and foreheads to avoid the evil spirits.

Since I am interested in using only the female *hanbok* for my research, I will only provide details of the female dress, which is composed of shapes originally cut from rectangular pieces of fabric. It has two main pieces: the *chima* (skirt) (figure 8) fully covering the lower torso and legs, and the *chogore* (top) covering from the upper torso to the neck.

The details are best described on account from Geum and Delong (1992) on *chima* (skirt).

*The chima, made of three widths of fabric, is gathered onto a 2 1/2” wide band. It wraps tightly around the body directly under the arms and above the breasts, beginning with the center of the skirt at the front and overlapping in the back to open on the left side of the wearer. The tie band is then brought around and secured tightly in a front knot to fasten the skirt. The silhouette forms a curve shape as the chima billows outward from the body.*
Figure 8. Sketch of skirt or *chima*.

The details from Geum and Delong (1992) on chogore (top).

*The chogore, which covers the upper torso, is then positioned over the chima. The chogore is v-neck and overlaps to tie on the wearer’s right side, creating an asymmetrical line.*

Detail of the *chogore* (top) piece can be seen in the figure 9.

![Figure 9](image)

**Figure 9.** Details of the components of *chogore*.

Some accessories to the *hanbok* also include the *norigae*, a tasseled or fringed ornament that hangs together with the skirt band and *otgoreum* (tie band). Special white socks called *buson* also accompany the skirt with its gentle curves. Shoes or slippers called *komusin* (see figure 11) are also worn over the *buson* (see figure 10) and repeated in the same curved shape. A headdress compliments the female costume, even though it is no longer worn in present day with a tied secured knot for married woman and braids for unmarried women. In cold weathers or formal occasions, a long coat, *turumage*, was worn.
Modern Hanbok

As Korean society changed into a modernized, westernized society, one of the most noticeable and apparent differences is the way Koreans dressed. Just until the 1880s, every Korean was wearing the traditional hanbok, and it was exceptionally rare to see anyone in westernized dresses. Under Japan’s colonization between the years, 1880-1910, western culture which influenced Japan, started penetrating into Korea. Ever since then, Koreans have slowly over one century changed into a westernized society especially after the industry boom in the 1970s. Now, the traditional Korean hanbok is used only for special occasions like on Korean holidays or formal gatherings like weddings and formal gatherings. Although hanbok is not used for daily wear, Koreans have realized the need for transforming some of the design components of the dress for the sake of comfort (such as tying bows and walking around in the dress). The transition from traditional to non-traditional hanbok has changed the aesthetic preferences of the dress, but has not hindered its symbol of nationalist identity (Niessen et al, p. 120). The “new” hanbok’s major selling points are its comfort and convenience, but it still has the “capacity for reawakening Korea’s national pride” (see figure 12).
Fusion Hanbok

While the modern hanbok serves as an alternative dress to the traditional dress for comfort, fusion hanbok serves as a dress of expression for Korean fashion designers on the runways, often representing the fusion of the new and old Korea (see figure 13). Many celebrities from award-winning events to important public occasions can be seen wearing these dresses, altering the hanbok to fit the style and function of the latest fashion much similar to modern western clothing; the fusion hanbok would not be worn on holidays and special occasions.

Figure 13. Example of fusion hanbok.⁵

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CHAPTER III

METHODOLOGY

The purpose of this study was to determine if there were differences in the way designers design because of their cultural background, due to many different environmental factors. A cross-national study was conducted of Taiwanese, Korean and American undergraduate apparel design students.

Research Question

Does the cultural background of a designer influence his or her design of an apparel product?

In order to determine the designer’s cultural influence on their designs, the researcher asked the designers to develop a culturally inspired garment. The Korean hanbok was used as the cultural inspiration. This traditional national dress was selected because it was assumed that only the Korean designers would be fully familiar with its design elements.

In order to determine if the PowerPoint™ presentation and assignment were easily understood and appropriate for determining the cultural differences between designers, a pretest was conducted with apparel design students who were enrolled in a fashion illustration course at Oregon State University. These students were beginning their apparel design coursework and were not part of the final group of participants, but had the basic skills necessary to complete the assignment. The results of the pretest will be discussed later.

Participants

Since this study focused on determining the design differences of designers from different cultural backgrounds, apparel design students from three different countries (United States, South Korea and Taiwan) were recruited. Undergraduate advanced level apparel design students over the age of 18 in the respective countries were asked to
participate in the study. These advanced level apparel design students have all taken the basic illustration and flat pattern course before entering into this advanced level design class. The three different universities used in the study were Oregon State University (with 16 students), Mokpo University (with 20 students) and Fu Jen Catholic University (with 28 students). The design professors from each university facilitated the lecture and assignment that were prepared by the researcher.

Data Collection

In the design studio of the three universities during their class time, each of the three groups was given a consent form before the PowerPoint™ slides started (See Appendix A). They were given the power point presentation and had a script read to them, which explained the traditional design and use of the Korean hanbok as well as a brief description on Korean female celebrities (See Appendix B). After the lecture, the students were asked to illustrate a hanbok influenced dress that can be worn by a Korean female celebrity who might wear it to show her interest in the hanbok. I particularly used hanbok as the tool of cultural inspiration for the students in the study because I wanted to make a comparison of the three different levels of cultural knowledge that exist among these three groups: Koreans who already have a deep knowledge of their traditional dress, Taiwanese students who have some knowledge of the Korean traditional dress because of the popularity of Korean soap operas with actors and actresses shown in the hanbok, and U.S. students who have barely any or no exposure of the hanbok, since it is not globally and prevalently seen like the Japanese kimono.

The power point lecture and assignment was prepared in three languages by translating verbatim from the original American English text into Korean and Mandarin. The Korean was translated by a Master’s student at OSU in Wood Science Engineering, who was fluent in Korean and English, and the Mandarin, by a Ph.D student at OSU in Design and Human Environment who is fluent in Mandarin and English. The translations were then back-translated by another party of translators in order for the validity of the translation accuracy. The back-translator for Korean was an undergraduate student at OSU in Construction Engineering from South Korea, and for Mandarin, a Master’s student at OSU in Design and Human Environment from Taiwan. The translators were
chosen based on availability; the different majors did not affect the translation of the lecture because the researcher was able to facilitate and double check the translations with the translators after the back-translation. Back translating the translations strengthen the validity of the contents provided for the students in each of the countries.

At the end of the lecture, the assignment was given which states the illustration and inspiration statement requirements in a series of bullet points for the garment. The students were given two hours to complete the drawings. Two hours were given because according to the pilot testing, it was enough time for the students to create an illustration front and back with bullet point descriptions; also, because this study does not want further knowledge of research done by the students on the hanbok to interfere with the result of the study, the students were not allowed more time after class. This way, students can instinctively think of a design based on what they have just seen and heard, without giving a great thought and consideration into the source of their illustrations. Ultimately, the goal of this study was to observe the differences in the way the students design, which will not change based on how much source they have gathered about the hanbok. No evaluations or penalties were given for participating in the study.

Illustration requirements

In order to clearly understand the designs illustrated by the students, they were asked to provide colored illustrations of both front and back of the garment(s) on an A3 sized paper (11X17in). The papers were provided for each of the design professors so that every student was illustrating from the same type and size of paper. The illustration media which the students used was not specified, only that the completed drawings are to be colored on one page, front and back.

Inspiration statements

The students will be asked to write in a series of 5-10 bullet points on what design elements of the hanbok were used from the lecture as their inspiration for their designs.

Target consumer
To provide the largest variation in design concepts, the students were told to design a garment which a Korean celebrity might wear to show their interest in the hanbok. The type of garment could be any outfit of any price range. The purpose of the design was to show the use of the hanbok as inspiration. The researcher chose the Korean female celebrities in particular, because they have the means both economically and socially to been seen in important public events and award shows wearing hanbok inspired dresses to fit the style and function of the latest fashion, similar to that of modern Western dresses. These stars are also the fashion muses who can represent their heritage while still looking modern and stylish, thus it is appropriate to use them as the target market for this illustration assignment. Since the U.S. and Taiwanese students were not aware of whom this Korean female celebrity was, a paragraph description was used to provide knowledge of this target market. As proved in the pretest, the description was clear to the students so that there was no confusion of who they were.

Upon completion of the assignment, the illustrations were collected by each instructor from the students and were sent back to the researcher through air mail for documents from Taiwan and South Korea, and in person from Corvallis, Oregon.

Feedback

Once the results were determined, findings were reported back to each of the instructors via email to be shared with each of the classes.

Data Interpretation

Content analysis

Content analysis is a “technique developed in the social sciences for converting verbal and nonverbal communications into quantitative data” (Paoletti, 1982, p.14) or as Neuman defines it “a technique for examining the content or information and symbols, contained in written documents or other communication medium” (Neuman, 2006, p.44).

In this study, the collected illustrations were evaluated by the researcher through content analysis of the silhouette and proportion such as the waist length, neckline, sleeve, skirt length, skirt fullness of the illustrated garments from each of the countries. This was conducted by the researcher’s observation of the explicit qualities seen on the dress with guidance from the bullet-pointed design inspiration statements. A second content
analysis was conducted on the design elements of the *hanbok* shown in the design element slides during the lecture, including the dongjeong, goreum, barae, geumbak and colors, which are the different parts that make up the *hanbok*.

Illustrations from each of the cultural group were analyzed to determine the common characteristics used within the group, such as similar waist length, neckline, sleeve, skirt length, skirt fullness as well as the design elements like dongjeong, goreum, baerae, geumbak and colors. Content analysis was an appropriate approach for this study in order to attain quantitative data of what design elements varied from designers of different countries.

**Pilot Test**

Pilot test was conducted before the actual study in order to improve the quality and accuracy of the research procedure. The study was conducted only in the United States. Sixteen undergraduate students (14 females and 2 males) in DHE 321, a fashion illustration class in Oregon State University were invited to participate in the study. In the design studio at the beginning of class, the students were given a consent form before the Power Point slide started (See Attachment A). When asked, the students did not raise any problems with the consent form, nor were they confused about any of the contents.

They were given a Power Point presentation in American English and had a script read to them, which explains the traditional design and use of the Korean *hanbok* as well as a brief description on Korean female celebrities (See Attachment B). After the lecture, the students were asked to illustrate a *hanbok* influenced dress that can be worn by a Korean female celebrity who might wear it to show her interest in the *hanbok*. The students agreed that enough pictures of the *hanbok* were shown for them to get a good idea of the variety of the dress and also how the *hanbok* was worn. In the slide with the design elements of the *hanbok*, one element (geumbak) was too small for the students to see on the slide, so a bigger picture of that specific element was modified for the actual study. They were also clear about the target market (who the Korean celebrities were) after the description from the lecture. The students also wanted to look back on the design elements of the *hanbok*, thus a copy of the assignment was needed for them since
the slide with the design elements of the hanbok needed to be on the slide. Lastly, two hours, including looking over the consent forms, the lecture presentation and the assignment was sufficient enough for the study.

After the assignment was finished, the data were collected for evaluation and coding. The size of the paper was sufficient for the task given to illustrate front and back and also to write bullet points of the design elements of the hanbok used as inspiration in the design of the dresses. Ten to fifteen bullet points of description were assigned, but students were having trouble coming up with all fifteen, or even ten. For the final study, five to ten bullet points were given enough for them to fully express their ideas.

From considering the interpretation of the data at different angles, it was decided that the collected illustrations would be evaluated by the researcher through content analysis of the silhouette and proportion of the illustrated garments from each of the countries. This was conducted by the researcher’s observation of the explicit qualities seen on the dress with guidance from the bullet-pointed design inspiration statements. A second content analysis was conducted on the design elements of the hanbok shown in the design element slides during the lecture, including the dongjeong, goreum, barae, geumbak and colors, which are the different parts that make up the hanbok.

Validity

Validity “refers to how well an idea fits with the actual reality” (Neuman, 2006, p.188). For measurement validity, it was important to basically measure what the designer intended to illustrate. While looking at the illustrations alone was not evident enough to point out some design elements of the hanbok that the students used, their inspiration statement in the bullet points served as a confirmation to interpreting the illustrations. Thus, the bullet points were important in strengthening the measurement validity.

Reliability

Reliability means dependability or consistency. Measurement reliability means that the numerical results produced by an indicator do not vary because of characteristics
of the measurement process or measurement instrument itself” (Neuman, 2006, p.189). It is looking at how accurate the coding is; it is measured by observing the consistency with which the same methods of data ‘collection’ produce the same results (Mason, 1996). In intercoder reliability, if one researcher was evaluating the characteristics of the dresses observed in the illustrations, another researcher looking at the same illustrations should come up with the same results in the characteristics of the dresses observed. There should at least be an 80% reliability factor. A reliability test was conducted by two coders, the researcher, Sarah Song and the major professor, Dr. Mullet, individually going over the illustrations for the pilot test. Both evaluated the same characteristics of the dresses in the illustrations. Even though some characteristics were used in different terms, the latent coding was not affected. Thus, these manifest coding differences were not counted as varying characteristics. After the results were compared, there was a 95.15% reliability based on the total frequency of characteristics we had in common divided by total number of characteristics that were identified in the illustration.

While this was a good percent in reliability, some terms in description needed to be altered. For example, the original coder used the word “full” for the fullness of the dress, while the second coder found the same dresses to be “flared.” Although both of us meant to describe the same characteristics (just in different words), for the sake of consistency, the word “full” was decided to be used. Also, a section evaluating closure needed to be taken out since it did not apply to any of the illustrations. All other descriptions were straightforward. There was another case with the words sleeveless and straps. Although, we meant the same characteristics, it was decided that ‘sleeveless” will be used since the main goal of describing the sleeve was to see if the students used the sleeves or not.
CHAPTER IV
RESULTS AND DISCUSSION

The purpose of this study was to determine differences in the way designers design because of their cultural background, due to many different environmental factors. A cross-national study was conducted of Taiwanese, Korean and American undergraduate college students to examine differences in the way they designed.

Participants

Undergraduate advanced level apparel design students over the age of 18 from each of the three different universities, including Oregon State University, Mokpo University and Fu Jen Catholic University in respective countries were asked to participate in the study. There were 16 U.S. students who were U.S. citizens including 2 males and 14 females. There were 28 students from Fu Jen Catholic University. However an accurate number by gender is unknown because the facilitator used students from only one of the two classes; the only available information is the ratio between males and females were 1:12. Of these students, 26 were from Taiwan and 2 were from Hong Kong. Lastly, 20 Korean students from Mokpo University included all females. The design professors from each university facilitated the lecture and assignment that were prepared by the researchers in each of their languages. In all three cases, the prevalently dominating gender was female. The sample of this study was gathered from 16 illustrations of the U.S. students, 20 from the Korean students and 28 from the Taiwanese students.

Results

The collected illustrations were evaluated by the researcher through two set of content analyses. The first set consisted of the silhouette and proportion. Design features, such as the number of pieces, waist length, neckline, sleeve length, bottom length and bottom silhouette of the illustrated garments were tabulated for each of the countries. This was done by the researcher’s observation of the explicit qualities seen on the dress with guidance from the bullet-pointed design inspiration statements. A second content
analysis was done on the design elements of the *hanbok* shown in the design element slides during the lecture, including the dongjeong, goreum, barae, geumbak and colors, which are the different parts that make up the *hanbok*. Because the color choices by each of the three groups were unique by observation of the illustrations alone, it was analyzed separately. All of the elements in both sets of content analysis were mutually exclusive.

Because the number of illustrations were different for all of the three groups, it was necessary to convert each of the design feature counts into proportions which was the frequency of elements divided by the sample size of each of the groups. For example, since 10 US students used high-waist silhouette for the illustration, 10 would be divided by 16 (the number of samples collected), which would equal .625 or 62.5% of US students who used high-waist for their illustration. All of the proportions were then analyzed in form of bar graphs.
In figure 14, the proportion and silhouette in the illustrations of the students from all three countries are presented together for an overview comparison.

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[Diagram showing the cross-national comparison of proportion and silhouette for Taiwan, Korea, and the US]
**Figure 14.** Distribution of proportion and silhouette in the illustrations of the US, Korean and Taiwanese students.

**Number of Pieces**

In figure 15, the number of pieces used for each outfit was measured from the illustration. Majority of the students used one piece, while some used two pieces; rarely did anyone use three pieces. Korean and Taiwanese students used more of the multiple pieces than the US students did. However, there was no significant difference in how many pieces were used.

![Number of Pieces Comparison](image)

**Figure 15.** Distribution of number of pieces used in each garment of the illustrations of the US, Korean and Taiwanese students.

**Waist length**

In figure 16, waist length was observed in order to primarily see if the students used the *hanbok’s* silhouette as their inspiration. The US and Taiwanese students used the high-waist garments the most but the Korean students used the mid-waist length the most. This drastic difference observed on the graph could have been because the Korean students knew more ways in which *hanbok* could have been changed or used as an inspiration than the US and Taiwanese students. Another interesting observation when reading some of the bullet points of the US students were that they were calling this silhouette an empire waist or even the baby doll dress. One possibility of explanation for the US students using this particular waistline is because this silhouette in dresses is
currently very popular among young target markets. In all cases, the observable difference of the Korea students using mid-waist is one of the evidences that different preferences among different cultural groups exist.

Figure 16. Distribution of waist length in the illustrations of the US, Korean and Taiwanese students.

Neckline

Figure 17 shows a neckline comparison of the three groups. Neckline was divided into three categories: v-neck, asymmetric and others. All other neckline besides v-neck and asymmetric was put in one category to see if the v-neck from the hanbok was used as an inspiration. And, as suspected, v-neck was the most used neckline by all three of the groups. Whether the students used it because of the neckline in hanbok, or because it is a popular neckline is uncertain. Asymmetric became a category of its own because it was observed very frequently in the Korean and Taiwanese students while conducting content analysis (see figure 18 and 19). The reason for observing the asymmetric neckline only in these two groups, not the US, is unclear, but one speculation may be that asymmetry is also a style which is becoming popularized in current fashion in Asia.
Figure 17. Distribution of neckline in the illustrations of the US, Korean and Taiwanese students.

Figure 18 (left). Example of asymmetric neckline illustrated by a Korean student.
Figure 19 (right). Example of asymmetric neckline illustrated by a Taiwanese student.

**Sleeves**

Majority of the three groups, especially the US and Korean students had sleeveless garments. However, some interesting observations were the Taiwanese students using the ¾ sleeves (28.57%) almost as much as the sleeveless (32.14%) while the Korean students barely used this sleeve length (5%) and the US students did not use it at all (0%) (see figure 20). There is an observable difference in this use of ¾ sleeves by
the Taiwanese students. One inference may be that there may be a preference in the Taiwanese students to prefer ¾ sleeve lengths for formal occasions or it can also be that while their given target market was a Korean female celebrity, they may be have thought of their own cultural celebrity and what she might wear to her formal occasion. Also, the Korean students used long sleeves (30%) half as much as the sleeveless (55%). However, most of the long sleeves were a second piece or layer made out of a sheer material like the hanbok. This may be because of what the Korean students have observed in the way Korean designers have manipulated or used the hanbok as a design inspiration. In all cases, some distinct preferences were observed in the sleeves.

![Sleeve Length Comparison](image)

**Figure 20.** Distribution of sleeve length in the illustrations of the US, Korean and Taiwanese students.

**Bottom/Hem Length**

Figure 21 shows how the bottom length is distributed in the illustrations of the three groups. The majority of the US and Taiwanese students designed (skirt) lengths that were above the knee while the Korean students designed more full (skirt) length. The Korean students may have been using the full length of the hanbok as part of their inspiration or this (skirt) length may be their idea of what celebrities wear to a formal events. Other observations were that the Taiwanese students had more variety in other (skirt) lengths compared to the US students, who did not have any full lengths. This may
imply that US students think American celebrities or they themselves are more comfortable seen in public in shorter length outfits.

Figure 21. Distribution of bottom length in the illustrations of the US, Korean and Taiwanese students.

Bottom Silhouette

It was clear that the majority of the students in all three group used full gathered silhouettes (see figure 22). 19 out of 20 or 95% of Korean students used this gathered silhouette, while 5% of US students used other silhouettes such as straight and a-line besides the full gathered style. Taiwanese students had more variety in silhouette choices with 5 (17.86%) straight, 6 (21.43%) a-line, 13 (46.43%) full gathered, 2 (7.14%) bell shape and 2 (7.14%) bubble, with the last two that were used only by this group. It is clear that the full gathered silhouette of the hanbok was used, but the reason behind Taiwanese students having a variety of bottom silhouette is unclear. Generally, the proportion and silhouettes of the hanbok were in many cases used as an inspiration.
Figure 22. Distribution of bottom silhouette in the illustrations of the US, Korean and Taiwanese students.

A second content analysis was conducted on the design elements of the hanbok shown in the design element slides during the lecture, including the dongjeong, goreum, baerae, geumbak and colors, which are the different parts that make up the hanbok (figure 23).
Figure 23. Distribution of hanbok design elements in the illustrations of the US, Korean and Taiwanese students.

Dongjeong (White v-neck collar)
All three groups used the dongjeong fairly equally (See figure 24). Although it is not obvious by just observing the graph, the students used the shape of the dongjeong more than its white color as the design inspiration.

Figure 24. Distribution of dongjeong use in the illustrations of the US, Korean and Taiwanese students.

Goreum (string used to tie the chogore)
The goreum was one of the most frequently used design elements from all three groups, especially by the US and Taiwanese students (see figure 25). Other distinct observations were that of those students who used the goreum, 9 out of the 11 (81.82%) US students used the goreum as a full bow while 10 out of 25 (40%) students used the goreum as a full bow and 2 of the 10 (20%) Korean students used the goreum as a full bow. While the goreum is tied like a half of a bow (see figure 26), there is no place in the lecture slides of the presentation where the hanbok was shown with a full bow. Thus, the US students may have interpreted the bow in their design because of their familiarity of how strings are tied (see figure 27).
Figure 25. Distribution of goreum use in the illustrations of the US, Korean and Taiwanese students.

![Goreum](image)

Barae was used the least as a design inspiration by all three groups (See figure 28). This may be because majority of the students chose sleeveless garments and also because most of those students who had sleeves in their design did not use the shape of the sleeves. It seems that the sleeves may not have appealed to a Korean celebrity out in a formal occasion. Perhaps other categories of clothing with a different target market
could have made a difference in the barae being used.

![Barae distribution](image.png)

**Figure 28.** Distribution of barae use in the illustrations of the US, Korean and Taiwanese students.

**Geumbak** (gold prints)

Geumbak was used mainly by the US students, while less than half (46.43%) of the Taiwanese students used this gold pattern and only 3 of the 20 (15%) Korean students used geumbak (see figure 29). Many of the US students used the color gold as their inspiration from the geumbak rather than the pattern itself (see figure 30). This may be because gold is a fashionable color that is currently used in the US market. The reason only 3 of the 20 (15%) Korean students used geumbak may be that Korean students used embroideries which are also used in the *hanbok* that was not mentioned in the lecture (see figure 31 and 32). Half of the students (10 out of 20) used these different traditional embroidered patterns because they knew that these elements are used in the traditional *hanbok* as well. This observation points out that Koreans have an ingrained understanding of the different elements and aspects of the *hanbok* dress that cannot be explained through one or few presentations.
Figure 29. Distribution of geumbak use in the illustrations of the US, Korean and Taiwanese students.

Figure 30. Example of geumbak used as an inspiration by a US student.

Figure 31 & 32 (left and right). Examples of embroideries used in hanbok by Korean students.

Overview
Overall the goreum (string) was the design element most frequently used by the
students while the barae (sleeves) were not.

Colors

The colors of the *hanbok* mentioned in the lecture were red, yellow, indigo, white and black. The illustrations were evaluated to see how many students used colors that were inspired by the *hanbok* and also to see if there was a color discrepancy among the groups.

Figure 33 provides the distribution of how the colors were used in the illustrations of the US, Korean and Taiwanese students. The colors most frequently used were red and black by the US students, indigo and grey by the Korean students and red, yellow and indigo by the Taiwanese students. Comparatively, red was the color used most frequently by the US and Taiwanese students. Korean students rarely used the color red (10%). This difference may be because of a clash in idea; while the two groups may think the Koreans use the color red often in their designs, Koreans do not. Yellow was another color that was frequently used by the Taiwanese group, while it was rarely used by the US and Korean students. The Taiwanese students may prefer the color yellow in their own designs compared to the other two groups. Indigo and white were the colors that were used similarly in proportion by all three groups.

![Cross-National Comparison of Colors](image_url)

**Figure 33.** Distribution of color use in the illustrations of the US, Korean and Taiwanese students.
Also, although the colors grey and green were not part of the traditional colors of *hanbok* in the lecture, I made a separate column for these two colors because I observed a high repetition in the use of these colors among the Korean and Taiwanese students. This may be because these two groups have a prior knowledge about the use of these colors on the *hanbok*. Grey was as high as indigo for the Korean students. Although grey is not used much in women’s traditional *hanbok*, it is a popular color that is being used in the modern *hanbok* and the *hanbok*-inspired dresses in Korea. Although green is not one of Korea’s traditional colors, it is used in Korean traditional *hanbok* many times. However, the students have altered its original color into a light green which is also seen often in the modern *hanbok* and the hanbok-inspired dresses in Korea. Light green was used more frequently by the Taiwanese students than the Koreans. The use of these two colors by the Taiwanese students which cannot be observed among the garments from the US students may imply that Taiwanese students are exposed to other colors of the *hanbok* through the Korean dramas or it may simply be a preference issue in color.

**Outliers**

There were also outliers which I observed in the illustrations. There were two or three in the group that were outstandingly different in their design styles and elements used from the rest of the group (see figure 34, 35, and 36). I may account this to extreme individuality of preference.

![Image](image.png)

**Figure 34.** Example of outlier in illustration among the Korean students.
Hair

I also counted whether the designer used black hair to see if the designers were thinking about the nationality of the target market in mind. Although Korean people’s natural hair color is black, their hair may be dyed, so it is not possible to determine whether the students were using other colored hair because they had another nationality in mind. However, it was still interesting to note that all 20 (100%) Korean students had black hair and some even went further to match the traditional Korean hair styles to the dress (see figure 37). However, only 9 out of 16 (56.25%) US students and 19 out of 28 (67.86%) Taiwanese students used black hair. These distinct results may show that Koreans subconsciously or consciously had a more definitive idea of who their target market was.
Figure 37. Example of traditional Korean hair style.
V. SUMMARY AND CONCLUSIONS

In this chapter, I will provide a summary of the study and a discussion of the results, conclusions, implications and recommendations for further study.

Summary

The purpose of this study was to determine differences in the way designers design because of their cultural background, due to many different environmental factors. A cross-national study was conducted of Taiwanese, Korean and American undergraduate college students to examine if there is a difference in the way they design. These three groups were asked to illustrate a garment based on the PowerPoint™ presentation of the Korean hanbok and a given target market (Korean celebrities) presented before the assignment.

The collected illustrations were evaluated by the researcher through content analysis of the silhouette and proportion such as the number of pieces, waist length, neckline, sleeve length, bottom length and bottom silhouette of the illustrated garments from each of the countries. This was done by the researcher’s observation of the explicit qualities seen on the dress with guidance from the bullet-pointed design inspiration statements. A second content analysis was done on the design elements of the hanbok shown in the design element slides during the lecture, including the dongjeong, goreum, barae, geumbak and colors, which are the different parts that make up the hanbok. Because the color choices by each of the three groups were unique by observation of the illustrations alone, it was analyzed separately.

By categorizing and counting the frequency of these garment styles and hanbok elements used, I was able to establish some patterns of what was repeatedly used by each group. I was also able to compare these patterns with other groups as well.

Conclusions

There were some elements that were similar among the three groups, but there were also distinct elements that were noticeably different as well. In the comparison of proportion and silhouette of the garments, there were some distinct observations to be
made. Whereas the number of pieces used in the garments was similar among the three groups, other factors such as the waistline, neckline, sleeve length, bottom length and bottom silhouette varied among the three groups. Whereas the US and Taiwanese students had high-waist garments, the Koreans had more mid-waist styles. V-neck was popularly used by all three groups, but Korean and Taiwanese students noticeably used many asymmetric necklines, whereas the US students did not use one asymmetric neckline. All three groups preferred no sleeves in the garment, but the Taiwanese students used a noticeable amount of ¾ sleeves and Korean students, long sleeves.

Majority of the US and Taiwanese students had garments above the knee, while Korean students had more full lengths. Whereas the majority of the Taiwanese students had garments above the knee, they also used a variety of all bottom lengths. Lastly, the full-gathered bottom was used the most by all three groups, while the Taiwanese students had more variety in use of the different silhouettes.

There were also similarities and differences among the use of hanbok design elements. All three groups used the dongjeong (white v-neck collar) fairly equally. Although it is not obvious by just observing the graph, the students used the shape of the dongjeong more than its white color as the design inspiration. The goreum (string used to tie the chogore) was one of the most frequently used design elements from all three groups, especially by the US and Taiwanese students. One distinct observation was the use of the goreum as a full bow by the US and Taiwanese students even though the goreum is tied as half of a bow. Barae (Sleeves) was used the least as a design inspiration by all three groups. Geumbak (gold prints) was used mainly by the US students, whereas less than half (13 out of 28) of the Taiwanese students used this gold pattern and only 3 of the 20 Korean students used geumbak. Many of the US students used the color gold as their inspiration from the geumbak rather than the pattern itself. Whereas very few Korean students used geumbak in their designs, they used embroideries instead which are also used in the hanbok that was not mentioned in the lecture. Overall the goreum (string) was the design element most frequently used by the students while the barae (sleeves) were not.

The colors most frequently used were red and black by the US students, indigo and grey by the Korean students and red, yellow and indigo by the Taiwanese students.
Comparatively, red was the color used most frequently by the US and Taiwanese students. Korean students rarely used the color red (2 out of 20). Yellow was another color that was frequently used by the Taiwanese group, while it was rarely used by the US and Korean students. Indigo and white were the colors that were used similarly in proportion by all three groups. Also, although the colors grey and green were not part of the traditional colors of hanbok in the lecture, there was a high repetition in the use of these colors among the Korean and Taiwanese students.

From analyzing the design styles and elements of these three groups, it is clear that there is an inevitable difference in the way designers design based on the country they attend school. Although it was not possible to draw conclusions on the reasons behind these differences, these distinctions are evident in the illustrations of the three groups of different cultural backgrounds. The 98% of the participants in the study were citizens of the country in which they attended school, thus the results of the study can be attributed to their cultural backgrounds. Even though the research seems to support that culture is a big component in the differences observed in the designs, the researcher does not underestimate the influence of other factors besides culture that could have affected their designs.

As a designer, it is important to know who the target market is and know the exact qualities preferred by this group, not what the designer thinks this group wants or needs. From this study it is more apparent that the cultural background of the designer plays a crucial role in designing for products of that particular culture. It would be preferable for companies marketing and launching abroad to use designers of that particular culture. There appears to be an ingrained set of mind and history behind the designer of a certain culture that affect preference for design characteristics.

My findings support the previous works such as the concept of cultural authentication, the FEA Consumer Needs Model, the Cross Cultural Product Design Model or concepts on cross-cultural aesthetic preferences in the idea that different preferences and perceptions of dresses across culture exist. Using these literatures as a basis, I was also able to explore and find through this study, if the differences also exist among the designs of designers across cultures. As proposed in my Designer/Consumer Cultural Perspective Model, a designer actively designs with the tangible and behavioral
elements in mind. My study showed that a designer’s culture influences these elements. It is believed that a consumer’s culture influences the intangible level, and when a consumer finds a product which has the tangible, behavioral and intangible qualities that they desire, then, it becomes the preferred product of the consumer.

Implications for Further Study

If given more time and funding for this study, it would be helpful to observe more universities to observe more students in these three countries. This way, consistency in the patterns of the three countries could be observed. Also, for further studies, it would have been interesting to observe other countries besides the three used in this study in order to determine if the differences or even similarities existed in those other countries. This would further support and strengthen my findings.

Further studies can include observing if the consumer’s preferences for products are affected by the background of the designers. In other words, would consumers in the US prefer the designs made by US designers or designers from other countries such as South Korea and Taiwan? This further study can confirm if domestic designers are truly needed to design for a specific country. It may also determine foreign consumer’s preference of the designs of other countries versus the designs of their own country.

Also, from observing the differences in the design styles and elements used, it would be interesting to further investigate the reason behind these groups using certain styles or elements which were not used by the other groups.

Limitations

Although the study made all the attempts to make the same study in all three countries, there may be few factors that may have influenced the illustrations of the students including the facilitator, the presentation lecture and the translations. The facilitator’s personality and character might be a factor that made some difference in their initial design ideas, but it is highly doubtful that their way of illustrating can change because of the facilitator. Also, the pace and the attitude that the instructor read the slides can affect the study. Although the facilitator has the written script read to the class, they could have read it too quickly or slowly for the students to pay careful attention to the
history and details of the *hanbok*, or their attitude towards the presentation and the class could have also affected these components. It would have been best for the original researcher to facilitate all three researches, but due to the limit of time and funding, this was not possible for this test.

Although the pretest determined that the pictures of the *hanbok* and celebrities were adequate and enough for them to understand what they were, it could have still affected the designs of the students. The pictures shown on the slides may have been the only representation for the *hanbok* or the Korean celebrities wearing the fusion *hanbok*, which the students have seen. If they had more pictorial examples of the *hanbok* or the Korean celebrities wearing the fusion *hanbok*, their design ideas may have been different.

The translations was back-translated in order to establish validity in the content of the translated materials; however, it would have been strengthened the validity even more to back-translate several more times if given the time. Also, although good communication between the researcher and the translators limited the possibility for content errors, some words in English may not exist or be the same exact definition of the other two languages.

The overall result and conclusion of this study may be affected by limitation in funding and time. Because design classes usually do not have over 30 students at a time, the availability in the quantity of the samples was limited. The study could have established more validity of the results if more students from other universities within the three countries were observed. This way, consistency in the patterns of the three countries could have been observed. Also, if other countries could have been observed by the same process, it would have been interesting to see if the differences also existed in those other countries. This would have also supported and strengthened my findings.
VI. BIBLIOGRAPHY


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Nike high heel stilettos. (2009). Retrieved February 20, 2009, from http://www.damnfly.com/syssite/home/shop/1/pictures/productsimg/big/15246.jpg (Figure 4)


APPENDICES
APPENDIX A CODEBOOK

Two separate content analyses of the illustrations were conducted on for each of the three countries: silhouette/ proportion and design elements. In this study, the collected illustrations were then evaluated by the researcher through two separate content analyses: silhouette/ proportion and design elements. In silhouette and proportion, the waist length, neckline, sleeve, skirt length, skirt fullness of the illustrated garments from each of the countries were evaluated and counted. A second content analysis was done on the design elements of the hanbok shown in the design element slides during the lecture, including the dongjeong, goreum, baerae, geumbak and colors, which are the different components that make up the hanbok.

Illustration Selection
To ensure that the illustrations collected from the students were unanimous for all three groups for review, only select those that meet the following criteria:

1. Works of those students who came into class on time to hear all of the contents and directions provided before the illustration assignment
2. Illustrations of those students who have followed directions provided.
3. Illustrations of female dresses only.

Design Details
Criteria for the silhouette and proportion of the dresses were borrowed from reference *Fashion Terms and styles for Women’s Garments* hereafter referred to as “Terms & Styles.” Criteria for the design elements of the dresses were borrowed from *Korean Traditional Dress as an Expression of Heritage* (Geum & DeLong, 1992) hereafter referred to as “Korean Dress.”

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Data Collection Criteria

Content Analysis of Silhouette and Proportion:

<table>
<thead>
<tr>
<th>Country</th>
<th>Illustration</th>
<th>Silhouette/Proportion</th>
<th>Waist Length</th>
<th>Neckline/Collar</th>
<th>Sleeve/Cuff</th>
<th>Skirt Length</th>
<th>Skirt Fullness</th>
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</table>

**Number of pieces**: 1 piece, 2 pieces, 3 pieces

**Waist length**: no waist, low waist, mid waist, high waist; refer to *Terms & Styles* p. 26, 27.

**Neckline**: v-neck, asymmetric, other; refer to *Terms & Styles* p. 4, 5.

**Sleeve**: no sleeve, short sleeve, ¾ sleeve, long sleeve; refer to *Terms & Styles* p. 13.

**Skirt length**: above knee, knee, below knee, full length; refer to *Terms & Styles* p. 36.

**Skirt fullness**: straight a-line, full gathered, bell shape, bubble; refer to *Terms & Styles* p. 37.

Content Analysis of Design Elements of the *Hanbok*:

<table>
<thead>
<tr>
<th>Country</th>
<th>Design Elements</th>
<th>Dongjeong</th>
<th>Goreum</th>
<th>Baerae</th>
<th>Geumbak</th>
<th>Color</th>
<th>Red</th>
<th>Yellow</th>
<th>Indigo</th>
<th>White</th>
<th>Black</th>
<th>Grey</th>
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</table>

**Dongjeong**: Used in the illustration? yes, no; refer to *Korean Dress* p. 59.

**Goreum**: Used in the illustration? yes, no; refer to *Korean Dress* p. 59.

**Baerae**: Used in the illustration? yes, no; refer to *Korean Dress* p. 59.

**Geumbak**: Used in the illustration? yes, no; gold embroidery on *hanbok*.

**Colors**: red, yellow, indigo, white, black, grey, green.
APPENDIX B  APPROVAL OF HUMAN SUBJECT REVIEW

TO:  Kathy Mullet
Design and Human Environment

IRB #  4271 – Apparel Design Across Cultures (Student Researcher: Sarah (Sung Sook) Song)

Level of Review:  Exempt

Expiration Date:  4-28-10

Approved Number of Participants:  70

The referenced project was reviewed under the guidelines of Oregon State University’s Institutional Review Board (IRB). The IRB has approved the:

(X) Initial Application  ( ) Continuing Review  ( ) Project Revision
with a (if applicable):  (X) Waiver of documentation of Informed Consent  ( ) Waiver of Consent

A copy of this information will be provided to the full IRB committee.

• CONSENT FORM: All participants must receive the IRB-stamped informed consent document. If the consent is in a format that could not have stamp placement (i.e. web site language, email language, etc), then the language must be exactly as the IRB approved it.

• PROJECT REVISION REQUEST: Any changes to the approved protocol (e.g. protocol, informed consent form(s), testing instrument(s), research staff, recruitment material, or increase in the number of participants) must be submitted for approval before implementation.

• ADVERSE EVENTS: Must be reported within three days of occurrence. This includes any outcome that is not expected, routine and that result in bodily injury and/or psychological, emotional, or physical harm or stress.

• CONTINUING REVIEW: A courtesy notice will be sent to remind researchers to complete the continuing review form to renew this project, however – it is the researcher’s responsibility to ensure that continuing review occurs prior to the expiration date. Material must be submitted with adequate time for the office to process paperwork. If there is a lapse in approval, suspension of all activity including data analysis, will occur.

• DEVIATION/EXCEPTIONS: Any departure from the approved protocol must be reported within 10 business days of occurrence or when discovered.

Forms are available at  http://oregonstate.edu/research/ori/humansubjects.htm.

If you have any questions, please contact the IRB Human Protections Administrator at IRB@oregonstate.edu or by phone at (541) 737-8008.

Wayne A. Kradjan, Chair
Institutional Review Board

Date:  4-29-09
STUDENT INFORMATION AND INFORMED CONSENT FORM

Project Title: Designers from United States, Taiwan and South Korea Develop Hanbok Inspired Apparel: A Cultural Comparison of Design Elements
Principal Investigator: Dr. Kathy Mullet, Design and Human Environment
Student Researcher(s): Sarah Song, Design and Human Environment

WHAT IS THE PURPOSE OF THIS STUDY?

We are conducting a cross-national study of Taiwanese, Korean and American students in the way they design. The purpose of this project is to determine if there is an inevitable difference in the way a designer designs because of his or her cultural background. An illustration assignment will to be used in this study. This is to fulfill the master’s thesis requirements of the student researcher.

WHAT IS THE PURPOSE OF THIS FORM?

The purpose of the consent form is to give you the information you will need to help you decide whether or not to participate in the study. Please read the form carefully. You may ask any questions about the project, what you will be asked to do, the possible risks and benefits, your rights as a volunteer, and anything else about the project or this form that is not clear. When all of your questions have been answered, you can decide if you want to participate in this study. This is part of the "informed consent" process. You can keep a copy of the informed consent document with you.

WHY AM I BEING INVITED TO TAKE PART IN THIS STUDY?

You are being invited to take part in this study because you are an advanced design student in a university.

WHAT WILL HAPPEN DURING THIS STUDY AND HOW LONG WILL IT TAKE?

The following procedures are involved in this study.

1. You will be given a lecture on the traditional design and use of the Korean hanbok during class today.

2. Afterwards, you will be asked to illustrate a hanbok influenced dress that can be worn by a Korean female celebrity who might wear it to show her interest in the hanbok. The assignment will require an illustration and inspiration statement for the garment. You will be given 2 hours to complete the drawings if you agree to participate.
WHAT ARE THE RISKS OF THIS STUDY?
There are not foreseeable risks to your participation in this study.

WHAT ARE THE BENEFITS OF THIS STUDY?
You may not have direct benefits to participate in this study. However, you may find in this study enjoyable and interesting.

WILL I BE PAID FOR PARTICIPATING?
You will not be paid for being in this research study.

WHO WILL SEE THE INFORMATION I GIVE?
Your name will not be associated with the information you put down. Please, do not put your name or any other type of identification on the illustration. Results of this study will be only reported in a summarized manner in such a way that participants cannot be identified individually.

DO I HAVE A CHOICE TO BE IN THE STUDY?
If you choose not to participate it will not affect your grade in class, your standing with the instructor, within the department, or with the university. Taking part in this research study is voluntary. You may choose not to take part at all; you will then be given a separate assignment for the same amount of points during class. If you agree to participate in this study, you may stop participating at any time.

WHAT IF I HAVE QUESTIONS?
If you have any questions about this research project, please contact: Dr. Mullet (kathymullet@oregonstate.edu) or Sarah Song (917-882-5848, songss@onid.orst.edu). If you have questions about your rights as a participant, please contact the Oregon State University Institutional Review Board (IRB) Human Protections Administrator, at (541) 737-4933 or by email at IRB@oregonstate.edu.
입력된 텍스트 데이터가 없습니다.
학생들은 연구에 참여하는 것에 의해 직접적인 이익을 얻지 않을 것이다. 그러나 학생들은 이 연구를 통해 즐거움과 흥미를 얻을 것이다.
이 연구에 참여하기 위해서 참가비를 지불해야 하나?
이 연구에 참여하기 원하는 학생들은 모두 무료로 참여 할 수 있다.

누가 학생들로부터 얻은 정보를 볼 수 있나?
학생들이 제공하는 정보에 학생 개인의 이름을 적지 않아도 된다. 학생들은 일러스트에 자신의 이름이나 누구의 일러스트인지를 확인할 수 있는 어떠한 표시도 해서는 안 된다. 이 연구의 결과는 참가자의 정보를 공개하지 않고 정리되어 쓰여질 것이다.

연구에 참여 여부에 대한 선택권을 가지나?
이 연구에 참여하지 않더라도 성적에 적대 영향을 미치지 않을 것이다. 이 연구에 대한 참여는 학생들의 자유로운 의지에 의해 달려있다. 이 연구에 참여하지 않는 학생은 수업시간 동안 그 시간만큼의 다른 과제를 받을 것이다. 연구에 참여한 학생도 도중에 언제든지 참여를 포기할 수 있다.

문의사항이 있다면?
이 연구과정에 대한 질문이 있는 학생은 아래의 연구자들에게 문의 할 수 있다:
Dr. Mullet: Kathymullet@oregonstate.edu
Sarah Song: songs@onid.orst.edu
이 연구의 참가자로서 권리에 대한 질문이 있다면 Oregon State University Institutional Review Board(IRB) Human Protections Administrator에 문의 할 수 있다.
1-541-737-4933, IRB@oregonstate.edu

학생의 서명은 이 연구에 대한 모든 설명을 들었고, 학생이 가진 질문에 대한 충분한 답변을 들었으며, 이 연구에 참여하는 것을 동의한다는 것을 의미한다. 학생들은 동의서의 사본을 받을 것이다.

참가자 서명: 날짜
學生同意通知書

研究計畫名稱: 跨文化設計元素分析—美國、台灣及南韓設計學生之 Hanbok 設計作品比較
主要研究者: Dr. Kathy Mullet、奧勒岡州立大學設計與人類環境學系
學生研究員: Sarah Song、奧勒岡州立大學設計與人類環境學系

這個研究的研究目的是?
我們目前正在進行一個跨國研究，係關於比較台灣、韓國及美國之學生在其設計上的不同。研究目的為發現現在不同文化背景的設計者是否在設計上會有必然的不同，並將使用服裝設計作業作為研究內容。本研究為碩士學位研究論文。

本同意通知書的目的為?
本同意書的目的在於提供您研究之相關資料，以供您決定是否參與本研究。請仔細閱讀本同意書，您可以提出任何關於本研究之疑問，比如：您會被要求做什麼、有可能發生之風險與益處、做為一個志願者的權利及其他有關本研究之疑問或本同意通知書表達不清楚的地方。您可以在關於本研究的所有疑問獲得解答後，再決定是否參與這個研究。此為本研究“同意通知書”過程之部分程序。此外，你也可以保留這份同意通知書。

為何我會被邀請參與這個研究?
您會被邀請參與這項研究是由於您為大學服裝設計學系的高年級學生。

這項研究的過程是什麼? 還有會花多久的時間?
下列為您將會參與之研究模式
1. 在今天的課程當中，您將會聽到一場關於韓國傳統服裝 hanbok 的設計與用途的講解。
2. 之後，您將被要求製作一件受到 hanbok 風格影響的服裝，對象是一位韓國女明星，以著裝這件服裝來表達其對韓國傳統服裝 hanbok 之喜愛。要求之作品包括一份設計圖樣及一份設計畫稿來源說明。若您同意參與本研究，您有二小時的時間來完成您的設計。

參與這個研究的風險是?
您參與這個研究對您沒有任何可預見的風險。

參與這個研究的益處是?
參與這個研究，您可能無法享有直接的益處，然而您可能會發現參與這個研究是很有趣的。

我會得到金錢上的報酬嗎?
你將不會因參與這項研究而得到金錢上的報酬。
誰會看到我所提供的訊息？
你的姓名將不會連結到你所寫下的任何資料。所以請不要寫下您的姓名或任何其他可鑑定你個人的資料在設計稿上。本研究結果將以概述的方式報告，以此方式，參與者將無法被個別地確認。

我可以選擇是否參加這個研究嗎？
假如您選擇不參與這個研究，將不會影響您的課堂成績或您與課程講師、所屬學系或是所屬大學的關係。參與這個研究是志願的。若您選擇不參加，您也會被給予另外一份可獲得相同分數的課堂作業。假如您同意參加這個研究計畫，您也可以隨時停止參與。

如果我有其他問題？
假如您對這個研究有任何的問題，請聯絡 Dr. Mullet，kathymullets@oregonstate.edu 或 Sarah Song，電話002-1-917-882-5646 或 songs@onid.orst.edu。假如您對您做為參與者的權利有疑問，請聯絡 Oregon State University Institutional Review Board (IRB) Human Protections Administrator，電話 002-1-541-737-4933 或 e-mail IRB@oregonstate.edu。

您的簽名代表您已閱讀本同意通知書，您對本研究的問題也已經獲得解答且您同意參與本次研究。你可以保留一份本同意通知書。
參與者姓名(請以正楷書寫):

__________________________
(簽名)

__________________________
(日期)
Design Inspiration

- Many designers use a culture’s national dress for inspiration
- Based on this slide presentation we would like you to design a garment for a Korean female celebrity
- The garment should represent the National dress of Korea

The National dress of south Korea is known as the Hanbok

South Korea is a country in East Asia, occupying the southern half of the Korean Peninsula. It is neighbored by China to the west, Japan to the east and borders North Korea to the north. Its capital is Seoul, the second largest metropolitan city in the world and a major global city.

The Korean Hanbok is a traditional dress that is often characterized by vibrant colors and simple lines. Although the dress has taken many different forms throughout history, it is the traditional dress that Koreans know and refer to today is from the Chosun Period (1392-1910). Just until the 1880s, all Koreans were wearing the traditional hanbok, and it was exceptionally rare to see anyone in westernized dresses.

Under Japan's colonization between the years, 1880-1910, western culture which influenced Japan, also started penetrating into Korea. Since then, Koreans have slowly overcome their traditional society and even more rapidly after the industrial boom in the 1970s. The number of wearers has declined over the years until the only use it serves now is for ceremonies, rituals or for specific causes.

Even though the hanbok is not used for daily wear, Koreans have realized the need for transforming some of the design components of the dress. The transition from traditional to non-traditional hanbok has changed in the aesthetic and functional components of the dress, but has not hindered the meaning and symbol of the dress, which is still used for performance and national identity. The "new" hanbok's major selling points are its comfort and convenience, but it still has the "capacity for reawakening Korea's national pride."
Slide 5

Silhouette

Chogore (top)

Chima (skirt)

That I will describe the components of the traditional hanbok and some changes made in the modern hanbok. I will only discuss the details of the female dress.

The basic silhouette of the hanbok is that of a triangle shape. The two main pieces are the chima (skirt), fully covering the lower torso and legs and the chogore (top) covering from the upper torso to the neck.

The skirt is full and stiff. The skirt can be single-layered, double layered or quilted. The cheesecloth layer is often made from silk. This is a sheer light fabric, much like an organza. The skirt wraps across the body and tucks. Then, the chogore (top) is put on and tied at the bow.

Slide 6

Design Elements

- Dongjereung - white collar
- Goreum - cloth tie
- Baeore - sleeve
- Geumbak - printed (gold) patterns
- Colors - red, yellow, indigo, white, black

There are basic design elements that are part of the hanbok. These details have meaning or represent parts of the Korean culture. Goreum ( godeo ) is a removable white collar placed over the end of the shirt. The garmet ( garmet ) are coat strings attached to the breast part of the chogore to tie the chogore. Baeore is the chogore sleeve that curves at the end. Geumbak is a printed gold pattern on the bottom of chima with or geometric or flowers and plants patterns.

Colors are also used in the clothing derived from the five basic colors of East Asian cosmology: red, yellow, indigo, white, and black and have symbolic meanings. Red signified good fortune and wealth and was used in woman's wedding garments. Yellow, which represented the center of the universe, was used for royal garments and was prohibited for common class to wear. Indigo, the color of constancy was used for the skirt of court ladies and the official coats of court officials. White, symbolizing modesty and pure spirit, was the basic color most widely used by the common people. Black, symbolizing infinity and the source of all creation, was used for men's hats. These five colors were also firmly established as symbols of the four directions and the center of the universe and order of the universe.

Slide 7

Traditional vs. Modern

- Color
- Silhouette
- Way of wearing

In Korea, the hanbok has changed to make the garment more comfortable and easier to wear. However, the colors, silhouette and way of wearing the garment has changed very little.

Slide 8

Hanbok inspired dress

In Korea's modern hanbok, different design details or the garment silhouette are used. Here are examples of how designers have used the traditional hanbok as design inspiration.
Target Consumer

- Age 25-35
- Attends celebrity events

Famous celebrities in Korea have also caught on with the fusion hanbok, altering the hanbok to fit the style and function of the latest fashion, which is much similar to modern Western clothing. From Award events to important public occasions, these stars can be seen wearing looks that represent their heritage while still looking modern and stylish.

This target consumer may be an actress who is a single woman in her late 20s to 30s making plenty to live in a top luxury condo in the city. She is very conscious about her appearance so, she is always up to date on the latest styles and works out to keep her figure. During her time aside from acting, she likes to go shopping for the latest and best designer brands like Chanel and Gucci, takes short vacations to exotic locations in the Southeast Asian coasts and can be seen at the latest nightclub.

Assignment

- Design a garment which a Korean female celebrity might want to draw her interest in the hanbok. The type of garment can be any style garment and any price range. The purpose of the design is to show the use of the hanbok as inspiration.
- Provide a category for dress; day, evening, sportswear, etc.
- Provide colored illustrations of both front and back of the garment(s) on A3(11X17in) or A2(29.7X42cm) paper
- Use the color, silhouette, proportion and pattern of the Korean hanbok for inspiration to design the dress.

Inspiration statement

- Write in 5-10 bullet points, what information you used from the lecture as your inspiration for your design.
- YOU WILL HAVE 2 HOURS TO COMPLETE!
Design Inspiration
디자인 영감

한국은 화양연화의 복고시대의 황두이다. 한국의 사회는 중국, 동쪽으로는 일본, 서쪽으로는 북한이 위치하며, 한국의 수도는 서울이다. 서울은 세계에서 두 번째로 큰 중심도시이다.

한복은 한국의 전통의상으로 알려져 있다.

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한복의 구성에 대한 기본적인 디자인 요소가 있습니다. 이러한 요소들은 한국의 전통적 요소를 따져보시면 다음과 같습니다.

- Color 색
- Silhouette 실루엣
- 상품
- Way of wearing 입는 방법

한복은 전통한복과 현대한복으로 나뉩니다. 전통한복은 복장의 형태와 사용 방식이 고정되어 있으며, 현대한복은 디자인과 제작방식이 편리하게 바뀌어 있습니다. 현대한복은 디자이너들의 아이디어와 기술로 다양한 변화를可能出现.
Slide 9

Target Consumer

- Age 25-35
- 연령 25-35
- Attends celebrity events
- 유명 행사에 참여

지정된 흔한 한국의 유명 이자판매인물에 의해 유행 되었다. 유행한것은 현대 사람의 이상과 매우 유사하고 최근의 패션 스타일과 기능에 맞게 변화하였다. 시장에서도 중요한 행사에 참여하기, 현대적으로 스타일러서 해보이면서도 그들의 전통성을 보여주는 유행한것은 인기 있는 저자 판매인들을 볼 수 있다.

이 목표고객은 도시의 최고급 아파트에서 풍요롭게 살고 있는 20대 부부에서 30대의 특성이 어색해질 수 있다. 그들의 이상과 대조의 매우 영상하고 있다. 그래서 그들은 언제나 최신의 스타일을 따라잡고 있으면 가능하게 노력한다. 그러나 일을 하지 않는 시간 동안, 사람과 구조 같은 최고의 브랜드의 최고 이상을 차기 위해 소비하는 것을 즐기고 동남아시아의 영적인 체험에서 많은 흥기를 줄며 흥미 나타낼때 나타날 수 있다.

Slide 10

Assignment 과제

- 한국의 주요 대자본가들이 그들의 최고의 전문성을 보여주기 위해 일할 수 있는 사무실을 다자인하되, 그 이상은 소비자들의 가격에 맞춰 내려야 할 것임으로서 사생계를 위해 한다.
- 소비자의 흔한 판매인물로 (예: 상생, 판매인, 연령별 등)
- 현재의 시장에 중요한 트렌드와 응용을 학습하고 결정하는 것은 중요하다. (예: 다양한 판매인들, 판매인들의 목표)
- 판매인들의 목표와 브랜드의 이상을 디자인에 체계화해, 설계된 바, 제작시 사용해야 한다.

Inspiration statement: 업무(occupation)의 설명
- 일본에 대한 흔한 Yet과 면밀한 분석을 통해 디자인에 이용하게 되어 주로 사용되고 있다.
- 그들의 적합성과 역할을 적극적으로 지지해야 하며, 흥미가 줄어드는 경우에도 주의를 기울여야 한다.
APPENDIX H POWERPOINT™ PRESENTATION IN MADARIN

Slide 1

設計靈感 Design Inspiration
- 許多設計師利用傳統文化服裝做為靈感來源
- 我們希望您能根據本投影片的介紹，了解國外
- 明星設計一件服裝
- 您所設計的這件服裝需能代表韓國國紳

Slide 2

韓國國紳 Korean Hanbok

Hanbok為當韓的國紳。

Slide 3

南韓是一個國家，位於朝鮮半島的南部，西鄰中國，東鄰日本，北與

Slide 4

韓服(Korean Hanbok)是韓國傳統服飾，以鮮明的色彩及簡單的線條為特色。現
今的韓國傳統服飾可追溯到朝鮮時代(1392-1910)。直到1880年代，所有的韓國人
都穿着傳統韓服Hanbok。在當時，很少有人穿著花瓶樣的傳統服裝。在19世紀末
統治時期(1880-1910)，影響日本的西方文化，也開始進入韓國。從時尚起，韓
國社會在一段期間模仿西方，並且在工業革命(1970年代)流行期間。穿著h
anbok的人越來越少。到現在只有在慶典、儀式或特別場合穿著。

韓服Hanbok現在已在日常生活中普及，韓國人也開始穿著現代的Hanbok服裝
在許多不同場合的場合。許多現代Hanbok的款式，保留了傳統Hanbok的特色，並
添加了現代的時尚元素。這些現代Hanbok的服裝風格，比傳統Hanbok的服裝更
適合現代生活。現代Hanbok的優點在於其時尚性及舒適性，但同時具有傳統韓
國風格的特色。
Slide 5

Silhouette服装輪廓

Chogore (top) 上衣
China (skirt) 裙子

Slide 6

Design Elements设计元素

Dongjeng-white collar (白色领子)
Goreum-cloth tie (领结)
Baeume-sleeve 衬子
Gumeubok-printed golden put<br>seum 衬衣装饰

Color-red, yellow, indigo, white and black<br>色：红、黄、青、白、黑

Slide 7

Traditional vs. Modern 傳統與現代

Color色彩
Silhouette轮廓
Way of wearing 穿著方式

Slide 8

Modern Hanbok 現代Hanbok

不同的設計細節或服裝輪廓已被使用在當代韓國Hanbok設計中，這些例子說明設計師如何利用Hanbok作為現代靈感。
Slide 9

Target Consumer 目標顧客

- Age 25-35
- 年約25-35歲
- Attends celebrity events
- 常常參與名流聚會

 Slide 10

Assignment 設計作業

- 該為一位韓國女星設計一件禮服。她常以華麗的禮服令人著迷。她的禮服設計需具備現代感和東方風格的融合，以符合其獨特的個人風格。
- 制作過程需包括：設計、繪圖、剪裁、縫紉等。
- 提交草圖及最終設計，包括原型於正反面及反面，製作成A3（11.7 x 17英寸）或（29.7 x 42公分）的紙上。
- 請詳細描述該韓國女星的風格、喜好，比例與風格裝飾於設計中進行重顯。

Inspiration statement 設計靈感來源說明：

請寫下你所花的靈感來源，並簡述你所選擇的靈感來源為何。

若有與她腳步於衣著的設計與靈感來源說明，

我們選擇的消費者是年約25到35歲的單身女性，收入穩定且居住在某都市家庭。她非常注重自己的形象打扮，關注流行時尚動向，並且努力保持她的身材和外觀。除了操業以外的時間，她喜歡參加購置最適合自己的設計師商品。她是Chanel與Gucci的愛好者，經常到那裡去具有異國風味的城市度假，也曾被看到出入最新的夜店。