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Convergence of Visual Contents from the Joseon Dynasty and Current Trends for a Pattern Design Output

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Abstract

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Patterns are in every inch of our surroundings. Everything that the eye lays site on consists of some sort of repetitive element. It can be as small as a jumble of molecules, as big as a bird’s eye view of buildings lying side-by-side, or as interesting as the stripes on a zebra.

All motifs and patterns are a rotation of life and each relates to one another in some context or form. Context is borrowed, reused, translated, transformed for creation and fit of the present time frame. Pattern designers and fashion designers bring about new trends and designs through reinterpretation of artwork through uncountable methods, weather it is by getting inspired through nature, or borrowing ideas of artworks from antiquity. This can essentially be seen as a rotational work of art.

The pairings of tradition and innovation is the central ideology to this thesis, extracting historical contents and bringing about a new meaning. It will undergo studies of visual contents from the Joseon Dynasty, specifically researching elements of traditional Korean textiles (costume and clothing), bojagi (cloth used to wrap things), pottery and paintings, converging it will the trends and interests of today’s society for a new pattern design output.
The Joseon Dynasty is a profound time period where it consolidated its absolute rule over Korea and saw the height of classical Korean culture, trade, science, literature and technology. Such visual and historical contents, aggregated from the Joseon Dynasty, are a constant look back to the evolution of Korea and are nonetheless cherished as a past belonging. The new notion to be assembled is to preserve the characteristics of the past, but at the same time pronounce it’s meaning in a new format that can be used to understand a new denotation.

Keywords: Joseon Dynasty, Pattern, Textile, Visual Content, Current Trend, Convergence
Student Number: 2010-24131
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1. Introduction
1.1 Purpose of Study

As a Korean who grew up in North America, since the age of four, I was always confused of my identity. My citizenship recalls me as Canadian, but my appearance recalls me as Korean. Growing up, and realizing my true identity as a Korean, I started to grow fond of the essence of Korean culture and thus; I began to take interest in the historical contents of Korea.

The content of this study was inspired by my visit to the Seoul Museum of History. I was amazed by the beautifully embroidered costumes, the intricate details of accessories, and the hand-scripted calligraphic work. As I passed by these historical visual contents, it occurred to me how sad it was to see all the beautiful pieces of work being caged inside glass boxes. I questioned myself, why are such beautiful pieces of work not seen in the modern society of today?

“Motifs of textile designs are on a circular road of eternal return. Nothing disappears, and nothing appears out of nowhere. Just as the individual pattern repeats incessantly over the course of a print run, its motifs are in repeat over the course of the decades”.¹ The purpose of this study is to continuously find new meaning from past belongings.

The pairings of tradition and innovation is the central ideology to this thesis, extracting historical contents and bringing about a new meaning. It will undergo studies of visual contents from the Joseon Dynasty, specifically researching elements of traditional Korean textiles (costume and clothing), bojagi (cloth used to wrap things), pottery and paintings, converging it with the trends and interests of today’s society for a new pattern design output.

¹ Susan Meller, Joost Elffers, Textiles Design. p14
The Joseon Dynasty is a profound time period where it consolidated its absolute rule over Korea and saw the height of classical Korean culture, trade, science, literature and technology. Such visual and historical contents, aggregated from the Joseon Dynasty, are a constant look back to the evolution of Korea and are nonetheless cherished as a past belonging. The new notion to be assembled is to preserve the characteristics of the past, but at the same time pronounce it’s meaning in a new format that can be used to understand a new denotation.

1.2 Contents of Study and Method

The output of my thesis is a pattern design that composes both tradition and innovation. I will be studying the evolution of patterns from different eras to understand why such contents evolved the way it did. Researching contents of Egyptian hieroglyphs, Greek pottery, pre-Columbian textiles, Islamic mosaics, medieval European tarot cards, Chinese robes, Indian temples, Persian carpets, Celtic manuscripts to art movements and the styles of different time periods will help me understand how “textiles design, like any other art, or indeed, any kind of creation at all, cannot help but reflect its time”. ²

Something else to take into consideration for my study is to understand what people in today’s society want. I will be able to create a pattern that takes the essence of traditional Korean visual contents and alter it in a way that is desirable in today’s society. I will be specifically looking at traditional Korean textiles, pottery and accessories and using as a basis for my pattern design

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² Susan Meller, Joost Elffers, Textiles Design. p407
2. Evolution of Textiles and Patterns
2.1 Textiles and Patterns

Textile printing has undergone immense changes over the past centuries. From block printing by hand, copperplate printing, roller printing, to perrotine printing (a mechanized form of block printing), to flatbed-screen printing, to rotary-screen printing, these methods are all different efforts that translate the artist’s work from paper to cloth. “The technical process behind these methods can be extremely complex, and even the simplest of them—old-fashioned wood-block printing—required precise coordination among many highly skilled workers: the original designers, the engravers, the color mixers, the printers, the finishers, not to speak of the marketers and distributors of the final product”.

The very basic technique of textiles printing is the woodblock printing technique. Woodblock printing is a technique for printing text, images or patterns used widely throughout East Asia originating in China in antiquity as a method of printing on textiles. An image is engraved into the block of wood and is manually stamped onto a surface. Fig.1 and Fig.2 illustrates examples of woodblock printing.

3 http://en.wikipedia.org/wiki/Textile_printing
4 http://en.wikipedia.org/wiki/Woodblock_printing
The image is a page from the Diamond Sutra, printed in the 9th year of Xiantong Era of the Tang Dynasty using the block printing technique. It is currently located in the British Library and is stated to be the earliest complete survival of a dated printed book.

Traditional printing industry in Jaipur

As technology advanced, more efficient methods of textiles printing came into play. Screen-printing is another popular method of textiles printing. It is a printing technique that uses a woven mesh to support an ink-blocking stencil to receive a desired image. The screen printing machine

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was invented by the entrepreneur Michael Vasilantone in 1960, and the textiles industry grew further from that point on.

2.2 Patterns from Antiquity

Patterns can be looked upon in different manners. In today’s society, patterns may be looked upon generally as prints on garments or household fabrics. However, patterns have appeared on prehistoric cave walls, in Egyptian hieroglyphs, on Greek pottery, and in pre-Columbian textiles, Islamic mosaics, medieval European tarot cards, Chinese robes, Indian temples, Persian carpets, Celtic manuscripts, Tibetan Thangkas. The context changes but the symbol endures, altered only superficially by each artist who handles it, those who gives it the characteristics of the new place and time.  

6 Each culture owns its own style of work very different from one another. It is amazing to learn how such careful work of detail can be created through hand craftsmanship.

“Egyptian Hieroglyphs, as seen in Fig.3, are all more or less figurative: they represent real or illusional elements, sometimes stylized and simplified, but all generally perfectly recognizable in form. However, the same sign can according to context, be interpreted in a diverse way”.  

6 Susan Meller, Joost Elffers, Textiles Design. p14
7 http://www.citrinitas.com/history_of_viscom/ideograms.html
“Pottery of ancient Greece comprises a large part of archaeological record of Ancient Greece. Vases in the protogeometric style is confined to the rendering of circles, triangles, wavy lines and arcs probably aided by compass’ and brushes. Geometrical art flourished in the 9th and 8th centuries BC. It was characterized by new motifs using triangles and other geometrical decoration”.

Fig. 5 and Fig. 6 are textiles during the Pre-Columbian era illustrating technical weaving skills and artistry.

Celtic Art is ornamental, avoiding straight lines and only occasionally using symmetry.  

Fig.8 and Fig.9 are images of Tibetan Thangka, which are paintings.

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on silk and embroidery usually depicting illustrations of deities and natural scenes.

Mosiacs can be seen readily in today’s culture but it actually dates back to the 3rd millennium BC where the earliest known examples of mosaics were found at a temple building in Abra.
2.3 Art Movements and Period Styles

“Textiles design, like any other art, or indeed, any kind of creation at all, cannot help but reflect its time. To find a market, or even to be made in the first place, a pattern must somehow reflect the contemporary mood— even while it plays its part in creating that mood”. ¹⁰ By studying different art movements and period styles, we can learn how current time reflects upon the graphical elements of that time. We will cover periods of the Renaissance, Industrial Revolution, into the late 1990’s.

The term “Baroque” describes a long period in European art, from the late sixteenth century until the mid-eighteenth century. This period is marked by flamboyance, drama, and boisterous ornamentation and is an energetic continuation of the Renaissance Style. ¹¹ Fig.10 is an example of Baroque artwork.

Art Nouveau is an international philosophy and style of art, architecture and applied art that was most popular during 1290-1910. Art

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¹⁰ Susan Meller, Joost Elffers, Textiles Design. p407
¹¹ Susan Meller, Joost Elffers, Textiles Design. p420
nouveau was an inspiration of natural forms and structures, not only in flowers and plants, but also in curved lines. Antoni Gaudi was a notable contributor to Art Nouveau. Most of his architectural works used elements inspired by natural environment.

Art Deco can be defined as an influential visual arts design style which first appeared in France during the 1920s, flourished internationally during the 30s and 40s, then waned in the post-World War II era. It is an eclectic style that combines traditional craft motifs with Machine Age imagery and materials. As seen in Fig.13 and Fig.14 the style of artwork uses bold colors and geometric shapes, very different from the artwork of the Baroque.

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12 http://en.wikipedia.org/wiki/Art_Nouveau
13 http://en.wikipedia.org/wiki/Art_Deco
The Modernist sense of the twentieth century as unlike any preceding era could invest everyday household object with a whole aesthetic social philosophy. Frank Lloyd Wright was a big contributor to this era.

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14 Susan Meller, Joost Elffers, Textiles Design. p434
Psychedelic patterns were associated with a youth culture’s dawning self-awareness and with a whole package of ideas about society, politics, and pleasure. During this time period, fashion and art has become a personalized way of self-expression. This act of personalization can be seen in the next example of punk in Fig.19.

The finish design firm Marimekko, founded by Armi and Viljo Ratia in 1951, began to export its fabrics to the United States in the late 1950s, to

15 Susan Meller, Joost Elffers, Textiles Design. p436
immediate success and much imitation. Marimekko’s business concept is tinged by the ideology of modernism.

2.4 Analysis

From Antiquity to the Renaissance period, patterns were very ornamental and a lot of hand craftsmanship was involved. As the industrial revolution came into site and production of fabric became more accessible, people started to experiment with form and colors and started to stay back from traditional mindsets. Forms started to become more individualized and colors started to become bolder. Frank Lloyd Wright, wanted to shape not only the buildings that would shelter modern living but every interior detail of furnishings and fabrics, and he also tried to control the way the structure related to its surroundings. Punk was a time period of innovation and excitement and people wanted to show their individuality within their

16 Susan Meller, Joost Elffers, Textiles Design. p440
17 Marimekko Fabrics Fashion Architecture. p15
fashion and style. Marimekko brought in the ideology of modernism to textiles by using bold colors with clean lines. The modern era was definitely a time of experimentation and personalization.
3. Recent Trends
3.1 Societal Trends

Within the past ten years, the digital age has shaped our lives in a particular way much different from the past. There has been a shift from traditional industry that the industrial revolution brought to an economy based on information through computerization. In a commercialized society, the information industry is able to allow individuals to explore their personalized needs, therefore simplifies the procedure of making decisions for transactions and significantly lowers costs for both the producers and buyers.\(^{18}\)

People are demanding simplicity; thus, everything is becoming simple. Remember the times when you drove with a paper map, carried around a dictionary book, opened up an encyclopedia. Today, this can be done by a click of a finger. Smart phones, e-books, ipads, iphones, etc has enabled communication and access to information to become almost too easy.

Everything is speeding up due to technological advancements. From computers, e-mails, Internet, lack of sleep, work-life imbalance, life is actually turning somewhat more complicated. Sometimes, the response to all this is an interest to authenticity and realness. People are looking for activities and things in life that can slow things downs such as nature, environmentally friendly products, and even vintage products.

\(^{18}\) http://en.wikipedia.org/wiki/Information_Age
<Figure 21> Human powered vehicles made completely from recycled material, Unisa Industrial Design Students

<Figure 22> Kitchen that recycles water and food waste to nourish living plants, Alexandra Sten Jorgensen

<Figure 23> Packaging solution utilizing 100% recycled pulp and mold around the shape of your product
3.2 Analysis

Admits the fast pace of today, the longing for the past has been an ongoing issue and this issue has been transferred into visual representations in art and design. Fig.24 is a trend view of an image board that was created by Hanhwa L&C. The products and images represent the idea of the environment and nature.

The idea for my pattern design is to incorporate elements of “slow pace” by studying organic shapes and different textures of nature by using raw materials.
4. Korean Textiles, Art and Design
4.1 Visual Contents of the Joseon Dynasty

The visual contents of the Joseon Dynasty have a deeper meaning than what just appears on the surface. These contents are a resemblance of the societal beliefs and habits of the people during that time period and those characteristics of the past, essentially, has shaped the way Korea has become. I will be researching elements of traditional Korean textiles (costume and clothing), bojagi (cloth used to wrap things), pottery and paintings, and architecture.

Patterns used in the clothing during the Joseon period mainly consisted of patterns of animals, nature, Chinese symbols or writings that have powerful meaning. The patterns selected and used during that time period helps us understand what was sought as beautiful during that time period.

The layout of the pattern, the use of spacing and how the patterns is managed and placed on the material are important components to the aesthetical beauty of the costume. For example, patterns used on the entire surface versus patterns used as a point feature on a surface all express the beauty of the outfit in different ways. The pattern selected for the fabric, the layout and spacing of the pattern and the actual interaction of the pattern against the surface, are all taken into consideration for different functions of the outfit. For instance, a pattern is used on the entire surface in three situations. First, it is used usually in cases where Queen’s carry out matters related to the law, or judging. Also known as judge’s robes.
Patterns are also used on the entire surface for ceremonial events such as weddings, and clothing worn by married women. Color also plays an important role of stating the hieratical status of a person. Colors of royal purple and red were worn only by the Queen and were never worn by ordinary citizens. However, to ordinary citizens, this type of costume was so different from the everyday wear that their point of beauty was quite different from that of what is worn by the royal family. To ordinary citizens, although keeping a repetitive pattern on the surface of the material, leaving open spaces or not having the patterns to tight to each other was more natural, and thought of having a sense of composure like the clothing seen in Fig.27.

<Figure 25> Judge’s robe

<Figure 26> (left) Korean costume worn by oridinary citizens during the Joseon Dynasty
<Figure 27> (right) Pattern on a skirt of a traditional Korean costume
There are three main types of pattern compositions. First is a composition where patterns of animals and imagery of nature are continuously spread all over the fabric. This method of composition also applies to when patterns are alternating in size. The larger component acts as the main while the smaller component acts as a sub, creating a rhythmical balance.

Another type of composition is where patterns are continuously repeated. For example, Fig.27 is a skirt with a repetition of an imagery of a young boy and grapes on a horizontal axis.

The last type of composition is a painted like non-repeated imagery. An object is translated without any alterations and is presented as it is in real life. In some cases small things are represented to look big, or in other cases, objects that don’t cohere with each other are combined and presented to seem real. There are no regulations in this type of composition, it is free-minded, and this type of composition, represents the type of artwork Koreans were interested in during that time period. For instance this type of composition can be seen in Fig.28.

<Figure 28> Traditional vase of the Joseon Dynasty
Koreans have long used square cloths or ‘pojagi’ to wrap, carry and cover things ever since the Joseon Dynasty. It is said that the value of the pojagi lies not only in their exquisite needlework but also in their embodiment of folk belief: patterns in pojagi symbolize the pursuit of happiness and good fortune. 19

The pojagi can be classified into two basic categories. One is the kung po which was used in the royal court, and the other is the min po which is most often used by ordinary people. Looked upon from the present day, both types of bojagi present extraordinary needle and design work. The craftsmanship in the pojagi of Fig. 29 must have taken days and days to make, while in the modern day, machines can probably create the same design in a matter of minutes. It shows how much effort one puts into making something like this when machinery and technology did not exist.

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19 Mitchell Beazley, Quilted Planet. p34
Maedeup is the traditional Korean art form of knotting and silken cords. In prehistoric times, Korean knots were used solely for practical purposes. They were tied around the waist and used to carry stone-axes, swords, and other tools used for hunting and food. Later in the Joseon Dynasty, they were used in diverse elements such as decoration for clothing, instruments, jewelry and much more. As seen in Fig.30 and Fig.31 maedeup uses vibrant colors and extravagant details of embroidery. In my opinion, the maedeup uses the widest range of colors in the most beautiful manner yet. The colors I use for my final pattern design are inherited and reconstructed by the inspiration of the maedeup.

<Figure 30> (left) Pendant, The National Folk Museum of Korea
<Figure 31> (right) Decoration for Palanquin, Bomunsa Temple, Seoul

The study of various visual contents from the Joseon Dynasty gave me a starting point of my pattern design. I borrowed line forms and

20 http://www.koreasociety.org/arts-culture/allery-talks/the_art_of_maedeup_korean_traditional_knotting.html
particular pattern elements to reconstruct my interpretation of the modern Korean.

4.1 Korean Society and Growth

The presence of hard work, family orientation, and the endurance and patience of Korean people is what helped develop today’s society. Such human nature can be seen in architecture, clothing, shoes, and artworks of the Joseon Dynasty. The curved lines of clothing, shoes, hats and architecture of the Joseon Dynasty resembles, softness which resembles society as soft and peaceful. People living in the Joseon Dynasty were very poor and faced various hardships; however, even in such conditions, the use of bright colors resembled forgiveness and consideration. The fine details that are seen in traditional accessories, clothing and architecture resembles patience and perseverance. Such characteristics of the past most certainly shaped the way Korea has become.
5. Conclusion
5.1 Preliminary Design Sketch

When going about my pattern design, I used a variety of image sources from the Joseon Dynasty using imagery from clothing, architecture to pottery. By using such image sources, I was able to rebuild and re-define these images into something completely different but still capturing the essence of Korean tradition. Different usage in mediums allowed for different moods and textures, and with this I was able to study various outputs without deliberate intention. I began my project by using basic drawing tools such as markers, pencils and paint, sketching images of visual contents from the Joseon Dynasty. The beginning stages of work can be seen in Fig.32.

![Fig.32](image)

*Figure 32* Sketches of visual contents from the Joseon Dynasty using black, silk and gold felt

This stage of the design process was all about using direct imagery and redefining it in some other way. Fig.32 is a simplified version of an image found on a traditional bojagi.
The next stage of the design process was to incorporate these redefined hand drawings with graphic elements using the computer. By, copying and pasting images, mixing in bold colors and patterns, layering different elements on top of another allowed for a more daring intake of pattern designs. Fig.34 is a drawing redefined from a bojagi. This drawing was scanned into the computer and was played around with different graphic elements, which can be seen in Fig.35. In this stage of the design process, I attempted to use bright bold colors that were not particularly seen in the traditional Korean settings.
Experimenting with different patterns and colors was an essential step when creating the final output. It enabled the designer, myself, to judge whether this process was efficient or whether the design should take upon another method.

While the above sketches, for instance in Fig.37, resembled a more simplistic form of study, I experimented with more complex and detailed shapes and forms. I set off a wild mixture of bold stripes, circles, layers and repetition to see what other outputs would apply. This form of study is represented through Fig.39 and Fig.40.
5.2 Color Research

Color plays an essential role in creating a mood or an overall feel of a work. I find that the colors used in visual contents from the Joseon Dynasty create warmth and familiarity of the Korean culture. For my final work, I
used colors that inspired me of what I thought resembled Korea. I went to Kyungbok Palace, and Kilsangsa Temple, both located in Seoul, and created a color pallet from the pictures I took at each location. I also created a color pallet using sources from traditional Korean costumes and accessories.

By creating this color pallet, I was able to find that colors emerging from different sources create different moods and feelings. Traditional Korean architectural structures consist mainly of neutrals and greens with hints of bright color. Colors from costumes and accessories are more vibrant and daring with color. I discovered that the color pallets in all visual contents contained a mixture of neutrals and vibrant colors, which, creates a good balance of softness and excitement.

<Figure 41> Color pallet extracted from photos taken from Kyungbook Palace and Kilkangsa Temple, Seoul, South Korea
The colors used for my final output design, uses the color pallet I created gathered from Korean architecture, textiles, and maedeup. Using that as a base, I wanted to add in a new definite color range within it. In order to do so, I used references from well-known textile companies such as Marimekko, Orla Kiely, and designs I created from Judy Ross Textiles. One thing that these three companies have in common, are the usage of bold, vibrant colors. I was inspired by the bold usage of color, but I also was also inspired by the use of simple patterns and large surfaces.
While the usage of colors in Orla Kiely textiles (Fig 43) uses more subtle colors, the colors used in the textiles of Marimekko are a lot more vibrant; mixed and matched with different hues. Patterns in both companies’ uses bold shapes and lines, which resemble the simplistic and modern views of today’s society.

<Figure 44> Marimekko patterns

The textile patterns in Fig.45 are designs I contributed during my work experience at Judy Ross Textiles in New York. Most patterns were inspired from found objects such as leaves and flowers and animals.
In my preliminary design sketches, I sketched images of visual contents from the Joseon Dynasty using different mediums and graphic elements in various layouts to create a distinct yet familiar vibe to my pattern design. This was a very basic approach to pattern design; thus turning the output into a more static and common imagery instead of something distinct and new. I wanted to create something that had more of a smooth flow and a circular type of motion, which essentially mirrors the curved line segments of the architecture and textiles of the Joseon Dynasty.

In today’s society, most visual contents, such as posters, clothing, textiles illustrations are very much created with the help of technology; digital printing, Photoshop, and so on. Back in antiquity, everything was created by hand. Clothing was stitched by hand and fabric was colored from hand mixed dyes. Inspired by “hand-made things”, I took a different
approach in designing my patterns. I started making holes in fabric, punching in metal pieces, using thread to make shapes. This process enabled an unexpected output.

With these simple shapes created by string, fabric and metal studs, I was able to then repeat the patterns, turn the shapes, place them in different orientation. The lines and shapes, created from these supplies, enabled for a less static form, giving a sense of movement and interest.
I started combing these hand-made pieces with bold graphics. This process can be seen in Fig.49. Colors from the maedeup inspired me to create this pallet.
Using found materials such as string, metal studs, and fabric helped to create movement and space within my pattern design. With these hand made pieces, I defined them by substituting them with bold graphics, inspired from Marimekko, Orla Kiely and Judy Ross Textiles.

**Development of Output 1**

I used pieces of rope made from hanji and started playing around with different layouts. I added different graphic elements to enhance the interest of this piece.
Using the scanned image as a basis, I started simplifying the shapes, repeating them, and adding in bold colors.
I wanted to give the repetitive lines more movement and interest. I started adding in different layers, interacting different colors, and substituting surfaces with outlines. Instead of using straight lines, I gave them a tweak in direction in order to create a more playful movement.

<Figure 52> Output design 1
Development of Output 2

I played around with hanji and green tape. I began by creating different shapes and forms and combining it with graphic images and colors that I’ve put together. In this particular example, I used the color pallet that was inspired from a wall found at the Kilkangsa Temple.

<Figure 53> Hanji and green tape

<Figure 54> Patterns created from materials above
I first began by using thread and metal pieces that were inspired from the maedeup. I started placing them in different orientations to create a larger, more repetitive image.
I started playing around with lines and colors trying to give a more refined version of the image above.
<Figure 58> Output design 3
5.3 Output Process

Color plays an important factor when creating a certain type of mood and atmosphere. I used colors from the pallet from Fig.41 and Fig.42 as reference to my new color pallet. I found that the color pallet that I created was a bit of a mismatch for the large surfaces of the patterns. I enhanced the neutral and soft colors of the original pallet to a brighter hue range. The transition of color can be seen in Fig.59, Fig.61, Fig.63.
Original Color Pallet

Redefined Color Pallet

<Figure 59> Color Pallet 1

<Figure 60> Color Variation 1
Original Color Pallet

Redefined Color Pallet

<Figure 61> Color Pallet 2

<Figure 62> Color Variation 2
Original Color Palette

<table>
<thead>
<tr>
<th>Image</th>
<th>Color Palette</th>
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<tbody>
<tr>
<td><img src="image1.png" alt="Original Color Palette" /></td>
<td><img src="image2.png" alt="Redefine Color Palette" /></td>
</tr>
</tbody>
</table>

*Figure 63* Color Pallet 3

Color Variation 3

![Color Variation 3](image3.png)

*Figure 64* Color Variation 3
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요약 (국문초록)

패턴들은 우리를 둘러싼 모든 것들에 속속들이 퍼져있다. 시선을 끄는 모든 장소들은 반복적인 요소들로 구성되어 있다. 그것은 분자의 조합처럼 작을 수도 있으며, 새의 눈에 비친 나란히 서있는 건물들처럼 클 수도 있고, 혹은 얼룩말의 줄무늬처럼 흥미로울 수도 있다.

모든 문양과 패턴은 우리 삶의 순환과도 같으며, 그것은 서로 내용이나 형태에 있어서 연결되어 있다. 어디에서 갑자기 등장하고 사라지는 것은 없다. 패턴 및 패션 디자이너들은 자연을 통해 영감을 얻거나 고미술로부터 아이디어를 얻는지를 불문하고 다양한 방법들의 활용을 통한 예술작품의 재해석을 통해 새로운 트렌드와 디자인을 창조한다.

전통과 혁신의 한 쌍은 이 연구의 핵심 이데올로기이다; 이는 역사적 컨텐츠를 해석하고 새로운 의미를 창출하는 것이다. 여기서 우리는 조선왕조의 시각 예술물에 대한 연구자료를 살펴볼 것이다. 특히 전통적인 한국 직물(복장 및 의상), 보자기(물건을 싸는데 쓰여진 천), 도자기 그리고 그림에 관한 논의를 진행하고, 이를 새로운 패턴 디자인 창조를 위한 현대적 트렌드와 융합하는데 초점을 두고자 한다.

조선왕조는 한국의 정치 및 문화에 대한 확고한 지배를 구축한 중대한 시기였던바, 위 시대는 전통적인 한국 문화, 통상, 과학, 문학 그리고 기술의 깊이를 분명하게 보여 준다. 이런 조선왕조시대에 축적된 역사적인 시각물들은 한국사회 발전의 지속적인 최고이자, 과거의 소중한 유산들로서도 가치있다고 본다. 이 연구의 목표는 옛 것의 가치를 보존하는 동시에, 새로운 패턴과 문양을 창조하는데 활용될 수 있는 옛 것의 의미를 표명하려는 데 있다.

주요어: 조선왕조, 패턴, 직물, 시각 콘텐츠, 최근 트렌드, 융합
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