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생활과학석사 학위논문

National Identity and Fashion Design
- Comparative Study of Chinese and Korean Fashion
Designers -

2018 년 2 월

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ABSTRACT

In the latest ten years, researches related to national identity have received unprecedented attention. Especially in the context of globalization, national identity has become an incomparable soft power that a nation or a state cannot be dispensed with. When it comes to national identity in the field of fashion, the adoption of national or cultural elements in clothing also reflects more or less national identity. The purpose of this study is to observe the similarities and differences between contemporary Chinese and Korean fashion designers in understanding the concept of national identity.

To this end, the literature review and in-depth interview were conducted. The literature research includes a review of the history of national identity both in China and South Korea. Photos collections of Seoul and Shanghai Fashion Weeks of the recent five years, as well as Chinese and Korean fashion designers' works in the Four Great Fashion Weeks were reviewed to compare the similarities and differences between the fashion field of the two countries in terms of the demonstration of national identity. A total of 20 fashion designers (10 Chinese and 10 Korean) who have their own studios, and have been publishing Spring/Summer and Fall/Winter collections during recent three years were selected.

The outcomes from the studies are as follow.

Firstly, national identity is included in nowadays fashion design mainly via the adoption of ethnic and civic elements. Ethnic elements include visible-symbolized ethnic elements such as traditional ethnic arts, costumes and lifestyles while invisible-spiritual ethnic elements focus more on traditional religious philosophy. Similarly, civic elements that contain visible-symbolized political elements and invisible-spiritual political elements were also analyzed. Visible-symbolized political elements include national or governmental symbols such as national sign, marks or logos, while invisible-spiritual political elements are political ideologies and institutions.

Secondly, the paradigm model that interprets the influence factors of both Chinese and Korean fashion designers' awareness of national identity was exported. Under the general social background of national identity, including national and government role, features of culture, cultural acceptability of the market and the international and economic status, different features of fashion and fashion designers as well as different features of national identity on fashion were shaped. Three direct acting factors: the general background of national identity, the features of fashion and the characteristics of how respective fashion designers shape their awareness of national identity.

Thirdly, there are three main similarities between Chinese and Korean fashion designers' awareness of national identity. The first point is that both Chinese and Korean fashion designers emphasize broader regional characteristics of national identity, in other words, national identity has become a concept that beyond national boundaries; the second point is that influence of national identity on fashion designers are subtle and not obvious; the third point is that fashion designers have mixed consciousness of self-identity and national identity. National identity, as a higher category, can only be perceived in some special occasions while self-identity can be interpreted as national identity.

Fourthly, there are three main differences between Chinese and Korean fashion designers' awareness of national identity. The first point is that the adoption of ethnic national identity in fashion design field is more related to the traditional ethnic elements in Chinese case while modern ethnic elements were favored more by Korean fashion designers. The second point is that Chinese fashion designers as a whole showed a deeper comprehension of traditional ethnic culture or philosophy than Korean fashion designers do. The third point is that the strength of civic national identity showed by the two countries' designers are different. The distrust of the government and disappointment of institutions formulates a weak civic national identity in Korean fashion designers' views, while more solid trust on the government caused Chinese fashion designers to have a more intensive civic national identity.

This research provides a comprehensive theoretical background for investigating how national identity can be shown in Chinese and Korean fashion field in past and

present. Meanwhile, this research can also be seen as the basic material of marketing strategy for both countries' fashion designers who want to enter in Chinese or Korean market. There is a limit on this research that the study group was so small, therefore, more Chinese and Korean fashion designers are ought to be considered. Quantitative and qualitative research are expected to be conducted together so that the result of this research can be more comprehensive and reliable in the future study.

Keywords: National Identity, Civic National Identity, Ethnic National Identity, Chinese Fashion Designer, Korean Fashion Designer

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I. INTRODUCTION

1. Background

In the latest ten years, research related to national identity has received unprecedented attention. Especially with the process of globalization, national identity has become an incomparable soft power that a nation or a state cannot be dispensed with. The concept of national identity has existed in the field of fashion for a long time. For example, “the national one is the international one” (De, 2017) has been a popular slogan for most of Chinese fashion designers during a really long time. The word “national one” refers to ethnic culture, hence the national identity here focus more on ethnic national identity. For those designers, showing five thousand years of rich culture of China via fashion design is something they are strongly proud of, which also shows their embodiment of national identity (Tsui, 2013). In other words, fashion itself, as a carrier that reflects national identity in the globalization era, shows various national characteristics in a whole new way.

When it comes to the national identity, it is easy for people to trace back to the history and culture of their own nations. The individual who was born and raised in one nation would possibly generate a sense of belonging as time goes by. The national identity can also be perceived directly in various fields, such as in the Olympic game, when the player wins honor for the country, the audience would also feel the pride for being born in this country in the moment that the national flag is rising; or, when more and more foreigners begin to study one country’s language and be concerned about its national culture, the individual in this country will possibly be honored with that. These emotions and evaluations could all be seen as the most direct manifestation of the national identity.

In the field of fashion, clothing, as a carrier, also reflects more or less national identity via designers’ adoption of national or cultural elements. In 1970s and 1980s, Japanese fashion designers first appeared on the stage of Paris Fashion Week together with their unique oriental philosophy and Japanese culture, gaining a steam of Japanese style in Western countries; when viewing the collections of England

fashion designer Alexander McQueen, a strong taste from Victorian era could be perceived, which is due to his deep love to the historical garments of his country; moreover, Vivienne Westwood, being called the “Godmother of Punk”, also keeps exploring England classic tradition. She is so good at applying the traditional Scotland gird pattern and hereby pushed the England charm to the highest position. As it were, there are innumerable links between fashion and national identity through fashion designers’ creation.

From the recent runway show, it is also not difficult to see that more and more fashion designers in the world began to adopt their own country’s elements which could represent national identity in their design works. This seems to have become an irreversible trend. Russian designer Gosha Rubchinskiy, together with his eponymous brand, became a new force suddenly rises in global fashion market by assimilating Soviet Union culture, such as symbolic socialism flag and Russian national flag. Vietnamese fashion designer Nguyen Cong tri, who established the first showroom of haute couture in Vietnam, grabbed attention of fashion world once again with his collection invoking Vietnamese traditional handicraft, such as pleated sewing and embroidery patchwork with the combination with modern fabrics. British fashion designer Sam Chester who aims to spread and protect endangered weaving technics in her hometown, showed the world the unique wicker-waving and wool knitting technics and stood out from the Saint Martin’s graduation show. There are many more examples imply the fact that national or cultural elements are the manifestation of national identity in modern fashion, thus the study on the relationship between national identity and fashion designer, as well as their works, becomes meaningful and reasonable.

From the beginning of this century, Korean wave (Hallyu), centered in K-pop idols, has been spreading to all over the world via various social media and has achieved a certain amount of recognition (Kim, Cha & Lee, 2017). K-fashion (Korean fashion), as one aspect of Korean wave, naturally became popular in the neighboring country: China. Korean style has been one of the main competitive trends in Chinese market for quite a long period. However, with similar geographical location and cultural background of Korea, China has not yet formed any globally popular fashion like Korea does. Thus according to the comparative study between the two countries,

how Chinese fashion ought to be developed, what are the differences between the fashion trends of two countries, these questions are interested to be explored. In addition, China, as an east Asian country of great power that contains 1.4 billion people, brings out a super strong consumption potentiality that cannot be taken lightly; hence it provides a great foundation for the spread of K-fashion. As a result, more and more Korean fashion designers looked Chinese market as the target. Nevertheless, Chinese fashion designers are gaining more acceptance in the global market as well. The issue that how Korean fashion design could be developed better as they face competition from Chinese one is worth considering. The researcher has studied in Korea for many years and has a continuous concern on both Chinese and Korean fashion design. There are a lot of similarities and differences in two countries' fashion design when they were discussed in global context. China and Korea, as the two main countries of East Asia, have huge differences in the terms of state form and political institutions. For example, Korea is a typical capitalist country whose fashion follows Western countries tightly while China, as a socialist country, keeps its national or ethnic features in fashion to a great extent. It seems very essential and interesting to explore the differences between the two countries from the perspective of national identity. Therefore, not surprisingly, researcher selected China and Korea as two objects in this comparative study.

When viewing Seoul Fashion Week and Beijing/Shanghai Fashion Week runway shows of recent years, the researcher has noticed that the Chinese fashion designers are more likely to adopt traditional ethnic culture than the South Korean designers, which brings out some questions: did this happen due to the weakening of Korean national identity? Or the strengthening of Chinese national? Furthermore, what exactly is national identity? How is it understood by both countries' fashion designers and shown on their works? The researcher began with these questions in mind when he started the research.

Judged by the number of articles published, national identity is a rapid growing research topic. Literature related to national identity involves cultural (Lee, 2015, etc.), economic (Kwon, 2010, etc.), political (Law, 2013, etc.) and other various fields, but there is not so much specific literature connects national identity with fashion directly. In addition, in the few current research in national identity & fashion

field, most of which only concentrates on one country, such as Denmark(Melchior, 2009), China(Christine, 2013), there appears to be lack of comparative studies among countries, from the perspective of native designers. This study seeks to help close this gap with a focus on an empirical comparison between the influence of national identity in Chinese and South Korean fashion design. Furthermore, in the field of fashion, it is still ambiguous when defining the term “national identity”, for example, many researchers equaled ethnic identity to national identity (Son, 2007). Therefore, a uniform definition is expected to be done. Lastly, most of which written on Chinese and Korean fashion and national identity formation concentrates on historical or traditional dress. In contrast, this study will focus on both Chinese and Korean fashion in the globalized and market-oriented 21 century, especially recent years.

2. Purpose

There are many studies related to national identity and fashion, most of which focused on the elements relevant to national identity showed on traditional garments in the literature research level, but the answer of whether the designer really has the intention to express national identity is unable to be found through this method. Therefore, this research is expected to explore both Chinese and Korean fashion designers’ understanding and attitudes towards national identity via qualitative research (in-depth interview) and seek for the manifestation of national identity in modern fashion design. Furthermore, according to the comparative study between China and Korea, both of the two countries’ fashion designers could get useful enlightenment of how to adopt and understand the national identity better in their works.

Based on this purpose and vision, three research questions are hereby addressed:

- 1) What exactly is national identity and how it formed in both China and South Korea respectively?
- 2) How is national identity shown on nowadays Chinese and Korean fashion?

3) How do emerging fashion designers perceive national identity and how does national identity affect their work?

Generally speaking, this study stands at a “national identity” perspective, and explores the conceptions of national identity in both Chinese and Korean fashion by analyzing these two countries’ emerging fashion designers and their works. The researcher is going to analyze the common points and differences according to the comparison of different national identities in China and Korea.

From the academic perspective, research related to how national identity shown on modern fashion is still limited, this research will provide a comprehensive theoretical background for understanding the relation between the two concepts. The supplement to this blank area is expected to promote the diversified development of both Chinese and Korean fashion designers’ design expression. From the commercial perspective, China, as the country with a large population, has a strong consumption potentiality. According to the comparative study between these two countries, Korean fashion designers could understand more about the national identity elements that Chinese fashion designers expressed, which is inestimably meaningful for Korean fashion designers creating works that appeal to Chinese consumers and hereby entering the Chinese market. Furthermore, due to the better development and more popularity of Korean fashion design, the understanding of national identity based on Korean fashion designers could grasp the essence and the core of Korean fashion design for Chinese fashion designers. The exchange and reference will definitely accelerate the development of both Chinese and Korean fashion design.

The result of this study will not only give a reference of how national identity is shown in nowadays fashion designers’ works and how it affects them, but also being expected that fashion designers could get useful enlightenment of how to adopt and understand national identity better in their work for developing their fashion career in a globalized market, which is also meaningful to deepen cooperation and exchange between China and Korea. China and Korea, as two significant countries located in Eastern Asia, the development of which is also expected to be super significant to the rise of Asian fashion.

3. Methodology

In order to solve the questions listed above, literature research and in-depth interview were conducted respectively in this research.

1) Literature Research

The first and the second research question was solved by the literature research. The literature research includes a review of the history of both Chinese and Korean national identity, which arrived at the conclusion of definitions and distinctive features of national identity in the two countries. China and Korea are two countries separated by a narrow strip of water and both belonging to the Confucian Culture Circle, so they get many similar culture features. However, from the perspective of the state form, political policy, geographic position, ethnic composition, or social ideology, there does exist huge differences. Hence, the analyzation of Chinese and Korean national identity is necessary to begin with these historical and social elements. Due to the limited references on this subject, a wide range of information sources such as Chinese, Korean and English books, research papers, internet publications, news clippings, journals, and magazines based on clothing industry, social-science, and political filed were all reviewed in order to understand the characteristics of national identity and related conceptions better.

2) In-depth Interview

(1) Measuring Tools

The third research question was solved by the conduction of the in-depth and unstructured interviews, which were mainly based on fashion designers' personal designing experience and subjective opinions. The researcher gained designers' inferential comprehension to national identity by adopting a number of leading

questions, the hidden relation between the national identity and the modern fashion design was then revealed.

Before the essential questions, some basic demographic questions were asked, which was referred to the book: < China Fashion: Conversations with Designers >, written by Christine Tsui, for the reason that these demographic questions such as interviewees' age, education background, overseas experience could have impact on their awareness to national identity.

The first part of the interview questions was centered on the background of fashion designer's brand, brand positioning and brand concept. According to the analysis of these questions, a general subconscious awareness of how fashion designers understand the concept of national identity can be found. Factors such as the reason for applying brand name in foreign language, or the original intension of setting the brand can all affect the designers' understanding of national identity. The second part was related to the awareness of civic national identity. This research borrowed some questions about the political and civic characteristics of clothing from the paper written by Sun Peidong (2015). These questions included: in which occasion could fashion be full of political features, what are the representative elements of civic national identity and how they are reflected, whether the support of fashion industry from the government can strengthen the civic national identity and so on. The third parts discussed the theme of ethnic national identity and fashion. Questions such as: what is ethnic culture, which features it has, how it was showed in nowadays fashion, which kind of ethnic culture was getting more and more popular recently and how it affected fashion design were asked. And the last part was about comprehensive questions included how designers being aware of the national identity, in which occasion do they feel the stronger national identity, how the national identity affects their designing progress and so on.

(2) Collection of Materials and Samples

Interviewees are those fashion designers who have their own studios or work in the designer brand, and have been publishing Spring/Summer and Fall/Winter

collections during recent three years. Ultimately, totally 20 fashion designers including 10 Chinese fashion designers and 10 Korean fashion designers were selected respectively. Under the agreement of the designers, their real names were utilized except one Chinese designer and two Korean designers. The Demographic characteristics of these designers are listed below (Table 1-1).

Table 1-1 Demographic Characteristics of Interviewees

	People's Republic of China			Republic of Korea		
	Brand	Name	Age	Brand	Name	Age
1	Doris Zhang	Zhang Shangchao	33	ANTIMATTER	Kim Jiung	32
2	Ginger	Jiang Qiong	31	AJO, AJOBYJO	Kim Sehyung	29
3	Ms Zhao	Zhao Yini	31	CHANGSINSA	*Felicse	25
4	PRAJNA	*Miao Yan	57	EcommaE	Lee Eunhee	34
5	Sansetiquette	Li Yue	28	Gain-g	Kang Gilung	26
6	Shine Seven	Mellon	24	GREEDILOUS	Park Younhee	39
7	SORSAKS	Yao Yueting	27	Katology	Uh Kyungjin	33
8	Uncompleted	Zhu Yin	37	PALE TURQUOISE	Park Lynjun	25
9	WU ZHI	Chen Dandan	28	SAIMI JEON	Chun Saimi	38
10	Xi	He Linxi	26	RE;CODE	*Jaesik	27

Note: 1) "*" refers to the designer under the false name

Interviewees were selected via the website of Seoul Fashion Week (South Korea) and Shanghai Fashion Week (China), contact information for example, email, was then found. The researcher sent emails to those selected designers for participation intention. The methodology of convenience sampling and snowball sampling were conducted. The interview was conducted from 05th, November, 2017 to 18th, November, 2017, when Chinese fashion designers were interviewed in the first week in Beijing and Shanghai and Korean designers were visited in the following next week in Seoul. The interview place, such as coffee shop, tea shop or designer's studio, was discussed and confirmed with interviewees before the interview started. The interview was conducted in the form of one-on-one conversation lasting one hour to one and a half hours. The unstructured interview outline was organized before the interview and interview contents could also be adjusted or enriched properly according to the changed situation. Before the interview, the researcher explained the letter of consent and introduction for research participation in details, which was

checked strictly by Seoul National University IRB (IRB No. 1710/003-014). Conversation was recorded under the agreement of interviewees.

(3) Data Analysis and Interpretation

This research interviewed 20 Chinese and Korean fashion designers totally, conversation was recorded during the interview and analysis was all based on the record materials. Interview dialogues were sorted out by the researcher himself directly, and recordings were all deleted as soon as the recording texts transcribed. All recording texts were taken good care of in enclosed space.

The in-depth interview aims to explore the fashion designers' deep understanding to national identity nowadays and get useful enlightenment of the relation between national identity and fashion. In order to achieve this purpose, it is necessary to figure out questions according to comprehensive observation and analyses, such as which type of national identity interviewees are aware of, what is the external reason resulting this type of national identity, whether fashion design is affected by national identity, and how national identity is manifested in fashion design. Therefore, this research organized the recording data into texts first, and based on these edited literal data, the Grounded Theory proposed by Strauss & Corbin (1998) was adopted. The analysis was based on three steps which are open coding, axial coding and selective coding respectively. Open coding is linked to the concept extraction of a line, a sentence, a paragraph or wholesome text and then develops categories or subcategories to be put in order in the course of time. Axial coding can be seen as the process of relating codes (categories and concepts) to each other, via a combination of inductive and deductive thinking. The basic framework of generic relationships is understood to include categories related to centralization phenomenon, causality, strategy, context and arbitration terms and consequences, so that it can provide a comprehensive understanding of the designers' awareness of national identity. At last, selective coding is the process of choosing one category to be the core category, and relating all other categories to that category. The final analysis result was examined under 3 scholars who are well experienced in this field

and conducted related research based on Grounded Theory before so that the validity of this research could be assured.

II. LITERATURE STUDY OF NATIONAL IDENTITY AND FASHION

1. Definition of National Identity

Nation consists of one or more ethnic groups and is based on a political entity, all ethnic groups inside share agreed legal system, public culture, economic and political life. National identity supplies individuals with a sense of who they are in a state, which could be also seen as an awareness of affiliation to the nation that gives people a sense of who they are in relation to others, or infuses them with a sense of purpose that makes them feel at home (Keane, 1994). In the era of globalization, construction of the national identity which shared by its citizens as well as the outside world has become a core issue for a country seeking to defend its dignity and achieve its historical mission (Men, 2014). Judged by the number of articles published, national identity is a rapid growing field of research.

Smith (1993:15) defined national identity in terms of “we” and “they”, and as marked by the collective belief in an agreed-upon historic homeland; the shared myths and histories; a common public culture; the shared legal rights and duties; and “a common economy with territorial mobility for members”. Actually, what this identity is based on can vary from individual to individual within the same nation, but they still belong to the same community (Gellner, 1983; Keane, 1994; MacCormick, 1996). Smith emphasized that national identity comprises both a cultural and political identity which are located in a political community as well as a cultural one. It accommodates collective ethnic, cultural and political identities, temporal and spatial continuity and differentiation, and changes in political, economic, and cultural activities (Law, 2013: 598).

While Smith emphasized that national identity comprises both a cultural and political identity, Anderson, Gellner and Hobsbawm see the nation and nationalism as results of economic and political development. National identity also changes in different terms of actors defined by some scholars. At the individual level, national identity is

part of an individual’s self-cognition and active identification with the legitimacy of the political community in which she or he lives. For example, Guibernau (2007:11) defined national identity as a collective sense of belonging to a nation and sharing features that distinguish it from other nations. While at the national level, national identity is reflected in the traits and qualities a state displays in international relations, which is from a globalization view. For example, Whiting (1995:296) argues that “national identity emerges in how the policy-making elite perceives and articulates the image of China in its relation to the world”.

So far as content is concerned, national identity is seen as consisting of a dual structure: the cultural level (citizen’s cultural recognition and sense of belonging in relation to land, sovereignty, mainstream cultural traditions, beliefs, etc.) and the political level (their basic identification with state power, the political system, the ruling philosophy, etc) (Wang and He, 2014:141). This dual structure had been proposed long ago by Smith.

Smith’s dichotomous model is one of the classic models of national identity, which contrasts the ethnic-genealogical and civic-territorial models (Smith, 1991). Especially from comparative perspective, there seems to be a consensus regarding the distinction between “ethnic” and “civic” definitions of nationhood. Fixed cultural makers and bloodlines characterize the ascriptive dimension of identity, which is usually referred as an ‘ethnic’ dimension. To be specific, ethnic conception of national identity links membership with ancestry, nativity, religious or cultural customs. In contrast, ‘civic’ dimension emphasizes more fluid features of identity such as political rights, duties, and values, which are imagined kinship through shared acceptance of political institutions and norms (Ha; Jang, 2015) (Table 2-1).

Table 2-1 Smith’s Dichotomous Model

	Types	Specific content
National identity	Ethnic national identity (Cultural dimension)	Ancestry, nativity, religious or cultural customs, territorial attachments, etc.
	Civic national identity (Political dimension)	citizenship and allegiance to political rights, duties, values, and political institutions, etc.

The distinction between civic identity and ethnic identity is still useful. These two identities are distinguishable criteria for people employing to distinguish those who belong to the community from who do not. In most cases, it is difficult for outsiders to meet the ethnic criteria because one could not choose his or her ethnic gene or one's birth place. But one can adopt civic traits such as loyalty to political institutions and thereby be part of the nation. However, there are also some criticisms questioned the validity of these simplistic ideal types of national identity because nuanced insights maybe lost if nation-states or individuals are categorized as having simply one or the other type of identity formation (Roshwald, 2006). As Smith concedes, these models reflect a profound dualism in national identity and nationalism, and "Sometimes civic and territorial elements predominate; at other times it is the ethnic and vernacular components that are emphasized" (Smith, 1991:13).

This bi-dimensional framework has always been controversial in the literature, each of two types of national identity is weighted differently across countries (Jones; Smith, 2001). In other words, both of them coexist to various degrees in all countries and ethnic or civic distinction does not distinguish national identities among countries neatly. Therefore, models were modified by some researchers slightly, a more accurate model than the ethnic-civic division is necessary to be constructed in order to understand the complex national identity better. M. Hjern (1998) proposed two other forms of national identity: multiple national identity (both strong ethnic and civic national identity) and pluralist national identity (weak or no sense of national identity) in addition to the ethnic and civic one (Table 2-2), Moran (2011) proposed an open/inclusive national identity versus closed/exclusive national identity.

Table 2-2 M. Hjern (1998)'s Model of National Identity

		Civic National Identity	
		Strong	Weak
Ethnic National Identity	Strong	Mixed	Ethnic
	Weak	Civic	Pluralist

National Identity should be understood as dynamic, fragile and vulnerable (Ibid: 154). As a result, it is more reasonable to definite one country's national identity with some degree modifiers (such as nearer, more, closer) after considered the actual situation of one country. Specifically, in the case of China and Korea, Hyun Choe (2006), in his comparative study of national identity between China and South Korea, proposed a model of state-centered and ethnic-centered national identity. His article argued that China institutionalized a multi-ethnic, state-centered national identity (the state-centered was later called civic-centered), while South Korea was defined as a single-ethnic, ethnic-centered national identity. Civic or ethnic is just the main attribute or not the only attribute when describe one's national identity.

This research will analyze Chinese and South Korean national identity based on Smith's "coexistence" definition, together with M. Hjern's notion of national identity. As analysis mentioned above, national identity as a notion keeping changing and developing, still brings in constant renewal in the understanding of its ethnic and civic dimension nowadays. In the new century, discussions of national identity have been frequently and closely connected with the full-scale development of globalization. Along with the deepening of globalization, there are more and more economic, politic and cultural exchanges among nations, China and South Korea are no exception. Traditionally, South Korea is a single ethnic country where 98% of population is ethnic Korean although this information may not comprehensively reflect the increasing population of non-citizen residents. It is obvious that the notion of Korean nation was racialized by underling the myth of a common ancestry. Nevertheless, under the impact of globalization, together with immigration, Korean society has become more multicultural recently, leading to the weakness of ethnic national identity compared to the past. Moreover, the civic type of national identity has grown stronger due to the process of democratization. All these factors help to bring about a mixed national identity in Korea. With China, as a multi-ethnic country, the ethnic national identity has been being closer to civic national identity historically in order to defend unity. Especially in Modern China, the meaning of ethnic in China went through a series of changes from "each single ethnicity" (such as Han ethnic, minority ethnic) to integrated "Chinese ethnic" (Zhonghua Minzu). In this vein, Chinese ethnic national identity describes a sense of identity of both various kinds of ethnicities and Chinese ethnic, and the civic national identity is the

link that force the existence and development of China. That is to say, China also generated a mixed type of national identity from the perspective of “Chinese ethnic”. As to the definition of “Chinese ethnic”, a detailed explanation will be illustrated in the next section.

2. National Identity of China and Korea

Due the bilingual meaning of the word “nation”, it means both “one state” and “one race” or “one ethnicity” when being translated into Chinese, this research tried to give a specification of some ambiguous words. Firstly, the word “nation” in this context refers to “the state or country” rather than “the race or ethnicity”; Secondly, the word “ethnicity/ethnic” refers to “a particular group of people or race”, which is translated into “Minzu” and “Minjok” in Chinese and Korean respectively. It is because of the problem of the translation of the word “nation” that various literatures only focus on the ethnic dimension when analyze the relation between national identity and fashion. In other words, national identity was defined narrowly into ethnic identity. For example, Son (2007) only discussed national identity from the ethnic dimension when refers to the traditional costumes among China, Korea, and Japan. As a matter of fact, the civic dimension is needed to be filled out. This research is expected to analyze from both civic and ethnic perspective in exploring the relation between national identity and fashion.

1) Civic National Identity and Ethnic National Identity

Citizen refers to a native or naturalized person who owes allegiance to a government and is entitled to protection from it. Citizen is entitled to the right and needs to fulfill obligation. Therefore, the civic dimension of national identity emphasizes the identity that could acquire after birth, such as political rights, duties, values and institutions, political ideology, etc. However, these political rules or ideology

established by the government certainly will defend the benefits of the ruling class according to some coercive methods. In this vein, this research stands in a dual point of view, on the one hand, discusses what ideology the government quite often initiates and different trends it had in distinctive historical period; on the other hand, depicts how these trends being followed or resisted by individuals. Such an acceptable or resistant progress experienced by citizen could be seen as the formation of civic national identity.

Compared with political identity, the range of civic national identity is limited, especially in territorial and temporal term. In other words, the conception of civic national identity was limited to a period that the nation was established. Take China and South Korea as examples, theoretically, when discuss these two countries' civic national identity, it should start from 1949 and 1948 respectively. (Chinese Foreign Ministry, 2017). China and South Korea was established closely from the temporal view, but due to different nature of government, there are huge differences between social institution, economic development, social formation and so on, which certainly brings out distinct status in fashion field. These differences will be analyzed in this section.

Ethnic national identity is a notion based on ethnicity, in other words, national identity is driven by ethnic ties-blood, ancestry, nativity, religious, cultural customs, etc.-to push the identifying progress to the nation. Ethnic identity is a blood-based concept which is strongly interlinked to its nature of social relations. Cultural identity is the manifestation of individuals' social attributes, hence blood identity appears as cultural identity. In this vein, it is easier to understand the term "ethnic national identity" in the cultural perspective than ethnic or racial view when try to interpret it (Meissner, 2006:43).

That's why scholars would like to use "culture identity" or "ethnic culture identity" more to explain the identity that the individual shows to the ethnic group compared with the term "ethnic national identity". However, in this research, "ethnic national identity" will be adopted instead of "ethnic culture identity" for the reason that there are nuanced insights between these two terms.

Culture identity refers to the identity or feeling of belonging to, as part of the self-conception and self-perception to ethnicity, religion, social class and any kind of social group that have its own distinct culture (Singh, 2010:86). The “distinct culture” mentioned here indicates both “our” culture and “other’s” culture. Therefore, ethnic cultural identity focuses on the identity particularly to original ethnic culture. Moreover, ethnic national identity has a spacial limitation that it should be built up in individual’s nation where he or she was born and grew. As a result, those groups consist of Chinese or Korean overseas are except in the notion of ethnic national identity group. As it were, ethnic national identity is a smaller and more specific conception where this research stands to analyze the relation between ethnic national identity and fashion design.

(1) People’s Republic of China

(1-1) Civic National Identity

Civic national identity could be interpreted as a sense of belonging, hold by the citizen, to nation’s political rights, duties, values and political institutions. In Chinese case, due to the change of the president in different periods, it also showed distinctive historical features of these political factors and ideologies, leading to different civic national identity as a result. Details are analyzed as follows.

Theoretically, as aforementioned before, when talking about Chinese civic national identity, it should begin with 1949 when People’s Republic of China was found. The civic concept of national identity as linked to a modern nation-state and defined geographical space was introduced in the late 19th century (Rae & Wang, 2016). During this period, Zhang Taiyan, the famous scholar in the late Qing Dynasty, introduced the conception of civic Chinese, the Qing dynasty included 18 provinces with predominant Han Chinese majorities along with Tibet, the former Manchuria, and most of Mongolia, thus Manchus, Tibetans, Mongols and Hui were considered to be citizens of the Chinese state as well as fundamental members of the common Chinese culture (Kim & Dittmer, 1993:251). At the time of the collapse of the Qing dynasty and the formation of the Republic China in 1912, Chinese nationalists

commonly regarded the ethnic population of territorial China as synonymous with the notion of political community. The first president Sun Yatsen, together with his successor Chiang Kaishek both emphasized the civic-centered nation. Along with Marxist philosophy spread in China in 1920s, civic dimension of national identity got more and more influence by thoughts of anti-imperialism. In the 20th century, civic national identity was tied to anti-imperialism and anti-colonialism, and was almost the main political struggles during that period (Wang, 1995:47).

The civic national identity with modern meaning has not been established until People's Republic of China was born in 1949. From the very beginning, China has been built up as a socialism nation, together with a one party system, which means the political rights, duties, values and institutions, etc. that citizen ought to identify with are all controlled by the government or the CCP (Chinese Communist Party). In other words, due to various governing rules in different periods, the civic standard of identification with the nation could also be changed. Historically, there appears two dominate trends of civic national identity. Firstly, in order to support the socialism camp, a wave of civil anti-capitalism was set off by the government. Capitalism sentiments and lifestyle was seen as the hinder that would result in the deviation of socialism development, meanwhile individualism and hedonism will also eat the progress of socialism, therefore everything related to capitalism was excepted to be taken a beating. And secondly, the civil patriotic education, being rolled out through the school system starting from primary school and through universities, carried out by the president Jiang Zemin for the aim safeguarding national unity in 1980s emphasized the notion that loyalty to the party is equal to loyalty to the country (Tsui, 2013:592).

In today's society, it is an inevitable trend that some new changes are expected to appear continuously in the notion of civic national identity. China nowadays is not the closed and preservative feudal dynasty or in poor and unstable situation any more, especially after the government promoted an ongoing 30 years of reform and opening up, deepening the progress of Chinese democratization. The political and ideological reform governed by the CCP is moving in the people oriented direction. Here, people is nobody else but the Chinese citizen. All of these are encouraging the formation of

a stronger Chinese civic national identity. Due to the development of the market economy, there is no compulsive impact that a nation has on fashion (Sun, 2015:11).

(1-2) Ethnic National Identity

Due to the heterogeneity of ethnic and national borders, the relation between ethnicity and state in most of the multinational countries in the world is different from it in single national countries. In other words, ethnic national identity is not always the same with national identity in multinational countries. People's Republic of China, as a multinational country, is a representative example. Chinese people was called "Huaxia ethnicity" (Hua Xia Min Zu) since ancient times, which was adopted in order to differ from other ethnicities surrounding. And the concept of Han ethnicity (Han Zu) was established until Han Dynasty (B.C.E 202- B.C.E. 220). After the Eastern Han Dynasty (B.C.E. 25-B.C.E.220), wars erupted frequently in Central Plains. Therefore, the Han ethnicity began to live together with other ethnicities. It is in this historical context that various ethnic groups in China developed together, resulting in the ethnic diversity of China. China officially recognized 56 ethnicities, Han ethnicity (Han Zu) is one ethnicity among many ethnicities which owned the most population and lives in the central of China, while most of the ethnic minorities resides in the border areas (Xu, 2011:34). In this context, defining what the Chinese ethnic national identity is becomes a significant work. Does Chinese ethnic national identity mean the Han ethnic (the majority ethnicity) national identity only? Or are ethnic minorities' identity concluded in Chinese national identity? It should start with the definition of Chinese ethnicity.

Ethnicity (Minzu) derived from Meiji Japan, now refers to Chinese nationalities, essentially ethnic groups (Kim & Dittmer, 1993:251), was introduced to China in modern times. Considered the diversity and miscibility of Chinese ethnic situation, in 1905, Liang Qichao, the ideologist, politician and educator in modern China, created the word "zhonghua minzu" (Chinese ethnic) as the unifying name for all ethnic groups living in China. His article named <The observation of Chinese nation in history> argues that "Zhonghua minzu" is not a homogeneous nation from the historical view, instead it is a mixed concept that concludes various ethnic groups.

Yang Du, the famous representative of constitutionalism in the late Qing Dynasty is also the person who use the word “Zhonghua Minzu” in the early stage. He argues in <Chinese new paper>(<Zhongguoxinbao>) (1907) that “zhonghua” is neither the name of a state nor the blood relationships of one race, it is the ethnic name of one culture.” In 1912, the idea of “Five-Nationality Unity for a republic” proclaimed by Sun Yatsen in the <Declaration of the president of the republic of China> further emphasized the notion of “Zhonghua Minzu”, which was unified by five ethnic groups (Han, Hui, Manchu, Mongolian, and Tibetans) in the republic of China.

Since modern times, Chinese ethnic has been existing as a concept of national community or national ethnicity. After the establishment of People’s Republic of China, the president Mao Zedong adopted the term “Chinese ethnic” to express the collective sense of nationhood. According to the official definition of Chinese ethnic from Chinese government, Chinese ethnic collectively refers to all certified 56 ethnic groups within the borders where Han ethnic dominates. From the perspective of Thomas Mullaney (2004:197), the term Chinese ethnic could be interpreted as a notion of $55+1=1$ (Leibold, 2016).

Therefore, from a national community standpoint, this research considered Chinese ethnic as a combination of all ethnic groups recognized in Chinese territory instead of the traditional sense, which refers in particular to Chinese minority ethnic groups. Further, the ethnic national identity discussed here means the national identity based on the notion that 56 ethnic groups being integrated in one ethnic community.

(2) Republic of Korea

(2-1) Civic National Identity

The concept of nation in South Korea appeared with the establishment of Republic of Korea in 1948. Historically, nation which carried many features of feudalism has been existed in ancient world but it is not the notion in modern sense. After the Joseon dynasty, people lived in Korean Peninsula then grew up under Japanese colonial governance when the concept of nation began sprouting. As a matter of fact,

although the Korean Provisional Government has been built, whether it could be considered as the dominant power still needs to be negotiated (Kim, 2014). Hence, in this section, the conception of national identity is expected to be analyzed based on the establishment of South Korea in 1948.

Since the founding of Republic Of Korea in 1948, there was an evolution from autocratic regime to democratic one. The changeable political-historical background helped to bring about diverse social political institutions, ideologies, duties and rights. Hence, citizens generate different civic national identities. In this research civic national identity is expected to be analyzed under two dimensions: military dictatorship and democratic regime.

1950s was an important period for the newborn Korea laying a solid national foundation. With the population exploding rapidly, the government was busy with all kinds of preparations for each industrial development. During this period, the social standard which emphasizing putting group interest ahead of individual interest was established, which is also the precondition of patriotism or loyalty to the country. Compared with filial piety, education of loyalty to the nation was developed as a priority. To be specific, everyone is required to get group education, to remember the national flag and chapter of national education and to believe that nation is scared from the primary school. Moreover, heroes who saved the country or died for the country in colonial times were highly praised. As a whole, civic national identity was combined with patriotism and collectivism tightly in this period. The 5.16 military coup lifted by Park Chung-hee in 1960s resulting the democratic freedoms being curbed. Then Korea entered into the age of military dictatorship when the stereotypes of anti-communism governed the whole nation and society. Freedom and independent thinking of citizen was wiped out. By the 1970s, Under the Park Chung-hee era, although the economic has grown rapidly, autocratic government influenced the development of civic national identity saliently. The loss of political and cultural freedoms leads to the development of social ideology and moral conception of citizen in a stagnant state.

The authoritarian regime of Chun Du-hwan in the 1980s inherited much of the Park administration's legacy and continued the pursuit of national economic development. With the democratizing movement in Gwangju, the democratization and

industrialization process was then promoted in South Korea. It is until 1990s that this situation changed, with a consistent development of democratization. Henceforth, true sense of automatic civic national identity was kept on track.

Nowadays, Korea is a democratic nation where freedom and democracies continue to grow and flourish. Citizens are endowed with rights in government election, together with the rights to agree or be against with the policy. With the advance of globalization and the spread of cosmopolitan, nationalism of Korean are further promoted both ideologically and emotionally, which is also an obvious manifestation of stronger civic national identity (Kim, Yang & Noh, 2015:546).

(2-2) Ethnic National Identity

Korea maintained a continuously unified single-ethnic nation from historical view. Only three Korean dynasties-Silla, Baekje and Koguryo-governed from 668 to 1910, and lastly, the Joseon dynasty who lasted over five hundred years unified these three dynasties (1392-1910) (Choe, 2006:93). There was no large-scale territorial expansion during Korean long term history which results in a high homogeneity of Korean ethnicity. Based on the ethnic homogeneity, in order to strengthen their sense of national identity, some traditional social elite groups attempt to emphasize their ethnic characteristics which derived from the same ancestry (Cuming, 1997; Em, 1999) In terms of culture, Joseon dynasty adopted Neo-Confucianism-centered culture policy to maintain a common culture, education system and even centralization of authority for more than 500 years. Although the collective identity of people in Joseon dynasty concentrated mainly on the dominion of feudal dynasty or not an abstract idea of a nation, the basic homogeneity and culture-based historical identity still does lay the foundation for the Korean ethnic national identity in 19th and 20th century.

Just like China, the extensive application of the term “ethnic” which was translated into “minjok” in Korean also began with modern time. After Korea entered the modern history of the stage, Korean elite groups put to use the term nationalism and ethnic widely, thereby underlining the Korean nation from an ethnic-centered perspective (Choe, 2006:94). The famous nationalist historian, activist, journalist in

the late Joseon dynasty, Sin Chaeho(1880-1936) put forward one nation-contrasted idea by reinterpreting the myth of Dan-gu and perceive it as the historical origin of the Korea. He reinforced a national self-image based on the same ancestor, common history and culture in ancient Korea (Sin, 1979). It is due to the intensive Korean ethnic homogeneity that accelerated the development of Korean ethnic nationalism. After 1907, the term Korean ethnic gradually appeared widely in Korean newspapers: Independence News, Korean Daily, for example (Bak, 1998).

Korea lost its sovereignty totally after being colonized by the Japanese imperialist in 1910, as a result, civic national identity lost its nation-basis. Instead, the ethnic national identity filled in the blank. Japanese colonial domination had an intense color of racialism which considered that Japanese ethnic themselves superior to Korean ethnic, both culturally and racially. Therefore, it is especially salient for thousands of patriots and nationalists continuously maintaining and advocating the uniqueness and significance of Korean ethnic (Han Minjok) to strengthen the Korean national identity. Therefore, compared with the Korean civic national identity, Korean ethnic national identity was widely promoted in Korean nationalities during this period.

The founding of Republic of Korea in 1948 provided a solid ground for the development of Korean ethnic national identity. Korean ethnic still maintains its high and pure homogeneity nowadays, as to say, Korean ethnic national identity discussed in this section logically refers to the identity or a sense of belonging to Korean ethnic, together with its native ethnic history, ancestry, religion, ancestor and other culture factors.

(3) National Identity Nowadays

From the above review, it is not difficult to find that Chinese national identity is. On the one hand, the following action or sense of identity that citizen has under the influence of political regulations and ideologies advocated by Chinese government. There was a change from blind acceptance in specific period to rational agreement after the reform and open up in China, from both the citizen and government view.

Nowadays, the idea of “Putting People First” and the guiding principle of scientific outlook on development has been the fundamental forces of governing idea. Rules and regulations made by the government all then proceed from to the people’s interests, helping to bring out an improvement of the credibility of the government. That’s why a stronger and stronger civic national identity are formed then. On the other hand, from the ethnic perspective, Chinese ethnic has been an ethnicity keeping mixing and developing, which contributes to the formation of a multinational community of multi-ethnic, multi-linguistic and multi-cultural components. This kind of cultural tolerance which then became the reason that why Chinese ethnic culture can be long-standing and well-established for 5000 years. As the globalization gathers pace in the late 20 century, along with the increase of immigrants, cultural exchange between East and West was then promoted, raising a question for China: How can Chinese ethnic culture, as the national foundation, face the impact of globalization? As a matter of fact, in the context of globalization, it requires us to shake off from the original scope when viewing ethnic national identity. Maintain the balance between national identity and international seems not easy but meaningful. Recently, with the rise of China’s hard powers (economy), its soft powers (culture) also attract people’s attention around the world. More and more Confucius Institutes being established world widely, and Chinese has become so popular that the learning boom on Chinese is going on and on. Domestically, the revival movement of Han ethnic traditional clothing makes more and more people care about traditional clothing, and the appearance of more and more traditional handicraft organization got forceful support from the government. Such examples are countless and have indicated that Chinese national identity is growing vigorously in a stronger direction. In a word, the mixed national identity was formed in China, along with a stronger trend of ethnic national identity.

Similarly, Korean national identity also needs to be understand in two dimensions. On the one hand, as the capitalist country, the characteristic of developed democratic society accelerates the development of civic society. The accelerated pace of globalization promotes the modernization as well as the growth of immigrants. More and more foreigners became members of Korean citizen via international marriage, as to say, it seems a stereotyped expression to say the national identity still ought to be measured by the Korean ethnicity. For these new Korean, only keep in with the

laws and political regulations made by the Korean government can they develop better in Korea. In this view, civic national identity is put increased emphasis on compared with the ethnic one. On the other hand, as analyzed above, under the powerful influence of globalization, the exclusive Korean ethnic became weaker. The welcome of foreigners contributes to a diversified development of Korean ethnicity. The recent process of globalization has also contributed to the transformation towards multiculturalism by easy cross broad movement of tourists, workers and brides (Kim, Yang & Noh, 2015: 546), hereby Korean society nowadays embrace an even more open approach to accept foreigners compared with before and is expected to have become more multicultural recently. Among these various cultures, Korea also formed its own popular culture which is more known as Korean wave, a new mode of doing overseas propaganda and culture exchange, resulting that traditional Korean ethnic culture at a disadvantage unavoidably compared with Korean popular culture. From this point, as a consequence, this research holds the opinion that Korean ethnic national identity has become weaker than before. Such like China, Korean also holds mixed national identity but a stronger civic trend or not ethnic one.

2) Historical Review of National Identity Expressed in Clothing

In this chapter, how national identity is shown on historical clothing has been analyzed. The conception of “Historical Clothing” is adopted in order to differ from the term “Fashion” in chapter 3. The expression of national identity in clothing was divided into two dimensions. Firstly, the civic national identity. In this dimension, clothing particularly refers to garments appeared from 1949 to 1978, when the true sense of modern fashion has not yet formed in China (Tsui, 2014:12). The same period which is from 1948 (establishment of Republic of Korea) to the end of 1970s (entire democratization) was adopted in Korean case as well in order to do the comparative study exactly. Details about defining modern fashion in these two countries was interpreted in chapter 3. Secondly, the ethnic national identity. In this dimension, clothing refers in particular to those traditional garments, focusing on the

period when the state has not entered into modern time and these clothes has not been affected by western clothing culture yet. Therefore, in Chinese case, the period that before Westernization Movement started in 1886 when western suits were took back to China and being spread then was chosen. While in Korean case, it is before the Gabo Reform of 1894 western suits were spread in overseas students, diplomatic officers and so on (Choe, 2009:86).

(1) People's Republic of China

(1-1) Chinese Civic National Identity and Clothing

As aforementioned before, civic national identity needs to be understood in a dual point of view. On the one hand, what kind of social institution, social ideology and social formation that the government advocates, and on the other hand, how they were followed by individuals. In total society, national action is mainly ascribed to the ruling party or state leaders, especially core leadership (Wang, 2009:43). These leaders adopt a top-down system arrangement according to issue orders, thereby realize the social control (Sun, 2015:39). Therefore, it is clear that civic national identity is a conception that tends to political identity, the civic national identity in fashion research is also expected to be analyzed in political perspective. The researcher argues, in fashion field, two dimensions (visible-symbolized and invisible-spiritual political elements) need to be considered in order to understand the civic national identity from a comprehensive perspective.

Visible-symbolized Political Elements

Visible-symbolized political elements contain signs, marks or logo that could represent a nation, the government, and parties, such as national flag, national emblem, party flag, party emblem and so on. These symbols are full of strong political meaning, which are hence the representative elements of civic national identity. The most representative political sign, mark and logo in China are the five-star red flag, Chinese emblem, the communist party flag and so on. These elements mainly showed in clothing such as the style of military uniform. According to the

military history of China, Chinese military uniform had a strong features of socialism period from 1949 to 1978, which was depicted as “wearing a red star on the head and hanging the revolutionary flags in two sides” (Figure 1-1). The military uniform showing a firmly political features in this period and individuals also started to follow this military uniform style be dressed by the president Mao Zedong. Even females also put away their floral shirts and adopt the olive drab military uniform style in their daily instead.

Invisible-spiritual Political Elements

The invisible-spiritual political elements refers to the conception that fashion itself has no political complexion, but under the impact of the external atmosphere such as political ideology, national policy or political orientation does the fashion reflect political features. Invisible-spiritual political elements showed in clothing in two categories. Firstly, the feeling of specific political atmosphere, such as in the occasion or forum hold by the government. Clothing being dressed by the national leadership especially the core leadership is also full of political meaning (Sun, 2015:39). During 1949 to 1978, the president Mao Zedong was frequently dressed in reformed Sun Yatsen suit in public occasion hereby it was then called “Mao’s suit” by western medias. Hence, civic national identity needs to be seen from the government view.

Secondly, national enforced dress in different historical periods affected by political ideologues and institutions. These clothes are the outcome of military and political thereby are full of strong political features, which also reflect the civic national identity indirectly in particular time in the history. Clothing style represents a national identity or the role as a national member (Chae & Kim, 2017).

During 1949 to 1970, a series of political and economic reforms along with the material deprivation changed the way of people’s life and ideology, what people are dressed in was given intensive and forceful political meaning. Based on different features appeared in the Chinese civic national identity in different periods in the last section, clothing was affected by them, forming distinctive styles. In the early days of new China, capitalism life style, which is considered as individualism and hedonism, was against at the same time since it is excepted to eat the progress of

socialism (Cheng, 1980:47). Mao Zedong found that it is necessary to build a supra-structure to consolidate the new established government and together with its policy, which is described as there should be only one model, and one ideology, the same for everyone (Broyelle, 1980:73). Under this ideology, individuals should put interest in socialist construction and individual interest submit to the general interest. Therefore, the whole society formed the civic national identity centered with anti-capitalism. The government considered that garments reflect personal value system directly and fashion which came from people's ideology which can be controlled by the government as well. Under a social context that everything is ought to keep up with the Soviet Union, as a consequence, the Lenin coat (Figure 1-2), full of Soviet socialism revolutionary taste, wore by Lenin around the October Revolution, became the new business wear among female. Being influenced by the Socialist construction, make-up was also being limited although it is permitted. During the same time, Sun Yatsen suit reformed by the president Mao Zedong, which was called Mao's suit then by foreigners, became a new symbol and mark of the revolution, leading to a new fashion trend among Chinese citizens (Sun, 2015:57). Figure 1-3 showed the government functionaries who were dressed in Mao's suit welcoming the Chinese People's Volunteer Army Combat Hero Congress. In the age of Culture Revolution Period (1966-1976), fashion seems to encounter unprecedented difficulty than ever. With the slogan of "whatever has been advocated by the enemies (capitalism) ought to be discarded". At that point, fashion items such as dress, skirt, suits, ties, jewelry, perfume, high-heels, etc., as the result of capitalism, were no except as a matter of course, most of people were dressed in Red Guard style (items such as long sleeve military uniform, green long pants, army cap) together with a canvas bag, becoming the fashion in that period. Being dressed in Red Guard style also means supporting socialism and be against capitalism and feudalism. Figure 1-4 is the Red Guard standing in front of the Forbidden City in 1973. Under the trend of collectivism in the early 1970s, the quest for material wealth equals to being against socialism. Hence, China was depicted as a state being filled with blue ants by foreign news (Luo, 1988) because everyone is dressed in monochromatic blue or grey garments without bright and vivid color, even on some festive occasions. That is to say, wearing simply and frugally is the expression of civic national identity. Figure 1-5 is the photo of Beijing young women in 1971 who were in blue garments. What they

wore in front of the blue suit is the badge of the president Mao Zedong and what they held is little red book writes Quotations from Mao Zedong. After the Culture Revolution, the government launched the economic reform (1978) to be China's second revolution in order to invigorate the nation's economy. The economic reform ultimately aimed at modernizing the country and constantly keeping up with the living standards in those western developed countries (e.g. Associated Press, 1990:187-205). The government encouraged individuals to change their daily apparel because clothing should represent the spirit of the time. It is also in this period that Pierre Cardin was invited to China, indicating that China showed a more open attitude in communicating with western culture and technology. Since then, with a 30-year-frustration, fashion finally began to return back to people's daily life gradually.



Figure 1-1
Chinese Military Uniform Style in 1970s



Figure 1-2
Lenin Coat



Figure 1-3 Mao's Suit



Figure 1-4 Red Guard Style



Figure 1-5 Blue or Grey Garments

Figure 1 Chinese Civic National Identity and Clothing

(1-2) Chinese Ethnic National Identity and Clothing

As aforementioned before, ethnic national identity is the national identity that driven by ethnic ties such as blood, ancestry, nativity, religious, cultural customs, etc. which could also be seen as cultural factors. Therefore many scholars explain or interpret ethnic national identity from a historical-cultural perspective. Ethnic culture, as the cohesion force of a nation, plays a role of cornerstone of national identity. The rise of China will be realized via the rise of Chinese culture (Du Weiming, 2011), especially the traditional culture, which is usually be seen as the key to establish national identity (Men, 2014). As a matter of fact, Culture as an abstraction and tendency, is difficult to perceive or describe, which is a dynamic progress instead of a static one (Chen, 2012:2). The uncertainty of culture leads to a phenomenon that when fashion is seen as a culture, most of the information we receive directly and visually only concentrates upon symbolized or materialized culture such as different colors, sophisticated patterns or traditional silhouette. However, the spiritual culture behind, a higher level of ethnic national identity, is difficult to feel just from the appearance. Therefore, this research is going to interpret the relation between national identity and fashion from two dimensions: visible-symbolized culture, and invisible-spiritual ethnic culture.

Visible-symbolized Ethnic Culture

According to the literature review based on the books, for example the <Sings of China> and some scholars categories on the classification to Chinese culture, this research divides ethnic culture elements which could reflect ethnic national identity and could be used in clothing into three dimensions. Firstly, traditional ethnic arts. The researcher identifies the traditional art culture as stuff related to aesthetic which keeps developing in the historical changes. These arts contains traditional handicrafts, operas, paintings, calligraphies, Chinese Kungfu and so on. These elements are reflected in clothing as embroidery decorations, Chinese opera costumes, Chinese Kungfu clothing and so on. It is not difficult to find that embroidery is a frequently appeared handicraft among these various garments. It can be said that with the production and development of silk and embroidery, the development of ancient costume culture has been promoted greatly (Du, 2012). The attached importance to silk and embroidery could be seen as the ethnic national identity. Due to the high

production costs and sophisticated technology, silk and embroidery was consumed by select society such as high officials and noble lords. And it is also adopted in ethnic minorities' clothing. For example, the Miao ethnic. The embroidery of Miao ethnic, as the first batch of Chinese intangible cultural heritage, accounting for a significant place in various ethnic minority embroideries (Zhou, 2011:1). As a matter of fact, except these costumes everyone is familiar with, Chinese ethnic minority clothing is also an integral part of Chinese ethnic culture. Miao is a representative among 55 Chinese ethnic minorities (Figure 2-3). Most of Miao's embroidery images are inspired by the nature and silver work is a very significant part in Miao's costumes.

Secondly, traditional ethnic costumes. Chinese traditional ethnic clothing contains garments of both Han ethnicity and ethnic minorities, which appear different features with each other due to the distinctiveness of territory and lifestyle. Traditional clothing of Han ethnicity, known as Hanfu, was rudimentarily formed in the era of the Han dynasty and had no fundamental changes except some details. It is until the start of Qing dynasty did Hanfu began to be replaced by the traditional clothing of Manchu. As a result, Hanfu in Han dynasty is the most typical one, which has three basically main features which are the delivery from the right overlapping part of Chinese gown, long and wide sleeves and no buttons, using string binding instead (Liu, 2010). Historically, Hanfu as the clothing that lasted the longest time in Chinese historical which hereby can be seen as the most typical representative of Chinese ethnic clothing. Figure 2-1 is the one piece garment of classic Han ethnic in Qing and Han dynasty. The main features of the costume is its loose gown silhouette with belt and the large sleeves. Traditional Han ethnic pattern was weaved, dyed or embroidered on the fabric. In modern times, Qipao became the traditional garments of Chinese female. The definition of Qipao, referring to garments appeared in Republic of China or containing the qizhuang in Qing dynasty or not, is still controversial in the academia of China. However, this chapter focuses more on traditional clothing as aforementioned before, hereby Qipao is excluded from. Manchu was called banner people (Qi Ren) in Qing dynasty, hence what they were dressed in was so called Qi Zhuang. A strong sense of ethnic characters can be felt just from the name of it, which is another typical representative of Chinese ethnic national identity. Figure 2-2 is the Qipao in Qing dynasty (Qi Zhuang), the

application of plain pattern, traditional embroidery and silk and the colors fully demonstrate the unique aesthetic of Manchu.

In terms of the overall history of Chinese traditional clothing, Chinese national clothing has been in a situation of keeping changing and affecting with each other. The fusion of materials, silhouette and costume patterns of different ethnicities jointly created unique appearances of Chinese ethnic traditional clothes (Du, 2012). The different clothing choice in different dynasties just reflected the national identity.

Thirdly, traditional lifestyle culture. Except the clothing culture aforementioned above, eating, housing and moving culture also can be shown on Chinese clothing and have impact on dressing tendency. These clothing includes food culture, traditional architectures, ethnic festivals and so on. For example, in traditional Chinese Spring festival, red is a symbol of bless and lucky, which helps to bring out a red tendency in clothing.

From foreigners' point of view, when the word Chinese ethnic culture was mentioned, they probably think about dragon, red color, Forbidden City, embroidery or Qipao related to costumes, which are all most representative symbols that could reflect Chinese ethnic culture, or could be seen as culture factors that mirror ethnic national identity in a most intuitive way. These elements, known as traditional Chinese ethnic culture, have two main form of manifestations. Specifically, factors such as architectures, red and costumes visible or can be point out clearly as an easily understandable object, while some cultural factors have a dual meaning which are difficult to define, such as Chinese opera, Kungfu. For instance, Chinese opera as one of music styles, on the one hand, it is an intangible melody, which is almost impossible to be shown on the garments. On the other hand, it also contains opera stage clothing or facial designs which are material and visible and could be shown on the fashion design easily. However, as a whole, all those traditional culture mentioned above could be shown in modern fashion design via visible forms at last, which is also the reason that dual meaning culture elements could still be in this category.

Invisible-spiritual Ethnic Culture

Invisible-spiritual ethnic elements are mainly based on the essential religious belief of one nation or ethnicity, which is a feeling that reflects the core of the religious philosophy. For example, in the oriental philosophy, the beauty of restraint and nature in Taoism, the beauty of simplicity and hideaway in Buddhism and the beauty of order and moderation in Confucianism (Kim & Seo, 2008). These elements or features are all derived from religious philosophy, the understanding and application of which does embody the ethnic national identity.

Chinese traditional spiritual ethnic culture mainly focus on religious culture such as Confucianism, Buddhism and Taoism and centered on Confucianism (Nam & Park, 2013). These spiritual ethnic culture developed based on the question of life issues, and pursue the true, the good and the beautiful, and the view of “unity of heaven and man”, which is a spiritual notion that emphasizes the situation that human can live harmony with nature (Kim, 1997). From the classification of Chen (2012:3) in the book <Introduction to traditional Chinese culture>, compared to concrete material culture, invisible-spiritual culture or philosophy thoughts: religions (Buddhism, Confucianism & Taoism), for examples, were also introduced. Nevertheless, strictly speaking, these philosophy thoughts have dual meanings. These philosophies also have visible material manifestations such as temples, Buddhas and so on. Even so, this research still sorts out philosophy thoughts in invisible-spiritual category for the reason that these religious culture emphasize the function of enlightenment to people or not for the aim of creating a physical results, such as painting work or calligraphy work.

In the expression of clothing, the three religions are different from each other but the similar features cannot be covered up such as unconstructed forms, restraint color and natural materials, characteristics of oriental religious philosophy could be concluded as hiddenness, simplicity, cleanliness and non-structure (Seo & Kim, 2007). Garments of monks in figure 2-4 reflects these features mentioned. The single and plain color delivers a beauty of restraint and mystery, which is the invisible impact that the religion had on clothing. All of these kind of clothes play important role in Chinese ethnic national identity as well.

As American cultural anthropologist A. Lawrence Lowel argued, “There is nothing more unpredictable than culture in the world, you cannot tell how it is going to

behave. It is all around when we try to look for it”. The rich intension of culture itself results in a broad comprehensive understanding of it. The classification this research adopted is not the only categorization. Nevertheless, this research argues that the classification used here steps closer to the comprehending of ethnic national identity, both in material and spiritual level.



Fig. 1: 221 BCE-220 AD
Qin to Han dynasties.
1-piece garment is the de-facto
formal wear for women

Figure 2-1
Hanfu (Han Chinese
clothing)



Figure 2-2
Qipao in Qing
Dynasty



Figure 2-3
Costume of Ethnic
Minority: Miao



Figure 2-4
Buddhism Clothing

Figure 2 Chinese Ethnic National Identity and Clothing

(2) Republic of Korea

(2-1) Korean Civic National Identity and Clothing

Visible-symbolized Political Elements

Similarly with China as introduced in (2-1), the most representative political sign, mark and logo in South Korea are Rok Flag with (Taegukgi), flos hibisci (Mugunghwa), and Korean emblem, which could be seen as symbols of civic national identity. These elements mainly showed in clothing as the style of military uniform. Although the Korean military uniform showed institutional change in different periods, the common point is that almost all army caps adopted the design of Korean emblem. The only obvious difference between Chinese and Korean

military uniform is that Korean military was only worn by soldiers or in particular targets but it was a universal style in China during the specific historical period.

Invisible-spiritual Political Elements

The invisible-spiritual political elements refer to the conception that fashion itself has no political complexion, but under the impact of the external atmosphere such as political ideology, national policy or political orientation does the fashion reflect political features. Invisible-spiritual political elements showed in clothing in two categories. Firstly, the feeling of specific political atmosphere, such as in the occasion or forum hold by the government. Clothing being dressed by the national leadership especially the core leadership is also full of political meaning (Sun, 2015). Since Korea has been getting influence from capitalism, what the national leaders wear did not formed the new style like what China did (Mao's suit), that is to say western suits were chosen by all male presidents in Korea.

Secondly, national enforced dress in different historical periods affected by political ideologies and institutions, such as Korean military uniform, high school drill uniform in military control period and the government enforced dress. These clothes or fashion styles are the outcome of the military and political, which thereby are full of strong political features and could reflect the civic national identity indirectly in particular time in the history.

Based on distinctive characteristics showed in the Korean civic national identity in different periods, Korean fashion was also influenced by them and formed various styles. Since the birth of South Korea in 1948, comprehensive education of patriotism and collectivism was conducted in order to maintain national dominance and promote the national building better by the government. Under such circumstance, fashion-as symbol of personality and desire-is unimaginable. In the late 1950s, the government began to promote to save resource and clean up corruption, thus clothing life was tied closely with government's policies and guidelines (Kim: 2014). Beautiful and fine custom became to the mainstream, and only through unifying clothing and be dressed in uniforms can diligent and thrifty be realized.

The 5.16 military coup caused an inescapable situation that the fashion was also armed with military and anti-Communism ideology, such as the hard texture of military uniform and group clothing. These garments reflect a hierarchical order and power according to different colors and specifications. This collectivism condition never changes even in the middle school or high school. Students' identity was standardized according to the adaption of wearing school uniform and taking military training course. Figure 3-1 is the school uniform of female students in 1958. A wing collar blouse and flared skirt were matched.

In the end of 1960s, in order to prevent the sneak attack from North Korean Army, the president Park Chunghee began to establish the national reserve forces and strengthened the military training education targeting to high school students. Those boys in high school who are taking military training courses are required to be dressed in unified drill form (Figure 3-2). In 1970s, the popular fashion was not exist yet in the strict sense because the government still control the clothing. With the deepening of beautiful and fine custom, miniskirt and long hair were forbidden, being dressed in sophisticated accessories may even face severe punishment. Figure 3-3 showed the contents of Korean Joongang Daily on 9th, March in 1973, which writes punishment rules of being dressed in garments against the governmental clothing rules, for example, miniskirt. Fashion become a notion that totally need to be consistent with state ruling.

In this vein, the most obvious distinctiveness between Chinese and Korean clothing which showed civic national identity is the difference between universality and particularity. Being affected by the socialism and collectivism ideology, the Chinese civic national identity is more universal and general, a national clothing style tendency was formed under the compulsive ruling of the government. Nevertheless, Korean clothing which reflected civic national identity focused more on particular groups such as soldiers or students and the daily outfit was never given any strong or forceful political meaning, which indicated a freer clothing atmosphere compared with China.



Figure 3-1
Students Wearing School Uniform



Figure 3-2
School Drill Uniform
Advertisement in 1970s



Figure 3-3
Forbidden of Miniskirt

Figure 3 Korean Civic National Identity and Clothing

(2-2) Korean Ethnic National Identity and Clothing

Visible-symbolized Ethnic Elements

The contents of Korean visible-symbolized ethnic elements were analyzed in the same vein with Chinese case (refers to 2-2). Based on the book <Images of Korea>, this research divided ethnic culture elements which could reflect ethnic national identity and could be used in clothing into three dimensions: Firstly, traditional ethnic arts, containing traditional handicrafts, Talchun, Korean paintings, calligraphies, taekwondo and so on. These elements are reflected in clothing as dancing costumes, patterns of characters, taekwondo clothing and so on. Talchun was one kind of religious dancing form that combined mask and Korean traditional dancing, the costume of which has some typical characteristics such as exaggerated mask, Korean traditional five colors and long sleeves. Talchun was also listed on world cultural heritage, indicating its high status in Korean ethnic (Figure 4-1).

Secondly, traditional ethnic costumes. Historically, Korea has been a single-ethnic country nevertheless the forms of Korean ethnic Hanbok does not invariably continue to be so. Such as the changing length of upper outer garments from long to short and to long again, the width of sleeves switched from narrow to wide, as well as the entire silhouette underwent a change from abundant style to a shorter style.

Although different changes appeared in Hanbok in distinctive dynasty, the basic form or silhouette never changed too much from the ethnic perspective. Hereby, Hanbok in Joseon dynasty, the most recent traditional period, was selected as an example here. Shin Yunbok, one of the most famous genre painter in the late Joseon dynasty painted the < portrait of a beauty > (Figure 4-2) via delicate strokes, accurately reflecting the Hanbok style of Korean females in the late Joseon dynasty. The single feature of Korean ethnicity determined that it is difficult for them to create various clothing styles like China in ancient times. The continuation and inheritance of traditional Hanbok can be seen as the most obvious manifestation of expressing national identity from Korean ethnicity.

Thirdly, traditional ethnic lifestyle. Except the clothing culture aforementioned above, eating, housing and moving culture also can be shown on Chinese clothing and have impact on dressing tendency. These elements are food culture, traditional architectures, ethnic festivals and so on. Similar with China, these elements have slight influence to traditional clothing.

Same as Chinese case above, this research also divided ethnic culture elements which could reflect Korean ethnic national identity and could be used in historical clothing and fashion into three dimensions: Firstly, traditional art culture elements, containing traditional handcrafts, dramas, paintings, calligraphies, martial arts (taekwondo) and so on; Secondly, traditional costumes culture elements. Such as traditional fabrics, silhouette and pattern of costumes; Thirdly, traditional lifestyle culture, including food culture, traditional architectures, ethnic festivals and so on. Like Chinese case similarly, some of them could be defined as visible-materialized culture such as Hanbok, Korean characteristics, traditional art works, Korean food, etc. while the rest of them have a dual meaning. For instance, Korean traditional masque dancing (talchun) itself is visible but is not a concrete stuff, nevertheless masks and clothing as dancing properties are concrete existence. Anyway, all these traditional culture could be shown in modern fashion design via visible forms at last.

Invisible-spiritual Ethnic Culture

Since China and South Korea both belong to Confucian Culture Circle, there are some shared spiritual ethnic culture. In ancient period, South Korea was mainly affected by China culturally (Kim, 2016). This research argues that South Korea has

the similar invisible-spiritual ethnic culture with China. The feeling both of the two countries pursuing in the context of ethnic national identity is: freedom and peace in spiritual; blank, simple and plain in aesthetics (See details in 2-2). And clothing also reflects this type of ethnic elements. Foreigners who visited Joseon in the late Joseon dynasty was impressed by people who are popular with white clothes, which is also the reason of why Koreans being called “white ethnicity” (Soh, 2011). According to the <Royal Tribute Picture of Qing Dynasty> records, a book introduced other ethnicities who are relative to Qing dynasty, people live in Joseon dynasty favored black and white cap along with white or blue green garments. On the one hand, the tendency of being fond of white color is due to the high dying cost for original people, and on the other hand, it is because of Koreans’ revering to the white color which represents cleanness, simplicity, liberality, which is also in line with the traditional philosophy underlining living in harmony with nature. Figure 4-3 is the work named <The Image of Seo Jiksoo>, which was created by two of the famous genre painters in Joseon Dynasty: Kim Hongdo and Lee Myeonggi. Seo Jiksoo is the famous person who favored poetry painting, he was in white priest frock and black crown in the picture, fully showing a simplicity of colors in the ancient Korea and furthermore, being consistent with Korean ethnic national identity. And except Taoism gown, Korean traditional clothing padded outer coat also has the obvious restraint beauty of Religious Confucian Culture, under the influence of the forbid of color advocated by, both citizen and upper class would like to follow this trend (Seo & Kim, 2007).



Figure 4-1
Traditional Masque Dancing



Figure 4-2
Portrait of the Korean Beauty
(Hanbok)



Figure 4-3
The Image of Seo
Jiksoo

Figure 4 Korean Ethnic National Identity and Clothing

3. Fashion Designer's Expression of National Identity

Before interpret modern fashion designers' expression of national identity, it is necessary to give a strict time definition of modern fashion. As a matter of fact, fashion is the foreign culture which flew into Asia after the world entered into modern time. Especially after the establishment of China and Korean in 1949 and 1948 respectively, it was supposed to have been expected to see a similar development of fashion in these two countries. Nevertheless, due to the limitation of the history and objective realities, China underwent a Socialist Transformation targeted in capitalism left over from its history from 1949 to 1970, resulting a situation that individuals were compulsively obedient to the nation. Fashion, as the way of showing self-identity naturally became the target being criticized and reformed. After the establishment of China, the original existed fashion companies could only go broke or being transferred into clothing factories. It is no exaggeration to say that during 1950 to 1980 there is no fashion designer in China. It is until the opening of the 3rd Plenary Session of the 11th Central Committee of the Communist Party of China that changed this situation and did Chinese fashion begin its new development along with the opening up reform. In 1980s, the first generation fashion designers made a figure in China. It was until 1993, the establishment of China Fashion Designers' Association, did fashion designers develop in a vocational way and then from 1998 to 2008, which is an important 10 years for Chinese fashion designers being active in international arena (Kim, 2014).

Compared with the early socialism ideology that affected China, Korea has been influenced by western clothing cultures under the liberal ideological trend of capitalism from the founding of the state (Kim, 2009). Without the impact of fashion dead time, Korean fashion kept developing from the very beginning. As early as 1955, the term "fashion designer" was adopted by Nora Noh, and Korean first fashion show was held in Seoul in 1956, following with the first Korean International Fashion Week being held in 1959. With the normalization of diplomatic relation between Korea and Japan from 1960s, Korean designers started to look for opportunities entering into international arena, the design contests aimed to develop new designers were getting more and more popular. It is in this period that Korean

first generation fashion designers, such as Nora Noh, Jin Taeok became active in the international arena.

In this chapter, Chinese and Korean fashion designers, along with their works, emerged after 2000 especially in recent 5 years were emphasized. Therefore Chinese fashion designers showed in Shanghai and Beijing fashion week and Korean fashion designers showed in Seoul fashion week, as well as the Top Four Fashion weeks (New York, Millan, London and Paris) were selected into interpretation.

1) People's Republic of China

(1) Civic National Identity

(1-1) Visible-symbolized Political Elements

Specific Chinese political elements such as national flags and national emblems, as holy symbols in China, are subtle to some extent. As stipulated by the Chinese Flag Law, it is forbidden to humiliate national flags by means of burning, destroying, painting, defiling, trampling in public places as well as be used in commercial advertising or as commercial logo. Therefore, only in some special national occasions, for example, the Olympic Games, can we see these type of political elements. It is easy to get the blame if it was designed in a wrong way.

For example, the use of Chinese Flag element in fashion design (Figure 5-1).The girl was shoot in the Cannes Film Festival and then being criticized by Chinese public on the internet. For all Chinese people, Chinese flag is the symbol of China and it reflects Chinese political features and historical culture, which is also a symbol of Chinese dignity, hence everyone is ought to show respect to the national flag. However, the girl is a little bit sensationalistic in Chinese people's view.

Although being dressed in the "national flag Qipao" is in order to highlight the distinct Chinese characteristics, it is still controversial among many Chinese netizen.

Some people hold the opinion that it showed no respect for the national flag in that occasion.

— Phoenix Information, 2017.05.22

But on the other hand, the adoption of some other political elements are flexible. It is clear that nowadays fashion does not reflect one's political ideology anymore, for instance, it is ridiculous to say that if a designer creates the design adopting green military uniform and being stylized in Cultural Revolution period means that he or she does support the Cultural Revolution. And see those who wear garments with political symbols, for example, CCP flags, as the determined supporter of CCP is unreasonable as well. These political elements are only symbols or cannot be seen as political inclination in nowadays fashion. Designers adopt these political elements in their design without political intention but only want to create the new fashion or express their views to social problems.

It is worth mentioning that Vivienne Tam, selected as the top 50 most beautiful people in the world by American magazine <People>, became famous in global fashion field due to her launching collection adopting elements of Mao Zedong in 1995. And 18 years later she applied political elements again in 2013 Fall/Winter New York Fashion Week, grasping the world's attention once more. Figure 5-2 is Vivienne Tam's 2013 Fall/Winter collection titled "Mao Zedong Collection". The slogans of "Long live President Mao, Long Long live President Mao (Mao zhu xi Wan Sui Wan Wan Sui) shouted by Chinese citizen in that period and image of the Red Guards with little red books were adopted in her design. When the designer was asked about the concept of this collection, she said:

I am interested in various political events happened nowadays, what I want to deliver is more than fashion itself.

— Vivienne Tam, 2013.02.10

(1-2) Invisible-spiritual Political Elements

As this research argued that invisible-spiritual political elements have a two-dimensional meaning in the last chapter, which is the feeling of specific political atmosphere, such as in the occasion or forum hold by the government, and the national enforced dress in different historical periods affected by political ideologues and institutions. It is clear that the second dimension will never happen in nowadays Chinese society due to the democratization of socialism. As a result, only the first dimension will be focused on.

In Chinese political fashion, it showed three main features when designer designs for national leaderships or the government in some specific political occasions. Firstly, custom-made. Secondly, adoption of Sun Yetsen Suit, and lastly, the application of ethnic elements.

In most cases when national leaders or government officers attended important occasion such as visiting other countries or hold international forums, there always some cooperation between the government and fashion brand. The supply of uniform by specialized fashion brand, from both garment technology and the expression of civic national identity, formed the characteristic of specificity, as to say, particular brand does custom-made clothing for special groups. Hongdu can be seen as the most famous custom-made brand that design clothing for national leaders in China. In the brand introduction on its homepage, it writes:

From the establishment new China, “Hongdu” has been always designing clothing for central leaders, celebrities in political, economic and cultural fields both domestic and overseas, and undertaking tasks of custom make for representatives of NPC (National People’s Congress) and CPPCC (Chinese People’s Political Consultative Conference), contributing to high reputation. Known as the “Royal Custom-made Brand” in Chinese clothing field, “Hongdu” has made great achievement in a glorious era according to its high quality clothing making technologies...

— Hongdu Official Introduction

When refers to Chinese political suits in the history, Mao’s suit or Sun Yetsan suit are still the main stream even in the 21 century that fashion has become so trendy.

western suits, along with Chinese reformed Mao's suit or Sun Yatsen suit are mainly selected by Chinese national leaders or government. SE7EN, as the brand cooperated with APEC (Asia-Pacific Economic Cooperation) conference, became famous due to the reform of Sun Yatsen suit which is full of features of civic national identity. And the "Chinese collar" is its distinctive characteristic (Figure 5-3).

Chinese brand SE7EN launched collection named "Chinese collar", which was the newly-reformed serious of Sun Yatsen's suit. Chinese president Xi Jinping's wearing of Sun Yatsen's suit spread it widely in China and "Chinese collar" was seen as a symbol as Chinese.

—SE7EN News, 2014.11.01

Recently, a lot of brands begin to follow Hongdu or SE7EN, attempting to do the custom-made for political occasions or international conferences. The specificity of the service object accelerate the development of the brand itself as well as the spread of civic national identity in clothing field, which is also the unique characteristic that Chinese civic national identity contains.

The clothing has particular meaning attached to it due to the T.P.O (Time, Place and Occasion). It is the political nature of the international conference or state visiting itself that helped the political atmosphere in clothes, which is known as political fashion. The strong political meaning is prepared only for politician or not general public, therefore, civic national identity in this section is ought to be understood in the dimension of the government. Chinese first lady Peng Liyuan showed her political debut with Chinese president Xi Jinping in 2013, her fashion style and good sense leaded to a heated discussion in both Chinese and western media. It could even say that she is the first female who highlights the influence of fashion via the political arena (Tsui, 2015). Figure 5-4 was in 2015 when she accompanied with Xi Jinping visiting England. The president wore a set of traditional Chinese Sun Yatsen suit, while she was dressed in deep blue custom-tailored dress which combines Chinese ethnic collar and western tailor. A white thin belt girdles her, giving the viewers a refresh impression.



Figure 5-1
Chinese National Flag Element
in Design



Figure 5-2
Vivienne Tam 2013 F/W



Figure 5-3
SE7EN



Figure 5-4
President with First Lady
Visited England

Figure 5 Chinese Civic National Identity and Fashion Design

(2) Ethnic National Identity

(2-1) Visible-symbolized Ethnic Elements

There are thousands of fashion designers have attempted to make the connection between visible-symbolized culture and fashion come true. And these visible culture could be seen as the most representative manifestation of Chinese ethnic national identity. In this part, media frequently reported famous Chinese fashion designers, who well-utilized distinct Chinese ethnic cultures are selected. These designers focus on different directions, some of whom are the ready-to-wear designers and some of

whom are haute couture designers, nevertheless, all of them attempted to show their ethnic national identity via the international stage.

Guo Pei, as one of the outstanding representative Chinese Haute Couture designers, adopted Chinese ancient embroidery technic every time in her runway show, which delivers the extensive and profound meaning of Chinese traditional culture. In her 2016 Spring/Summer Paris Haute Couture Fashion Show, she improved the continuously-adopted technic named the Palace “Panjin” embroidery so that the Palace Embroidery could be alive and stepped on the international stage (Figure 6-1). Chinese fashion designer Lawrence Xu is famous for the combination of Chinese and western style. He used to apply western draping skills with totally classic and oriental designing elements. His 2015 Spring/Summer collection showed the world the magnificent and beautiful historical scroll of Chinese heritage Dunhuang via 30 sets of Haute Couture clothes (Figure 6-2).

Arts from Dunhuang is one of the most significant historical and cultural signs of the East, which is also a bridge between modern fashion and ancient civilization. The application of Dunhuang elements aims to extend and develop the combination of modern fashion arts and ancient civilization, facilitating the implementation of fashion and romance, modern and history.

—Crionline, 2015.01.28

In the past several seasons, Mukzin is a very popular brand in Shanghai Fashion Week due to adopting typical traditional Chinese culture. From traditional novels to painting, her collection can be seen as a concentrator of Chinese traditional culture. Culture of ethnic minority groups were also applied by this brand frequently as well. For example, traditional Manchu Han Imperial Feast in ancient China was focused on during the launching of 2017 Spring/Summer collection named “Food Republic of Manchu and Han” (Man Han Da Shi Dai) (Figure 6-3).

Elements with classic palace style in Chinese Qing Dynasty were widely used. Before the show started, two male models began to read the long menu. And then models who

was dressed in long one-piece with horse-hoof sleeve came out with long black plaits. The Chinese characteristics “Grand hotel of Manchu Han” (Man Han Da Jiu Dian) printed on the belt stood out clearly.

—*Qdaily*, 2016.10.14

(2-2) Invisible-spiritual Ethnic Elements

Fashion designers’ expression of ethnic national identity nowadays is not as obvious as what the first generation fashion designers did. New designers have evolved from the use of visible-symbolized ethnic elements to invisible-spiritual ones, that is to say the ethnic culture is hidden behind or contained in the garment itself. The invisible-spiritual culture was included in fashion designer’s work via the designer’s creation. And in most cases, the invisible-spiritual culture was combined with physical objects or symbols closely. That’s why even without obvious symbols on the fabrics, a strong or intensive peace, calm and harmony could be felt in one piece of fashion design work, which could also be understood into one style.

Exception, as one of the first batch of Chinese designer brands, was founded based on Chinese aesthetic philosophy. In the recent runway show titled “The distant information”, traditional crafts from Chinese Miao ethnicity was used in order to bring the natural, plain and diligent oriental life wisdom to the modern life and the daily clothing. Pleats, cotton and linen material and black color, all of these details reveal a calm and easy atmosphere. The garment enfolded the body without any superfluous accessories, which is also related to Buddhist philosophy thought (Figure 6-4).

The 2015 Spring/Summer collection of JNBY named “concealment” is a reconsideration of nature and self- “Just Naturally Be Yourself”. This collection, as seen in the figure 6-5, adopted a lot of monochromic colors and cleaning cuttings. The natural cotton and linen materials were extensively used in the design was cooperated with various Chinese crafts, expressing the concept of “concealment” well. As matter of fact, the concept of “concealment” also happens to hold the same view with Chinese Taoism philosophy: unity of the nature and humanity.



Figure 6-1
Guopei 2016 S/S



Figure 6-2
Lawrence Xu 2015 S/S



Figure 6-3
MUKZIN 2017 S/S



Figure 6-4 Exception 2017 F/W



Figure 6-5 JNBY 2015 S/S

Figure 6 Chinese Ethnic National Identity and Fashion Design

2) Republic of Korea

(1) Civic National Identity

(1-1) Visible-symbolized Political Elements

Similarly the civic national identity that showed in Korean fashion is a progress of democratization until the founding of modern democratic government. Before the success of democratization, Korea was in a long-term dictatorship period; citizens had to follow the government's rules, ideologies or institutions without independent

options. That is the reason behind clothing-unification; fashion was full of political intentions during this period. Currently, in the globalized world today, the restraining force that the politic has to fashion has become weaker and weaker, and fashion has been generalized into the expression of an individual's personality. These political elements are only symbols which cannot be seen as political inclination in nowadays fashion. Designers adopt these political elements in their design without political intention but only to create the new fashion or express their views to social problems. Although there is also National Flag Laws in Korea, the citizens seem less sensitive and more tolerant to those designs adopting national flags elements. On the whole, Korean civic national identity is more tolerant and less subtle than the Chinese one.

Figure 7-1 is the garment from the Partsparts 2017 Spring/Summer collection. Korean national colors were picked and adopted in this season's design. D-antidote is also a popular brand that is famous for combining classic and punky elements of London with cross over trend of Seoul. In its 2016 Fall/Winter collection, the application of Korean national flag with English characters written as "Seoul/London" was very interesting (Figure 7-2). This brand was inspired from the designer's experience in both England and Korea, and this adoption of Korean national flag elements can be seen an obvious expression of his Korean civic national identity.

The <Mutual Defence Treaty between the United States and the Republic of Korea>, formally signed in Washington in 1953 for indefinite period, is the alliance treaty between America and South Korea. Along with the compulsory military service, these two characteristics of Korea result in a strong military attribute in Korean civic national identity. As a result, when designers express civic national identity, a potential military influence was shown on nowadays fashion.

In the TV program "Music Bank" held by KBS, Korean idol group Block B was dressed in reformed Korean school drill uniform. The designer referred to the pattern of Korean school drill uniform in the particular historical period and combined it with modern cutting, making the group members and audience satisfied (Figure 7-3). Soldier elements are also widely used in many Korean fashion designers' works. 2017 Fall/Winter collection designed by Yohanix applied many soldier elements such as the military green color, soldier's image, and army flask (Figure 7-4).

Examples mentioned here could all be seen as the manifestation of civic national identity shown in modern fashion design. The extensive application of military elements also showed in Korean brand Charms. As the news wrote as follows:

The 2016 Fall/Winter collection is themed as Chromite, which delivers the emotion of military to the audience via the adoption of military-symbolized khaki color and the match of Flight jacket with sunglasses (Figure 7-5).

—Chosun.com, 2016.03.24

The application of military elements may be just because of the designer's personal preference or due to the direct impact of civic national identity, which can only be clarified according to the deep interview with the designer. Nevertheless, one thing is certain: the military elements, which can be seen as a typical symbol of civic national identity, has been applied by a group of Korean fashion designers and have formed an important feature cannot be ignored in Korean fashion.

(1-2) Invisible-spiritual Political Elements

Similar to the Chinese case, Korean invisible-spiritual political elements have a two-dimensional meaning, which is the feeling of specific political atmosphere, such as in the occasion or forum hold by the government, and the national enforced dress in different historical periods affected by political ideologues and institutions. And only the first dimension will be focused (See details in (1-1-2)). In Korean political fashion, it showed only one main feature when the designer designs for national leaderships or the government in some specific political occasion, which is the application of ethnic elements.

In most cases, Korean ethnic culture elements such as Hanbok and traditional patterns are considered by fashion designers more when they try to design for political leaders or the first lady. T.P.O. (Time, Place and Occasion) plays an essential role in the designing progress. It is the political nature of the international conference or state visiting itself giving the political attributes to clothes. These politicians, as

the main participators of the conference, wear these clothes for political requirement, while general public does not need to. That is why civic national identity ought to be understood in the view of the government in this section.

The new president, along with Korean first lady, visited America in 2017. As the first state visit, what ought to be dressed in is especially significant. What the Korean first lady is dressed in in her first US-visit together with Korean president was a white coat painting with blue trees created by Korean artist Jeon Younghwan (Figure 7-6).

The clothing she wore in the following days were all blue, as well as the president's tie. The color blue is chosen from the Korean Presidential Palace (Blue House, or Cheong Wa Dae), which is the symbol of peace, trust, success and hope. It is obvious that Korea president looks forward to the success of the Korea-America political talk.

—*Korea Times*, 2017.06.30

Figure 7-7 was the APEC conference held in Seoul, 2005. Clothing worn by leaders was the Korean traditional Hanbok made of totally Korean native silk fabrics. Pine trees and bamboo representing loyalty, nobleness and wise was adopted in the design. The selection of Korean political color blue together with the traditional hanbok are examples of how Korean civic national identity was showed via the adoption of ethnic elements as well.



Figure 7-1
PartsParts 2017 S/S



Figure 7-2
D-Antidote 2016 F/W



Figure 7-3
School Drill Uniform



Figure 7-4
YOHANIX 2017 F/W



Figure 7-5
CHARMS 2016 F/W



Figure 7-6
Korean President with First Lady
Visited America



Figure 7-7
APEC in Seoul, 2005

Figure 7 Korean Civic National Identity and Fashion Design

(2) Ethnic National Identity

(2-1) Visible-symbolized Ethnic Elements

Similar with China, there are many fashion designers who adopt ethnic traditional elements in their design. Whether they really attempted to express the ethnic national identity via the application of traditional elements can only be clarified according to the deep interview with designers. Nevertheless, it is certain that the consistent use of ethnic culture elements is important in strengthening the national identity.

Figure 8-1 is the 2016 Spring/Summer collection of Big Park. This season adopted various Korean traditional Hanbok elements such as Korean five colors, patchwork

quilt technic. The combination of tradition costume and modern fashion helped to bring out the exotic Korean beauty and was full of dynamic features of spring.

And Lie Sangbong introduced Korean traditional beauty to the world according to his 2015 Fall/Winter collection which was inspired by oriental ink. The black peony pattern on the garment is recreated via Korean traditional ink painting (Figure 8-2).

Lie Sangbong is considered the Korean fashion designer who is good at applying Korean traditional elements. In this collection, the sign of the designer, together with the pattern of the traditional architectures, all of which are full of the designer's deep and strong emotion into the reinterpretation of Korean culture.

—ITN, 2015,03.02

Korean characters are also frequently applied as ethnic elements by Korean fashion designers. In the 2016 Spring/Summer collection of BAEMIN and KYE, a mass of Korean characters was incorporated by the designers. The combination of kitsch fashion, humor cultural codes and the trendy design really attracted eyeballs. For example, Korean characters: “It is heating, close the door please” was written near the zipper of winter jacket, which combined the function of clothing well with the Korean glamour. The garment in figure 8-3 grouped names of famous Korean fixed places such as hair salon, bakery, garage in different fonts of Korean characters and printed on fabrics then, which is really interesting.

(2-2) Invisible-spiritual Ethnic Elements

Due to historical reasons, traditional Korea was culturally dominated by ancient China, especially the culture system oriented by Confucianism. So in this regard, traditional Korea showed a strong similarity with China. As a result, a similar peaceful, quiet atmosphere with China could also be felt in Korean fashion design works (See details in 2-2-2). New Korean fashion designers have evolved from the use of visible-symbolized ethnic elements to invisible-spiritual one, that is to say, the ethnic culture is hidden behind or contained in the garment itself.

The motif of 2008 Spring/ Summer collection launched by designer Lee Younghee is “Temple”, which directly brings a strong image of oriental religion. The neutral colors and the contrast between the transparent and translucent Hanbok fabrics which manifested the disappeared time, as well as the alternant black and white colors, gives people an intense sense of religious peace and quietness (Figure 8-4).

Sheen Jehoo is a Korean fashion designer who tends to apply oriental religion in his design and express philosophical feeling via his collection. Garments in figure 8-5 showed a good combination between traditional hanbok and modern suits; the simplicity revealed a little bit mysterious oriental color.

The 2012 Fall/Winter collection which themed “Transcendence” has fully demonstrated the Korean national identity. Various Korean cultural details and silhouette of Korean costumes were reinterpreted in his design in order to contain the belief of Korean national identity. He can be seen as a soft avant-garde designer whose design works are based on modern and black style.

—Pro Fashion Man, 2012.02.04

When referring to Chinese ethnic culture, traditional ethnic culture seems to be mentioned more, but when it comes to Korean ethnic culture, unlike the Chinese case, most of foreigners will talk about Korean wave that contains pop music, soap operas and movies, in addition to Korean traditional culture.

In ancient period, Korea was mainly affected by China culturally. And in modern times, Korea has been influenced by Japanese colonial culture, and then American cultures, even European culture, to a lesser degree. Therefore, precisely speaking, the Korean wave could be explained as the Korean culture that was not derived from traditional culture but a hybrid notion that is a mixture of various foreign cultures with a core of Korean spirit (Kim, 2016:113). The Korean wave, from its restricted sense, does not belong to the Korean ethnic because it was not born from the history and ancestry of Korean ethnic. However, the significance of Korean wave, as scholar Kang argued, is meaningful historically. “Never in the history of Korea has our culture been so widely accepted in foreign countries” (Kang, 2007:274).

Korean wave, referring to Korean idol, music, soap drama, could be seen as carriers of Korean fashion: K-pop idols' fashion style, hairstyle and make-up is being spread worldwide via social network (Byeol & Geum, 2016). These clothes are modern and street, forming the Korean unique fashion style. But essentially, the popular culture does not derived from Korea at the very beginning. The reason for the success of the widely spread Korean wave is due to the center-role Korea plays in, it is because of the Korean spirit at the core. And knowing what Korean spirit is via interview is then the key to understand how ethnic national identity showed on fashion.

Figure 9 and 10 is the picture that showed how Chinese and Korean national identity was expressed in historical clothing and modern fashion design.



Figure 8-1
Big Park 2017 S/S



Figure 8-2
Lie Sangbong 2015 F/W



Figure 8-3
KYE 2016 S/S



Figure 8-4
Lee Younghee 2008 S/S



Figure 8-5
Sheen Jehoo 2012 S/S

Figure 8 Korean Ethnic National Identity and Fashion Design

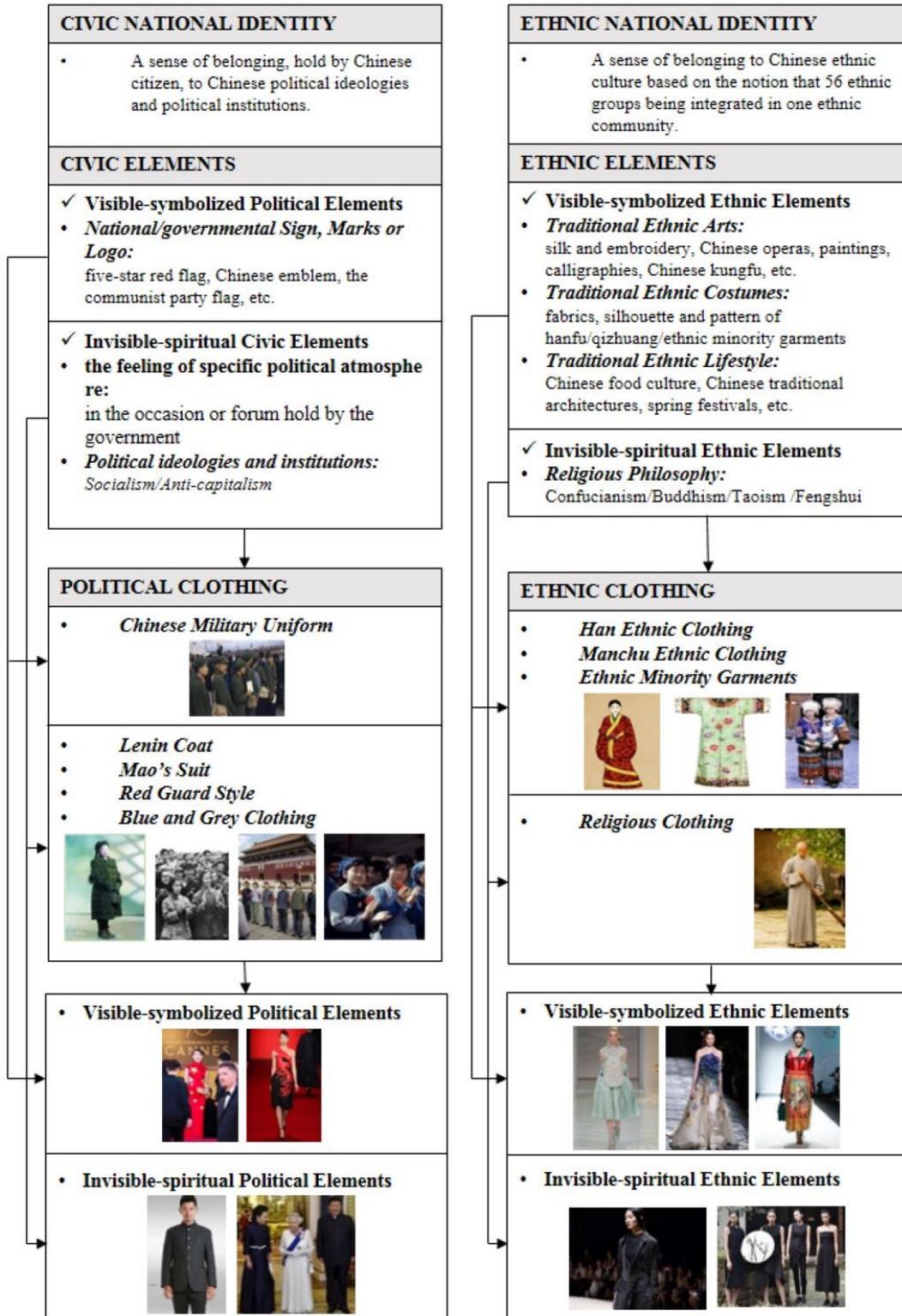


Figure 9 Chinese National Identity Expressed in Historical Clothing and Modern Fashion

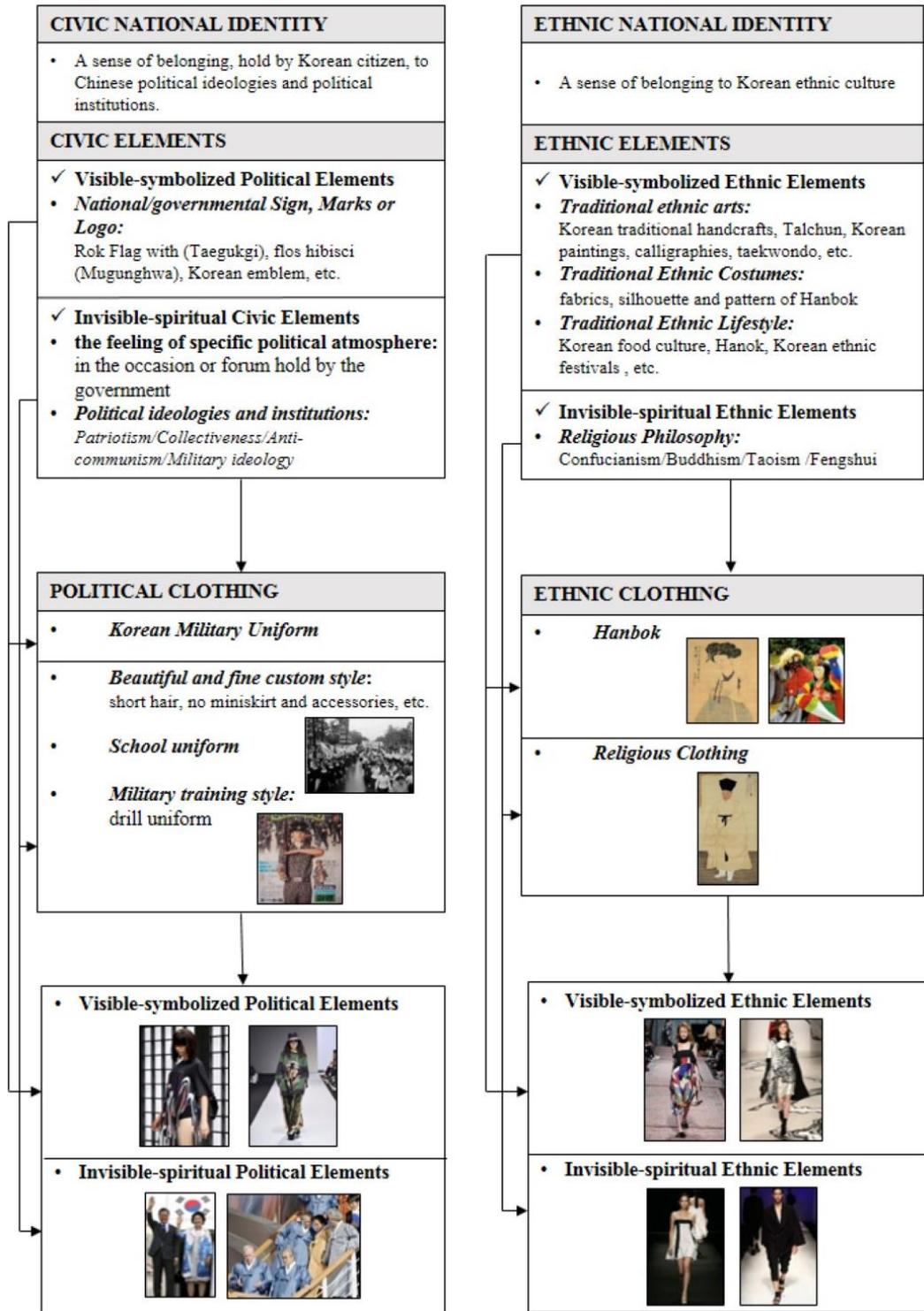


Figure10 Korean National Identity Expressed in Historical Clothing and Modern Fashion

III. EMPIRICAL RESEARCH ON NATIONAL IDENTITY AND FASHION DESIGN

This chapter exported the features of Chinese and Korean fashion designers' awareness of national identity, as well as how national identity affects fashion designers, according to the in-depth interviews which are targeted at 10 Chinese fashion designers and 10 Korean fashion designers. Based on the Grounded Theory introduced in chapter 1, this chapter would be divided as follows. The first section is the process of organizing the role materials into four categorizations related to national identity and fashion design, which are respectively, the general social background of national identity; characteristics of fashion designers; features of fashion and features of national identity on fashion. In the second section, based on the results exported from section one, axial coding was finished in order to analyze the interaction among each categorization. The third section is the selective coding process based on the second section. Features of national identity on fashion was selected as the core categorization so that both the similarities and differences between Chinese and Korean fashion designers' awareness of national identity can be analyzed and how national identity affects fashion designers as well as their works can be understood.

1. Categorization of Chinese and Korean Fashion Designers' Awareness of National Identity

The interview was conducted in the form of one-on-one conversation lasting about one hour to one and a half hours. Conversation was recorded under the agreement of the interviewees and analysis was all based on the record materials. Words were directly sorted out by researcher. After segmenting all the materials via the opening coding methodology, 63 concepts, 29 subcategories and 13 upper categories were exported in Chinese part, while 69 concepts, 31 subcategories and 13 upper

categories were exported in Korean part. And finally, four categorizations were sorted out based on the 13 upper categories, which are respectively, general social background of national identity; characteristics of fashion designers; features of fashion and features of national identity on fashion. The example of the opening coding process was listed as follows (Table 3-1):

Table 3-1 Example of Opening Code

NAME/ BRAND	STATEMENTS	CONCEPT	SUB- CATEGORY	UPPER CATEGORY	CATEGORI- ZATION
Zhu Yin/ Completed	<i>A few years ago, the effect of the first lady was quietly strong. The Chinese style garments that the first lady being dressed in was said to be made by the domestic fashion designer: Ma Ke, hence she got super fame in China via the media. The First lady favors Chinese fashion brands and would like to wear them overseas. I also feel very proud of it, I think it will certainly affect some people to design styles like this in fashion field.</i>	The first lady promotes the Chinese design developing in the direction of adopting cultural elements.	Representative Support of the First Lady	National and Governmental Role	General Social Background of National Identity
Li Yue/ Sansetique tte	<i>Many clothing associations hold a number of clothing competitions under the government's support. If got the government's support, I could concentrate on my work more with little pressure on financial problem. I think the government should be the best choice if the qualifications from the government is not strict. I will feel that I was supported by the government, which is very dependable.</i>	It will be less stressful under the support of the government.	Designers Trust to the Government		

1) People's Republic of China

(1) General Social Background of National Identity

The crisis of political trust, the influence of traditional culture and western culture and so on are factors that have impact on Chinese national identity (Song & Chen, 2013). The government, as the director of national actions, plays an essential role in directing Chinese national identity. It is its essential role that accelerates the level of national economic development and the direction of national culture, making influence on the development of fashion design both directly and indirectly. With the rising international status of china, also the strengthening cultural impact, each citizen’s sense of belonging to the nation would be certainly promoted, in which of course including the fashion field. Meanwhile, fashion as an industry, is required to produce goods that meet consumers. These consumers who were affected by the national identity hence have significant influence on fashion design. Through analyzing the materials related to fashion designers’ awareness of the general social background of national identity, the categorization result was exported as follows (Table 3-2):

Table 3-2 Result of the Categorization:
 “General Social Background of the National Identity” (PROC)

CONCEPT	SUB-CATEGORY	UPPER-CATEGORY	CATEGORIZATION
The first lady promotes the Chinese design developing in the direction of adopting cultural elements.	Representative Support of the First Lady	National and Governmental Role	General Social Background of National Identity
What the first lady was dressed in represents the image of Chinese women.			
The central role of the government in cultural industry support.	Cultural Support of the Government		
The government promotes the renaissance of traditional Chinese culture.			
The nation’s support to the fashion industry makes me feel a sense of security.	Designers Trust to the Government		
It will be less stressful under the support of the government.			
Universal education of Chinese traditional culture.	Contents of Recent Popular Culture	Features of Chinese Culture	
Youth likes subculture very much.			
People consume both Chinese and western culture.			
All Chinese ethnic groups integrate with each other.	Features of Chinese Culture		
Chinese culture has a strong traditional feature.			
Fashion designers will focus on the market data before designing.	Brands Tendency		

More and more brands promotes garments with traditional elements.		Cultural Acceptability of the Market	
Consumers show a high level of acceptability of traditional stories hided in clothing.	Consumer's attitudes towards Ethnic Elements		
Many consumers praise the traditional elements adopted in the design.	Consumer's Attitudes towards Western Elements		
Both Chinese and English characteristics were adopted in order to meet the market.		International and Economic Status	
The economic development promotes the ethnic national identity.	Impact of Economic Development on Ethnic National Identity		
The economic strength decides the ethnic confidence.	Impact of the International Standing on Ethnic Culture		
The ethnic culture was expected to be focused on with the raise of international standing.			

(1-1) National and Governmental Role

After the American first lady Michelle pushed the American fashion designer becoming famous all around the world, the impact that the first lady has on the fashion side began to be focused on. This situation also happened in China. The influence that the first lady has on the fashion designer had not only make the designer be famous directly, but also inspired more fashion designers considering about the meaning of Chinese-styled fashion designs and how to be creative and make those better.

A few years ago, the effect of the first lady was quietly strong. The Chinese style garments that the first lady wore was made by the domestic fashion designer: Ma Ke, hence she got super fame in China via the media. The First lady favors Chinese fashion brands and would like to wear them overseas. I also feel very proud of it, I think it will certainly affect some people to design styles like this in fashion field.

—— Zhu Yin, *Uncompleted*, 37

Not only us but also the international media were impressed by what the Chinese first lady Peng Liyuan wore. Her style not only represents the image of the first lady herself but also the Chinese female's image, which may be the national identity I think.

— Zhang Shangchao, Doris Zhang, 33

At a more macroscopic level, the government also plays a significant role in promoting the emergence of national identity. For most of designers, the Chinese government's support to both fashion and cultural industry would accelerate and enhance citizen's sense of belonging to the nation. The main stream culture that the government advocated will certainly be reflected on designers' works. Recently, the traditional cultural renaissance movement which reflects the national identity is strengthening the designers' national identity indirectly. The recognition of traditional ethnic culture, from a wider perspective, equals to the recognition to the nation.

Nowadays, the revival of Chinese traditional culture has become a cultural trend in China. Foreign designers will consider the Chinese market, and at the same time the Chinese designers will also take into account what Chinese consumers favor of. What the politics did is actually promoting the cultural renaissance. What a real designer ought to be concerned about is the aesthetic taste and the market. The cultural renaissance advocated by the government directly leads customers' favors in the market. Hence the designers just need to meet these consumers' requirements.

— Jiang Qiong, Ginger, 31

As a whole, Chinese fashion designers hold a high level confidence to the government. The government's support in developing the fashion designers can make designer feel a stronger sense of security, which can be interpreted as a sense of belonging to the government, or the civic national identity as a Chinese citizen.

I applied for the national funds in the very beginning of my career. It was very difficult when I started my studio. The national funds helped us get through difficulties in the first year although it was not so much. I quite appreciate for the government's help,

which could be seen as a kind of identity to the government, I think. As seen, the government's strength and width is different from the investment from enterprises. Getting support from the government will make me have a sense of security.

— Jiang Qiong, *Ginger*, 31

Many clothing associations hold a number of clothing competitions under the government's support. If got the government's support, I can concentrate on my work more with little financial pressure I think the government should be the best choice. I will feel that I was supported by the government, which is very dependable.

— Li Yue, *Sansetiquette*, 28

(1-2) Features of Chinese Culture

As the government progressed, the traditional cultural renaissance movement brings out an unprecedented popularity of traditional culture studying, making an impact on the consumption of western culture by the consumers. The traditional cultural renaissance movement does not mean the rejection to western culture but a protection to ethnic culture, which could provide one more choice in people's cultural consumption. For fashion designer, the trend that the traditional culture became popular again is expected to make many designers return back to experience the traditional lifestyle, which is a process of looking for and admitting ethnic national identity. The influence from the ethnic culture is subtle.

Nowadays, aesthetic education of traditional culture are more and more popular in our daily life. It seems that many people surrounded me begin to study traditional instrument such as Zheng or Chin compared with the western piano or guitar. Regardless of the age, Chinese people would like to go to drink a cup of tea and start to enter into this type of life full of traditional atmosphere.

— Jiang Qiong, *Ginger*, 31

If I get free I will work out, play squash, climb, or just chat with my friends. I also

would like to play guitar or to write Chinese calligraphy. I have a habit of writing copybook of Chinese characteristics, which makes me feel so relaxed.

— Chen Dandan, WU ZHI, 28

Traditional features also affect the designers' perception of ethnic national identity. China has been a multi-ethnic country since ancient times. In order to unify the country, the ethnic national identity being pushed closer to the national identity has always been a tendency in the history, and the most direct manifestation was the integration of various ethnic culture. Not only the fashion designers from ethnic minority groups, but also the Han ethnic fashion designers would like to adopt various ethnic minority cultures.

I have a designer friend from Yi ethnic minority group, she also designed many works related to her ethnicity. Chinese culture is so abundant, and integrated that it is difficult to be focused on one point. Actually, Manchu clothes adopted various elements from Mongolian and Mongolian costumes are a little bit similar with Tibetan clothing. Ethnic clothing was linked, influenced and then learn from each other from the historical view.

— Zhao Yini, Ms Zhao, 31

In my opinion, there are too many things could be explored in Chinese culture. Chinese culture is not an exclusive concept that only refers to the culture from central China such as Jiangnan Watertown, pavilions or peony, but also covers culture from ethnic minority groups. For example, our Fall/Winter Collection is a series named "Changshengtian", which is related to Mongolia ethnicity. Chinese culture as a mixed outcome are necessary to be understood from distinctive perspectives.

— Zhang Shangchao, Doris Zhang, 33

(1-3) Cultural Acceptability of the Market

From the designer brand to consumer, the ability of acceptance to Chinese ethnic culture is high in the field of Chinese fashion. All of them have played a significant

role in Chinese ethnic culture promotion. As a matter of fact, consuming western culture is still a mainstream although there are more and more consumers begin to become favor of traditional ethnic culture elements. Therefore, it seems very important for fashion designers to maintain the balance between national identity and international identity.

Some famous domestic brands such as “Exceptions”, and “Zuczug” from Shanghai, also began to launch collections adopting plant dying technics, which is a good attempt of propagandizing and popularizing. I think more and more people will be aware of this traditional technic.

—— Zhu Yin, *Uncompleted*, 37

I launched a collection related to the Chinese 24-solar terms which widely applies digital printing patterns in the design. When we tell our consumers about the stories behind each printing, they really liked it, and the acceptance of these traditional stories or printings is much higher than I expected.

—— Zhang Shangchao, *Doris Zhang*, 33

But for me, I attempt to utilize Chinese characteristics as well as English ones in my design which is also the mainstream in Chinese fashion. In my opinion, it is important for me and my brand to gain the Chinese national identity as well as following the international identity.

—— Yao Yueting, *SORSAKS*, 27

(1-4) International and Economic Status

The pursuit of western fashion is based on their advanced international status of science and technology. With the growth of international economic power and the rise of international standing, the national culture was being focused then. Chinese ethnic culture, as a representative of showing national confidence and personality, will accelerate the ethnic national identity.

With the improvement of our country's industrial civilization and international status, the external self-confidence of our nation and the excavation and development of the internal culture, we now find that our country is also quite personal, distinctive, and unique. What others lack of may be the most valuable for you.

— Miao Yan, PRAJNA, 57

I think fashion is always the stuff behind the global economic environment. If the country was awesome, I mean, if it had strong economic strength, the world would pay close attention to it and then the culture inside, furthermore, the fashion inside.

— Zhao Yini, Ms Zhao, 31

(2) Features of Fashion Designers

The personal characteristics of fashion designer, including the attitudes towards traditional culture and self-identity, have a direct effect on fashion designers' awareness on national identity. How fashion designers perceive the cultural and political elements, as the most direct manifestation in clothing, will reflect how they are aware of national identity. Fashion design, as a totally privatized thing, should be considered under the effect of self-identity (Table 3-3).

Table 3-3 Result of the Categorization: “Features of Fashion Designers” (PROC)

CONCEPT	SUB CATEGORY	UPPER CATEGORY	CATEGORI-ZATION
The traditional elements of design are competitive.	Attitudes towards Traditional Ethnic Culture	Attitudes towards the Elements of National Identity	Features of Fashion Designers
I would like to embody the Chinese elements in the design			
When refers to Chinese ethnic I only think about the traditional elements			
Feel pitiful for the traditional handicraft not being paid attention to			
Traditional ethnic elements like a double-edged sword in fashion			

I want to add some Chinese elements in the design because of too much western countries.	Attitudes towards Modern Culture		
I want to express the energy of Chinese youth.			
I seldom consider the political elements	Attitudes towards Political Culture		
I would like to use Sun Yetsan suit.			
China designers hope the whole world could identify with Chinese culture.	Looking Acceptance	Self-identity	
I want to take Chinese fashion on the top			
Chinese designers would like to look for acceptance			
Garments could be delivered like culture	Emerging Slow Fashion Attitudes		
The traditional ideology affect my design such as slow fashion.			
Advocate protecting the environment			

(2-1) Attitudes towards Ethnic and Political Culture

The modern culture is actually a very short period compared with the five thousand years history of China. Almost all Chinese fashion designers view Chinese ethnic culture as the tradition ethnic culture only, which is due to the excellence and the diversity of Chinese culture in the history. The richness of Chinese traditional ethnic culture promotes a lot of Chinese fashion designers being favor of it, whether the visible one or the invisible one. The Chinese culture is competitive in their point of view and it is very pitiful for not being inherited.

When it comes to Chinese culture, it definitely contains both modern and traditional ethnic culture nevertheless the modern one does not give me a deep impression. If you mentioned the Chinese culture, historical and traditional culture such as some obvious symbols will come to my mind first.

—— Chen Dandan, WU ZHI, 28

I am so proud of our culture which is not available in other countries. It would be fairer for me to say “competitiveness” instead of “responsibility” when refers to Chinese culture. The transition of the layers and the gradation of colors in hand embroidery on Chinese clothing is still vivid despite it has been hundred years. It is kind of a pity that such a good-looking technic could not be adopted in nowadays fashion design widely.

For the understanding of modern culture, a lot of fashion designers consider it is an individualized thing to add some Chinese ethnic element into designs, especially when street fashion and western culture is popular nowadays.

I like rock music very much and most of friends around me favor of western stuffs more, such as drawing graffiti, playing skateboarding or band. In fact, there is no popular culture which derived from here, I mean from China, hence I want to add some Chinese elements into my design to change this situation.

— Mellon, Shine Seven, 24

(2-2) Self-identity

As a whole, Chinese fashion designers hold a stronger sense of belonging to the nation rather than designers from other countries. A lot of Chinese designers want to let the world agree with the Chinese culture or Chinese fashion. Under this strong sense of belonging, the ethnic pride was enhanced. However, as time goes by, this sense of belonging has a tendency to become weaker and weaker.

It seems that we Chinese has been enslaved for a really long times since modern times, as a result, we always want to be the best nowadays. I think what we need to do first is to recognize our culture by our own, and after we gain our own national pride, people from other countries will identity our culture naturally.

— Zhao Yini, Ms Zhao, 31

Chinese designers really pay much attention on Chinese national identity but I think there will be fewer people act like that in the future (in addition to specializing in national culture People).

— Li Yue, Sansetiquette, 28

Designers' own design was seen as a carrier to promote environmental protection, and some of designers advocate to slow down the pace of production. More and more fashion designers express their attitudes through the essence of slow fashion from two perspectives: the inheritance and sustainability. The deeper human care was given to the design, and more and more Chinese was affected by these slow fashion ideologies then.

I hope the dress that I made could be something like a hereditary treasure that could be given to the next generation who also looks good in it. It is kind of a culture which is able to be inherited. You will still like this piece even 10 years later or 20 years later. And even you may not be able to wear it, you are not willing to throw it away.

—— Zhao Yini, Ms Zhao, 31

The four seasons in Shanghai is more and more indistinct compared with it when I was a child. Obviously, the result of this situation is highly linked with the destroying of the environment. Gradually, I want to remind people about such things related to environment-protecting through my design.

—— Zhang Shangchao, Doris Zhang, 33

(3) Features of Fashion

Under the influence of the general influence of national identity, fashion shows two main features. Firstly, consuming fashion as cultural products or not only the market product. Secondly, the wide adoption of traditional ethnic elements in fashion. These elements, as the typical representative of national identity, will have direct impact on the designers' awareness of national identity (Figure 3-4).

Table 3-4 Result of the Categorization: “Features of Fashion” (PROC)

CONCEPT	SUB CATEGORY	UPPER CATEGORY	CATEGOTI -ZATION
Adopt modern design to reflect Zen life	Spreading Culture via Fashion	Consuming Fashion as Culture Products	Features of Fashion
Clothing is a carrier that could affect people and deliver culture.			
Fashion branding is also a culture relating work	Strengthening Brand Culture		
Hope the brand could deepen the cultural heritage			
The combination of new technology and tradition	Subtle Chinese Ethnic Culture	Wide Adoption of Traditional Ethnic Culture	
Abstract Chinese cultural elements			
Taoism: learn from the nature/ Confucian : people oriented	Intense Influence of traditional Spiritual Culture		
The adoption of traditional invisible culture elements			
The artistic conception of the garments is more important than symbolized elements.			

(3-1) Consuming Fashion as Culture Products

In China, fashion is not only viewed as a commercial activity but also a cultural product. Many Chinese brands attempt to combine the brand itself with Chinese culture, which was seen as the carrier of delivering culture or appear to the lifestyle. This behavior is good for expanding the concept of fashion, and has significant impact on delivering and developing fashion. It is the combination with the culture that attracts more designers’ focusing on ethnic elements, and then their awareness of national identity will be affected.

We found that there is no suitable clothing to interpret Zen life when we advocate it. We hope to present it through clothes. With the deep development of Confucianism, Buddhism and Taoism culture in our country for so many years, it has been integrated into our lives. It is still worth being explored that how they were reflected on clothes. Our brand has done the initial attempt and has got some people's recognition.

— Miao Yan, PRAJNA, 57

I think the consumers’ recognition of my work which indirectly equals to the identification with Chinese culture. I hope my daughter will not forget Chinese

culture, such as Chinese 24 solar terms and ShanHaiChing when she grows up. In my opinion, clothing is just a carrier, I may also put Chinese traditional culture on other carriers if I work in other fields. The final result will be the same.

— Zhang Shangchao, Doris Zhang, 33

(3-2) Wide Adoption of Traditional Ethnic Culture

Under the influence of Chinese national identity, there is an important feature of fashion which is the wide adoption of traditional elements. It shows many different characteristics based on the richness of Chinese ethnic culture. In addition to the most basic Chinese symbolized elements for example, the embroidery, more and more designers tend to make ethnic elements more abstract or being affected by the invisible—spiritual culture in order to express Chinese spiritual features. Nowadays, an increasing number of fashion designers attempt to adopt invisible elements which have such a combination with traditional spiritual culture. The background of fashion design which based on the ethnic culture elements has a very important influence on the direction of the fashion designers' awareness of national identity.

I will integrate some interesting things into 24 solar terms so that it can be mine. For example, just as you can see from the pieces named “Wu Yue Fei Tian”, which does not contain an intensive Chinese feeling at the first look. I combined the Chinese traditional story of flying apsaras and sacrificing the moon of Dunhuang together and adopted stick figures to express autumn winds. All of my printings reflect Chinese cultures in both a direct or indirect way.

— Zhang Shangchao, Doris Zhang, 33

Some people may simply think that put much embroidery on clothes means the adoption of Chinese elements, which I do not agree with. I think these designs are too superficial. It is better to determine the concept of artistic conception before designing. For example, you maybe feel one bag special when you first see it, and then after a while, you can feel the Zen atmosphere behind the bag, the adoption of Chinese culture in this bag obviously is not direct and simple. I feel we still need to dig cultural

connotation deeply, and combine it with the design.

— Chen Dandan, WU ZHI, 28

I do not think my printing design works are rigid, some of which are very abstract and are probably so-called Chinese painting. These paintings showed a feature that artistic conception is greater than physical one. This is Chinese philosophy in design and I feel it is pretty good, giving us a large space to imagine.

— He Linxi, Xi, 26

(4) Features of National Identity on Fashion

With the spread of economic globalization, all countries have had more profound economic, political and cultural exchanges with each other. Especially in the Asian culture where Confucianism has taken root, the ambiguity of the national boundaries has become a reality today. Because of this inevitable trend in the field of fashion, the national identity of Chinese designers has also slowly expanded to become the Asian cultural identity. In the meantime, Chinese designers have a clear idea of what Chinese characteristics Chinese designs need to maintain in order to hold Chinese uniqueness. Most Chinese designers think it is best to start with the most distinctive traditional ethnic elements, but a minority of designers also believe the present life in China is also a manifestation of national identity. Whether traditional or modern, national identity has been integrated into the blood of designers, and is a part of their daily lives (Table 3-5).

Table 3-5 Result of the Categorization: “Features of National Identity on Fashion” (PROC)

CONCEPT	SUB CATEGORY	UPPER CATEGORY	CATEGOTI -ZATION
The country could disappear but the culture will not.	Asian Cultural Unity	Beyond Chinese National Boundaries	Features of National Identity on Fashion
Asian national identity ide better.			
We should jump out of the boundaries of national identity.	World Cultural Integration		

Add the ethnic elements in order to differ from other brands.	Strong Features of Ethnic Elements of Ethnic Minority Groups	Clear Chinese Ethnic National Identity	
Clearness of Manchu ethnic features.			
Clearness of Yi ethnic features.			
It is necessary to have something that could represent China.	Strong Features of Ethnic Elements of Han Ethnic		
Chinese fashion and planting dyeing.			
National identity is something soakage in the life.	Subtle Influence of National Identity	Subtle Influence of National Identity	
National identity is the influence that the environment that we live gives us.			
I would like to adopt the political elements.			
When I made a dress, someone said it looks like Qipao .	Subtle Influence to Garments		
National identity on fashion is adding ethnic elements.	Traditional Ethnic Culture Identity	Prior to Chinese Ethnic National Identity	
National identity focus more on ethnic culture.			
Nation will not be considered when doing the design.			
As the Chinese citizen, national identity is more like a sense of belong to the cultural system.			
The core of traditional culture is a lifestyle.	Modern Ethnic Cultural Identity		
Designing is a way of expressing the inner center or not deliver the culture,	More Important Role of Self-identity	The Mixed Consciousness of Self-identity and National Identity	
It is the self-identity apparently, and the national identity deeply.	Higher Level of National Identity		
National identity is a higher category,			

(4-1) Beyond Chinese National Boundaries

Historically, Confucianism influenced the culture of all countries in the Asian region, especially East Asia. The national identity is based on such a culture, and the integration of different countries into their own characteristics has become a national identity. For today's Chinese designers, the concept of oriental culture seems to have taken root, the expression of national identity in fashion seems be out of national boundaries. A national concept is extremely important to designers in some ways, yet completely unimportant in others. Although Zen philosophy is Japanese, its history traces back to China, which makes it difficult to identify if Zen is considered a national identity or part of the oriental culture. This is exactly what fashion design is: an art that surpasses and blurs state and national boundaries, a result of the

collision of various ethnic cultures, and a creation of more colorful and creative designs.

In fact, our Oriental culture is not exactly based on national boundaries but the influence circle. There are two main parts in Oriental culture circle, one is China and another is India. Chinese culture is powerful because of its integration of Confucianism, Buddhism and Taoism. However the Buddha is from India or not China. It is this kind of fusion that makes the Oriental culture more colorful. Merging with each other and learning from each other while keeping the personality will promote the development of national culture.

— Miao Yan, *PRAJNA*, 57

In fact, when we interpret national identity, we can jump out of the circle. From the world perspective, the country is just the name of one dynasty. The Song Dynasty and Qing Dynasty were composed and governed by different ethnicities. On the one hand, the governor mixed various ethnic culture and on the other hand, it implant their own culture. Hence for designing I think it is better to learn the good stuff from each ethnicity and then let the world know or agree with us via our design ideas.

— Zhao Yini, *Ms Zhao*, 31

(4-2) Clear Chinese Ethnic National Identity

Chinese designers have a very strong desire to portray national identity, and the way in which they want to express ethnic culture is also very clear. Ethnic minority designers tend to show distinctive national characteristics representing the history or culture of their own ethnic groups in order to demonstrate their ethnic national identity. This is a characteristic that is different from the culture of the Han, but it is still one of the treasures of the Chinese nation.

I began to like the traditional culture, including my own ethnic Manchu culture from the middle school. I studied in Beijing for bachelor degree many years ago when an

ethnic concept started to emerge in my heart. I felt my culture is very profound and interesting hence I began to learn it more. I favored and used the embroidery on the Manchu costumes in the Qing Dynasty court, which is extremely sophisticated and beautiful.

— Zhao Yini, Ms Zhao, 31

Another evident feature is the common use of Chinese style elements, such as embroidery, pattern, or Chinese characters. Just from looking at the design, through the clear and easy-recognized national identity reflected in the design, one can easily suspect the designer's national background even though the designer himself or herself never aims to show it.

The adoption of Chinese style elements such as traditional hand-embroidery, flowers pattern of Chinese style is Chinese fashion in my opinion. Besides, there are some subtle ways to express Chinese fashion, for example, the application of Chinese plant dyeing, which is famous in Yunnan or Guizhou.

— Li Yue, Sansetiquette, 28

At the beginning, I want my brand looks as chic as the foreign brand, at least visually. However, now I want to do some design that can represent Chinese fashion. I think it is essential to add something that can present China when you say Chinese fashion, and generally, the Chinese characteristics are the most basic elements.

— Yao Yueting, SORSAKS, 27

(4-3) Subtle Influence of National Identity

National identity has a subtle influence on fashion designer because individuals were born and grow in this country. From the governmental directing and value orientation to family environment and life attitudes, national identity permeates in every corner of our life. It is obvious that designers as well as their works were affected by the

national identity. In most cases, the national identity of designers can be reflected in their work itself even though it was not in his or her intention.

My uncle is a communist party member, under the influence of him, I started to pay attention to our country's national affairs, and Chairman Mao, and stick to policy and principles when I was a child. I personally like the sun yet san's suit, I even adopted the style of sun yet san's suit in women's wear once in a design competition.

— He Linxi, Xi, 26

Clothing is a life necessity in our daily life. We are always affected by the surrounding environment. I am not sure if it is because I have been in this traditional atmosphere for a long time, but anyway, it is hard for me to escape from it. Maybe one day I will go to live overseas, to experience the complete different ethnic cultures and lifestyles, and only at that time could me recognize that the traditional thinking has been throughout my body even though I was in a totally different atmosphere.

— Jiang Qiong, Ginger, 31

(4-4) Prior to Chinese Ethnic National Identity

Nation, in the definition of national identity, has a very wide meaning, which includes politics, economy, culture and society, etc. For designers who works in the field that belongs to the culture, it is normal that their understanding of national identity will be limited in the range of culture. Most of Chinese designers who were interviewed, were mentioned that the Chinese national identity is almost equals to the Chinese ethnic national identity. And the expression of national identity on clothing is mainly based on the use of traditional culture elements.

I think the national identity means culture, national identity is to identify with the culture and spiritual identity.

— Miao Yan, PRAJNA, 57

However, when I am doing my design, I think it (national identity) is more like kind of cultural identity or ethnic identity, which does not have strong connection with nation. The concept of a nation may have been ignited only at some particular moments such as when we see our national flag, or when we go abroad. Although the culture actually belongs to the nation, we feel ethnic national identity more than national identity in most cases.

— Zhao Yini, Ms Zhao, 31

From the citizen's point of view, the perception of national identity is similar as well. In a certain sense, China's politics are actually attached to China's traditional culture, as traditional Confucius ideology has also played a significant enlightenment on politics of the nation and how to govern the country. Overall, the interviewed designers' understanding of national identity was greatly related to ethnic national identity.

As a Chinese citizen, I think the national identity is more like a system of ethnic cultural identity. I think the traditional Chinese people, their lifestyle, have the core of the philosophical thinking in it. Chinese people nowadays, can also revisit this traditional way of life. It is a philosophical system which totally differs from the western or other national cultures. It is very rich and very complete, and in its own logic. This part is different from all the other countries.

— Jiang Qiong, Ginger, 31

(4-5) Mixed Consciousness of Self-identity and National Identity

Fashion design is extremely personal, therefore, naturally, a person's subjective emotions will have a direct impact on the result of the design. Many designers have expressed during the interview that the most important and interesting part of design is that they can express themselves, not that they can promote a culture. The promoting of culture mentioned by Korean designers here can be seen as a kind of national identity from a macro point of view.

We should express our own current feelings honestly, there is no need to emphasize the Chinese culture or traditional aesthetic deliberately. Back to the ordinary life and a simple status naturally, and express your mind in a simple way. At last you can see your different status through these clothes themselves, which is very interesting.

— Jiang Qiong, *Ginger*, 31

At the same time, the relationship between national identity and self-identity was mentioned during the interview. In comparison to self-identity, national identity is a broader concept. That is, for designers, self-identity is a more relatable term than national identity, it is only from a macro or government perspective in which self-identity would be considered as the higher-level national identity.

My Chinese friend asked me to design a wedding dress for when she got married in the United States. The dress I designed was inspired from Chinese Qipao and all her guests appreciated her dress for its beautiful Chinese style, which makes me feel very proud. However, to be honest, I am just proud of my design or not the Chinese style thing. Of course, if I think deeply, it can be said that they recognize and like my design for the Chinese culture contained inside, at this level, I am proud of my culture.

— Zhao Yini, *Ms Zhao*, 31

It's more like a kind of love to the culture, to speak about the national identity, I think it is in a little bit high level which I never considered about. In fact, this kind of love could be interpreted as national pride or ethnic identity from the political perspective.

— Miao Yan, *PRAJNA*, 57

2) Republic of Korea

Because of the similarity in categorization, the section on Korea that overlaps with that of China will be briefly introduced. China's analysis can be referred to for more

specific content. This section will mainly explain the differences between China and South Korea.

(1) General Social Background of National Identity

Table 3-6 Result of the Categorization:
“General Social Background of National Identity” (ROK)

CONCEPT	SUB CATEGORY	UPPER CATEGORY	CATEGORI-ZATION
The support of Korean first lady on fashion or culture is not strong.	Weak Support of the First Lady	National and Governmental Role	General Social Background of National Identity
First lady never advocates designer’s brand.			
A weak support on fashion by Korean government.	Cultural Support of the Government		
The national support to the new Hanbok.			
The weak support on cultural heritage.			
The nation’s attitude to the traditional culture is not as positive as China.	Designers Trust to the Government		
The support from the government is weaker than it from enterprises.			
The government leaders’ support to fashion is good but Korean are sensitive with that.	Contents of Recent Popular Culture		
There are not so many people favor of traditional stuff.			
Youth likes hip pop or street culture.			
Traditional Korean culture is not as popular as western culture.	Features of Korean Culture		
Low discrepancy of Korean regional culture.			
Korean culture was emerged by integrating and deconstructing other cultures.	Features of Korean Culture		
I like ethnic elements on clothing but the consumes do not like it.	Brands Tendency	Cultural Acceptability of the Market	
I also emphasized Korean ethnic cultures but the market do not like it.			
Korean don’t like garments with ethnic elements.	Consumer’s Attitudes towards Ethnic Elements		
It looks cheap with traditional ethnic elements on clothing.	Consumer’s Attitudes towards Western Elements		
Korean like cultural elements from foreign countries, or not the traditional one.			
It is better to combine ethnic elements with street culture.	Impact of Economic Development on Ethnic National Identity		
Korea doesn’t have a luxury image.			
Korea is not powerful enough.	Impact of the International Standing on Ethnic Culture	International and Economic Status	
Korea needs to adapt to other country’s disposition like America.			

(1-1) National and Governmental Role

In comparison to the “First lady effect” in China, there has yet to be anything that impactful in Korea. As mentioned above, it seems that in China, political leaders have a large fashion influence, and many designers found that the lack of such influence in Korea is a shame.

Chinese First Lady, being dressed in various clothes designed by Chinese designers, were present in many international events such as official diplomatic or political occasions. But it never happened in our country. I mean, at least, the first lady's dressing or how she promotes Korean fashion designers never be a hot issue.

— Jaesik, RE;CODE, 27

Michel, the first lady in United States, wore clothes from her own national designers and became an issue during that period. Nevertheless, the ex-president seems only has bad reputation in our country. From a business perspective, it has not been a trend to tie fashion up with politic leaders in our country.

— Uh Kyungjin, Katelogy, 33

In terms of the promotion of culture by the government, Korean designers have also had some disappointments with the government. The amount of government's support for culture is directly reflected in the attitude of the designers toward traditional culture, and in turn on the attitude of the national identity.

Korean government's treatment to human cultural heritage is not as good as I expected. The traditional and cultural stuff should be well supported, but I feel that Korean government has not done it well yet. It seems a little bit pity that our country's cognition to the value of traditional culture is gradually fading away.

— Kim Sehyung, AJO, AJOBYAJA, 29

The Korean designers' trust towards the Korean government seems to be opposite to that of in China. The support of designers provided private-owned enterprises seems to have won favor of the designers over the government. As the degree of trust in the government also plays a role in national identity, its impact on designers is more direct. And many of designers argue that it is better to strive for the private enterprises investment so that the fashion system operation could be more effective.

I think the government's support is not as good as what the enterprise provides. As you can see, Paris or New York Fashion Week is not supported by the government but some commercial enterprises who can provide sufficient financial fund. I remember that our government provided we designers a space to experiment once but there was nothing available at all from my point of view.

— Fellicse, CHANGSINSA, 25

(1-2) Features of Korean Culture

In recent years, the overall cultural characteristics of South Korea are still somewhat Westernized. The interest of young people in traditional components is relatively low compared to that of China. One of the reasons for such a situation is that the lack of promotion efforts by the government, and another is closely linked to the continuous infiltration of western culture and the strong absorptiveness and reorganization of Korean culture, which will be further explained later. From a societal point of view, the weakening of the traditional ethnic culture of the country to a certain extent, has slowly led to a cognitive difference between Chinese and South Korean designers about the national identity.

As a matter of fact, from my personal experience, South Korean tradition stuff, for example, the traditional musical instruments, is harder and harder for people to study due to a plenty of education costs and time. Bing fond of traditional things has not become a trend yet in Korea now.

— Lee Eunhee, EcommaE, 34

It looks like that people in our country prefer western culture more than Korean one. I learned Taekwondo when I was a kid, but there are fewer people study it nowadays. Instead, boxing is getting more and more popular. The traditional Korean culture has not been an obvious popularity.

— Kang Gilung, *Gain-g*, 26

One of the most obvious features of Korean culture is the strong integration of foreign cultures and the influence of neighboring countries. This strong integration is bound to have an impact on the local ethnic culture, its local ethnic culture will be relatively weaker. Under the influence of such dual cultural characteristics, the multi-dimensional modern culture became preferred, which was naturally reflected in the propensity of modern national identity.

When expressing the cultural characteristics of our country, it does not seem to show the traditional stuff, but instead, to give a new color to them. It sounds like a mixture thing, combining everything and make something new.

— Kim Sehyung, *AJO, AJOBYAJO*, 29

(1-3) Cultural Acceptability of the Market

In terms of incorporating ethnic elements, the preference of consumers has a direct influence on the brand position. In South Korea, whether for local or foreign consumers, incorporating ethnic elements is few or almost non-existent. There is little effort in using ethnic elements in designs, especially in products used in daily life. On top of that, the support for the state and the government is weak, and these combined factors resulted in the difference in use of ethnic elements in design in China and South Korea.

Domestic consumers do not like clothes with Korean traditional elements. When I asked the manager why they do not like them, she said the consumers seem a little bit reject Korean elements and what they prefer more is modern and clean design.

— Jaesik, RE;CODE, 27

Since my childhood, it seems like most people around me think what from the United States are better. Gradually, there are fewer and fewer consumers favor Korean ethnic elements, even though there are some but they are completely minorities I think.

— Kang Gilung, Gain-g, 26

(1-4) International and Economic Status

Most of the Korean designers being interviewed had a relatively low or negative awareness of Korea's national power, and their expectations of the country did not seem to be as high as those of Chinese designers. The weakness in national power or international and economic status led to their lack of confidence in their own Korean culture, which facilitated their designs tending to reflect western pop culture more or not the national one. Their confidence in culture is not as strong as that of Chinese designers.

National economic status definitely have impact on people's feeling of self-respect pride. If Korea really plays an important role in the world, then I don't think there is any buyer do not want to buy our design that is full of Korean ethnic details. Like Chinese case, due to the strong economic strength and international status, the Chinese culture will also be concentrated on, which is able to have a great impact on the fashion then.

— Jaesik, RE;CODE, 27

I don't know whether I was a patriot or a traitor if I say that our country is not powerful anymore globally, especially recent years. There is a great gap between the rich and the poor in Korea, and so does China. However, the Korean national strength on the whole is still weak due to various reasons such as small territory. We still relay on many other countries economically, for example, the United States or China.

— Park Lynjun, PALE TURQUOISE, 25

(2) Features of Fashion Designers

Table 3-7 Result of the Categorization: “Features of Fashion Designers” (ROK)

CONCEPT	SUB CATEGORY	UPPER CATEGORY	CATEGORIZATION
There are few designers would like to take the responsibility of inheriting Korean culture.	Attitudes towards Traditional Ethnic Culture	Attitudes towards the Elements of National Identity	Features of Fashion Designers
Being weeded out of the traditional culture is a normal situation.			
It is difficult to the traditional culture to resonate the modern world.			
Traditional culture is the DNA and the essence.			
Modern culture is also good except the traditional culture.	Attitudes towards Modern Culture		
Focus more on modern life, Korean culture has strong adaptability.			
When refers to Korean culture, compared with traditional culture, I think modern culture more.			
I seldom consider the political elements.	Attitudes towards Political Culture		
National flags were adopted.			
Look for the acceptance.	Looking for Acceptance	Self-identity	
I feel proud when taking my brand to New York.			
I want to make a representative brand.			
Korean designers are afraid of being old.	Sense of Crisis		
I want to make money before Chinese design raises.			
Refinement of my design.	Slow Fashion Attitudes		
My design pay some attention to the environment protecting.			

(2-1) Attitudes towards Ethnic and Political Culture

Korean designers' understanding of traditional cultural elements mainly focuses on two aspects. On one hand, they feel sorry for the continuous elimination of the traditional culture and regretted the lack of Korean culture presented to the world. On the other hand, they agree that the historical trend resolved to such a cultural development and change. With the continuous infiltration of contemporary culture, the lack of certain traditional cultures is the historical trend and natural result.

I was a member that designed clothes for Korean national team in Russian Winter

Olympic Games last time. During the Olympic Opening Ceremony, I was deeply touched by the charm of Timokovsky's music and melody, which is the unique Russian culture that everyone knows. This experience makes me considered that, for we Korean, we still have not found any culture widely recognized or resonated internationally as Russia did.

— Lee Eunhee, *EcommaE*, 34

The Chinese culture left in China nowadays is something that has been filtered by the modernization. The traditional culture is various and abundant, but only few things remained at last. Korea is in the same situation and so is France. The stuff we are using now are what being selected by the era. I think the development of the traditional culture is a process being selected, being exploited, and then being developed or being eliminated.

— Chun Saimi, *SAIMI JEON*, 38

On the contrary, South Korea retains a high degree of concern for the modern culture and lifestyle. When asked what Korean culture is, most Korean designers did not mention the traditional ethnic culture that many Chinese designers did, but concentrated on the modern lifestyle in Korea. In general, South Korean designers' feelings and emotions for the integration of modern culture in their own lives is much more significant than that of traditional culture. This is a more interesting attitude difference between China and South Korea's designers.

Actually, I do not think the most representative Korean culture is the traditional one like Gayageum (traditional instrument). In my opinion, the main reason for those foreigners who came to visit Korea is due to the fierce competition atmosphere here. Gyeongbokgung(sightseeing district name) is beautiful, but it is less competitive being contrasted with Chinese one. Naturally, what mostly impressed me in my country is the busy and fierce atmosphere, for example, everyone is running I the fashion week, which I think is the most distinctive feature of Korean culture.

— Park Lynjun, *PALE TURQUOISE*, 25

I don't think Korean culture is very clear or distinctive, that is why a lot of people keeps looking for what the Korean ethnic traditional culture is in recent years. However, to be honest, if we consider this question from a different angle, I think the modern culture that mixed various foreign features in our country nowadays is also an important part of Korean culture itself.

— Kim Sehyung, *AJO, AJOBYAJO*, 29

(2-2) Self-identity

In fact, for designers from all countries, before they have achieved a high international status, they all have a certain expectation towards the development of the design industry in their own country and are eager to seek a kind of identity and recognition. This recognition will naturally strengthen the designers' national pride and promote the formation of a stronger ethnic national identity. As with China, Korean designers also feel that getting such a national identity will take time.

When I was launching my New York collection, the most frequently asked question is "What is the house brand in Korea?" I could not figure it out, which is not because that we Korean did bad design works but for the reason that we do not have any long-established brand like the western countries have, hence we need more time to attain this goal from generation to generation. I wish in the near future, when Korean designers were asked the same question again, it will be so honorable if my brand could become that house brand.

— Park Younhee, *GREEDILOUS*, 39

There is another obvious feature of Korean designers in self-identity, which is an intense sense of crisis. This is the inevitable result under the impact of modern culture. Only keep pace with the times can designers not being eliminated by the society.

Korean designers are so afraid of getting old due to the quick transformation here. They are worried about that the rapid change of Korean culture may lead them cannot

keep pace with. Like in my age, I still need to listen idol music, go to club to see what is popular among youngsters. Actually, these things are really not my style, but I have to do this so that my design would not be out of touch with young consumers.

— Kim Sehyung, AJO, AJOBYAJO, 29

Like China, there also appeared some Korean designers promoting environmental protection in their own design, as well as advocating to slow down the pace of production. In order to endow the design with a deep humane care, and influence more people surrounded more and more designers present their self-identity through the conception of Slow Fashion.

I think the Korean spirit that showed in my design is full of the feature of Jeju Island. It is future-focused, and many green, blue and silver color were adopted. I hope the beautiful environment of Jeju Island could be reserved in the future.

— Park Lynjun, PALE TURQUOISE, 25

I want to cherish every piece of my design and clothing, my emotions are seriously given to these clothes so that they can be left for a longer time. It is something like preparing for Korean traditional set meal, I want my design looks simple and precious.

— Lee Eunhee, EcommaE, 34

(3) Features of Fashion

Table 3-8 Result of the Categorization: “Features of Fashion” (ROK)

CONCEPT	SUB CATEGORY	UPPER CATEGORY	CATEGORI-ZATION
Be lack of cultural support in fashion industry.	Lack of Cultural Foundation	Consuming Fashion as Commerce	Features of Fashion
Industrial consumption of fashion.	Intense Business		
Business directing of fashion.	Tendency		

Clothing with traditional elements is unique but not convenient.	Less Adoption of Korean Ethnic Culture	Wide Adoption of Modern Culture	
There are few designers adopting traditional culture.			
Korean fashion does not mean that the Korean ethnic elements must be adopted.			
Tend to utilize invisible ethnic elements.	Prior to Modern Cultural Elements		
Modern culture was widely used than traditional culture.			
Korean fashion does not mean focusing on ethnic elements.			

(3-1) Consuming Fashion as Commerce

One of the most fundamental differences between Korean fashion and Chinese fashion is that Korea regards fashion as a commercial activity. The degree of combining with culture and the government's support to cultural activities is lower than China, in Korean fashion designers' view. In the deepening consumer era, with the fast development of commercial economy and the weakness of unsubstantial traditional culture in Korea, the support on fashion from culture has become smaller and smaller, which is the inevitable result of the industrialization.

On the forum during the Seoul Fashion Week hold last year, a Chinese buyer raised a question that what can Korea fashion show to the world if it lost the support from cosmetic, contents and idols, which I think is very important and worth considering. Of course, it is a fact that our country really did well in packaging the idols or cosmetic contents in the level of VMD (Visual Merchandising), but when it refers to something just belong to Korea fashion, it is yet to seek. Therefore, I feel a little bit pity of it.

— Fellicse, CHANGSINSA, 25

Instead of saying the weak cultural orientation in Korean fashion (that's why the Korean ethnic culture is less adopted), I think it is better to say that we adopt a more mainstream way to tag our culture in the perspective of industrialization. Korean fashion showed a very distinctive capitalist feature, and I think it is just a business oriented way.

— Kim Jiung, ANTIMATTER, 32

Clothing itself belongs to the culture but now Korea does not consume fashion as a cultural item. The cultural code showed in Korean fashion is not obvious and it is such kind of business in the industrialization process. Few people consider about how to make a cultural infiltration via fashion. Only in the Olympic Games will fashion be seen and developed as the cultural product.

— Kim Sehyung, AJO, AJOBYAJO, 29

(3-2) Wide Adoption of Modern Culture

Korean seems like be favor of modern culture more than traditional culture whether from the perspective of general social environment or designer's self-attitudes. The complex social environment directs Korean fashion in a way looking for modern style naturally. Compared with traditional elements, the modern elements which are closer to the life and the market were favored by fashion designers.

In fact, I would rather hide the historic background behind my design than put them in front. In comparison with traditional elements, modern culture is the more easily accepted source where I gain the inspiration.

— Kim Sehyung, AJO, AJOBYAJO, 29

I do not think that the adoption of the traditional clothing is the only way to express Korean culture. There are many ways to create South Korean image, such as applying the elements of Jeju Island as I did. Korean fashion does not mean the adoption of Korean traditional ethnic culture.

— Park Lynjun, PALE TURQUOISE, 25

The adoption of traditional culture is also expressed in a very modern way, the researcher even could not feel the abundant intension of South Korean culture in designer's works if the interview was not conducted.

In fact, I also used the handwriting calligraphy in my design, and expressed it through

digital printing in a very subtle way. These grid stripes are lines written by the traditional brush, which is very Korean style. Actually, I think it is a little bit countrified if we use the traditional cultural elements directly. By the way, there are lots of subtle elements in my works.

— Park Lynjun, PALE TURQUOISE, 25

(4) Features of National Identity on Fashion

Table 3-9 Result of the Categorization: “Features of National Identity on Fashion” (ROK)

CONCEPT	SUBCATEGORY	UPPER CATEGORY	CATEGORIZATION
We are the same when we are out of Asia, even we have different national identity.	Asian Cultural Unity	Beyond Korean National Boundaries	Features of National Identity on Fashion
My brand is more like Asian style than Korean style.			
International identity is more important than national identity.	World Cultural Integration		
National identity is not so necessary under the globalization.			
It is meaningless to classify designers based on nations.	Strong Integration of External Culture		
Korea was affected by the surrounding countries a lot.			
Korean fashion means recreating and remixing.			
Korean fashion always emphasizes street fashion.	Weak Expression of Korean Ethnic Culture		
Korea fashion does not have a no strong national color or feature.	Subtle Influence to Fashion Designers		
National identity is in my blood.			
National identity was given to me naturally.			
National identity has a subtle impact on our lives.	Subtle Influence to Garments		
I never design works inspired by traditional elements, but the consumer said they can feel that.			
Others can know where I am from my work.	Traditional Ethnic Culture Identity		
I thought of hanbok or the beauty of Eastern people when it comes to traditional ethnic culture identity			
Inspired from the traditional culture is in a low level.	Modern Ethnic Cultural Identity		
National identity is the modern lifestyle and something looks busy.			
I prefer modern elements to express national identity.			
National identity is the uniqueness in the international stage, focusing more on culture.			
Self-identity is more important.			

Self-identity takes a huge percentage in the design.	More Important Role of Self-identity	The Mixed Consciousness of Self-identity and National Identity	
I just liked the culture itself, not stand in a national identity level.	Higher Level of National Identity		

(4-1) Beyond National Boundaries

As stated above, the characteristics of Korean culture, such as absorption and disintegration, determines the expression of its culture, designers would like to introduce Asian culture more than Korean culture. China has similar situation, the Chinese culture is similar with Korean culture to some extent, for such a wide range of similar cultural identities, there will be vague characteristics of national boundaries. Therefore, national identity will become a thing that beyond the national boundaries.

I think we have a very strong Korean national identity when we are in Korea, but when we are abroad, it seems that we prefer the Asian identity more.

— Park Younhee, *GREEDILOUS*, 39

When I introduce my collections in other countries, it seems like I prefer to choose the Asian culture as the expression of showing the national identity in my design.

— Kim Sehyung, *AJO, AJOBYAJO*, 29

Instead of saying that my design has an intensive Korean tradition ethnic style or feeling, or showed the strong Korean identity, I prefer to use the word “Oriental style”, which showed the Oriental identity. Many people said my design is full of the Japanese Zen feeling as well.

— Lee Eunhee, *EcommaE*, 34

Apart from the culture's influence itself, the globalized world today is also the main factor that for this characteristic of national identity. The nation is no longer the determining factor of fashion; Korean designers do not agree that their design style must be determined by the nation they belong to.

In the era of globalization, I think we should live with the consciousness that we are the ownership of the earth or not the single nation. All countries are sharing their cultures nowadays, so does the fashion.

— Chun Saimi, SAIMI JEON, 38

The information is shared in the very corner of the world. From this perspective, do you think it is necessary to establish the national identity? In other words, it does not mean that it is just because of my Korean identity that I have to give my design the Korean traditional ethnic features. I do not have such an idea personally.

— Lee Eunhee, EcommaE, 34

(4-2) Unclear National Identity

Another distinct characteristic of South Korea's national identity is lack of clarity, which is partly due to the influence of globalization and partly due to its inconspicuous national cultural characteristics. During the interview, many Korean designers themselves also recognize that the Korean fashion does not have its own characteristics. Although styles like street fashion has been the mainstream, it did not originate from South Korea, and it is difficult to find strong national color in Korea's fashion. This also resulted in the difficulty of finding a clear direction to develop national identity in fashion; it seems that any direction will do, making it difficult for any development to happen.

I think the formulation of Korean national identity is a process of continuous integration and recreation. Take Korean fashion as an example, it absorbs what has already existed, then mixes them together, and recreates new stuff at last. Strictly

speaking, it is not a totally new thing, which is why you can find some similar design. Sometimes I will also adopt some elements unconsciously.

— Kang Gilung, *Gain-g*, 26

Generally speaking, fashion never belongs to Asian cultural circle in the very beginning since it derived from the European countries. I think Korean fashion has gone too far in following the western trend. On the contrary, I think Japan can be seen as a very good case, whose fashion has a strong Japanese feature and has been recognized internationally. South Korean fashion is still weak in this regard, which means it has no distinctive national characteristics.

— Fellicse, *CHANGSINSA*, 25

(4-3) Subtle Influence of National Identity

The influence of national identity on Korean designers is not obvious, but it may be reflected on the design. The feeling of Korean style or Korean national identity is immersed in designers' bodies even though they never try to express it in a deliberate way.

I think national identity has impact on fashion designers. If I was born in Africa, I will definitely be influenced by African culture. The fact that I am from Korea never being expressed in my work but it obviously has been melt in my emotion.

— Uh Kyungjin, *Katelogy*, 33

I was born and has been living here for such a long time. I think the feeling of South Korean style or the national identity, as you felt, is immersed in my body although I never try to express it deliberately. Just as I said, I was influenced by the Korean national identity.

— Kim Jiung, *ANTIMATTER*, 32

The effect of national identity is manifested when the designer did not intend to express any national message in their work, yet it can be clearly felt from the observer's point of view.

I have never been inspired from any Chinese traditional ethnic philosophy when I do my design, but I got many feedbacks like this, including the coat I am wearing now. Why this happened? Actually, I am also very curious about it.

— Lee Eunhee, *EcommaE*, 34

As a matter of fact, I did not emphasize that I am a Korean designer at the very beginning of my work, but with the development of my brand, more and more people feel that I am a designer from Jeju Island through my works.

— Park Lynjun, *PALE TURQUOISE*, 25

(4-4) Prior to Ethnic National Identity

In the interview, Korean designers, like Chinese designers, perceived the concept of national identity to be more related to ethnic national identity rather than civic national identity.

When refers to South Korean national identity, things full of Korean characteristics will come into my mind. Take fashion as an example, it will be Hanbok. It is something that differs from western stuff. It is the unique ethnic beauty from the East, or not in political aspects.

— Uh Kyungjin, *Katelog*, 33

National identity means the unique culture in the international market. I never considered about the political aspects, may be the adoption of flag design?

— Jaesik, *RE;CODE*, 27

This is closely related to the designer him or herself and the culture in which the clothing is located. Here, the understanding of ethnic national identity is different for Chinese and Korean designers. Korean designers believe that ethnic national identity refers to the modern culture and lifestyle; the vibrant streets and the dynamic action of the people are key points to Korean designers' idea of national identity.

Modern Korea, just like the feeling of Seoul, rather than traditional Korean things will come into my mind when we speak of the topic of fashion and national identity. What makes me feel a strong national identity is the street, such as the street of Myeongdong or Gangnam. The energy, people's dresses, and the dynamic figures in these places makes me feel so Korean.

— Kim Jiung, *ANTIMATTER*, 32

(4-5) More Importance of Self-identity than National Identity

When it comes to understanding the relationship between self-identity and national identity, both Korean and Chinese designers agree that national identity in fashion is in a deeper level: it is obvious that self-identity has direct impact on the fashion design, from the state or government's perspective, it can be also understood as the national identity. Basically, many of Korean fashion designers argue that the nation identity showed a sense of heaviness or deepness if they consider it in their designing progress. Compared with Korean national identity, lifestyle that they have experienced is more important.

I personally tend to express myself first when I express national identity. In other words, I design what I want to do or not for representing our country. But I think it is a good thing if customers can feel kind of national identity when they see my design.

— Kim Jiung, *ANTIMATTER*, 32

I just like this kind of culture. I think adopting the word "national identity" to express my work is a little bit in a high level.

Nowadays, people pay little attention to politics, nobody cares it as long as we can live well. Therefore, the self-identity is more distinctive than national identity. When I introduce myself, usually, I will say “my name is Lee Younghee” first, while “I am from Korea” will not be introduced on my own only if I was asked by others. In fact, “where you are from” is not important, but “who you are” is important.

— Park Younhee, *GREEDILOUS*, 39

2. Paradigm of Fashion Designers’ Awareness of National Identity

According to the Grounded Theory, the main task of axial coding is to look for and establish the various connections between categorizations. Based on the upper category exported in the last section, China and Korea were integrated. The paradigm model was exported finally (Figure 11).

The general social background of national identity includes National and government role, features of culture, cultural acceptability of the market and international and economic status. With the help of the general social background of national identity, different features of fashion, different characteristics of fashion designer, and different features of national identity on fashion was shaped.

In the whole social fashion environment, including the way that the consumer consuming fashion, the tendency that the designer adopt culture, the designers attitudes towards elements of national identity, as well as designer’s self-identity which are all direct influence factors on the designers’ awareness of national identity. As a result, the features of designers’ awareness of national identity are formed, such as beyond the national boundaries, clear or unclear national identity, subtle influence of national identity, prior to ethnic national identity and the mixed consciousness of self-identity and national identity. The features of national identity was affected by

general social background of national identity, features of fashion, characteristics of fashion designers. Figure 11 is the categorization together with the upper categories.

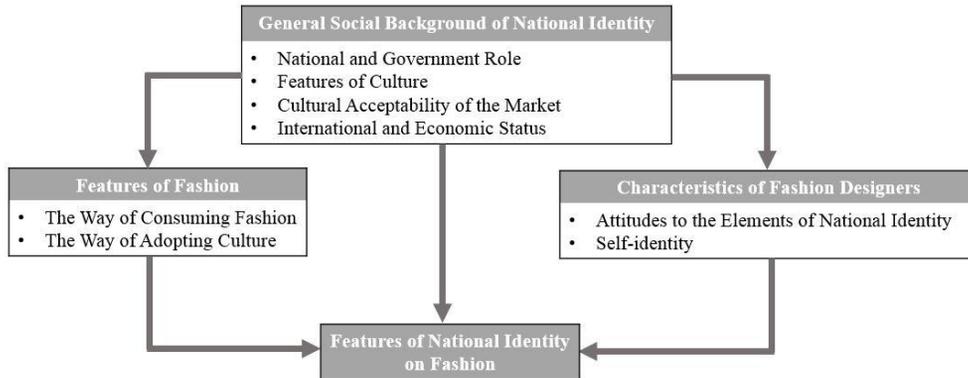


Figure 11 Paradigm of Fashion Designer's Awareness of National Identity

3. Comprehensive Analysis of Chinese and Korean Fashion Designers

The purpose of this research is to understand the way in which modern Chinese and Korean designers view the concept national identity, and to inspect the similarities and differences between the perspectives of the respective designers. For this purpose, open coding and axial coding was used to analyze the 20 designers' interviews, and the results of the analysis was used to understand the features of the designers' opinion on national identity and the factors that lead to these features. In this selective coding process, a comparative study analyzing the similarities and differences of Chinese and Korean designers' understanding of national identity will be conducted.

1) Similarities

(1) Beyond the National Boundaries

From the cultural perspective of national identity, the entire Asian region has been greatly influenced by Confucianism, especially in East Asia. Therefore, China and South Korea are extremely similar in terms of culture. Oriental culture, having its history rooted in Confucianism, Taoism, and Buddhism, especially Confucius philosophy, has had a great impact on many Asian designers; the idea of incorporating oriental culture in their work is very common for Asian designers. From the general social perspective of national identity, the Chinese ethnic culture is considered extremely inclusive, continuously making effort to break walls and barriers between nations, state, and regions. Chinese's history of exchange of communication between the ethnic majority Han and the ethnic minorities, as well as the recent trend in which the East meets West; these all show this special characteristic of social national identity. Korea experienced an extremely similar process: the ancient Korean traditional culture was formed through the influence and impact of Chinese culture, Japanese culture, and cultures of other Asian countries. According to one of the Korean designers who were interviewed, "my country's national identity is formed by the mixing process of Chinese, Japanese, and many other cultures; this mixed culture became the ethnic national identity of our country." In other words, this culture is not limited to state boundaries, and this type of perception demonstrates the feature of understanding national identity beyond the national boundaries. In fashion design, the much-publicized oriental style can be considered one of the most typical examples of this feature.

From a more general perspective, in the rapidly developing and globalized world today, the boundaries between nations have become blurred by the world's shared culture. Many more designers have been able to enter the international market with a globalized and international mindset, and incorporating their ethnic culture into their design has become an option rather than a need. When asked if a piece of work must have Korean ethnic features in order to be recognized as a Korean design, many of the Korean designers interviewed expressed that they did not think so. They expressed that they do not believe that they must reflect Korean features in their work solely because of their identity as a Korean designer. It was the same with

Chinese designers, even amongst those who did include Chinese traditional features in their design. From the designers' responses, it can be seen that in today's fashion world, the use of ethnic features is an option, and from the perspective sharing and communicating culture, there is no better or worse in cultures, which becomes the basis of what Chinese and Korean designers agree to be a blurred national boundary.

(2) Subtle Influence of National Identity

The impact of culture and politics of a country or nation is subtle the citizens' lives; citizens are exposed to and influenced by such national identity in different situations in their daily lives. The imperceptible influence of national identity is demonstrated directly on designers personally and in turn indirectly on the works of designers. National identity is incorporated in many aspects of life, ranging from the most basic necessities of clothing, eating, and living, to the direction of the government's policies, forming not only personal life attitudes and lifestyle, but also the society's values and culture on a whole. National identity forms, through these different aspects, the values and attitudes of designers with distinguishing national features, and is demonstrated in the designers' work through the designers.

In the interview, most designers, both Chinese and Korean, have expressed that national identity is an emotion and a feeling, and that the concept of a nation is only reminded of at certain moments. An individual's background and growing environment, a country's national language and its characteristics, its national politics and its history; these accumulated factors are all permeated in the national daily life and then reflected on the individual, both in ethnic and civic perspective. It can be said that the relation between the national identity and the designer can be considered as the relation between the blood and the body. The influence of national identity is the process of the blood flowing, which leads to the run of various organs in the body. The individual's lack of the national identity directly means the lack of the most essential sense of belonging to the life. This is why there are situations in which designers did not intend to create a design that reflects Korean culture's characteristics, yet is perceived by consumers to be influenced greatly by traditional

Korean ideology. Or, there are situations in which a designer designed a dress without any intention, but the work was perceived to resemble the Qipao in many ways.

(3) The Mixed Consciousness of Self-identity and National Identity

The characteristic of fashion design is that it is very personal, therefore, in most designs, self-identity is inevitably reflected more in comparison to national identity. Nevertheless, self-identity itself is a concept that is influenced by the nation's situation as well. Many of Chinese and Korean fashion designers adopted vast unique elements to set a tone for their brands, such as the ocean blue of Jeju Island (Pale Turquoise) and the Manchu ethnic traditional culture (Ms Zhao). These elements inspired from the nation where designers are living seemingly reflect the designer's self-identity but radically they are the indirect expression of national identity. The brands images or styles created by designers in combination with their daily lives will go back to the national level again on the worldwide stage.

Many of both Chinese and Korean fashion designers have been seeking to establish themselves as well as their brands globally, nevertheless, the recognition that designers are searching for is not only within themselves, but also recognition of being able to represent their respective nations, which is a corresponding point with the idea of national identity. In the interviews conducted, both Chinese and Korean designers mentioned Japanese designers, who also belong to East Asia, but have a distinct style and are more developed in their career. Currently, although there are more and more Chinese and Korean designers in the international market, they have yet to reach a status that is comparable to Japanese designers. Alongside with this stress, the sense of crisis felt by Korean designers made how to be more competitive in the international market, how to improve the status of the nation's fashion style and in turn the nation's status in the world have given designers a sense of responsibility. However, because this sense of responsibility is a combination of self-identity and national identity, many designers would describe this phenomenon as a part of their self-identity instead of national identity.

Therefore, self-identity can be understood to be the designer's personal characteristics and preferences, but with much analysis, from a more macro point of view, such as from a state, a nation, or from the world's point of view, many self-identities can combine to form national identity.

2) Differences

(1) Traditional/Modern Ethnic National Identity

In terms of understanding national identity, both China and Korea has demonstrated that in comparison to civic national identity, ethnic national identity is a better fit with their definition of national identity. However, the internal structure of such identity is extremely different. Generally speaking, Chinese designers view Chinese ethnic national identity in a more traditional way while Korean designers see it from a more modern perspective.

As mentioned before, the Chinese society is highly proactive in protecting its traditional ethnic features, the National Cultural Renaissance supported by the Chinese government encouraged young citizens to incorporate traditional culture in their daily lives, such as traditional tea ceremony and meditation. The charms of Chinese traditional culture makes itself become popular once again in modern society again. This was also reflected in the fashion industry. In Chinese fashion, there are two tendencies in displaying national identity: one including the Han ethnic style and one incorporating styles of ethnic minorities, both together is known as the Chinese style (as aforementioned in chapter 2). Chinese designers as a whole greatly value traditional features, because of their desire to receive recognition for their self-identity, cultural features, being a source of raising competitiveness, naturally become more and more common in the fashion industry. Therefore, it is reasonable to argue that Chinese designers have a very clear awareness of the national identity concept, who tends to express it in a more traditional way. Young consumers'

positive response and designers' promotion attracted more people to be interested in traditional cultural features, creating a healthy cycle.

In Korea, the situation seems different from China. In terms of fashion and politics, as well as fashion and traditional culture, Korea remains at a developing status. The lack of popularity and support from the Korean government in traditional culture, as well as the consumers' rejection of ethnic features in clothing in the market, the Korean society seems to have created a situation in which Korean traditional culture and features is being weakened. Even Korean fashion designers define national identity as the recognition of modern culture, and many designers have expressed in the interviews that the definition of national identity lies in their lifestyle and those around them. The venues in which they can feel the strongest national identity are on the streets, near Han River, and fashion shows, which are all places that are very modern. With the prevalence of subculture in recent years, western culture is receiving popularity, and the weaker traditional culture becomes further and further away from the people's daily lives. Rather than traditional culture, more and more Korean citizens are accepting the national identity that is based on the lifestyle that is being formed in this country.

It is noteworthy that brand scale and brand identity is also an avoidless factor that has great impact on designers' awareness of ethnic national identity. Due to the financial matter, the brand is ought to meet the market and publics which definitely will limit the expression of designer-self and national identity in the dimension related to traditional ethnic culture even though the designer favors of it. And relatively speaking, for those large-scale designer brands, designers can utilize ethnic cultural elements more freely.

(2) Deep/Plain Understanding of Ethnic National Identity

Chinese and Korean fashion designers also showed varying degrees in understanding the ethnic national identity. To be specific, Chinese designers, on the whole, hold a deeper and more comprehend understanding towards ethnic national identity notion,

especially in the perspective of ethnic philosophy than Korean fashion designers. Furthermore, what causes this situation is really worth thinking about.

For Chinese fashion designers being interviewed, clothing is a carrier which is inseparable from culture, especially the traditional ethnic culture. Chinese fashion, which can also be considered to be a culture industry, has a strong sense to protect traditional culture of the nation. Many Chinese designers have expressed that the purpose of clothing is to pass on cultural traditions. Only with a deep understanding of Chinese traditional culture can the designer create works closer to Chinese culture itself. Chinese brands such as PRAJNA which was born in a traditional cultural space, the designer of which is also a fan of Chinese traditional culture. The deep understanding of traditional Chinese philosophy and lifestyle contributes to the sale of both fashion as well as inherited Chinese ethnic culture. Similar Chinese brands like PRAJNA include Doris Zhang, Ms Zhao and Ginger, from which is obviously seen that fashion is connected with inherited traditional culture tightly, whose designs fully displayed the concept of inherited feature of national identity.

Contrastively, there is almost no Korean fashion designer considers the problem of the inherited feature of ethnic culture when they are designing. Even designers themselves understand culture to be modern culture and lifestyle, and it is exactly this modern lifestyle lacking cultural background that gives it a slight empty feeling. Influenced by the western modern culture, the trendy and sensitive characteristics of Korean fashion were formed, indirectly facilitating the less application for ethnic culture. The popularity of modern culture of Korea which is a combination and incorporation of many different cultures, results the whole Korean society, including many fashion designers, lack of consideration of traditional ethnic culture as well as philosophy. In the wave of chasing after trendy fashion, the adoption of ethnic cultural elements were seen as a symbol of under-development in the view of Korean designers. In this regard, it forms a sharp contrast with Chinese designers who argue that traditional philosophy is the most valuable culture that ought to be cherished. As a result, many Korean fashion designers rarely mentioned the deep connotation between their design and ethnic philosophy behind when interpret their works. Instead, they are more likely to focus on the superficial aesthetic features, for

example, moderation. Most of them would not like to make some connections between these aesthetic features and ethnic philosophy.

(3) Strong/Weak Civic National Identity

Civic dimension of national identity means a sense of belonging to the government or the political regulations. That is to say, the designers' attitudes towards the government in fashion field reflect the strength of civic national identity directly. Although for these two countries fashion designers, they would like to understand the concept of national identity in the ethnic dimension, civic national identity cannot be ignored in order to understand this concept comprehensively.

In Korea, due to the negative influences of various political events of the ex-president, a great many of Korean citizens including fashion designers actually are less confidence of the government, coupled with the weaker financial support and some imperfection of fashion support system, the private enterprises are better choices in fashion designers' views. During the interview, most of whom are not sure about whether the Korean national leader or first lady could play a positive role in supporting fashion designers' brands or not compared with other countries such as China and the United States. As a result, designer brands such as Pale Turquoise began to enter into Chinese market and to look for more investments from China. In addition, many Korean fashion designers hold the opinion that with the Korean economic slowdown, a sense of distrust and insecurity spreads in the citizens' minds. It is the distrust or disappointment to the government and institutions that formulates a weak civic national identity in Korean fashion designers' views.

Chinese fashion designers' confidence to the government seems obviously higher than it in Korea. During the interview, the frequently used words towards the government are safety, sureness and trust. Chinese fashion designers feel satisfied with the government's support to fashion whether from its perspective of strength or the breadth. It is an intense trend that promoting fashion via the government, or the corporation of the politic and fashion is becoming popular in China. Since the Chinese first lady chose Chinese designer's works as her appearances of national

visiting, more and more Chinese started to pay more attention on domestic fashion brands as well as Chinese designers. The adoption of Chinese ethnic elements in political occasions, gradually facilitating to a stronger civic national identity in Chinese fashion designers' minds invisibly.

V. CONCLUSION

The purpose of this study is to explore how national identity is shown on nowadays Chinese and Korean fashion, as well as to compare and analyze how emerging fashion designers perceive national identity through literature research and deep interview. Specifically, based on the theory suggested by Hjerm(1998), the current situation of national identity in China and South Korea has been analyzed. Through the understanding of this current situation, this study surveyed how national identity is reflected on clothing from the perspective of historical and modern fashion. The differences of fashion designers' awareness of national identity between China and Korea were analyzed.

In order to solve the research questions, literature research and in-depth interviews were conducted. The preceding research on Chinese and Korean national identity was inspected, and the two countries' national identity during different periods of the history and the way it was portrayed in modern fashion were analyzed. For a more empirical research that will be meaningful in studying the relationship between national identity and fashion, in-depth interviews were conducted as well. Through Seoul Fashion Week and Shanghai Fashion Week, a shortlist of designers were chosen, 10 Chinese designers and 10 Korean designers were selected for one-on-one interviews by snowball sampling and convenience sampling. The in-depth interviews were recorded with the consent of the interviewee, transcribed into text, and results were derived under the basis of Grounded Theory.

The results of this research are as follows:

Firstly, national identity is included in nowadays fashion design mainly via the adoption of ethnic elements and civic elements. Specifically, Chinese visible-symbolized ethnic elements include traditional ethnic arts (Chinese silk and embroidery, Chinese operas, Chinese kungfu, etc.), traditional ethnic costumes (hanfu, qizhuang, ethnic minority garments, etc.) and traditional ethnic lifestyles (Chinese food culture, Chinese traditional architectures, etc). Chinese invisible-

spiritual ethnic elements contains religious philosophy such as Confucianism, Buddhism, Taoism and Fengshui, which is similar to the Korean one. Korean visible-symbolized ethnic elements includes traditional ethnic arts (Korean traditional handicrafts, Talchun, taekwondo, etc.), traditional ethnic costumes (hanbok) and traditional ethnic lifestyles (Korean food culture, hanok, etc.). Korean invisible-spiritual ethnic elements contains the same religious philosophy as China's as aforementioned as well as the Korean wave, which is the modern ethnic invisible-spiritual element that is growing popularity all over the world.

Similarly, civic elements that contain visible-symbolized political elements and invisible-spiritual political elements were also analyzed. Specifically, Chinese visible-symbolized political elements refer to national or governmental sign, marks or logo (five-star red flag, Chinese emblem, the communist party flag, etc.). Chinese invisible-spiritual political elements contain the feeling of specific political atmosphere (in the occasion or forum hold by the government) and political ideologies and institutions (Socialism and Anti-capitalism). Korean visible-symbolized political elements refer to national or governmental sign, marks or logo such as the ROK flag (Taegukgi) and the flos hibisci (Mugunghwa). Meanwhile, Korean invisible-spiritual political elements contain the feeling of specific political atmosphere (in the occasion or forum hold by the Korean government) and political ideologies and institutions (Patriotism, Collectiveness, Anti-communism and Military ideology).

Secondly, there are three main influence factors that have impact on designers' awareness of national identity. The social background is one of the most basic factors of national identity: national power corresponds to its cultural confidence; therefore, difference in national power and status of the nation is an important indicator of how confident designers from the two countries are of their nation's culture. From a societal perspective, the society's acceptance level of ethnic culture is also a significant indicator of the strength of national identity. When there is a higher acceptance level towards ethnic culture, just as in China, a stronger national identity is formed. The second important factor is the self-identity of the designers. Designers' attitude towards ethnic and political culture has a direct impact on design features that are included in the works of designers, and these features will either be accepted

or rejected by its consumers. When its consumers reject such features, designers will have a new understanding of national identity. The third important factor is the character of the nation's fashion industry. The character of the nation's fashion industry implies the industry's future developing trend; designers will keep these trends in mind when developing their brand position and design their works. China views fashion as a cultural consumption, where it is important to deliver Chinese culture or appeal to culture via designers' designs. Traditional culture has a very important effect on Chinese designers, which helps deepen their understanding of traditional culture and in turn, of national identity. In contrast, Korean's fashion industry has taken on a more industrialized model, weakening the relation between culture and fashion, and uses more modern culture rather than traditional culture, which is in contrast with the understanding of national identity that Chinese designers have.

Thirdly, the similarities between Chinese and Korean fashion designers' awareness of national identity were examined. There are three main similarities. Firstly, with the subtle integration of Asian culture and the development of globalization, both Chinese and Korean fashion designers view national identity as a concept beyond the national boundaries. Representing or introducing Asia is a more adopted situation when they show their design works in the international stage. Oriental style, as a basic cognition of Chinese and Korean fashion designers in western's view, has also accelerated the rise of Asian fashion. Meanwhile, national elements have become an alternative or not necessary in their designing processes. It is the alternative that represents an attitude that makes both Chinese and Korean fashion designers stand in a position where all the worldwide culture can be shared or communicated without prejudice. This attitude can be seen as the precondition before the emergence of the national identity concept that is beyond the national boundaries. Secondly, the subtle influence of national identity. The impact that national identity has on fashion designers is subtle. An individual's background and growing environment, a country's national language and its characteristics, its national politics and its history; these accumulated factors are all permeated in the national daily life and then reflected on the individual, both in ethnic and civic perspective. It can be said that the relation between the national identity and the designer can be considered as the relation between the blood and the body. The influence of national identity is the

process of the blood flowing, which leads to the run of various organs in the body. The individual's lack of the national identity directly means the lack of the most essential sense of belonging to the life. In many cases, the national identity of designers can be reflected in their work itself even though it was not in his or her intention. Lastly, the mixed consciousness of self-identity and national identity. Since fashion designing is very private and personal, self-identity has the most direct and intense effect on a designer's work. Self-identity that set the tone for the designer brands are actually inspired from the nation where designers are living, which could return to the national level again. Fashion designers seek to establish themselves and their brands globally, which could also be seen as a recognition process of their respective nations. As mentioned, it is often that national identity influences the designers' self-identity, and in turn affects the result of the design; therefore from a more macro perspective, such as from the nation's point of view, self-identity and national identity are two inseparable identities. In other words, national identity, as a higher category, can only be felt in some special occasions.

Fourthly, the differences between Chinese and Korean fashion designers' awareness of national identity were investigated. There are three main differences. Firstly, understanding ethnic national identity in a modern or traditional way. Under the influence of the governmental role played in traditional culture and the brand identity as well as the brand scale contained inside, Chinese fashion designers hold the opinion that ethnic national identity refers to a sense of belonging to traditional Chinese ethnic culture, which has a long and rich history. Nevertheless, from Korean fashion designers' point of view, Korean ethnic national identity is not the most representative of their national identity, the modern culture and what we are living with in this country is the most representative. This distinctive awareness results in the adoption of ethnic national identity in fashion concentrates on traditional ethnic elements more by Chinese fashion designers while modern ethnic elements were favored more by Korean fashion designers. Secondly, the deep or plain understanding of ethnic national identity. For Chinese fashion designers, clothing is given the meaning of inherit responsibilities especially in the dimension of the traditional ethnic culture. For most of Chinese fashion designers, it is not very difficult to interpret the relation between their design and traditional ethnic culture, in both visible and spiritual way. Contrastively, for most of Korean fashion designers,

it seems different. They almost do not like to consider the inherited feature of ethnic culture in their designing progress and most of them would not like to make some connections between their design and ethnic culture or traditional philosophy. Thirdly, the strong and weak civic national identity. Korean fashion designers as a whole showed a negative attitudes towards the government in supporting fashion designer's brands compared with it in China, instead, the private enterprises seem a better choice for them. The distrust or disappointment to the government and institutions hence formulates a weak civic national identity in Korea in fashion designers' views. While in Chinese case, the government really plays a significant role in supporting fashion, together with the rise of Chinese international status and economic strength, these factors all help to bring about the stronger trust on Chinese government and then result in the stronger civic national identity in fashion field.

This study is significant in the following two aspects:

Firstly, this research provides a comprehensive and complete theoretical background for investigating how national identity has been shown in China and Korea's past and current fashion. The supplement to this blank area in previous research is expected to promote the diversified development of both Chinese and Korean fashion designers' design expression in the future.

Secondly, this research provides inspiration for both Chinese and Korean fashion designers in understanding Chinese and Korean fashion industry from the national identity perspective. For Korean fashion designers, it is meaningful to deepen the understanding of Korean ethnic culture from traditional perspective and adopt appropriate Chinese ethnic elements when entering into Chinese market. A combination of political fashion and Korean fashion is also necessary. For Chinese fashion designers, they are ought to focus more on modern perspective of Chinese ethnic culture and rethink the core of Chinese ethnic culture in order to reduce the ethnic feelings and better meet the requirements from the global market. As a result, it can be seen as the basic material of market strategy in order to enter in both Chinese and Korean market for fashion designers from these two countries.

As a matter of fact, the Chinese fashion industry shows some distinctive geographical features. However, due to the limited ability of the researcher and the vast territory of China, it is difficult to invite and research on a wider range of fashion

designers in China. Getting the support from fashion designers from various areas in both China and Korea, or not just the only 20 designers, will bring out a more comprehensive understanding in the awareness of Chinese and Korean fashion designers in a universal way. In the future study, quantitative and qualitative research are expected to be conducted together so that the result of this research can be more comprehensive and reliable.

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심의결과 통보서

수신

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과제정보

승인번호	IRB No. 1710/003-014		
연구과제명	국가정책성과 패션디자이너: 중·한 패션디자이너에 관한 비교연구		
연구종류	학위 논문 연구, 연담(FGI 포함)		
심의종류	신속심의		
심의일자	2017-10-30		
심의대상	연구계획서(신규), 연구참여자유 동의서 또는 동의서 연체 사유서, 연구책임자 경력 사항, 연구결과관리양식, 연구참여자 모집 광고, 지도교수 서약서 또는 소속기관장확인서, 생명윤리 준수서약서, 인허가필증지, 한국어능력증명서		
심의결과	승인		
승인일자	2017-10-30	승인유효기간	2018-10-29
정기보고주기	12개월		
심의의견	<ol style="list-style-type: none"> 1. 심의결과 제출하신 연구계획에 대해 승인합니다. 2. 연구자께서는 승인된 문서를 사용하여 연구를 진행하시기 바라며, 만일 연구진행 과정에서 계획상에 변경사항 (연구자 변경, 연구내용 변경 등)이 발생할 경우 본 위원회에 변경 신청을 하여 승인 받은 후 연구를 진행하여 주십시오. 3. 유효기간 내 연구가 끝났을 경우 <u>정기 보고서를 제출</u>하여야 하며, 승인유효기간 이후에도 연구를 계속하고자 할 경우, <u>2018-09-29까지 지속심의</u>를 받도록 하여 주십시오. 		
검토의견	<p>계획서 검토 의견</p> <ul style="list-style-type: none"> - 연구 수행 시 변동위반이 발생하지 않도록 주의해 주시기 바랍니다. - 반드시 SNU IRB 타공처리된 승인문서 사용하여 연구 수행해 주십시오. <p>동의서 검토 의견</p> <p>기타 검토 의견</p>		

2017년 10월 30일

서울대학교 생명윤리위원회 위원



국가정체성과 패션디자인

-중·한 패션 디자이너에 관한 비교연구-

손진호

생활과학대학 의류학과

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서울대학교

최근 10 년 간에 국가 정체성과 관련된 연구는 전례 없는 관심을 받고 있다. 특히 세계화의 맥락에서 국가 정체성은 어느 국가와 분배 할 수 없는 유력한 소프트 파워(soft power)라고 할 수 있다. 패션 분야에서 보면 의복은 캐리어(carrier)로서 국가적 혹은 문화적 요소들의 적용을 통해서 국가 정체성을 다소 반영할 수 있다. 본 연구는 중국과 한국의 패션 디자이너들이 국가정체성이라는 개념에 대한 인식을 어떻게 하는지에 따라 어떤 유사점과 차이점을 보이는지 비교 분석하는 것을 목표로 한다.

따라서 본 연구의 연구문제는 다음과 같이 선정 되었다. 첫째, 국가 정체성은 정확히 무엇이며 중국과 남한에서 어떻게 구성되는지를 도출한다. 둘째, 중국과 남한의 현대 패션에서 국가 정체성을 어떻게 나타나는 지를 고찰한다. 셋째, 현대 패션 디자이너들은 국가 정체성을

어떻게 인식하며 국가 정체성이 디자이너와 그들의 작품에 어떻게 영향을 미치는지를 밝힌다.

연구문제를 해결하기 위해 본 연구에서는 문헌연구와 심층인터뷰를 함께 수행하였다. 이론적 고찰에서는 중국과 남한의 국가 정체성에 관련된 역사를 살펴보았으며, 최근 5 년 간에 서울패션위크와 상해패션위크에서 나타난 컬렉션뿐만 아니라 국제적인 4 대 패션위크에서 활동하는 중국과 남한 패션 디자이너의 작품도 살펴보았다. 이를 토대로 두 나라의 현대 패션 디자이너들이 어떻게 패션을 통해 국가 정체성을 표현하는지 연구하고, 두 집단 간의 유사점과 차이점을 도출하였다.

심층 인터뷰의 면접 대상자를 선정하는 데 있어 개인 스튜디오를 가지고 있으며 최근 1-3 년간에 지속적으로 패션 컬렉션을 발표하고 있는 패션 디자이너를 기준으로 하였다. 이에 따라 연구자가 서울패션위크와 상해패션위크 공식적인 웹사이트를 통해서 중·한 각각 10 명, 총 20 명의 디자이너를 선정하였다. 심층인터뷰 결과를 토대로 근거이론 분석방법에 따라 분석하고, 결과 및 제안점을 도출하였다.

본 연구의 결과는 다음과 같다.

첫째, 국가 정체성은 현대 패션에서 표현하는 데 있어 주로 민족적인(ethnic) 요소와 시민적(civic) 요소를 통해서 나타난다. 민족적 요소는 전통 민족 예술, 의상 및 생활 양식을 포함하는 유형-상징적 요소들과 전통 종교 철학을 포함하는 무형-정신적 요소들을 말한다. 시민적 요소도 마찬가지로 유형-상징적인 요소와 무형-정신적 요소로 나누어져 있다. 유형-상징적인 요소는 국가 혹은 정부의 상징처럼 보이는 국가 표시 혹은 국가 로고를 말하며 반면에 무형-정신적 요소들은 정치적 이데올로기와 제도를 말한다.

둘째, 중국과 한국 패션 디자이너들이 국가 정체성에 대한 인식의 영향 요인을 설명하기 위하여 패러다임 모형을 도출하였다. 국가와 정부의 역할, 문화적 특성, 시장의 문화적 수용력과 국제적 지위와 경제적 상태는 국가 정체성의 사회적 배경을 구성하는 주요요인이다. 이러한 요인들의 영향으로 현대 패션과 패션디자이너들의 다양한 특징, 패션에서 나타난 국가 정체성의 특성이 형성되었다. 즉, 패션디자이너의 국가 정체성에 대한 인식에 영향을 미치는 요소들은 국가 정체성의 사회적 배경, 패션의 특성, 그리고 패션디자이너의 개인적 특징이다.

셋째, 중국과 한국 패션 디자이너들이 국가 정체성의 개념을 바라볼 때 나타난 유사점이다. 우선, 중·한 패션 디자이너들이 국가 정체성을 이해 할 때 국경을 초월하여 더 광범위한 시각으로 본다; 두 번째, 국가 정체성의 은미한 영향이다. 즉, 국가 정체성이 패션 디자이너에 미친 영향은 보이지 않는다; 세 번째, 자아 정체성과 국가정체성은 서로 혼합된다. 국가 정체성은 더 상위 범주에 속하는 범주로서 특정한 장소에서만 느껴지며 디자이너의 자아 정체성은 중국에는 국가 정체성으로 해석할 수 있다.

넷째, 중국과 한국 패션 디자이너들이 국가 정체성의 개념을 바라볼 때 나타난 차이점이다. 첫 번째, 중·한 패션 디자이너들이 민족적 국가 정체성을 인식할 때 나타나는 전통성과 현대성의 차이이다. 즉, 중국 패션 디자이너들이 전통적인 민족적 요소를 주로 사용하는 반면 한국 디자이너들은 현대적인 민족적 요소를 선택한다. 두 번째, 중·한 패션 디자이너들의 민족적 국가 정체성에 대한 이해도의 정도이다. 즉, 중국 패션 디자이너들이 전통적이며 민족적인 문화 혹은 철학을 인식할 때 한국 디자이너들보다 더 깊은 민족적 국가 정체성에 대한 이해도를 보인다. 세 번째, 중·한 패션 디자이너들이 시민적 국가 정체성에 대해

강하게 혹은 약하게 느끼는 정도이다. 즉, 한국 패션디자이너들이 한국 정부에 대한 실망감과 불신임이 있으므로 약한 시민적 국가정체성을 가지고 있는 반면 중국 디자이너들이 강한 시민적 국가정체성을 인식하고 있는 사실이 나타난다.

본 연구는 중국과 한국 과거와 현재의 패션에서 표현된 국가 정체성의 에 초점을 맞추어 포괄적으로 탐색하였다는 데에 의의가 있다. 또한 본 연구는 향후 중·한 패션 디자이너가 중국과 한국 시장의 진출하는 바에 대한 기초자료로 사용될 수 있다. 본 연구는 심층 인터뷰 대상자를 모집함에 있어 충분한 수를 모집하지 못했다는 점에서 한계를 보이며, 향후 연구에서 이와 같은 한계점이 보완된다면 더욱 신뢰도가 높고 의미 있는 결과가 도출되리라고 기대한다.

주요어: 국가정체성, 시민적 국가정체성, 민족적 국가정체성, 중국 패션 디자이너, 한국 패션 디자이너

학번: 2016-22125

*To Sun, Jinmin and Zhu, Yanfen
my dear parents
as well as my lifelong poets
who supported me until
the very end of my graduate study*