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Research on culture-driven fashion design process : the Kpop Case with Jogakbo(Korean patchwork) and 3D apparel Modelling Tool, CLO 3D in the reference of Hallyu, Korean Wave.

[Research on culture-driven fashion design process by applying into one hypothetical brand <KLOOK>]



[Research on culture-driven fashion design process by applying into
one hypothetical brand <KLOOK>]



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ASTRATTO

L'obiettivo principale di questo lavoro è quello di progettare linee di fase prototipo vestito per K-pop animatori. Per rendere questo design più distintivo e differenziato da altre marche il processo di progettazione è impegnato con motivi tradizionali coreani

Nel corso della progettazione dei costumi per il teatro, l'autore pone 3 obiettivi graduali per raggiungere l'obiettivo. Il primo passo è quello di guardare in profondità ciò onda coreana è e le sue implicazioni non solo nella cornice del tempo, ma anche nella circostanza della globalizzazione, in particolare onda coreana in Europa e in Italia.

In secondo luogo, nel quadro di onda coreana, qual è il ruolo di K-pop (Korean Pop) in termini di settore della musica e quali sono gli effetti di altre materie affini, quali l'economia ed i suoi effetti culturali, tra cui l'industria della moda. Inoltre, questo lavoro ha preso uno sguardo più da vicino a K-pop stile e concetti visivi di K-pop star, al fine di scoprire i motivi coreani tradizionali per essere compatibili con K-pop nuovo look.

Per selezionare uno dei motivi del caso dal patrimonio coreana, l'autore ha studiato in precedenza la maggior parte degli studi di selezione delle parole chiave nei 4 principali database accademici (RISS, KCI, NDSL, Google Scholar).

Il recente interesse dimostrato dal numero di tesi di laurea e il momento ispirazione dell'autore, Jogakbo, è stata scelta per il motif da sviluppare.

Per progettare in modo sistematico, l'autore ha ricercato anche studi precedenti che parlavano il processo di progettazione e creativo.

E per verificare il progetto sviluppato da questo processo più visivamente poi in modo più intuitivo l'autore ha voluto anche verificare l'usabilità del programma abbigliamento 3D nel mercato di riferimento. Tra gli altri pacchetti, CLO 3D è stato selezionato. Dopo tutto si può concludere che CLO 3D potuto mostrare le immagini sensuali dei disegni di uscita sviluppati in modo efficace e vivido.

Per rendere questa tesi più esauriente, l'autore ha aggiunto la strategia di business possibile con lo scopo di stagione 14P/E e dei temi di ricerca possibili, come in profondità follow-up di questa edizione.

Non c'è niente che viene dal nulla. Moda trova sempre qualcosa di nuovo e superba da qualsiasi cosa. La cultura è quella di buone fonti di creatività nel campo della moda. Il patrimonio unico nazionale saranno i fattori di differenziazione in questo contesto. Questo modello di teoria sarà più raffinati da studiosi della moda, tra cui me con casi abbondanti.

ABSTRACT

The principle goal of this paper is to design stage outfit prototype lines for K-pop entertainers. To make this design more distinctive and differentiated from other brands the designing process is involved with Korean traditional motives.

In the course of the designing the costumes for the stage, the author sets 3 phased objectives to accomplish the goal. The first step is to look in-depth what Korean wave is and its implication not only in the frame of time but also in circumstance of globalization, especially Korean wave in Europe and in Italy.

Secondly, in the frame of Korean wave, what is the role of K-pop (Korean Pop) in terms of music industry and what are the effect of other adjacent fields, such as economy and its cultural effects including fashion industry. Moreover, this paper took a closer look at K-pop style and visual concepts of K-pop stars in order to find out the Korean traditional motives to be compatible with K-pop new look.

To select one of appropriate motif from Korean heritage, the author researched most of the previously studies by key word selection in the 4 major academic databases (RISS, KCI, NDSL, Google Scholar).

The recent interest shown by the number of thesis and the inspiration moment of the author, Jogakbo, was selected to the motif to be developed.

To design in systematic way, the author researched also previous studies which dealt the design and creative process.

And to verify the design developed from this process more visually then more intuitively the author also wanted to verify the usability of the 3D apparel program in the related market. Among the other packages, CLO 3D has been selected. After all it can be conclude that CLO 3D could show the sensuous images of the developed output designs effectively and vividly.

To make this thesis more exhaustive, the author added on the possible business strategy in the aim of 14S/S season and the feasible research subjects as in-depth follow-ups of this edition.

There's nothing which comes up from nothing. Fashion always finds something new and superb from anything. Culture is the one of good sources of creativity in the fashion. The unique national heritage will be the differentiating factors in this context. This model of theory will be more refined by other fashion scholars, including me with abundant cases.

Culture-Driven (Kpop) Design Process Framework¹



¹ This diagram was inspired by Future Brand

**Pop is getting more globalized by K-pop.
It is, by definition, getting closer to its inherent definition.**

– Jae Chong. Korean Pop singer, Producer, CUBE US

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Not enough to re-interpret. Re-categorize and re-define the tradition by extracting and re-combining core elements.

The phrase from “Borrowing Brilliance”

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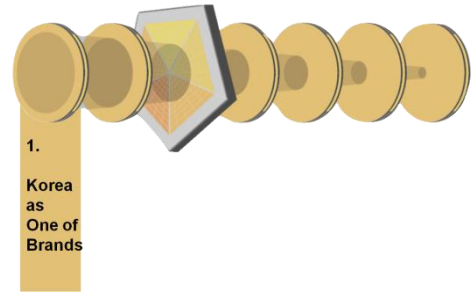
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Introduction

Part I –Research on K-POP in HALLYU (Korean Wave)



1. Understanding of Korea as one of National Brands

1.1. National brand image of Korea is not well-deserved.

The level of the national brand image is relatively below than its economical GDP rank which has been 15th in the world. From the study of the one of the Korean Economic institutes shows that the national brand rank of Korea is staying nearby 20s (19th in 2011 and 2010 , 20th in 2009) which has been stable² within a few years.

And other international institutes' results show that overall competitiveness or brand value of Korea is more below than its brand index. The rank of Korea in the WCS (World Competitiveness Scoreboard) of IMD is 22th³. Even worse the one US-based brand consulting firm has positioned Korea on 42th in 2011.⁴

Considering the brand value of Samsung surveyed by Interbrand is 17th the nation brand survey results imply that the nation brand image is not the simply union set of the global company brand elements.

1.2. Images about Korea for Young Generations in Europe and Italy

1.2.1. The shade of the existence of North Korea is still casting over the image of Korea.

According to the Survey researched in Milano, London, Paris, Frankfurt and Budapest by Korea Trade and Investment Agency in 2011 the 1st associated image from the Korea is the North Korea(9.1%) followed by K-pop(6.9%), Seoul(6.5%), War(5.4%), Samsung(5.1%), Kimchi(2.7%), 2002 Worldcup(2.4%), Taekwondo(2.0%), Science & Technology(1.4%) and car(1.4%)⁵



Graph 1. The rank of Korea-associating words in EU big 5 Cities

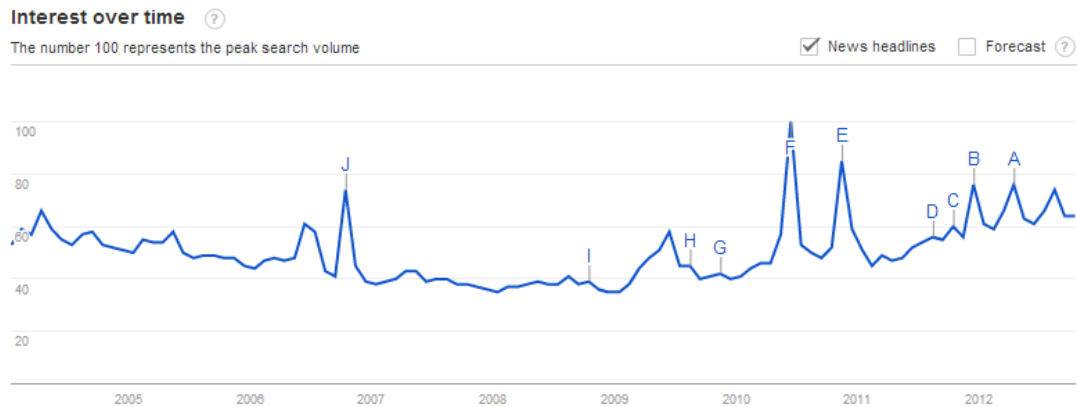
² Samsung Economic Research Institutes, 2011 Nation Brand Index Survey, Feb 2012

³ IMD, 'THE WORLD COMPETITIVENESS SCOREBOARD 2010, 2010

⁴ Future brand, 2011-2012 Country Brand Index, Nov 2011

⁵ Korea Trade and Investment, The survey of Korean wave in Europe, Jan 2012

This result is confirmed by Google Trend® that from 2005 to 2012 almost picks of interest for Google users over the world with the searched term “Korea” is when something happened in North Korea⁶.

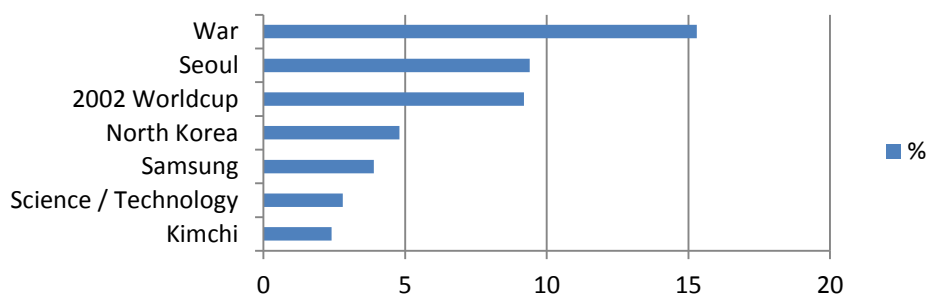


Graph 2. Google Trend Result with searched term “Korea”

As examples the peak A happened when North Korea rocket launch fails. And the peak B is on the time of the death of Kim jong il, the political leader of the North Korea. In the middle peak E is when the North Korea fired to South Korea. Lastly the pick J was surged when North Korea conducted nuclear test.

1.2.2. Italy is the one of the countries in the world, in which the Korean wave is less diffused and less popular.

If Italians hear about the word Korea, the first thing which comes up their mind is war(15.3%) which is followed by Seoul(9.4%), 2002 Worldcup(9.2%), North Korea(4.8%), Samsung(3.9%), Technology(2.8%) and Kimchi (2.4%)⁷.



Graph 3. The rank of Korea-associating words in Milano

Considering both results it can be concluded that in Italy the K-pop is less diffused and less or less recognized than other European countries. So let’s try to explain what the Korean wave is?

⁶ <http://www.google.com/trends/explore?hl=en-US#q=korea&cmpt=q>

⁷ Korea Trade and Investment, The survey of Korean wave in Milano, Nov 2011

2. Korean wave (Hallyu) and K-pop

2.1. K-pop as a frontier of Korean wave

From the survey inquiry of Korean Federation for International Culture Exchange (KOFICE) conducted with the 2000 population in Japan, China, France, Brazil, which was "What was the most remembering news about Korean wave?" the result was following. No.1 is K-pop idol star followed by spreading Korean wave through SNS (No.3), K-pop boom in Europe (No.7) and Boom of K-pop cover dance (No.9). Among the 10, there are 4 K-POP news' included. K-pop had got the limelight in Korean wave in the 2011. (Lee 2012.1) And in 2012 K-pop has made phenomenal syndrome to all over the world.

In 2011 the total view that the 3 major Korean music agency marked up were 700 million views on YouTube.

2.2. A few questions about the K-pop in the context of Hallyu (Korean wave)

2.2.1. What is HALLYU (Korean Wave)?

The Definition of Hallyu

The Korean wave (Hangul: 한류; Hanja: 韓流; RR: Hanryu; MR: Hallyu) is referring to the significant increase in the popularity of South Korean entertainment and culture starting in the 1990s, in Asia, and more recently in other parts of the world.⁸ This term has got into the eyes of storm. For the good portion of experts it is told that this term was firstly verbalized in the 1999 by Beijing journalists surprised at the fast growing popularity of Korean entertainment and culture in China. (Ravine 2009) Recently it is also proposed that this term was officially used by Korean Ministry of Culture in order to promote Korean pop in China and Japan. (Chang 2011.9)

2.2.2. Is Korean Wave is new trend?

No. As a matter of fact, it was established and slowly stacked up just like the hidden part of the ice berg. In strict sense it was started in 1999 from the television soap opera which was getting popular in China. Therefore with the strict criterion it can be said this wave has more than 10 years of history.

When it comes to the year 1999 it can be analyzed that at that time the directors of Hong Kong were moved to Hollywood and the audience of Asia had found themselves fed up with violent contents of Hong Kong and Japanese movies. The audience was long for something new but moderate and that retains humanity and morally sound.



Figure 1. In the second half of 1990s Korean Drama boom in China as a first step of Korean wave

⁸ Farrar, Lara (December 31, 2010). "'Korean Wave' of pop culture sweeps across Asia". CNN. Turner Broadcasting System, Inc. Retrieved March 16, 2010.

This 1st Korean wave was at the peak with the Korean traditional and historical drama which is called “Dae Jang Geum” which was exported 62 countries all over the world and was worth 9 million dollars.

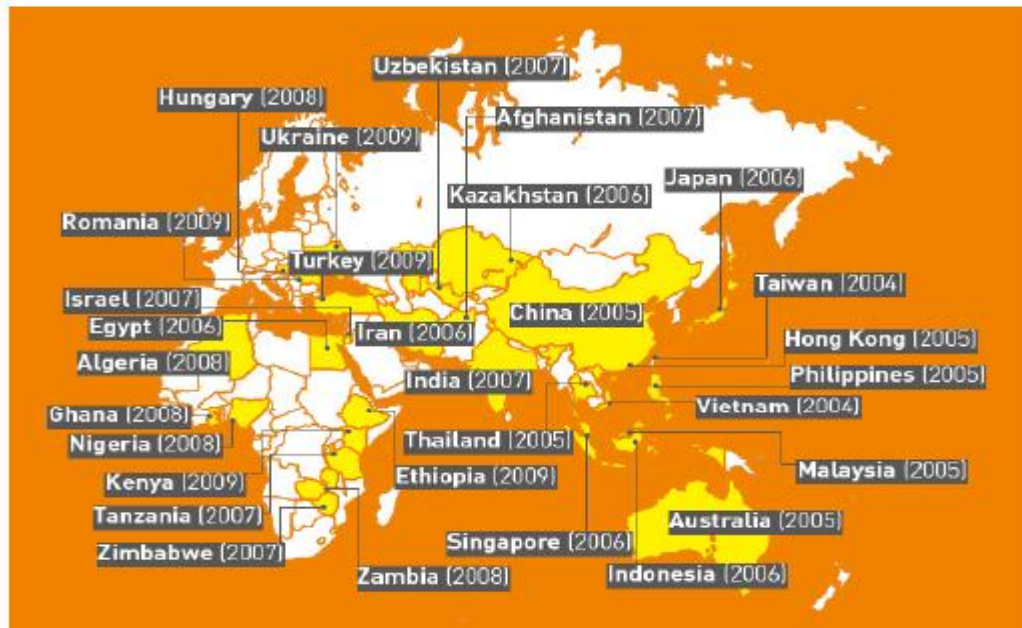


Figure 2. Korean Drama, Dae Jang Guem: 62 exported countries

2.3. The *status quo* of K-pop

2.3.1. Economic Aspects

There have been several studies that deal with the relationship between culture and trade. More specifically it is supported that the cultural proximity facilitates the international trade by showing that the common language reduces the transaction cost of trade⁹, immigrants can generate trade by creating community¹⁰ or that cultural proximity is more important factor for purchase of differentiated goods¹¹. More recently there have been also the studies that demonstrate that trade of cultural contents can induce the international trade of other kinds of goods.¹²

In this light the Korean wave has significant impact on the South Korean economy, as well as on the political and cultural influence of South Korea. From the one of previous foreign research regarded on this matter in 2011 international activity of the Korean wave tagged on

⁹ Melitz, J. (2008). "Language and foreign trade." *European Economic Review* 52(4): 667-699.

¹⁰ Head, K. and J. Ries (1998). "Immigration and trade creation: econometric evidence from Canada." *Canadian journal of economics*: 47-62.

¹¹ Rauch, J. E. (1999). "Networks versus markets in international trade." *Journal of international Economics* 48(1): 7-35.

¹² Disdier, A. C., S. H. T. Tai, et al. (2010). "Bilateral trade of cultural goods." *Review of World Economics* 145(4): 575-595.

approximately USD\$3.8 billion dollars of revenue to the South Korean economy¹³. And the exporting amount of cultural contents measured by the export-import bank of Korea was 4.1 billion dollar in 2011 which has grown up to 29% than the previous. The Korean cultural contents industry has grown up as 15% during the 2011. Especially exports of Korean pop have mounted 113% in 2011.¹⁴ These results also confirm that K-pop is the leading part of Korean wave.

The effect of Korean wave to the exportation of Korea

The quantitative analysis of the Korean wave to its economic effects also shows that the Korean wave is also positive effect of exportation of Korea. By analyzing the trade data of Korea, it is found that the positive relevance between the Korean wave-exports such as music, movie, drama, game and the exports of cosmetics, liquor, snacks, noodle(ramen) (Lee 2012.1)

From the regression analysis from 2001 to 2011 of export to 92 countries it concluded that the countries that have high portion of imports of cultural contents from Korea are getting more increasing importation rate of other products from Korea. The export elasticity between cultural contents and consumer products was 0.03.(Kim 2012.5). That means if the contents export was increased 1%, the consumer products would be increased with 0.03%.

Elasticity of Fashion products export rate is higher than IT products

Among the consumer products putting aside cosmetics, processed food has the most positive relevance from cultural contents, which was followed by fashion apparel and IT products. The elasticity of the processed food is 0.07% and fashion products and IT was 0.051% and 0.032%.(Kim 2012.5)

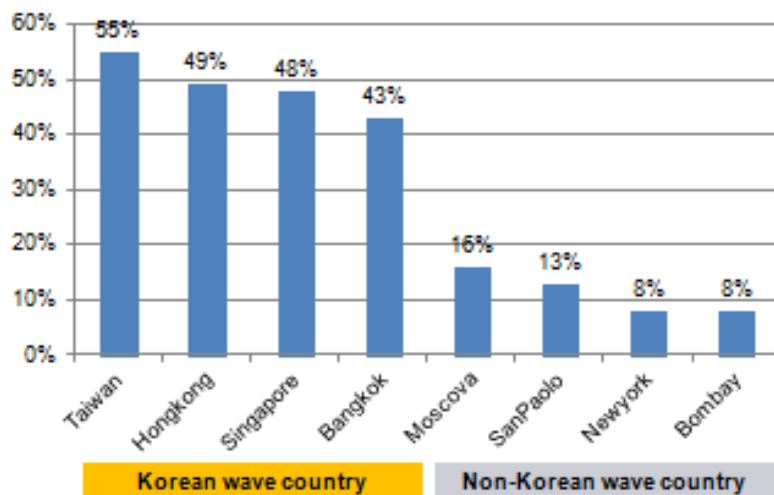
2.3.2. Geological Aspects

Among the Korean wave contents, there is relatively significant difference from country to country. From the previous study, in Japan and France Korean food is center of the Korean wave. In China Korean drama is has strength. In Vietnam Korean movies has got the popularity. In Brazil internet game of Korea are getting the applause.¹⁵ (Lee 2012.1)

Also it is found that in Asia musical contents like K-pop has pulling effect for cosmetic export of Korea and broadcasting contents like drama has also reinforcing effect for IT export of Korea. On the other hand in South America, K-pop has more positive effects on export of IT(Kim 2012.5). This results show that the same cultural contents can have different effect on each category of products in different country even it its effect is always positive.

¹³FORSTER, A. (2011). "Korean Wave" Brings Asian Pop Culture to American Shores", Korea Matters For America.

¹⁴ Kim, Y. (2012.5). Quantitative analysis of economic effects of Korean wave and financial support strategy. T. e.-i. b. o. Korea, The export-import bank of Korea.



Graph 4. Percentage out of population with favor of Korea and Korean Products , Two- categorization of Korean wave¹⁶

Also in February 2011 Kotra (Korea Trade and Investment Agency) has researched 94 countries and categorized it into 5 phases. (Kotra 2011.6)

Not - introduced	Introduced	Recongnized	Growth	Matured
<ul style="list-style-type: none"> ▪ Korean wave is not renowned. ▪ Asia <ul style="list-style-type: none"> - Bangladeshi - Pakistan ▪ Europe <ul style="list-style-type: none"> - Swiss - Austria - Croatia ▪ Africa, Middle east <ul style="list-style-type: none"> - Algeria - Kuwait - Oman 	<ul style="list-style-type: none"> ▪ Korean wave is popular within mania. ▪ Asia <ul style="list-style-type: none"> - Sri Lanka - India ▪ Europe <ul style="list-style-type: none"> - Italy, Russia - Netherland, Greece - Denmark, Finland - the Czech Republic ▪ Africa, Middle east <ul style="list-style-type: none"> - Kenya, Botswana - Morocco, Jordan - Syria, Iran - Arab Emirates - Turkey 	<ul style="list-style-type: none"> ▪ Korean wave is diffused to general people. ▪ Asia <ul style="list-style-type: none"> - Indonesia - Pakistan ▪ Europe, America <ul style="list-style-type: none"> - UK, France, Spain - Belgium, German - Poland, Ukraine - Rumania - USA, Argentina - Venezuela, Peru - Chile, Panama - Brazil ▪ Africa, Middle east <ul style="list-style-type: none"> - Egypt, Israel - Iraq, Sudan - Zimbabwe 	<ul style="list-style-type: none"> ▪ Korean wave is diffused so that Korean goods are introduced ▪ Asia <ul style="list-style-type: none"> - Malaysia, Cambodia - Philippine, Uzbek ▪ Europe <ul style="list-style-type: none"> - Hungary 	<ul style="list-style-type: none"> ▪ Korean wave is diffused so that Korean goods are sold well ▪ Asia <ul style="list-style-type: none"> - China - Japan - Thailand - Hong Kong - Vietnam - Singapore - Taiwan

Table 1. Five phases of Korean wave and its countries (Kotra 2011.6)

In the world map of Korean wave (Kotra 2011.6) from the first sight it can be concluded that outside of certain diameter of Korea, which falls on the region of Far East Asia, the popularity

¹⁶ Kim, Y. (2012.5). Quantitative analysis of economic effects of Korean wave and financial support strategy. T. e.-i. b. o. Korea, The export-import bank of Korea.

of Korean wave is not the function of distance, even if you take orient-centered arrangement of the map because the transfer of culture is radial, not unidirectional.

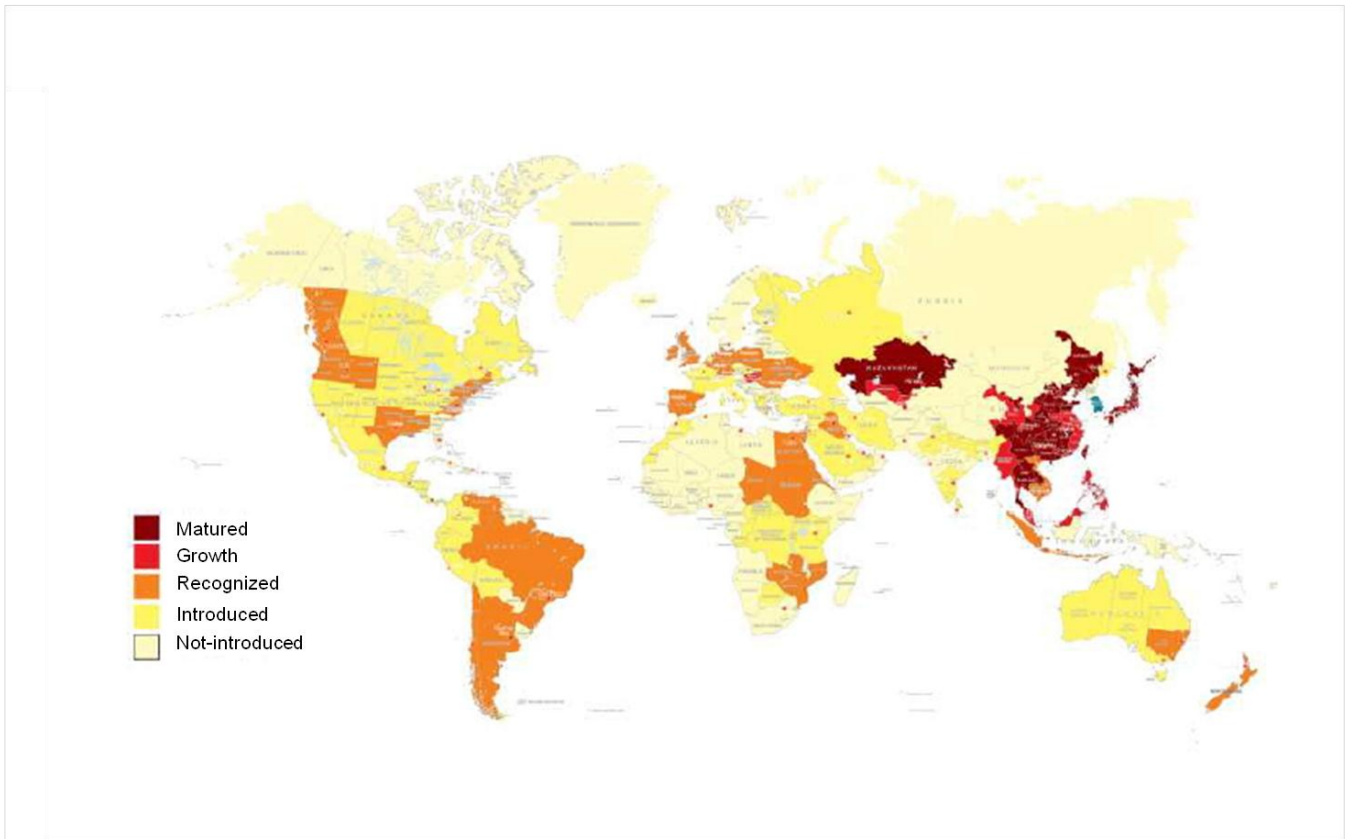


Figure 3. The Korean wave map (West-centered view)

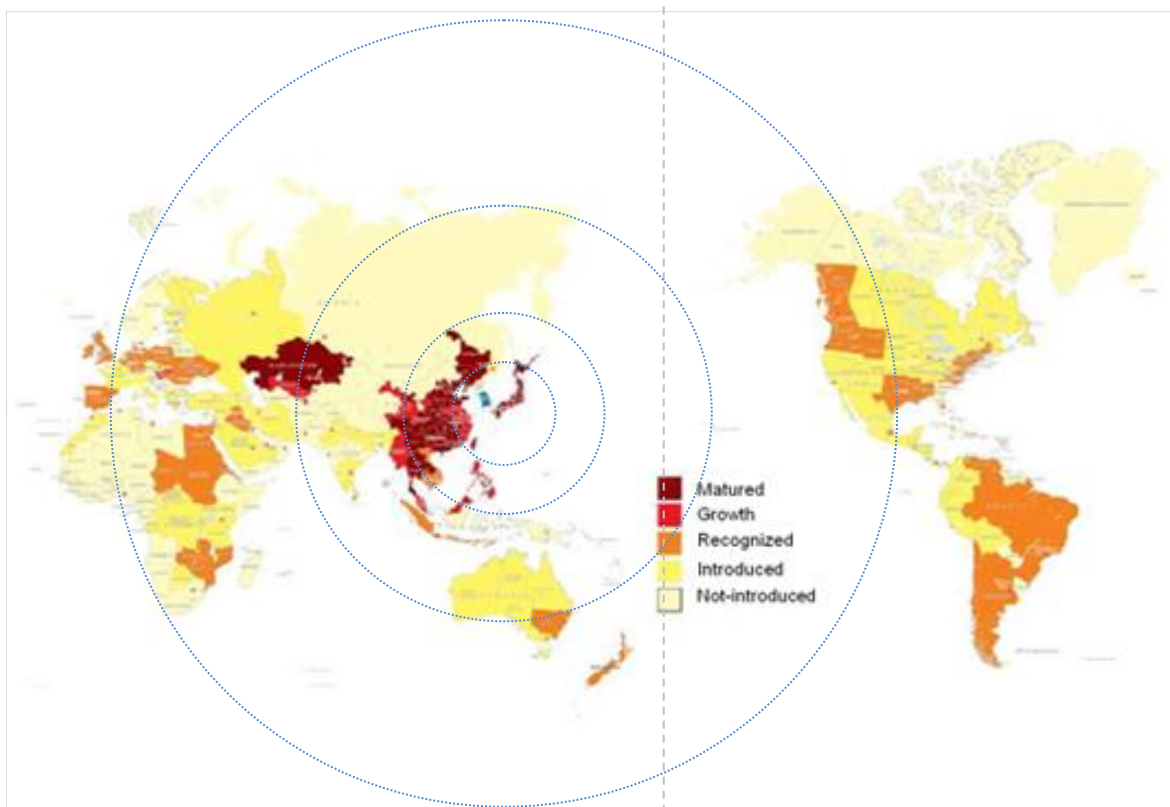


Figure 4. The Korean wave map (East-centered view)

2.3.3. Media Aspects

“Web traffic – English K-POP portal traffic is much larger than its Korean portal.”

This K-pop boom is mediated by new direct media, web2.0 and SNS. Before the SNS the music was delivered by broadcasting and CD. It started changing with mp3 and iTunes, this environment has got the synergy with YouTube, Tweeter. The characteristic of this media is direct and no-time lag. The globally competitive contents are now diffused in real time with no obstacle of boarder or physical distance.

Change of pop music rank system

The Billboard decided to collect and provide K-pop Hot 100 from August 2011. In the Asia this ranking service is 2nd after Japan Hot 100 in 2008. The regions that the Billboard collects the ranking information are Turkey, Brazil, and Greece.

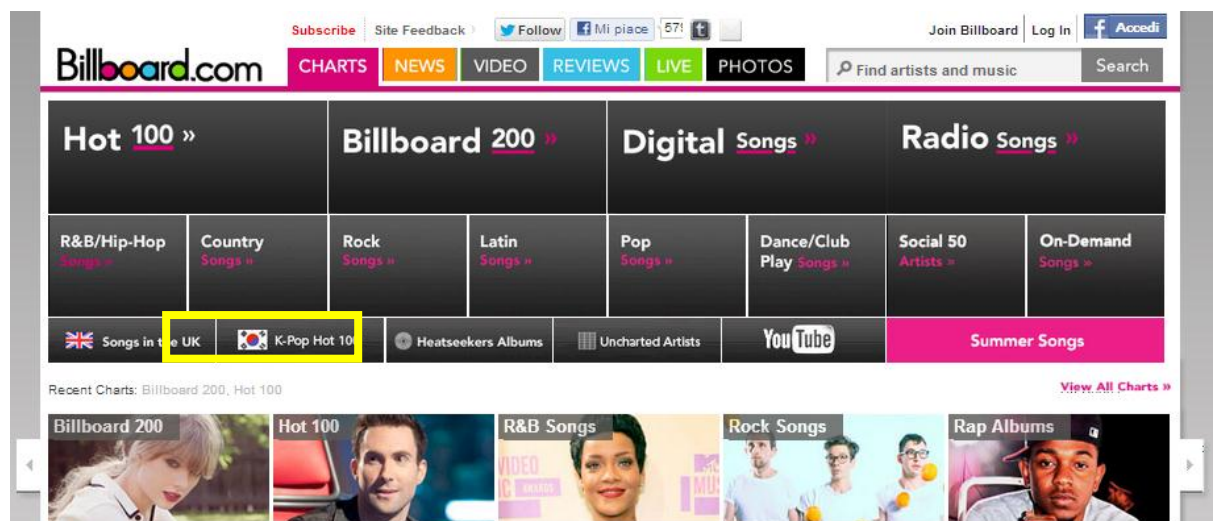


Figure 5. K-pop Hot 100 in the Billboard Site

The music industrial and media experts say that “At present, there is only one music market, which is the global.”¹⁷

In 1999 Macarena had taken 4 years to take No.1 in Billboard, On the other hand in 2012 Gangnam Style had 2 month to arrive No.2 in Billboard by Social media, SNS, UCC such as YouTube.¹⁸ That implies that if one content is competitive enough to make a buzz, the internet and social networks are best- fit to make synergy which could not imagine before.

Regarding this aspects of media trend the fashion and luxury media and marketing strategy also needs to change in terms of taking full advantage of social and video-centered contents.

¹⁷ Bloomberg (2011). "Super Junior (KPOP), the most powerful 'brand' of Korea." from <http://www.youtube.com/watch?v=54VwOzOsCt4&feature=plcp>.

¹⁸ Lee, U. J. (2012). K-pop, the present and a leap for the future. Korean Wave Contents Financial Support Conference. Hotal Sila, The Export and import bank of korea, Korea Creative Contents Agency.

New Category in YouTube music channel

In December of 2011 YouTube have decided to create 'K-pop' as a new music category of its service. It was the first time for YouTube to make one certain country's music one category.¹⁹ The number of page view of K-pop was about 0.8 billion in 2010 and it was jumped to 2.3 billion in 2011 viewed by 235 countries in the earth.

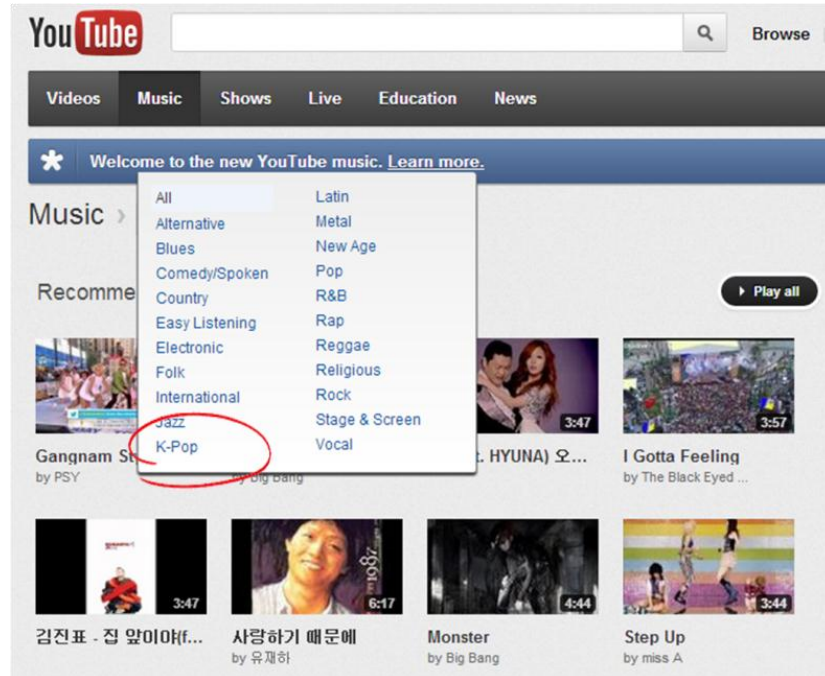


Figure 6. New K-pop category was created in YouTube

2.3.4. Consumer Aspects

Form of Contents - Preval of video on the web

This was fundamental cause and impetus of K-pop. Video has got the hegemony of the internet armed with broad light network and compression and streaming technology which permits to circulate the video through variable channels.

Personal media – Grand tide of smart phone

Smartphone enables teenager, especially girls, to get exposed themselves without hesitation to the fancy visual, sweet melody and heartbeat dances. They are getting to know how to react in this environment. Youths are going out to dance together, which has got the name, flash mob. Flash mob is also viewed by teenagers and make it stronger and generates buzz, which helps K-pop to be epidemic among the younger generations all over the world.

Relationship between video quality and viewer behavior

Recent study finds that viewers start to abandon a streaming video if takes more than 2 seconds.²⁰

¹⁹ Lee, S. j. (2011.12). New K-Pop genre in YouTube music category!, YouTube Korea Blog.

²⁰ Ramesh K. Sitaraman, S. S. K. (2012). "Video Stream Quality Impacts Viewer Behavior: Inferring Causality Using Quasi-Experimental Designs." IMC.

2.3.5. Gangnam Style syndrome and its implication

The Rise of Gangnam Style

On July 15, 2012 this music, Gangnam Style was released by K-pop artist Psy. It marked 1st on the national music chart in Australia, Canada, France, Germany, and the United Kingdom²¹.

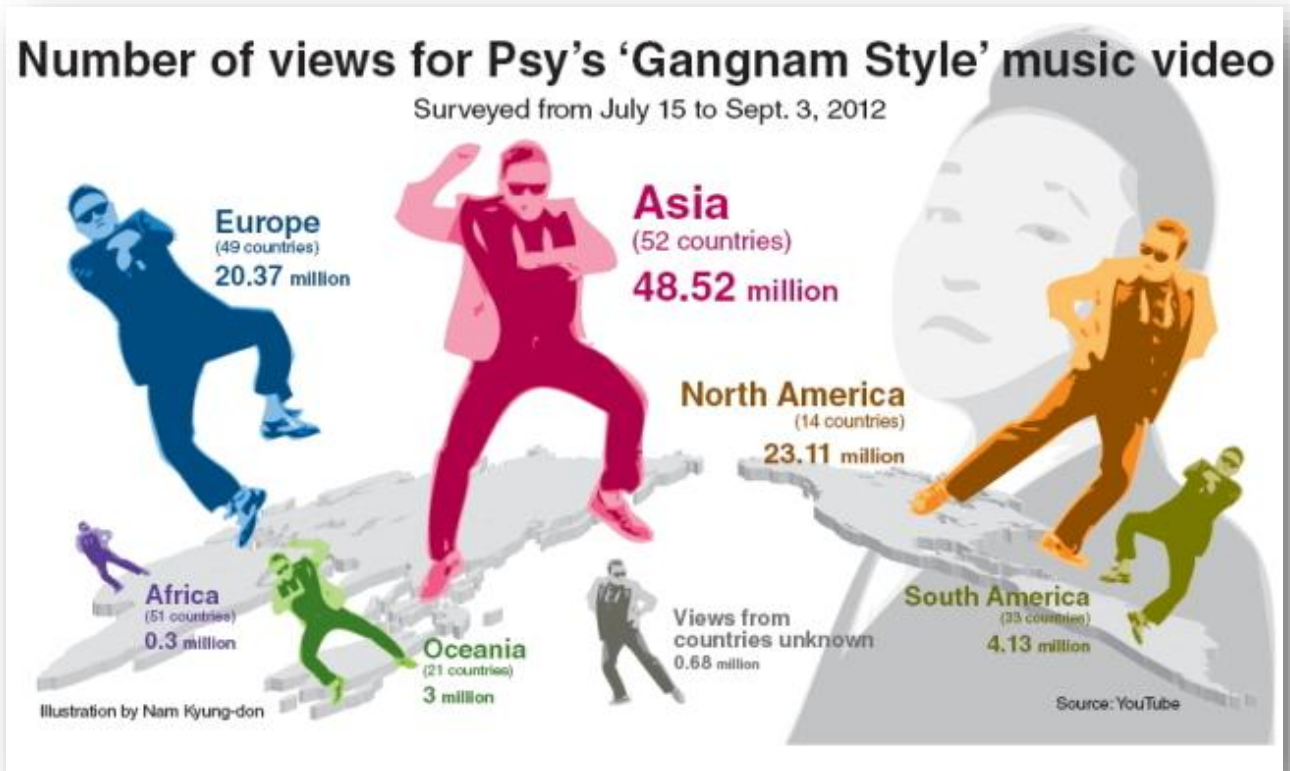



Figure 7. The number of views of Psy's Gangnam Style

As of 3 December 2012, the number of this song is the more than 8 hundred million in YouTube, which is the most seen music video in YouTube history.

²¹ "Psy brings Gangnam Style to Australia". Australian Times. Retrieved 27 October 2012.

PSY - GANGNAM STYLE (강남스타일) M/V

 **officialpsy**
1,861,125 subscribers [Subscribe](#)

872,867,695 views
5,648,475 likes, 360,968 dislikes

PSY - Gangnam Style (강남스타일)
 ▶ NOW available on iTunes: <http://Smarturl.it/psygangnam>
 ▶ Official PSY Online Store US & International : <http://psy.shop.bravadousa.com/>
 ▶ About PSY from YG Ent.: <http://smarturl.it/YGfamilyAboutPSY>
 ▶ PSY's Products on eBay: <http://stores.ebay.com/ygentertainment>
 ▶ YG-eShop: <http://www.ygeshop.com>

For More Information @
<http://www.facebook.com/officialpsy>
http://twitter.com/psy_oppa
http://twitter.com/ygent_official
<http://me2day.net/psyfive>
<http://www.psy.com>
 App Store: <http://goo.gl/19TU6>
 Google Play: <http://goo.gl/UiEn1>

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Figure 8. The views in YouTube of Psy's Gangnam Style is close to 0.9 billion.

What is offering of Gangnam Style?

Now Kpop is selling sensation²² and popularity and sense of refresh by music, dance, and, atmosphere to which all fans and recipients have contributed.

In addition to its trendy techno music sound, it is said that its most success factor is fun and easy cover dance – horse dance, regardless of its culture and regions, it makes viewers laugh and likes to dance along and even to flock together show off huge flash mobs which were shown in YouTube all over the world.



Figure 9. One scene of Gangnam Style Music video. It shows well its paradoxical and twisted and citric comic feature.

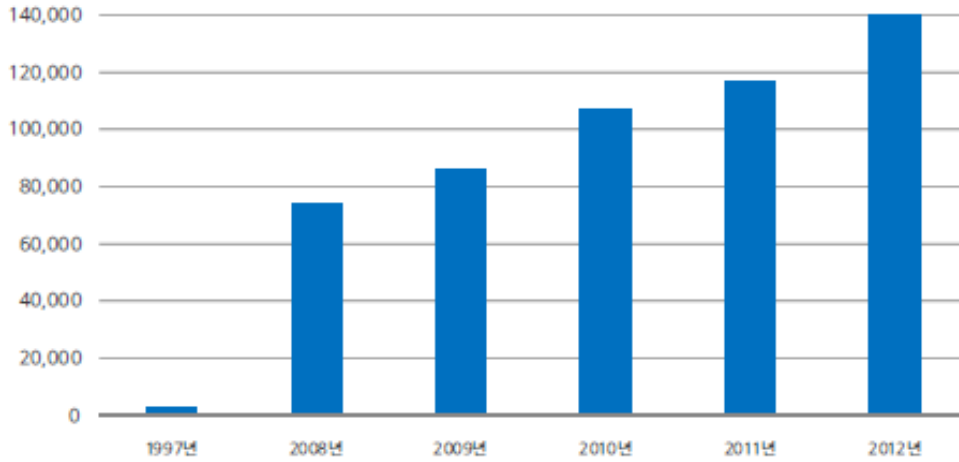
²² Bloomberg (2011). "Super Junior (KPOP), the most powerful 'brand' of Korea." from <http://www.youtube.com/watch?v=54VwOzOsCt4&feature=plcp>.

2.4. K-Pop and Korean Wave Effect

2.4.1. Socio-cultural Effect

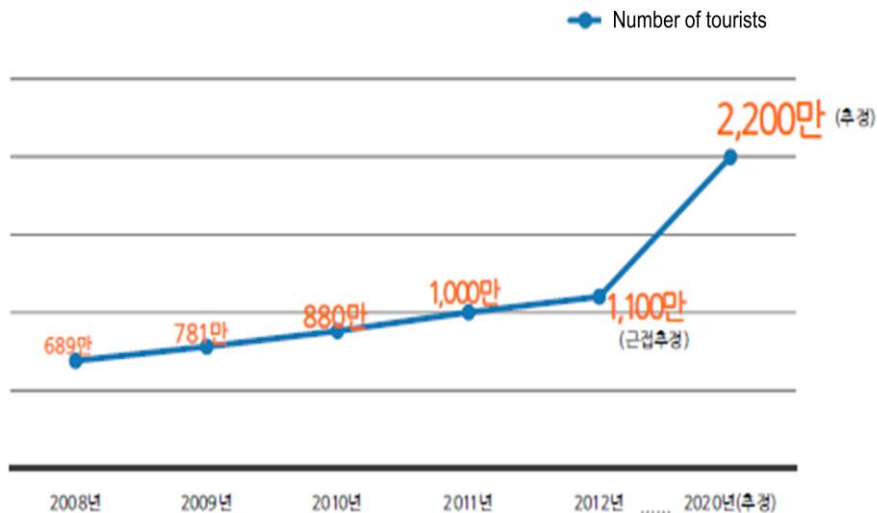
Steep increase of the number of people who like to learn Korean language

The number of Korean language exams applicants are 70 times larger than before during the last 10 years. In 1997 there were 2,692 in 4 countries. Every year the applicants are increasing with 16.5% in average.²³



Graph 5. The number of Korean language exam applicants

The influx of tourist to Korea also largely increases due to Korean wave. It is forecasted by Ministry of Culture and Tourism of Korea that the foreign tourist will surge up to 22 million in 2020, which is 2 times bigger than 2012.



Graph 6. . The number of foreign tourists in Korea (unit: 10 thousand)

²³ Lee, U. J. (2012). K-pop, the present and a leap for the future. Korean Wave Contents Financial Support Conference. Hotal Sila, The Export and import bank of korea, Korea Creative Contents Agency.

2.5. What factors made K-pop trend?

2.5.1. Uniqueness of Korean Market

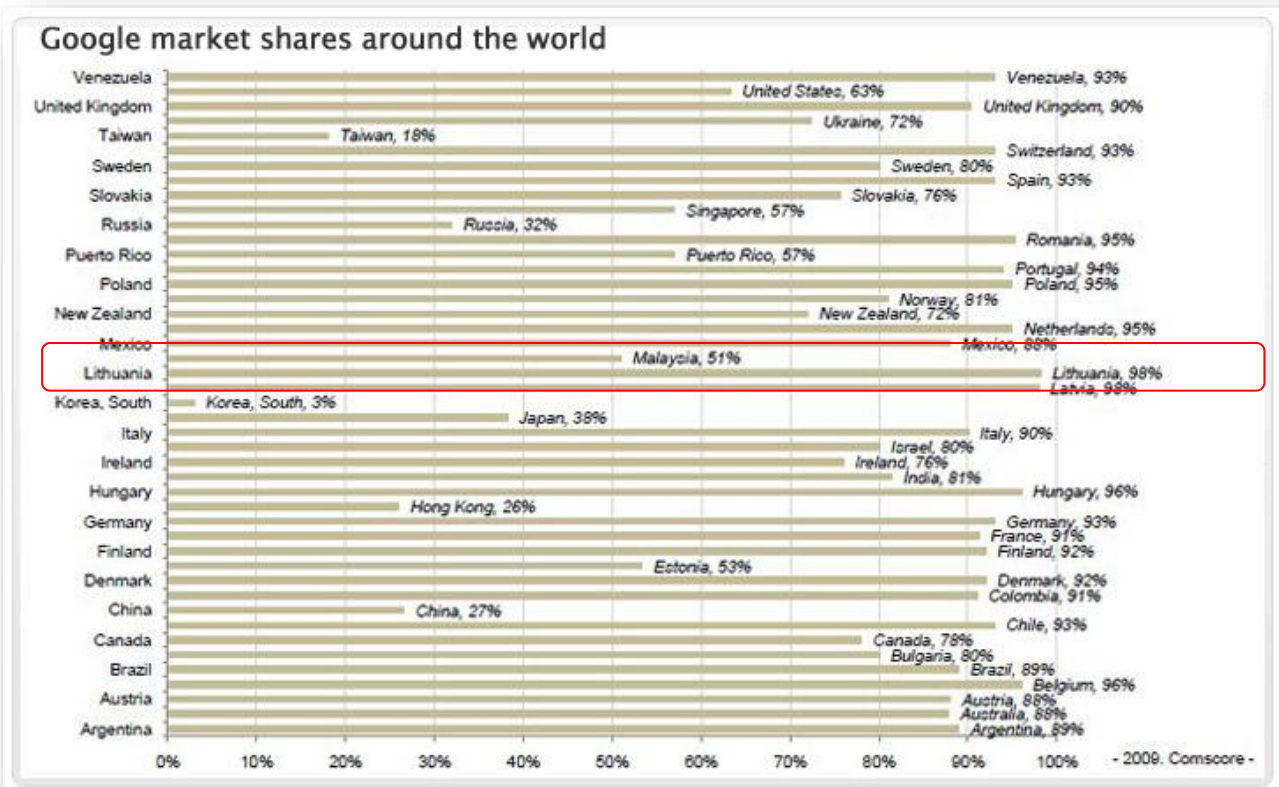
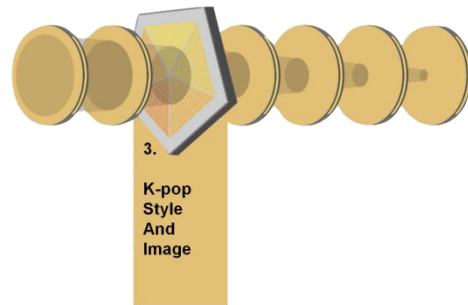
Search Engine Market Share

The market share of search engine in the world Google has major portion. In 2011 Google's share is up to 83%, Yahoo is 6%, Baidu of China has got 4%, and Bing has 3%.

On the other hand in the Korean market the market signs are totally different from that of the world. Local search engine NAVER has got the lion's share, which comes up to 76%, DAUM is 15%, and NATE is 3.9%. The Google is only 2.7% in the 4th rank.

Even though it is not only for Korean market, but also China, Russia. This can be concluded that non-English market symptom. In China Baidu had the 77% in 2009. Google has 12.7% but it was 3.9% lower than the previous year.

But In the Korean market Google's share is the lowest in the world.



Graph 7. Google market share is the lowest in the South Korea.

The world 1st Subway virtual store and the failure of Global retail leader in Korea

In 2008 at the one subway station in Seoul, new concept of wall paper was installed, in which the passengers can shop in front of the wall with their smart phone. It was the first case in the world. With this new concept, this retailer gained 130% revenue growth and 76% user registration.

Home plus subway virtual store

BACKGROUND
In South Korea, Tesco Homeplus has a fewer number of stores compared to No.1 company E-mart. Koreans tend to shop in stores near their homes just because it's more convenient and reachable. As a result, No.2 company Tesco Homeplus had to overcome the obstacle - a fewer number of stores.

MISSION
Could we become No. 1 without increasing the number of stores?

IDEA
Let the store come to people!
We created virtual stores hoping to blend into people's everyday lives. Our first try was subway stations. Although virtual, the displays were exactly the same as actual stores - from the display to merchandise. Only one thing was different, people use smart phones to shop.

This is how it works.

- 1 You scan the QR code of product with your phone,
- 2 The product automatically lands in your online cart.
- 3 When the online purchase is done, it is delivered to your door right after you get home.

RESULT
People can shop at Tesco Homeplus whenever they go, not having to visit the actual store. Moreover, they could change their waiting time to shipping time. After this campaign, online sales increased tremendously, 10,287 consumers visited the online Homeplus mall using smartphones. The number of new registered members rose by 76%, and sales increased 139%. Currently, Homeplus has become No.1 in on-line market and is a very close 2nd offline.



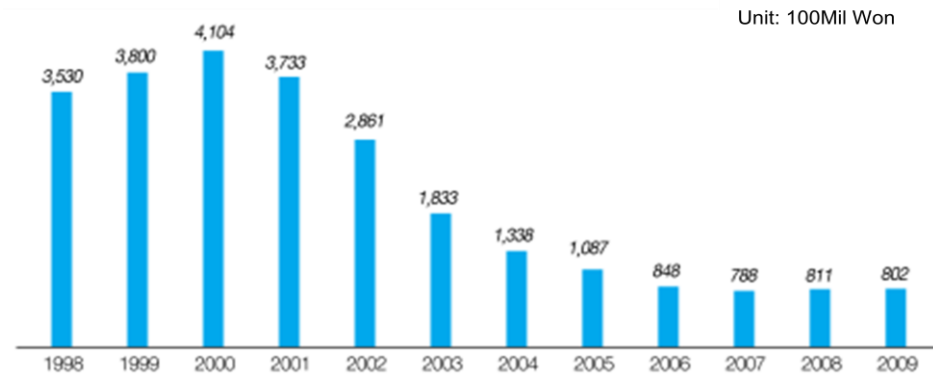
Figure 10. The world 1st Subway virtual store in South Korea

Other than that, Korean retail market is notorious to foreign global retailers, such as Wall mart (USA, No.1 in Global) and Carrefour (France, No.2 in Global). In 2006 Wall mart and Carrefour had left their business not before the 10 years from the entry. The reason pointed out by experts was that they failed to localization. Korean shoppers are not satisfied with the warehouse type mall.

2.5.2. Turning down of Korea Pop music market

Korea Pop music market is getting smaller with grand scale during the last 10 years.²⁴ Consequently competition had been getting stiff with maximize their own capability and began to search for new foreign market for the sustainable growth.

²⁴ Association, K. M. (2010). "Music Industry White Paper 2010."



Graph 7. Aggregate Value of Korean

2.5.3. Culture technology : Unique Planning and training system in Korea

6 technology initiatives in Korea

As one of 6 Korean government’s technology initiative in late the 90s
 In late of 1990s other than 5 new technologies (IT-Information tech, BT-biotech, NT-Nanotech, ST-Space tech, ET-Energy tech) the culture technology is one of 6 technology initiatives of Korean government. From the point of view of culture technology, Korean wave in general can be considered one of the most successful outcomes of government supports for exports of Korean cultural contents.

To the World at the start point of the planning

From the theory of Cultural technology of Soo-Man Lee, the founder of one the South Korean dominant music label and talent agency, there are 3 steps process of export K-pop overseas as a part of the Korean wave.

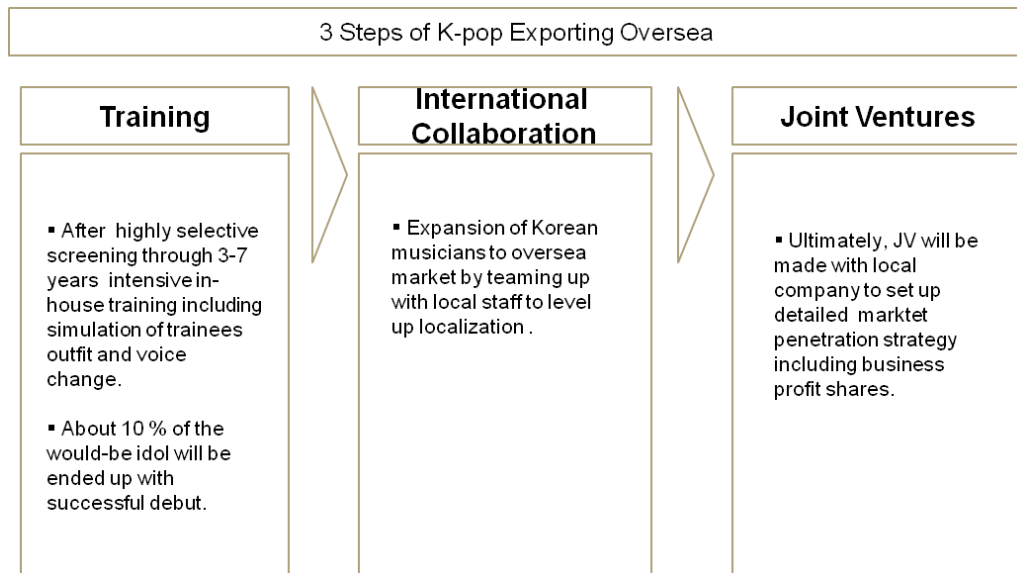


Figure 11. Culture Technonology in K-pop

The average span of training of major K-pop idol group is from 3 years to 9 years as followings²⁵. The reason why the average is needed is that all of Idols cited are only group, no individual idol.

Girl's Generation(9 members, debut in 2007 by SM entertainment) : average the in-house training period is 9 years



Figure 12. The album cover of Girls Generation

Super Junior (13 members, debut in 2005 by SM entertainment) : In average the in-house training period 3 years

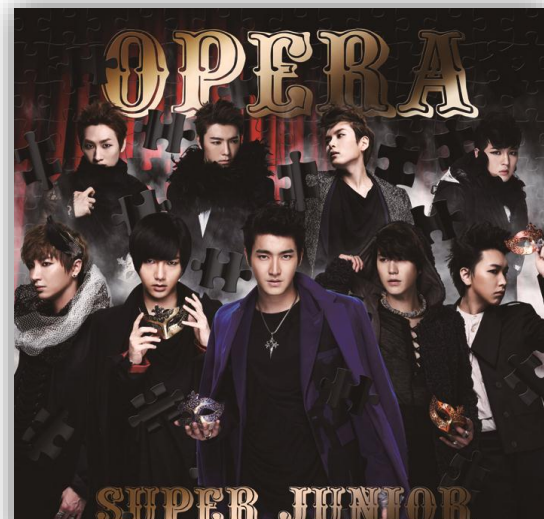


Figure 13. Super Junior Album Cover

Big Bang (5 members, debut in 2006 by YG entertainment): In average the in-house training period is 4.5 years



Figure 14. Bigbang Album Cover

²⁵ CNBC (2011, 2011.11). "KPOP KOREA REPORT K-POP - KPOP 의 열풍(K-pop Boom) NEWS (Eng Ver.)." from http://www.youtube.com/watch?v=r_vJNHg_iM8.

2.5.4. International Music business structure in Korea

English-speaking environment is diffused in music industry after 2000s

There are so many producers who were singers 1990s and came from the United States. They sang rap and R&B with honor of US pop culture. After then they became producers but not only chasing American style music but also have capacity to create their own style of pop music which has been enhanced by Korean music business system.

2.5.5. Synergy from Game and other IT industry

Regarding the change of music industry frame from music to listen to music to watch, the Korean music videos are famous for their visual. This attributes to the well developed near-by industry such as game industry and web environments supported by IT infrastructures to enrich the visual effects of K-pop music video.



Figure 15. The Scenes of Scientific Fiction Music video of T-ara

2.5.6. Easy cover dance

International collaboration and its results

The easy and simple dance of K-pop is one of the core elements of its success. The member of idol groups prepared to do for several years. So it is not surprising to see the synchronized group dances so that it can provide the spectacles. But at the same time it overcome the boundary of Korean dance style or Asian style by making a international dance direction team to make more its dance acceptable to the western parts of the global, which in the end results the music video of Kpop to be the source of flash mob in the common square of the big cities.

To satisfy the desire of K-pop fans to learn K-pop dances, there are several sites to only provide this kind of services.

The K-pop cover dance site (<http://learnkpopdance.com/>) is made up for who learns K-pop cover dance. This site provides K-pop dance fans with mirror version of music video which is more convenient for who like to learn dancing action. This kind of video is not providing yet YouTube.

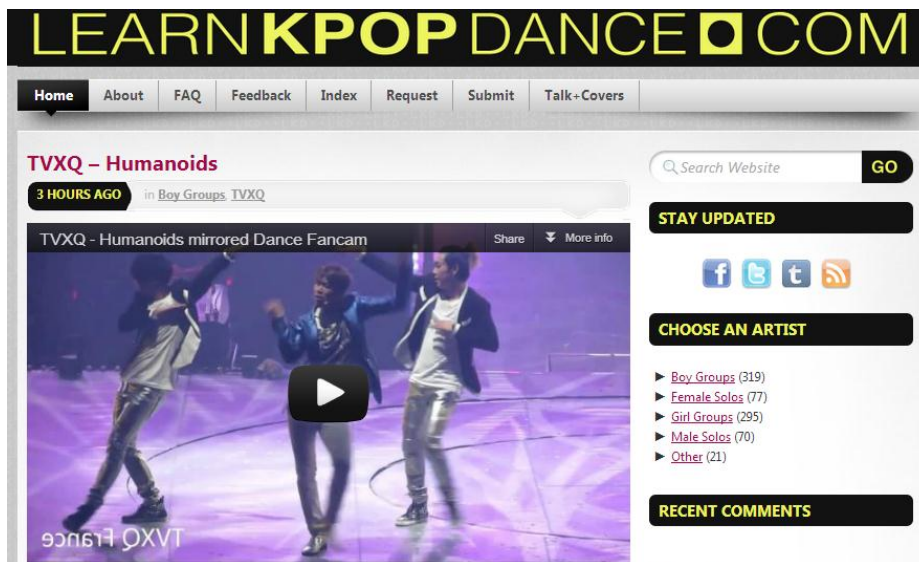
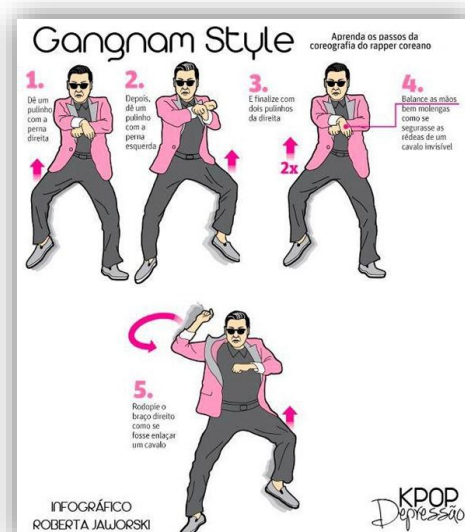


Figure 16. The mirrored music video provided by LEARNKPOP DANCE.COM



The horse dance of Gangnam style is the representing typical case of easy dance of K-pop.

Figure 17. The easy dance of Gangnam Style

2.5.7. Language 'HANGUL'

At the analysis of Bloomberg show the panel concluded that Korea is not culturally closed like Japan. That was reason that he was chosen why during the last decade Korean has got to be so fluently speaking English. (Bloomberg 2011)

I think this point is not convincible. The culturally openness is not a critical factor of making huge difference between the two countries. It is a language that makes incredible difference.

Hangeul is regarded as very scientific and systematic with its principles and is praised by the great scholars around the world.

A Pulitzer Prize winner and the first American woman who won a Nobel Prize for Literature, Ms. Pearl Buck highly praised Hangeul saying that "Hangeul has the simplest system with only 24 alphabets but its combinations will cover any sound exists in the world."

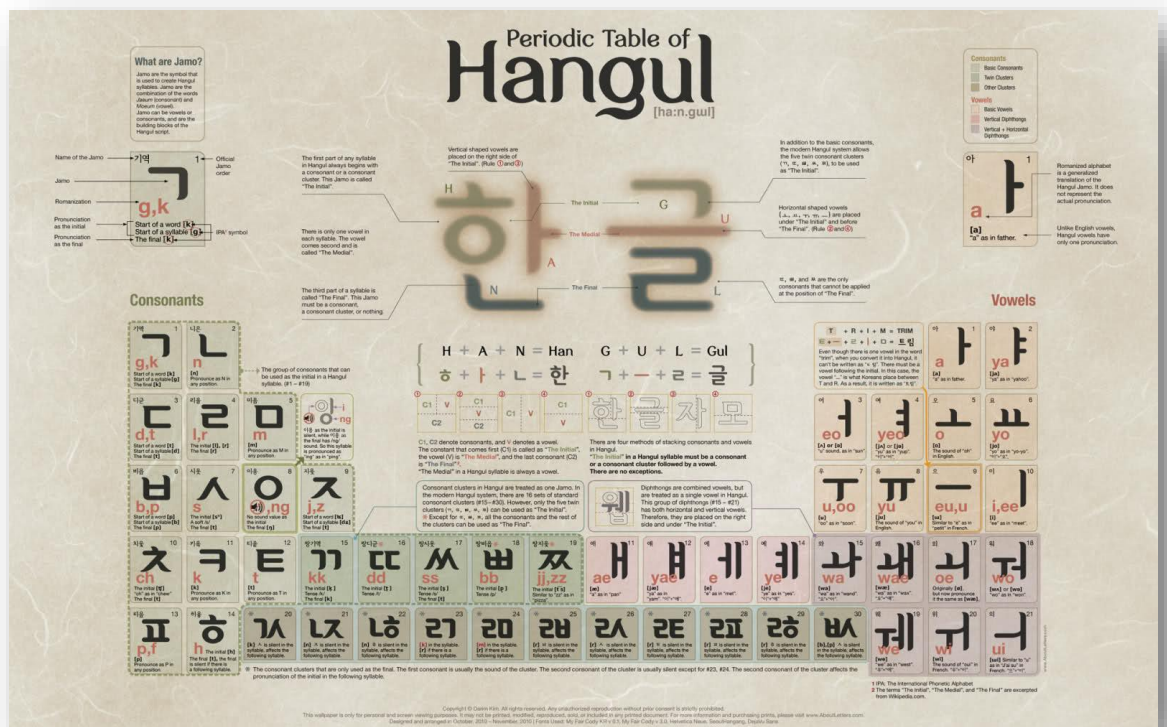


Figure 18. Periodic Table of Hangul 26

The following comments are about the language experts about Korean, Hangul.

"Hangul is perhaps the most scientific system of writing in general use in any country."

- Edwin O. Reischauer (1960/ Professor, Harvard University, USA, a historian in East Asian Affairs.)

"Hangul is the best alphabet that all the languages have dreamed of."

- John Man (Science historian, UK, traveler, documentary director)

"Whether or not it is ultimately the best of all conceivable scripts for Korean, Hangul must be unquestionably ranked as one of the greatest **intellectual achievements** of humankind"

- Geoffrey Sampson (1985/ Professor of Natural Language Computing, University of Sussex, Linguist.)

"I take it for granted that the academic world of linguistics praise and celebrate Hangul Day as a holiday. So I've been celebrating Hangul Day every year for more than 20 years."

- J.D. McCawley (Professor, University of Chicago, Linguist. He has celebrated Hangul Day with his fellow linguists for more than 20 years.)

"Hangul is the most developed **phonemic** alphabet and also feature characters that are much better than Roman characters."

- Hiroyuki Umeda (Former Professor of University of Tokyo, President of Reitaku University, Japan)

"The King's 28 letters have been described by scholars as the world's best alphabet and the most **scientific system** of writing."

- Jared Diamond (Physiologist, Medical College of UCLA, Pulitzer Prize winner)

"Differentiated from English and French, Korean is a unique language that can be learned easily. One day is enough to master reading in Korean. Hangul is a very **scientific** and convenient alphabet system for communication."

- Jean-Marie Gustave Le Clezio (the Nobel Prize winner for literature in 2008)

"King Sejong **systematized** the phonological theory five centuries earlier than the West which completed its phonological theory in the twentieth century. Hangul is the best alphabet in the world which combines the traditional philosophy and the **science theory**."

- Werner Sasse (Professor, University of Hamburg)

"Hangul is simple, tactic, minute and easy Korean alphabet. The reason why the number of Hangul learners is increasing in China is not only because the presence of Korea in the Chinese culture has rose but also because its **outstanding phonemic structure** makes it easier for the Chinese to learn Korean. The scholars of Joseon Dynasty accomplished what Chinese could not by transcribing Chinese sound of Chinese characters with a phonogram 'Hunminjeongeum.' Hangul put a period to the history of Chinese language which had been delivered only by characters without sound transcription."

- 李得春 (Professor, Yanbian University)

In synthesis, the Korean language's phonologically scientific characteristic attributes to K-pop so that this verbal factor permits Korean singers to make better English sound and other local languages than other non- Korean-speaking countries.

Recently, there have been lots of attempts to take Hangul as a design motif and inspiration factor from its geometrical uniqueness or educational purpose.

2.6. Typical Visual Image of K-pop

To design new K-pop stage custom it is necessary how they look and what images they construct during the 2nd Korean wave.

2.6.1. Group image

One of TV show of Bloomberg who is English said that "Nine girls in very short top pants and the bunch of boys in rebellious /stylish outfit." ²⁷



Figure 19. 9 members of Girls Generation

²⁷ Bloomberg (2011). "Super Junior (KPOP), the most powerful 'brand' of Korea." from <http://www.youtube.com/watch?v=54VwOzOsCt4&feature=plcp>.



Figure 20. 5 members of KARA



Figure 21. 13 members of Super Junior and 5 members of Big Bang

2.7. Dynamics



Figure 22. Dynamic image of K-pop groups

(Clockwise from upper left. 2PM, Big Bang, Super Junior, Girls Generation,

2.7.1. H handsome and pretty – Good looking girls and boys



Figure 23. SNSD, June 2012



Figure 24. Super Junior, July 2009

2.7.2.Emotional

<



Figure 25. 2PM, November 2011



Figure 26. 2PM, May 2010



Figure 27, SNSD, Genie – September 2010

2.7.3.Style Concept



Figure 28. 2PM – I'll be back, October 2010



Figure 29. 2PM – Tired of Waiting, November 2010



Figure 30. 2PM, March 2010

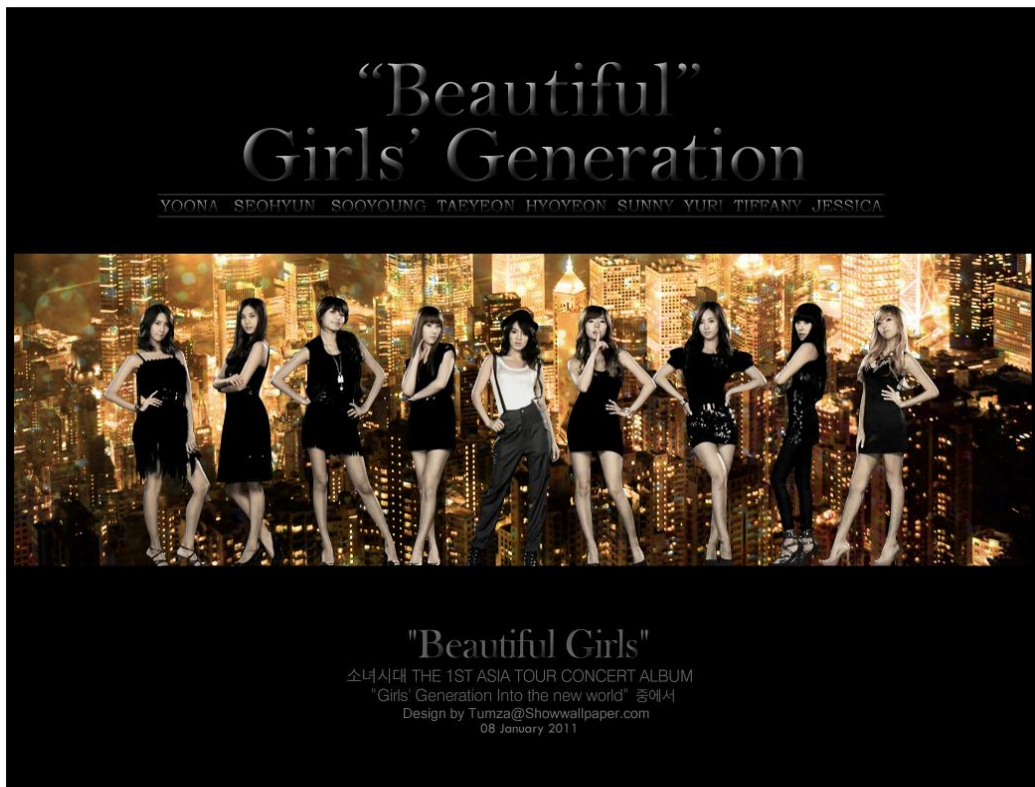


Figure 31. SNSD - I Got a Boy, December 2012

2.7.4.Look



Figure 32. 2PM, March 2010



Figure 33. Super Junior, April 2010



Figure 34. SNSD, April 2010

2.8. Conclusion of the pre-research : Value of K-pop and Korean wave

2.8.1. K-pop as a vanguard of the Korean Wave

In the context of the national brand of Korea is not well-evaluated at least as long as its economic power, the Korean wave is the historic phenomenon to make Korean culture spread all over the world. The Korean wave is not only important for the acknowledgement of Korean culture but also for the next engine of economic growth for the next century.

2.8.2. Differentiation factor of K-pop

In the 2nd phase of Korea wave, which is different from its first phase, Korean drama and cinema is less important portion of this phase. And the K-pop is the main momentum to spread Korean culture. To analyze what the main factor for the competence of K-pop. There are several social, economic, cultural condition which differentiated the K-pop as a leading cultural contents as followings

- The unique feature of Korea market and Korean consumers
- Shrinkage of Korean domestic music market
- Culture technology in terms of idol generating system and international collaboration
- Internationalized Korean music market environment
- Synergy with Korean IT industry including game industry
- Easy dance in the era of YouTube
- The Korean language, Hangeul as a flexible pronouncing system

2.8.3. Less culturally originated feature of music

Compare to drama or cinema, music itself has less culture-specific contents because cultural environment or context of the story is not abundant in a music or song and dance, even if in music video. That is the one of important reasons why K-pop is more diffusing respect to Korean cinema or drama even all the way down to Europe or Middle East.

2.8.4. Introduction of Korean motif to K-pop as a differentiating element and an initiative to the monetization model of K-pop cultural assets

When it comes to K-pop look with representatives of image of idol stars, it is hard to find the Korean origins because K-pop is intentionally globalized and contemporized just like its music producing system.

Nevertheless its globalized look of K-pop proved its competitive advantage to go abroad more effectively and to provide contemporary emotion to its target consumers, mainly teen-agers. It could be more **competent if K-pop look could be appreciated with its traditional cultural identity not losing its trendy emotional moods.**

Just like the specific Korean factors and conditions we have found above take part in **as a key differentiator for K-pop, this traditional application to K-pop look will enhance the unique selling point of K-pop. Furthermore this approach can envision the new road to the business interlinking between its unique and refined Korean style and entertainment-related luxury apparel business.** I named this brand as **KLOOK** just as working hypothetical brand on this paper to develop its business model and strategy in more specific and concrete way.

Part II. The KLOOK Project

3. Design Process Development to leverage K-pop syndrome

3.1. Previous study

3.1.1. Design theory

Definition of design

Most definition of design share 3 attributes in common. Firstly, the word design refers to a process. Second, the process is goal-oriented. Third, the goal of design is solving problems, meeting needs, improving situations, or creating something new or useful. ²⁸ One step further emphasizing the meta-narrative nature of design Herbert Simon²⁹ defined design as the process by which we [devise] courses of action aimed at changing existing situation into preferred ones. From the point of exhaustiveness for most form of designing Simon's definition can be thought more general definition for the design.³⁰

Definition of research

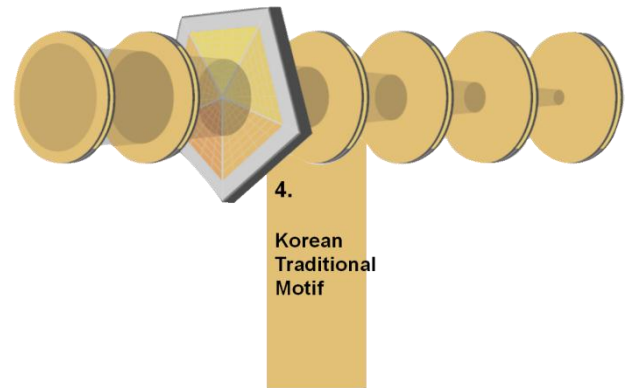
The noun research means, '1: careful or diligent search, 2: studious inquiry or examination; especially: investigation or experimentation aimed at the discovery and interpretation of facts, revision of accepted theories or laws in the light of new facts, or practical application of such new or revised theories or laws, 3: the collecting of information about a particular subject'³¹

Benefit of research for designers

Design practice is inevitably located in a specific, clinical situation. A broad understanding of general principles based on research gives the practicing designer a background stock of knowledge on which to draw. This stock of knowledge includes principles, facts, and theories. No single individual can master this comprehensive background stock of knowledge. Rather, this constitutes the knowledge of the field. This knowledge is embodied in the minds and working practices of millions of people. These people, their minds, and their practices, are distributed in the social and organizational memory of tens of thousands of organizations.³²

Based on this direction, one of the most important points in the research is asking question in systematic way. Also research starts from asking right question for connecting to the right theory. In short research is the methodical search of knowledge.

Characteristic of design as a discipline



²⁸ Friedman, K. (2003). "Theory construction in design research: criteria: approaches, and methods." *Design Studies* **24**: 507-522.

²⁹ Simon, H. A. (2008). *The sciences of the artificial*. Cambridge, Mass. [u.a.], MIT Press.

³⁰ Friedman, K. (2003). "Theory construction in design research: criteria: approaches, and methods." *Design Studies* **24**: 507-522.

³¹ Ibid.

³² Ibid.

A bit similar to business administration, design has much more empirical. In this sense there are overlap in most cases because design knowledge generates in part from also practice, not only in researches. However even some knowledge came from the practice, it is not practice but systematic question and methodical inquiry that construct design research³³. And this systematic approach to the practical situation can build one set of thinking and solution which can broaden its scope, which is theory that connects between what we know and what we do.

Definition of theory, model

In its most basic form, a theory is a model.³⁴ One model is usually an illustration describing how something works by demonstrating its elements in one predefined environment or condition. And it is a very theory that distinguishes a science from craftsmanship. Theory makes us to frame and organize the observation and facts that seem to have no relationship.

Being in a situation as the theme of this paper, I tried to find a theory that could provide the link between the cultural phenomenon as a motif of apparel design and more specifically stage custom design.

3.1.2. Design process theory

3.1.2.1. Traditional approach

Recently design process is considered from its traditional concept which is last stage add-on process to the initiative process which requires to create ideas that better meet consumer's needs and desires.³⁵

It seems that every brand and institute has its own fashion design process.

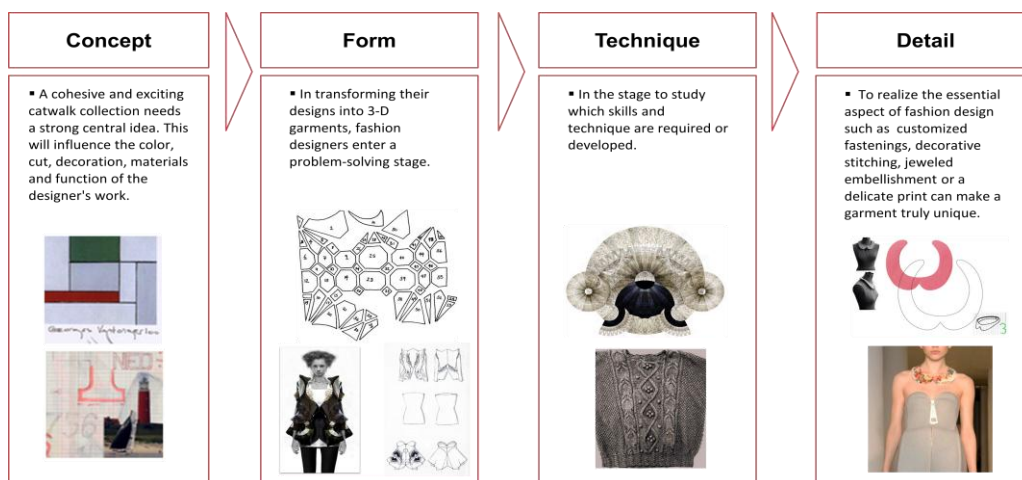


Figure 35. Design Process of London's Royal College of Art³⁶

But in the fashion realm the following process element is generally composed its design process just like general design process.

³³ Ibid.

³⁴ Ibid.

³⁵ Tim Brown, Design Thinking, Harvard Business Review, June 2008

³⁶ Victoria and Albert Museum (<http://www.vam.ac.uk/content/articles/t/fashion-design-process/>)

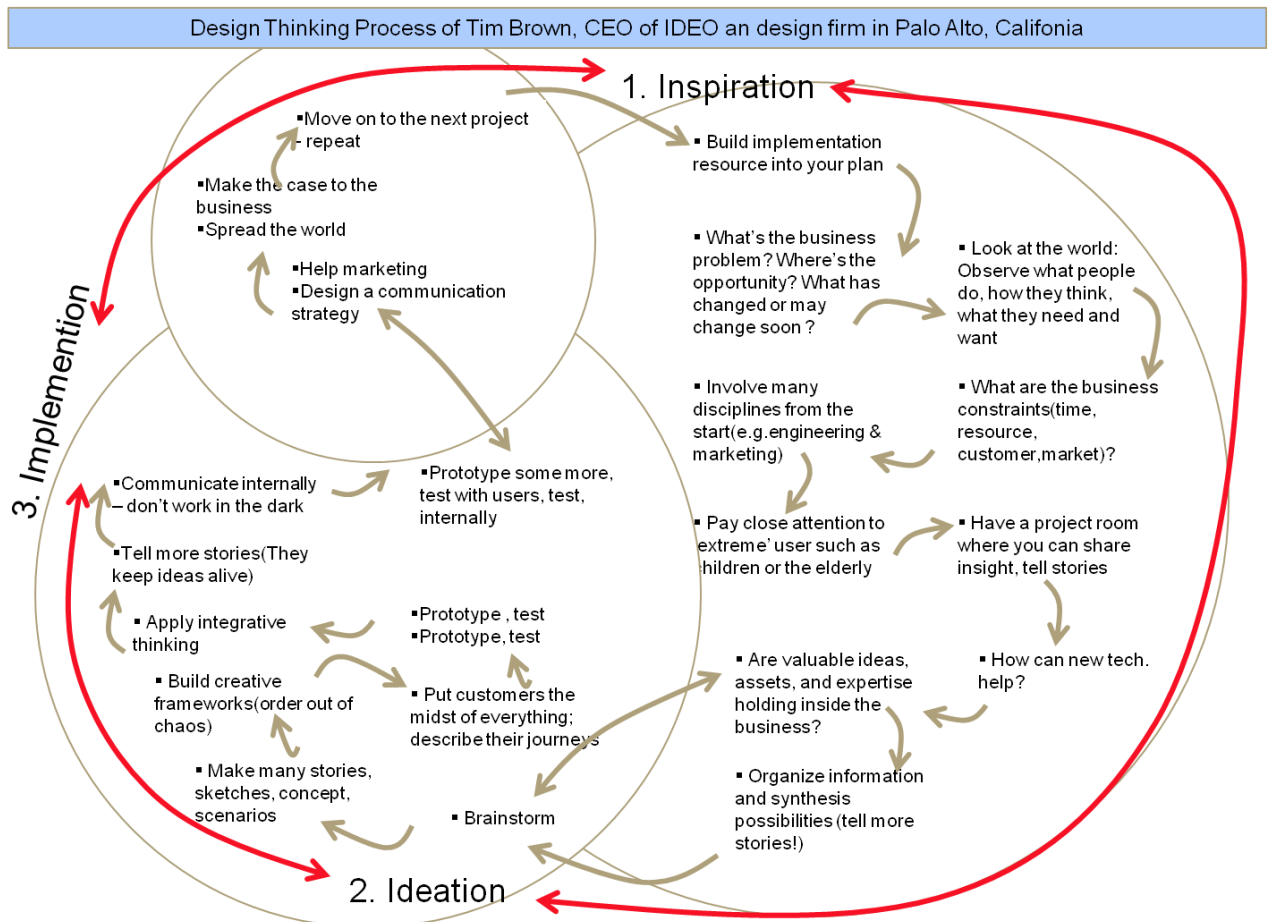


Figure 36. Design Thinking Process proposed by Tim Brown

3.1.3. Extraneous Motif design process

3.1.3.1. Precedent Study

The general process of cultural and conceptual design system

The design process which can reflect cultural attributes to design is proposed as follow. This process intended to integrate cultural trend with personal experience to create 'cultural products' that contain cultural concepts and contemporary technologies, international popular design trend, aesthetic arts.³⁷

³⁷ Li, S. (2012). "Cheongsam Moxing, As a model for Chinese Fashion." 105 p.

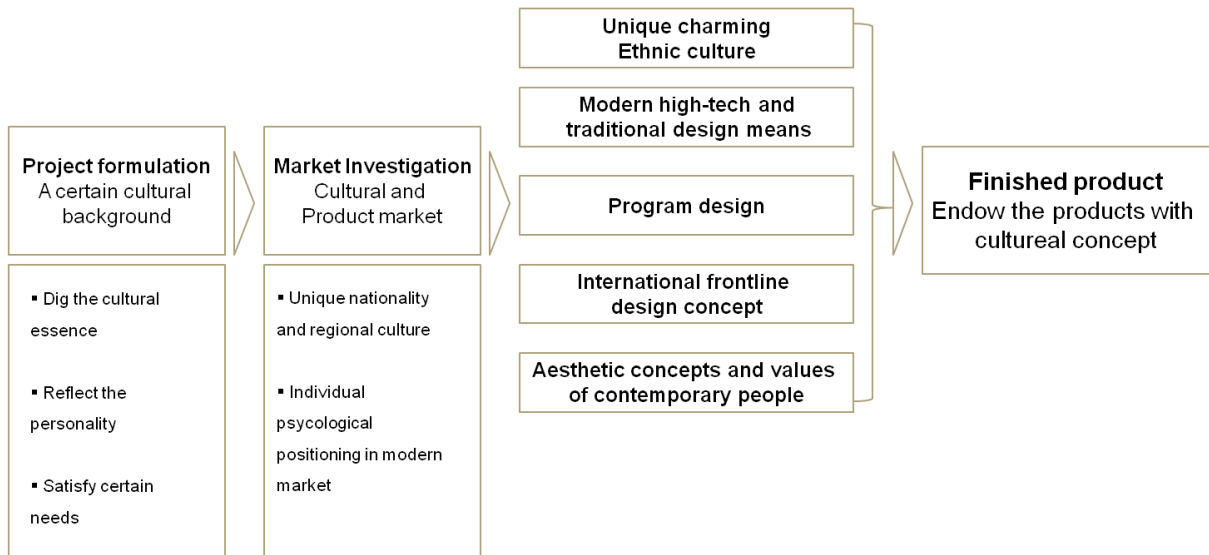


Table 2. The general process of cultural and conceptual design system

The study of taking modern abstract painting artwork as a fashion design motif was done through three phases as below, fundamental – Case – Project³⁸.

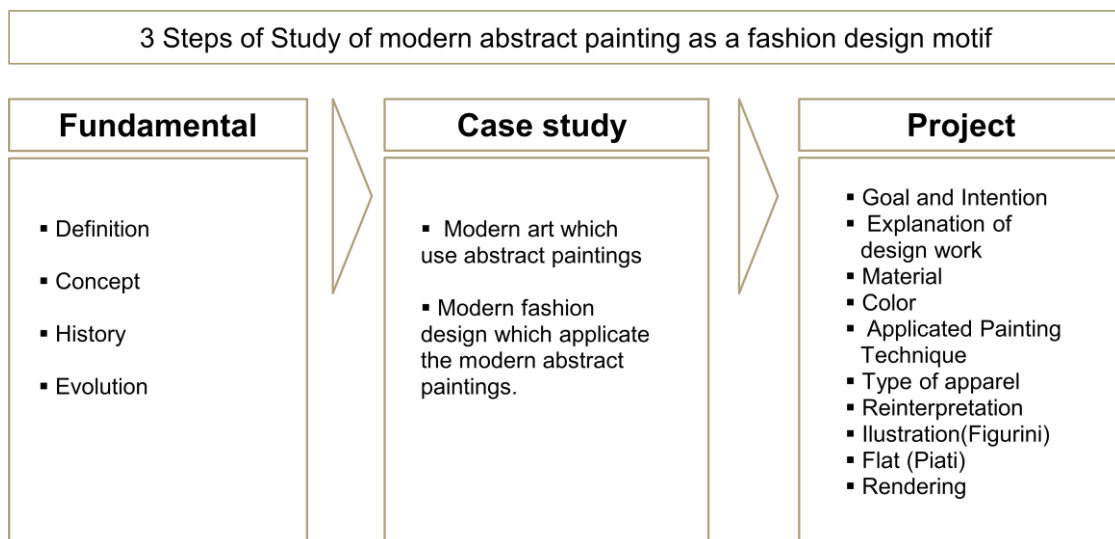


Table 3. 3-Step method of Study of modern abstract painting as a fashion design motif

³⁸ Kang, H. (2009). "현대 추상회화를 모티브로 한 패션디자인 연구 A study of fashion design with the motif on modern abstract painting." *Society, The Korean Vol, Fashion Design* 9: 61-75.

3.1.4. Cultural Approach : The connection design and its surround system

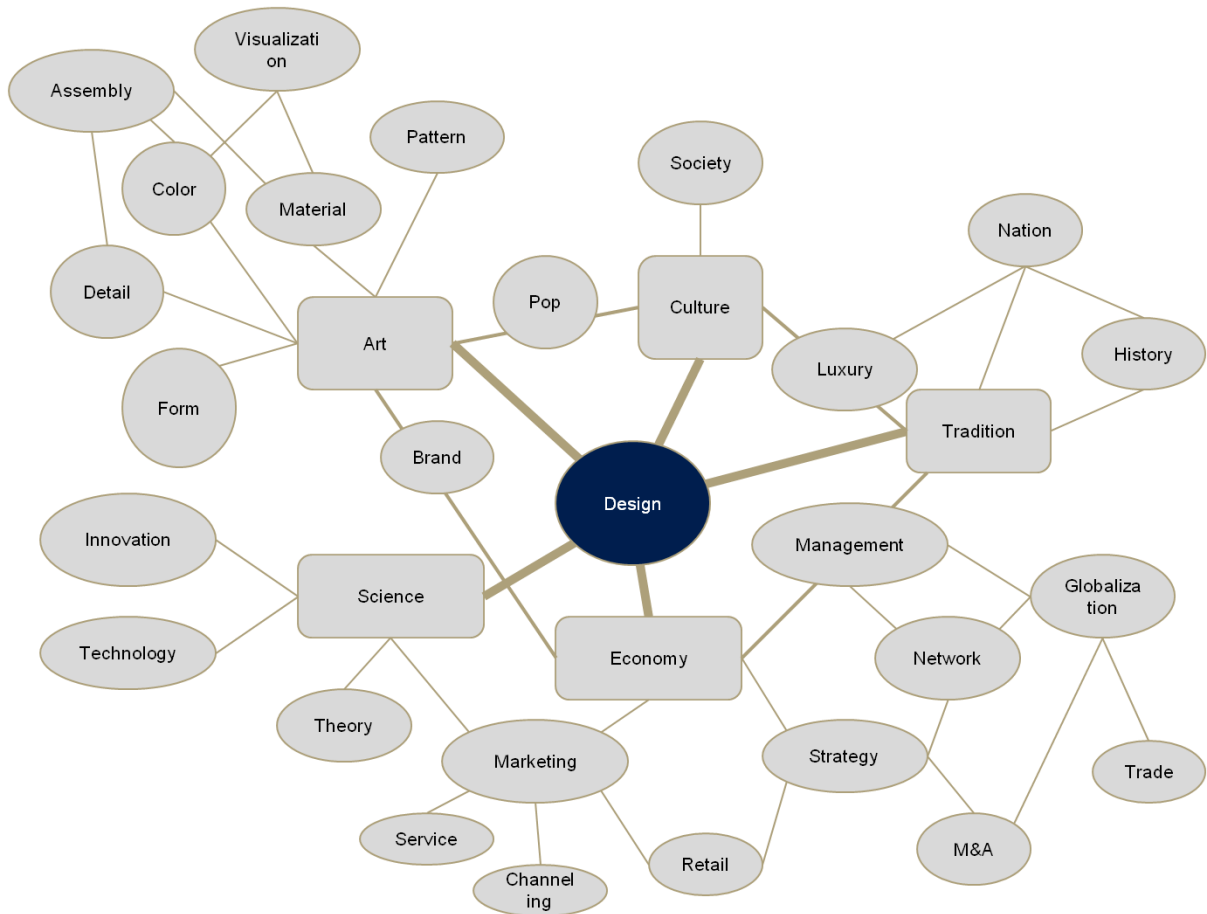


Table 4. Conceptual map - Design and surrounding map (Conceptualized by author)

Cultural and conceptual design approach is a creativity that combines the national culture, art design, modern science and technology.³⁹ And this approach fits the Korean traditional art and object as a motif for designing K-pop stage custom.

Using this method I conceptualized my idea to find out the Korean traditional motif that can be applied to post-modern or contemporary K-pop stage custom.

3.1.5. Meta-analytic Approach: The experimental evidence from the precedent studies and its implication.

3.1.5.1. Method of the experiment

To extract more appropriate and well-studied traditional motif, I organized brief previous studies investigation to induce the conclusion by aids of statistical inference.

To extract the previous studies regarding the designing from the traditional motif, firstly I chose one reliable academic database that I can consult the related thesis.

After selection of the DB, I put the keyword, the combination of Fashion, Fashion + motif, and Fashion+motif+traditional. And I categorize them and extracted the motives that had been studied better than others.

³⁹ Li, S. (2012). "Cheongsam Moxing, As a model for Chinese Fashion." 105 p.

For making their counts more reliable, in the same DB, I put the motif itself as a keyword and count them.

3.1.5.2. Procedure

3.1.5.2.1. The Selection of academic database

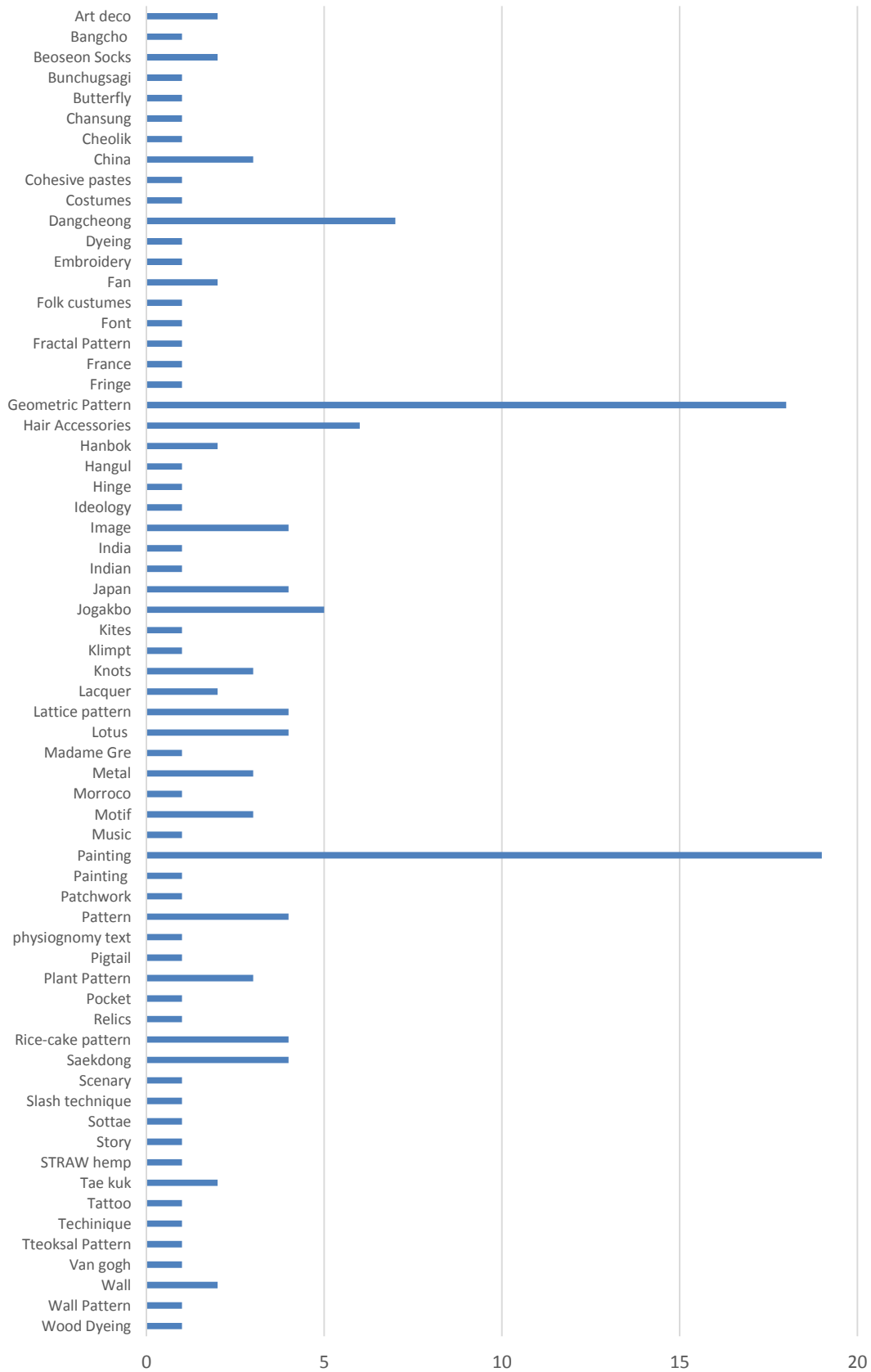
As a BD candidates, I examined the most 3 renowned academic DB in Korea. They are all governed by government (Education Department of Korea). The DBs are RISS (Research Information Search System), KCI (Korea Citation Index, Korean equivalent version of SCI), NDSL (National Discovery for Science Leaders)

To select 1 of them, I tried 3 keywords in 2 different languages (English and Korean) and observed the results as following.

DB	Link	Keyword	Total	Thesis	Patent	Report	Monograph	Lecture	Others
RISS	www.riss.kr	Total	68,791	45,114	-	-	16,793	81	6,803
		패션(Fashion in Korean)	20,539	11,760	-	-	8,664	59	56
		Fashion	46,508	31,781	-	-	8,029	22	6,676
		패션+모티브(Fashion + Motif in Korean)	733	663	-	-	70	-	-
		Fashion motif	678	586	-	-	21	-	71
		전통 + 패션+모티브(Tradition Fashion Motif in Korean)	241	235	-	-	6	-	-
		Tradition+Fashion+Motif	92	89	-	-	3	-	-
KCI (KOREA CITATION INDEX)	www.kci.go.kr	Total	11,988	11,988	-	-	-	-	-
		패션(Fashion in Korean)	6,303	6,303	-	-	-	-	-
		Fashion	5,683	5,683	-	-	-	-	-
		패션+모티브(Fashion+ Motif in Korean)	-	-	-	-	-	-	-
		Fashion motif	2	2	-	-	-	-	-
		전통+패션+모티브(Tradition+Fashion+Motif in Korean)	-	-	-	-	-	-	-
		Tradition+Fashion+ Motif	-	-	-	-	-	-	-
NDSL (National Discovery for Science Leaders)	http://www.ndsl.kr	Total	149,578	109,776	39,326	264	-	-	212
		패션(Fashion in Korean)	7,541	4,683	2,531	145	-	-	182
		Fashion	141,276	104,428	36,703	115	-	-	30
		패션+모티브(Fashion + Motif in Korean)	33	33	-	-	-	-	-
		Fashion motif	643	619	22	2	-	-	-
		전통+패션+모티브(Tradition Fashion Motif in Korean)	76	4	70	2	-	-	-
		Tradition+Fashion+Motif	9	9	-	-	-	-	-

Table 5. The results of 3 Academic Database: the quantitative results of the 6 Keywords

Traditional Fashion Motive Studies in Korea (1984-2013)



Graph 8. Traditional Fashion Motive Studies in Korea (1984 – 2013)

Among 3 of them, by encountering the inspirational moment of the author, which was mediated by the presentation clip of 2010 G20 event.



Figure 37. Inspiring moment of the author by Jogakbo in 2010 Presentaion short film

3.1.5.3. Conclusion

The conceptual process from Kpop to Jogakbo is illustrated as following. In this pater only jogakbo will be the motif to be developed in the design process.

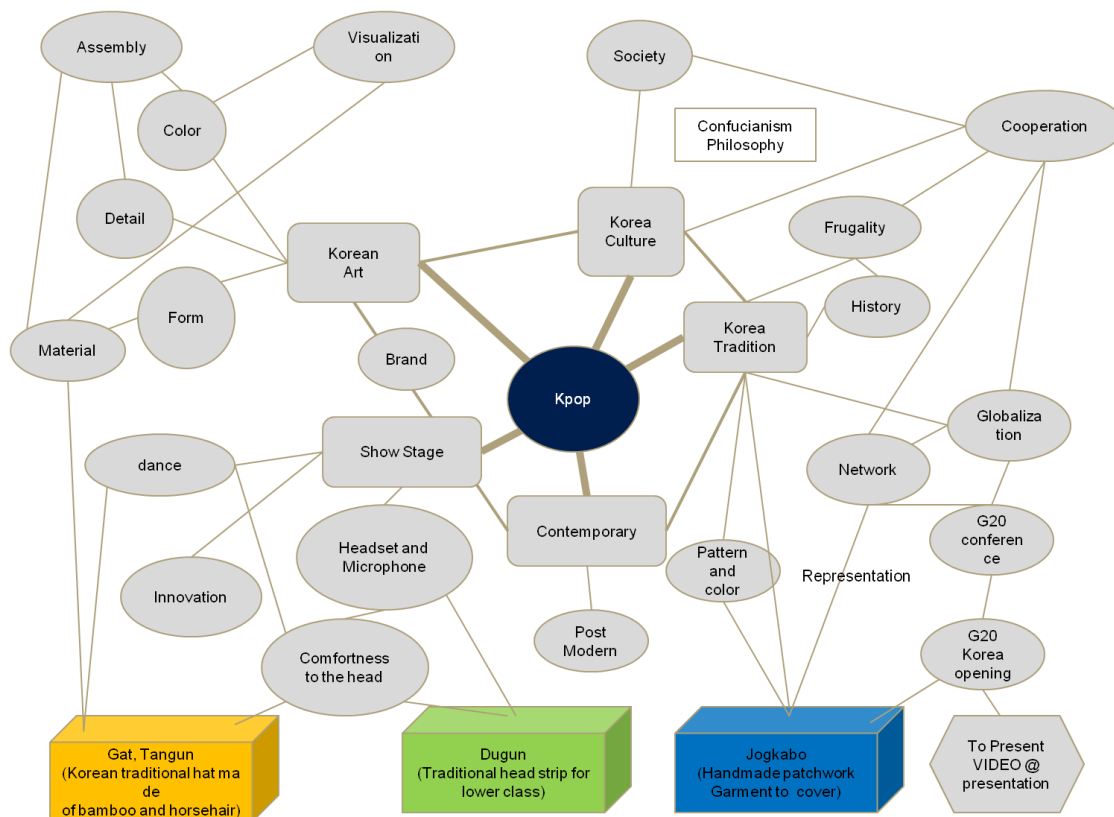


Table 6. Conceptual design map to extract 3 Korean traditional motives

3.1.5.4. Jogakbo as a Macro-Gradient unit

What is Jogakbo (Patchwork Wrapping Cloth)?

Jogakbo is a kind of patchwork wrapping cloth.

History

Korea possesses a long history of quilting. Jogakbo, or Korean patchwork, dates back to about 200 years, according to quilt specialist Kim Soon-hee, 75, director of the Chojun Textile & Quilt Art Museum in Seoul. She is also a board member of the International Quilt Study Center at the University of Nebraska.⁴⁰

From the quilt specialist, "It's a custom that comes very naturally. Because the silhouette of hanbok (Korean traditional clothing) is curved, like the rounded sleeves, there were always pieces of fabric left. Naturally, women made use of them"



Aesthetics of Korean traditional custom

There have been several previous study which dealt with what attributes of the beauty could be the beauty of Korean custom. Keum(1988) characterized that Korean traditional custom have natural beauty, beauty of personality and beauty of cosmology. And Choi. S and Kim M.(1993) concluded Korean traditional beauty is composed of the beauty of pureness, the beauty of symbolism and the beauty of sadness. Additionally Kim Yun(1997) extracted the morphological attributes of the Korean traditional custom and summed up to naturality, purity and a vein of humor.

Aesthetic Value of Jogakbo






These attributes of Korean traditional custom are also transmitted to Jogakbo. The previous study about Jogakbo mentioned that its beauty of naturalism, humanism, and cosmism.⁴¹ In terms of beauty of nature, the jogakbo is not made by any rule, is not constructed by skilled drill. That's why Jogakbo is called to intention with non-intention and skill of non-skill. The material of jogakbo was not provided of plan. They are reused from any small pieces of left part of clothes.

And regarding the cosmism, the consciousness of Korean reflect the universe as a sky, earth and human. These elements are symbolized and reduced to circle, rectangle and triangle. These figures are also elements of jogakbo.

⁴⁰ Lee, H.-w. (2007). Korean Patchwork, Jogakbo. The Korea Times.

⁴¹ Choi, Y.-H. and Y.-J. Eun (2004). "A Study on the Sensitive Image of Pattern Applied Color & Formative Types of the Traditional Jokakbo." Journal of Korean Society of Clothing Industry 6: pp 266- 274.

Jogakbo Pattern 50 Sample

1	2	3	4	5
				
YONG MOON GAP SA (용문갑사 횃대보) 19c 120 x 198 cm	Tablecover (Rapt in Color) 19c 42 x 42 cm	SA Jogakbo 19c 43x43cm	Silk Bo 19c 75x51cm	Youn Hwa Moon Bo 19c 60.5x60.5cm




6	7	8	9	10
				
Sasu Sangbo 19c 45x45cm	Sangbo 19c 51x50cm	Bojagi 19c 56x56cm	Yang Dan Hongbo 19c 54x53cm	Sa Sangbo 19c 51x51cm

11	12	13	14	15
				
Jogakbo 19c 82x83cm	Sa Jogakbo 19c 71x58cm	Jangbang Hyung Jogakbo 19c 81x69cm	Green Hang Ra Jogakbo 19c 51x51cm	Blue-red Ramie Jogakbo 19c 43x43cm

16	17	18	19	20
				
Silk Clothes Bo 19c 59x58cm	Sa Sangbo 19c 49x49cm	Sa Sagnbo 19c 49x49cm	Sa Sangbo 19c 49x49cm	Sa Jogakbo 19c 95x95cm

21	22	23	24	25
				
Silk Clothes Bo 18c 84x84cm	Silk Clothes Bo 20c 56x47cm	Semo(Triangle) Jogakbo 19c 52x52cm	Silk Jogakbo 20c 62x62cm	Clothes Bo 19c 74x75cm

26	27	28	29	30
				
White Clothes Bo 19c 75x75cm	Hwa Moon Clothes Bo 19c 75x75cm	Red Ramie Jogakbo 19c 70x70cm	Sa Moon Hotbo 19c 59x59cm	Ramie Jogakbo 18c 67x65cm

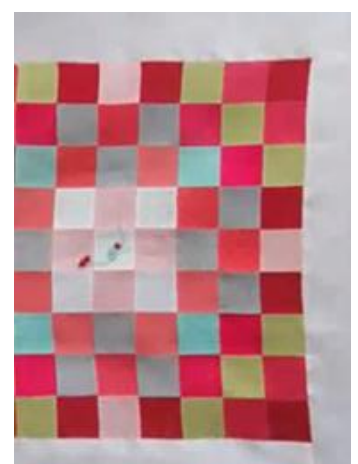
31	32	33	34	35
				
Sangbo 19c 47x47cm	Jogak Clothes Bo 19c 70x70cm	Baramgebi(vane) Sangbo 19c 48x48cm	Baramgebi(vane) Sangbo 19c 48x48cm	Semo(Triangle) Jogakbo 19c 84x84cm

36	37	38	39	40
				
Silk Bojagi 19c 55x55cm	Clothes Bogagi 19c 52x52cm	Ramie Bo 19c 91x89cm	ChungHong Bo 19c 60x60cm	Bojagi 18c 77.5x77cm

41	42	43	44	45
				
MOSI(Ramie) 17c 42x40cm	Decorative 19c 52x52cm	For marriage 18c 72x72cm	Sa Jogakbo 19c 58x58cm	Jang Sang Moon 19c 76x78cm

46	47	48	49	50
				
MOSI Jogakbo 19c 68.5x68cm	Silk JOGAK NORIGAE BO 19c 44x45cm	NUBI Tablecover 19c 64x47cm	YOUIJU MOON 19c 40x44cm	Table Meal cover 19c 37x37cm

Table 7. Korean Traditional Jogakbo - Jogakbo Pattern 50 Sample



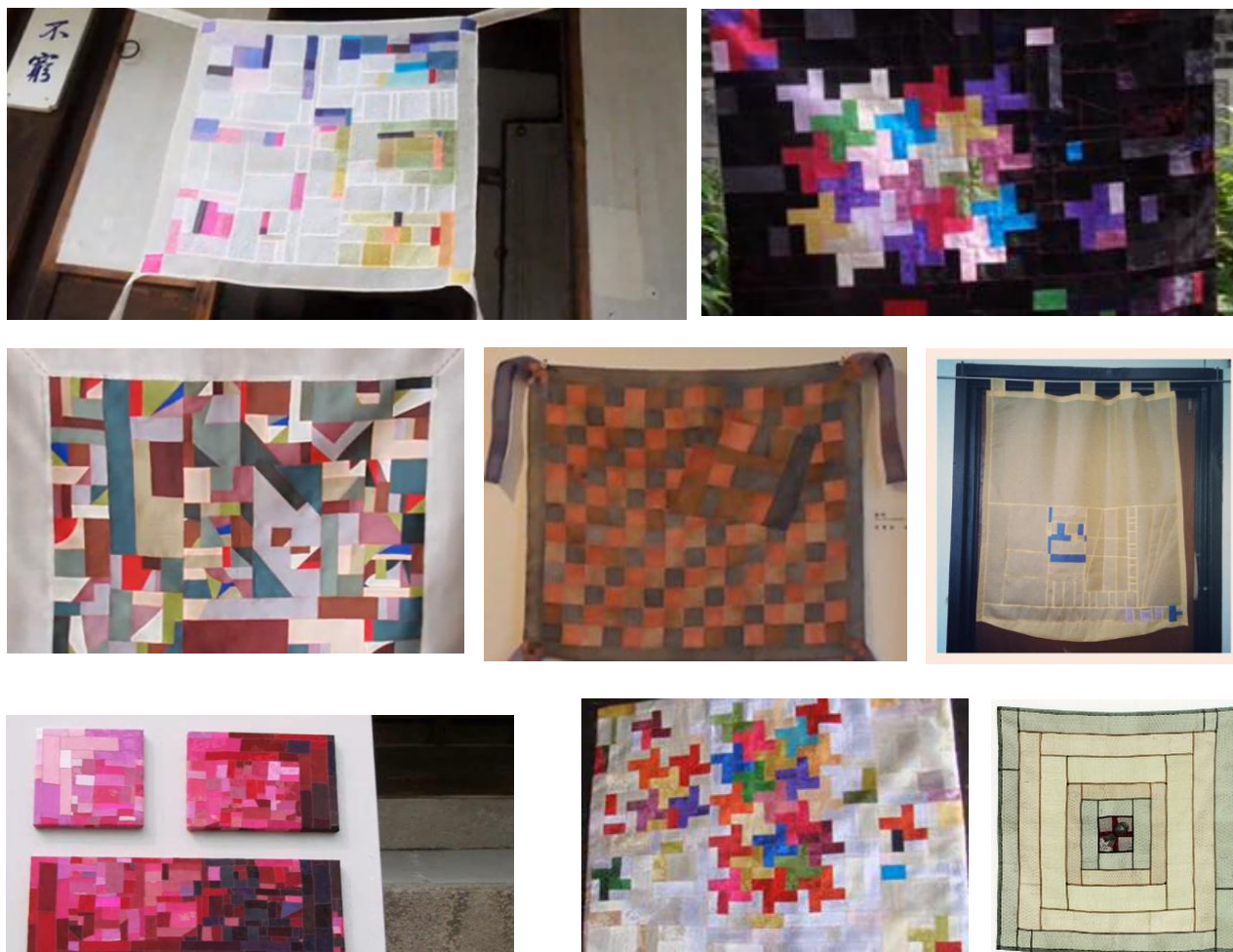


Figure 38. Colorful example of Jogakbo

Generally speaking, the previous design from a motif of jogakbo were shown in traditional historic drama.





Figure 39. Previous design with limited creativity

In addition to historic drama, it was used contemporarily. But it seems that this clothes cannot be accepted in a contemporary life.



A model presents a creation from the Issa Spring/Summer 2013 collection at London



자투리 천들을 한 달 한 달 워어 만든 조각보를 모티브로 한 드레스



홍승환



조각보의 화려한 색채감을 두드러지게 하는 원피스.



규방공예가의 작품인 조각보를 소재로 한 작품을 선보인 이상봉 컬렉션.

Figure 40. Example of modern application of Jogakbo

3.1. Introduction

3.2. Goal of project

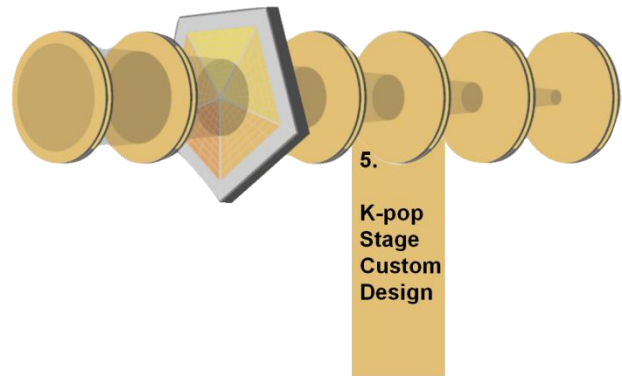
3.2.1. To leverage K-pop cultural asset, I propose cool and relatively extravagant stage customs which are free off from the constraints of daily clothes.

3.2.2. To represent K-pop as a cultural outcome of Korean culture, I take Korean motif implicitly as an inspirational object for design.

3.3. Alignment to the Trend : 14S/S

3.3.1. From the major Trend research company, 14S/S color and concept of the trend was caught and the author took a consideration of them in the course of his design.

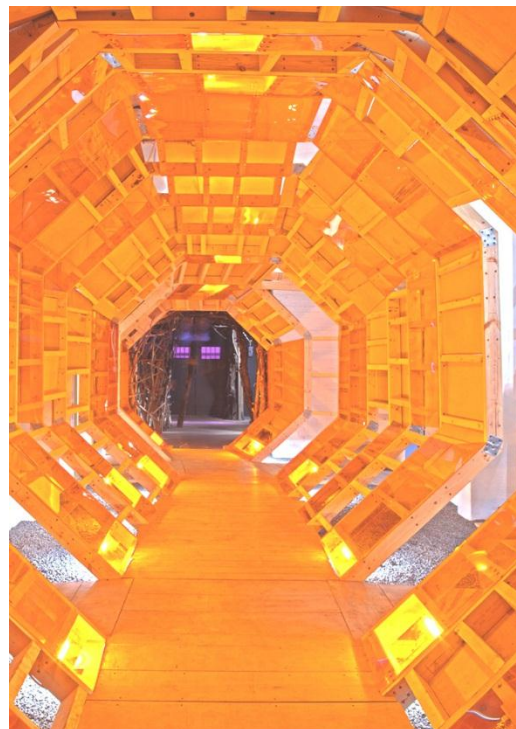
3.3.1.1. Daydreamer : **Hyper Couture | Sensual Sensibility | Pretty To Freaky**



3.3.1.2. Creative Nomadism : Eclecticist | Reinvented Culture | Blue Marine



3.3.1.3. Sensitive Science: Rationality | Less Beauty | Challenge For Future



3.4. Inspirational board

Inspirational board take a part in visualize the found design elements and differentiation factors in verbal form to help designers to rationalize and realize its initial form to mood, color, material, illustration.

- Gradient Patch
 - 3D effect by colors and combination of polygons
 - In jogakbo by using the color and polygon combinations, it is possible to express 3D effects which can provide aesthetical empathy to the apparel.
 - The color tone downing
 - The colors of traditional garments is too vivid and contrast for modern apparel which intends to provide calm and modest emotion, so I make the tone and contrast down.

Inspirational Mood : Gradient Patch

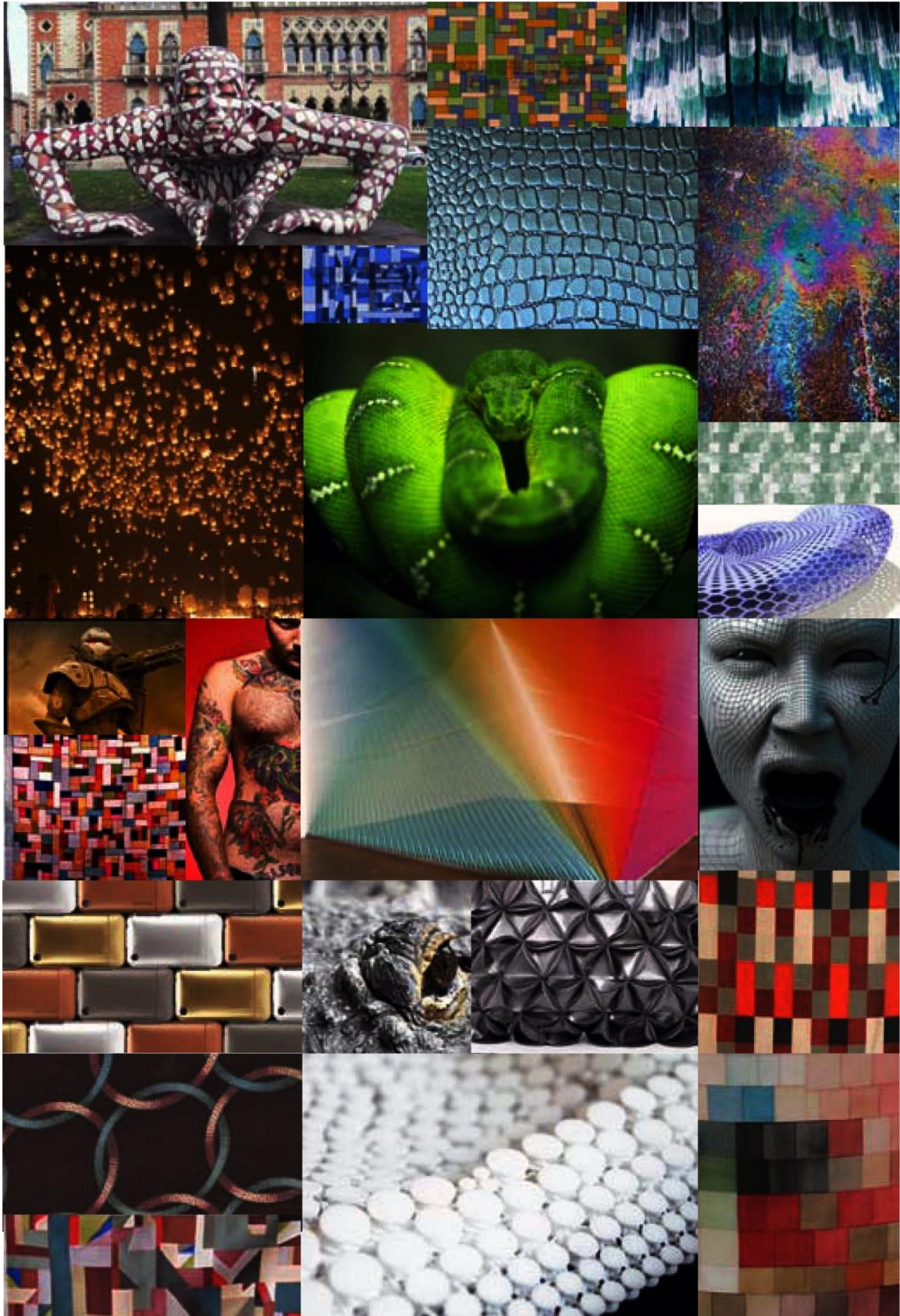


Figure 41. Mood board – Gradient Patch

Inspirational Motif : 3-Dimensional Experiment

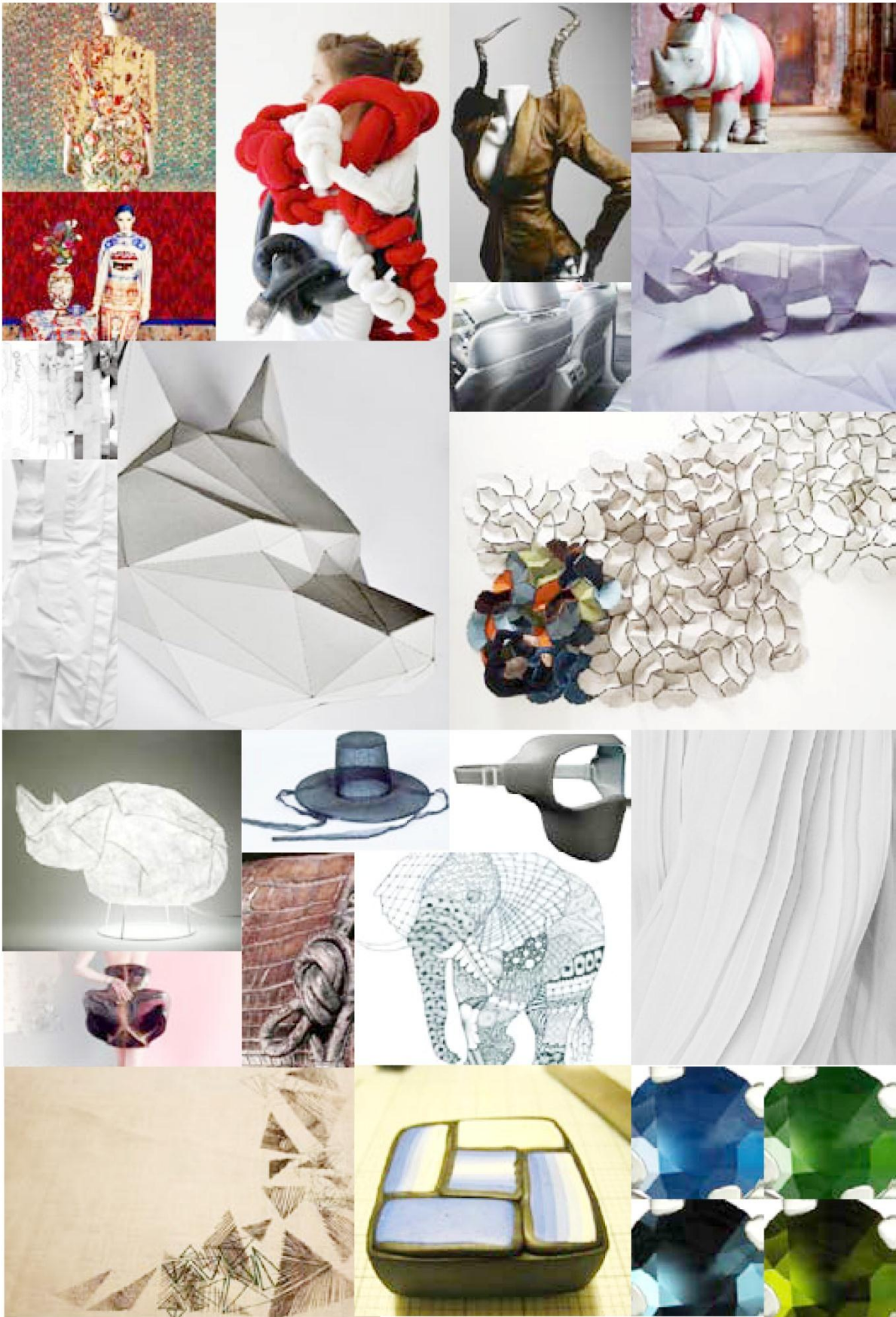


Figure 42. Motif Board

3.4.1.1. Mood Positioning by mood board

3.4.1.1.1. In general within the fashion realm there 8 mood categories that most designers use as practical references and probe to the trends. In this frame of reference there are 4 axes.

- Artistic axis : From Classic, orthodox to Pop art, Punk
- Gender axis: From Feminine to Mannish
- Activeness or mood axis : From Elegance to Sporty
- Timeline axis : From folklore, ethnic to Modern, Post modern

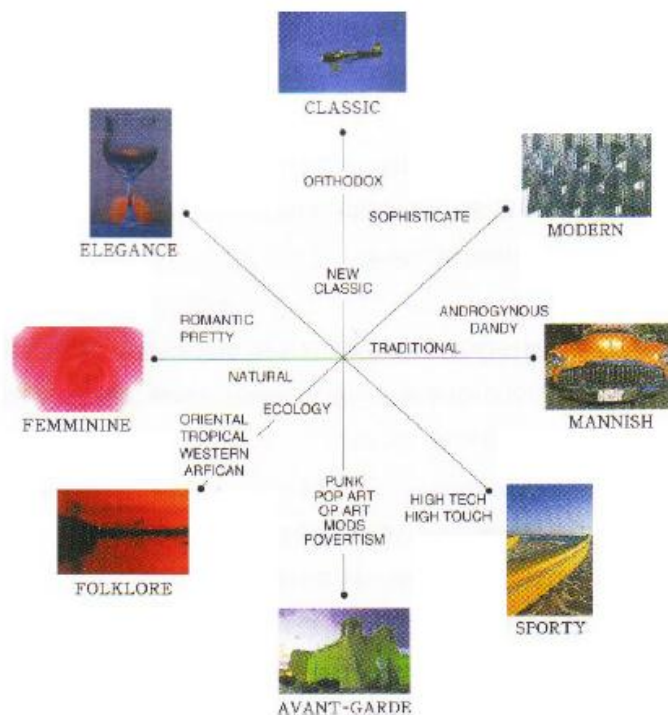


Figure 43. 8 General Moods of Fashion and its axis⁴²

3.4.1.1.2. But it is not mutually exclusive concept in the one axis and in designer's intention and creativity. It could be classic and avant-garde from the point of designer's view. But after all it is evaluated to put one of its categories.

3.4.1.1.3. In my intention, the Klook collection is classic and avant-garde even if I think it goes to avant-garde in the end by some critics. Moreover, it should be modern and also ethnic at the same time by considering the Korean wave nature of this collection.

3.4.1.1.4. When it comes to activeness axis I 'd like to put this collection to the Elegance even if it is comfort to act and dancing. I mind that this seems to be

⁴² Kim, N. E. (2008). "The Computer Graphic Utilization on the Fashiono Designing Planning." Ewha Wowans University.

sportive jogging apparel. Also it is distant from concept of Korea and K-pop stage in every sense.

3.4.1.1.5. Lastly for me by its nature I care for collection of boy group to Mannish, and vice versa. Girl group collection to feminine. Consequently Klook is men's collection I put Klook in mannish. In this axis I prefer to choose safe alternative.

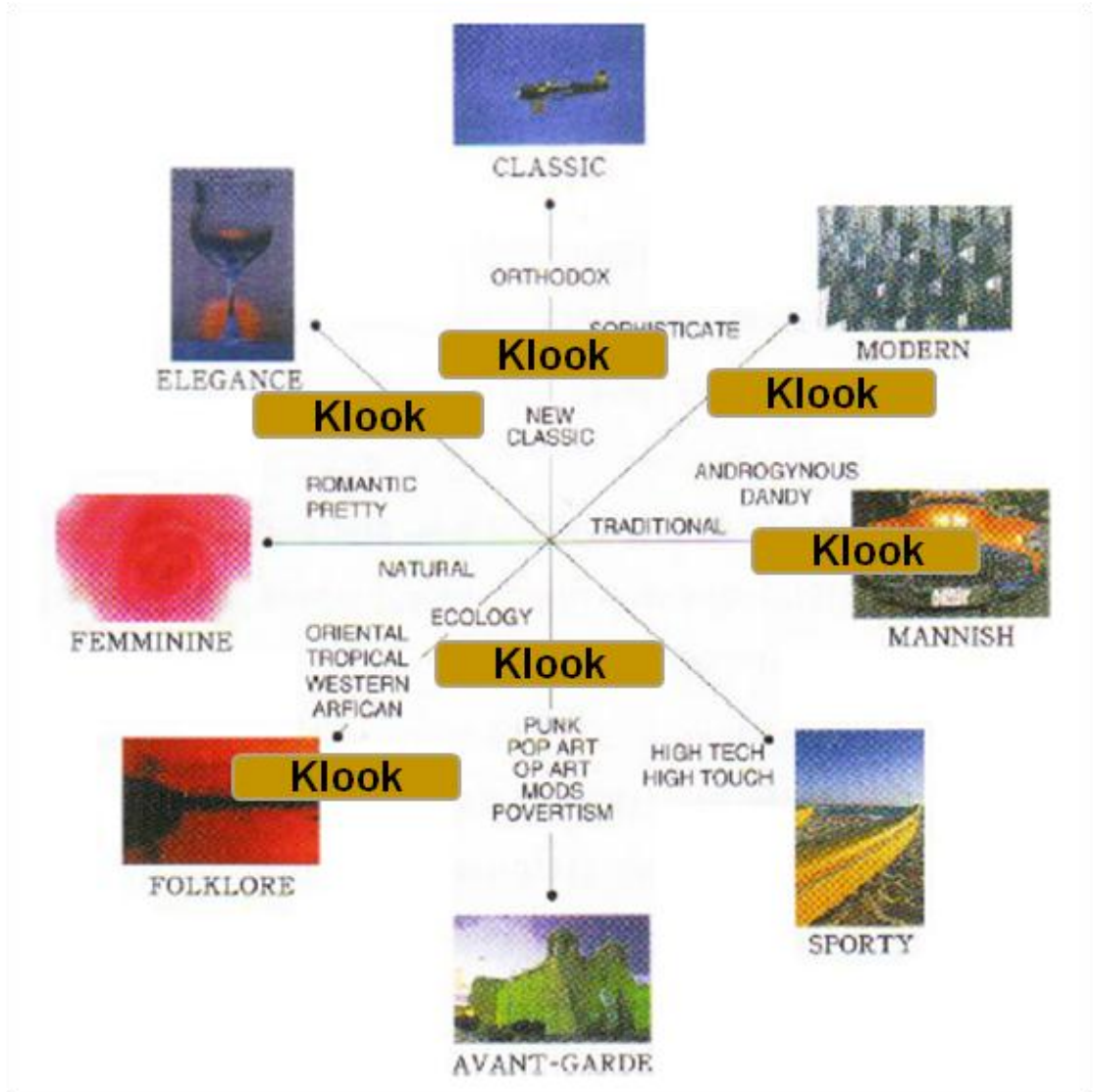
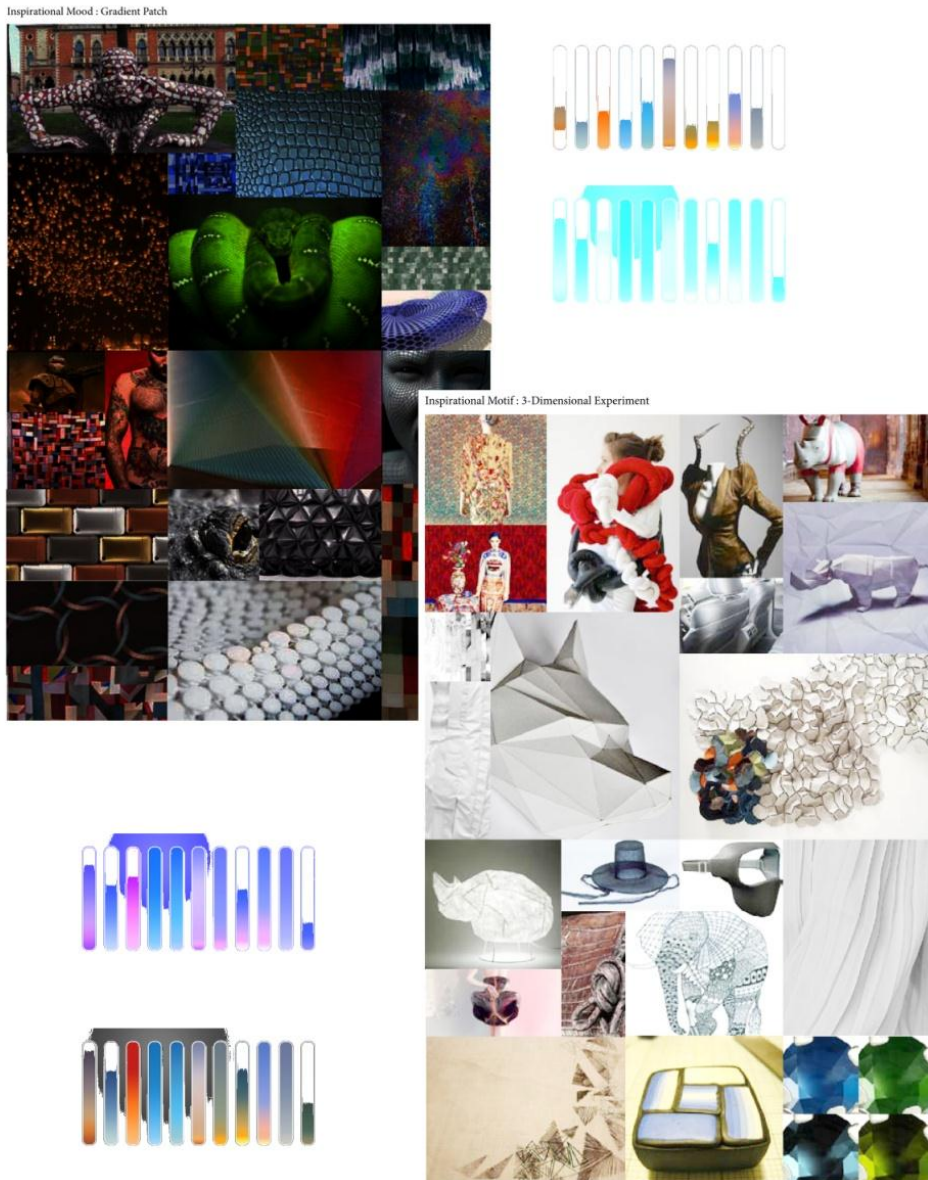


Figure 44. Klook 's positioning in the general fashion mood frame

3.4.1.2. Coloring map method

3.4.1.2.1. The previous study which took a modern painting as a design motif, with its intentional planning or author's strategic decision, colors as wells as materials were selected from modern paintings.⁴³

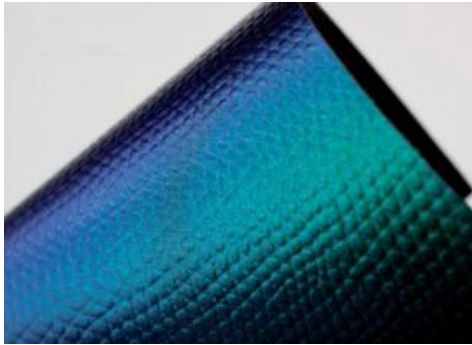


⁴³ Kang, H. (2009). "현대 추상회화를 모티브로 한 패션디자인 연구 A study of fashion design with the motif on modern abstract painting." *Society, The Korean Vol, Fashion Design* 9: 61-75.

3.4.2. Material

Magnitude Lust – The elaboration of research and selection of textile

<http://www.pubblitec.info/2012/07/scelta-tessile-2/>

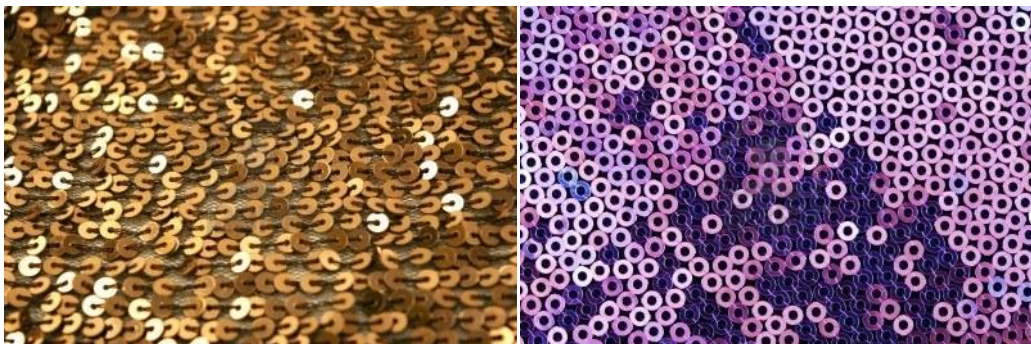


L'azienda Material Connexion vanta un archivio di materiali e processi che cresce di mese in mese. Allestire ve ne presenta alcuni.

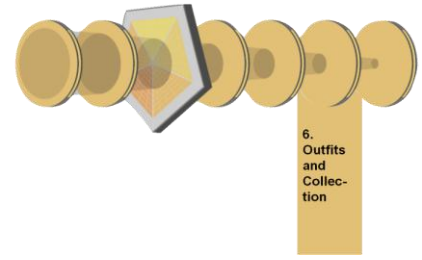
Già nella passata edizione di Allestire vi abbiamo presentato cinque materiali e un processo della categoria polimeri proposti dalla libreria di Material Connexion. Nella presente edizione è la volta dei tessuti: ai non abbonati alla libreria dell'azienda milanese presentiamo una piccola scelta di materiali (e un processo) interessanti per il mondo della comunicazione visiva, selezionata fra oltre 5.500 materiali innovativi e processi tecnologici che Material Connexion mette a disposizione per la consultazione sia online, sia in parte negli archivi fisici. Verena Benedetti – Le informazioni e le immagini sono state gentilmente messe a disposizione da Material Connexion

avatar

Tessuto spalmato per accessori e tappezzeria, realizzato con pigmenti di colorazione cangiante blu-verde smeraldo e disponibile in una gamma di texture decorative che includono i motivi dei pellami di rettile. Si tratta di una similpelle flessibile, laminabile, fustellabile, cucibile e ricamabile, costituita da una spalmatura in poliuretano (PU) e da un supporto in tessuto a maglia. È disponibile in rotoli di altezza standard 140cm e lunghezza 30m, in venti colorazioni con finiture iridescenti, cangianti, metalliche, opache o lucide. Le applicazioni includono tappezzerie, rivestimenti, arredi per la casa, decorazione di interni, borse e accessori. CODiCe: 4877-05



4. Outfits and Collections



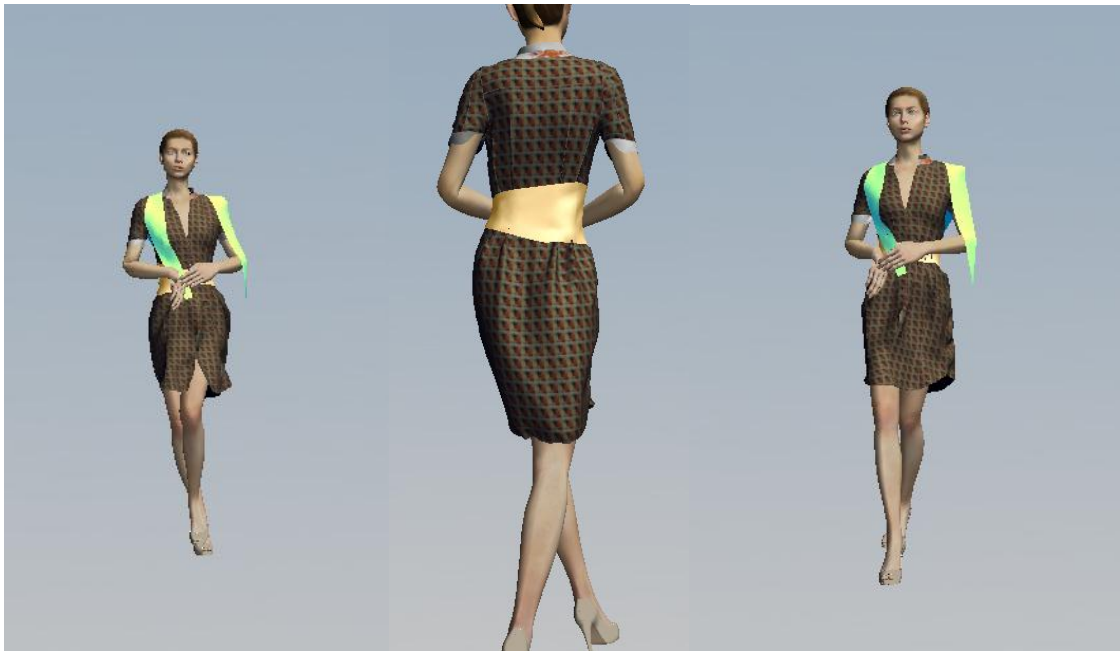
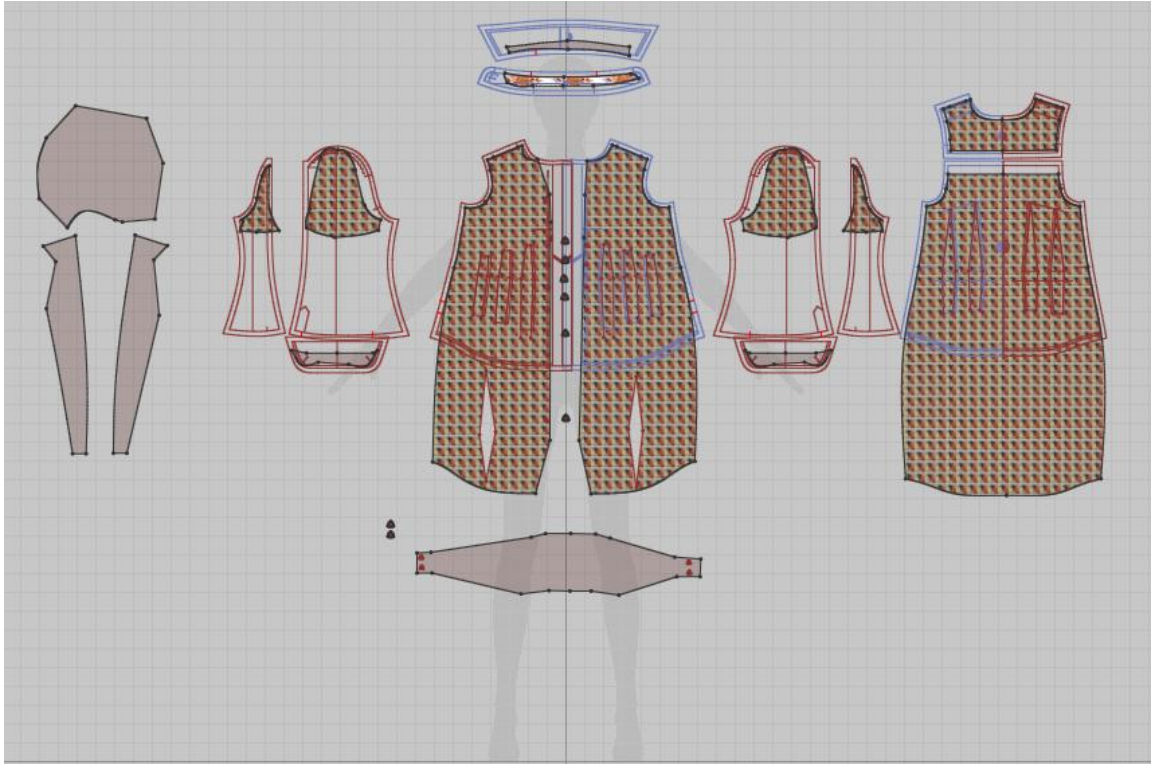
I. Basic

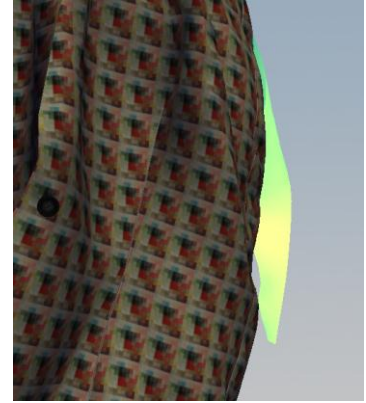


4.1. KLOOK Mini COLLECTION

4.1.1. Scena Prima







Color Property of One-piece

Surface Properties	
Surface Texture	C:/Users/Jelmano.Yoon/Documents/...
Ambient Color	[0, 0, 40] (255)
Diffuse Color	[170, 170, 127] (255)
Specular Color	[38, 38, 38] (255)
Shininess	10
Emission Color	[0, 0, 0] (255)
Transparency Type	ALPHA_ONE
Opacity	100

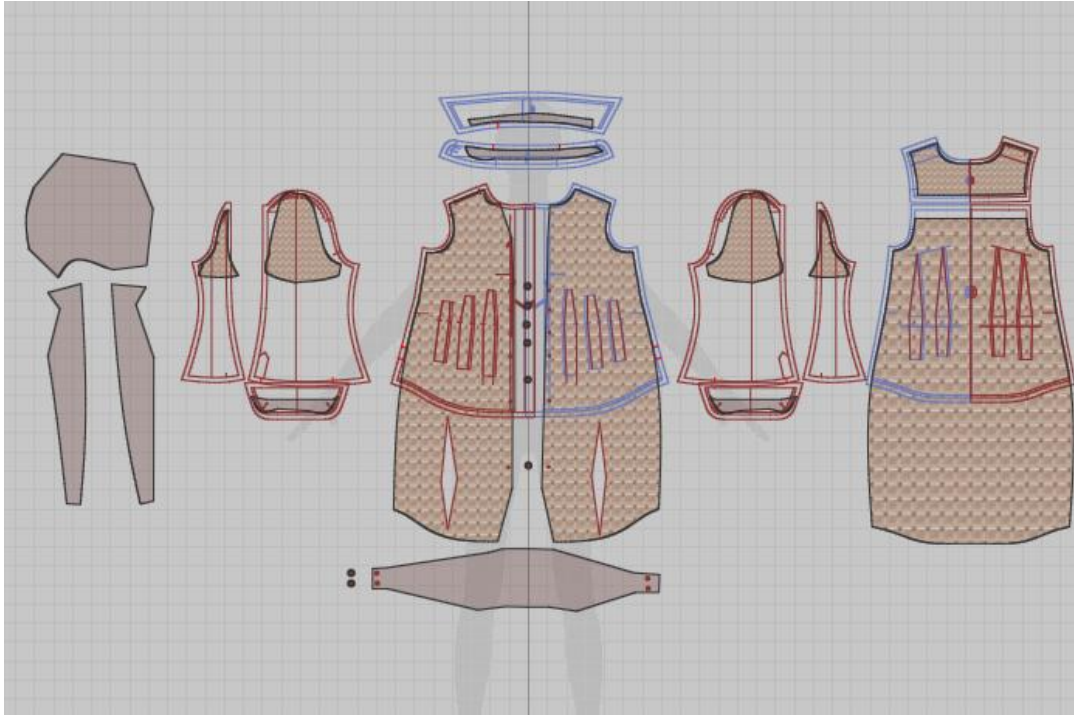
Color and Physical Property of Shawl

Surface Properties	
Surface Texture	
Ambient Color	[0, 170, 255] (255)
Diffuse Color	[255, 255, 0] (255)
Specular Color	[170, 0, 0] (255)
Shininess	82
Emission Color	[0, 0, 0] (255)
Transparency Type	ALPHA_ONE
Opacity	100

Physical Properties	
Preset	
Load	
Save	
Detail	
Stretch - Weft	32
Stiffness (g/s2)	150000
Stretch - Warp	32
Stiffness (g/s2)	150000
Shear	9
Stiffness (g/s2)	10000
Bending	38
	2000
Buckling	87
Length Ratio [...]	0.87
Internal Damping	1
	0.000100
Density	32
(g/mm2)	0.000350
Etc	

4.2. Violet





Color Property of One-piece

Surface Properties	
Surface Texture	C:/Users/Jelmano.Yoo...
Ambient Color	[111, 0, 111] (255) ...
Diffuse Color	[170, 170, 127] (255)
Specular Color	[38, 38, 38] (255)
Shininess	10
Emission Color	[0, 0, 0] (255)
Transparency Type	ALPHA_ONE
Opacity	100

Color and Physical Property of Shawl

Surface Properties	
Surface Texture	
Ambient Color	[0, 170, 255] (255) ...
Diffuse Color	[255, 255, 0] (255)
Specular Color	[170, 0, 0] (255)
Shininess	82
Emission Color	[255, 0, 255] (255)
Transparency Type	ALPHA_ONE
Opacity	58

Physical Properties	
Preset	
Load	
Save	
Detail	
Stretch - Weft	32
Stiffness (g/s2)	150000
Stretch - Warp	32
Stiffness (g/s2)	150000
Shear	9
Stiffness (g/s2)	10000
Bending	38
	2000
Buckling	87
Length Ratio [...]	0.87
Internal Damping	1
	0.000100
Density	32
(g/mm2)	0.000350



1.



4.3. No title



5. Design Management System

5.1. Business model decision

5.1.1. With Which type of business model KLOOK enters the market

5.1.1.1. Haute Couture or Pret-a-Porta or Fast Fashion

Considering the nature of each system, every 4 line of KLOOK has to find its most appropriate model of business.

Firstly the STAGE line has the feature of not producing many copies of outfit and it needs to profound investment to the creativity. Moreover uniqueness and scarcity is the one differentiator of STAGE line because its clients are idol star in K-pop. Also it is more suitable to implement hand-made production system to maintain the refine and robust quality level. Therefore STAGE line is with no doubt in Haute Couture system

Secondly Red Carpet line is between Haute Couture and Pret-a-Porte which depends on the target client this line is heading for. If its positioning goes below to the premium brands, in other words, accessible luxury like Coach in the leather bag industry, it is more appropriate to bring forward to Pret-a-Porte which has a certain level of industry scale of production and mass media advertizing. But it is certain that those two lines don't have any possibility to execute the fast fashion model most due to its demand of creativity and quality.

On the other hand, KLOOK's more popular two labels(KLOOK c, and KLOOK p are in the need of doing in the fast fashion system to fulfill the massive needs of quick change taste, easy to buy.

5.1.2. Operational Cycle Calendar

5.1.2.1. General Calendar model of Pret-a-Porta (Next Page) and KLOOK's application

General fashion calendar has been setting in according to related other industries, such as textile fair and fashion week⁴⁴. It is common that in the Spring/Summer collection arrive at the shop until the end of February and for the Fall/Winter arrive until the end of August.

For KLOOK the STAGE line needs to be harmonized with the Global big music awards like Grammy Award, MTV music Award, American Music Awards in consideration of each culture zone and Korean wave's effectiveness in the zone.

With the same rationale, the RED CARPET line also need to modified with the date of the big ceremonies, like Berlin, Venice Film Festival. And the marketing schedule will be also marked up in this timeline including the contact of celebrities who will attend there.

⁴⁴ Ricchetti, M. and E. Cietta (2006). Il Valore della Moda. Milano, Bruno Mondadori.

5.1.2.2. General Calendar model of Fast Fashion and KLOOK's application

Week	1	2	3	4	5
Activity	- Define the idea of products, price and Q.ty	- Pattern and prototyping	Production	Production	-Labeling
	- Request of textile and accessory from warehouse	- Fitting and fixing			- Internal Logistics
	- Design the model	-Approval			- Delivery to shops
	- Approval of the model	- Go to production			

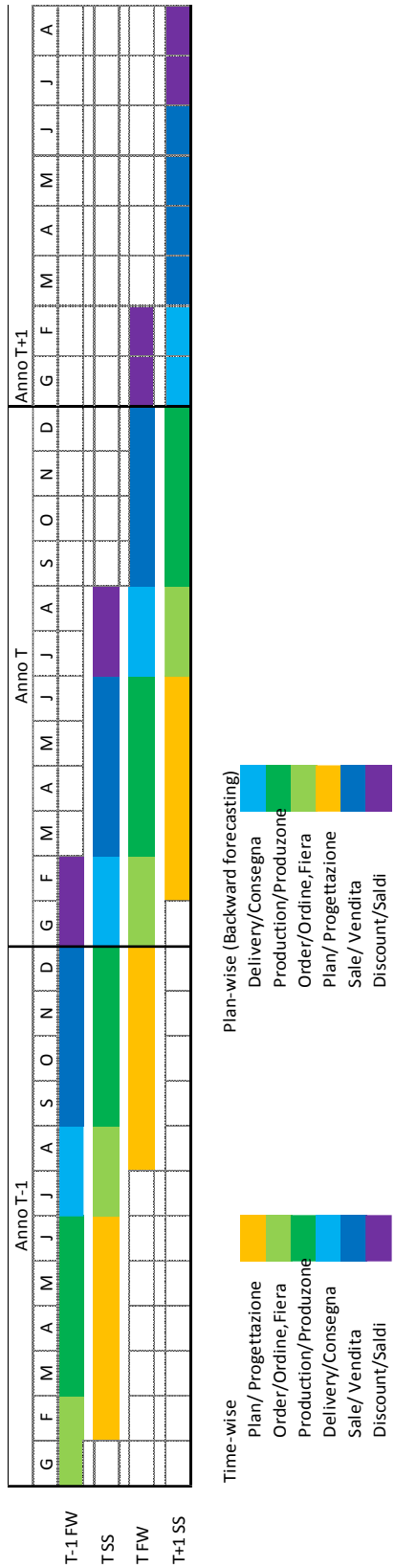
Table 8. Process Calendar of KLOOK

As it is shown above, the fast fashion has 5 weeks go-to-market cycle in general. And the characteristics of its design is to modify other big creativity, known as griffe such as prominent luxury or fashion designer's brand.

In KLOOK instead of being copy-cat of the fashion house, it modifies its own privileged line, that is STAGE line and Red Carpet line to fill the massive needs of bigger population which are less expensive, more variable, faster, fun, and easy to wear.

5.2. Brand Planning and concept

5.2.1.Brand Planning



5.3. Marketing Strategy

5.3.1. Market insights and Segmentation

- 5.3.1.1. Based on the Fashion Diffusion theory and the making full use of SNS and competent Korean Entertainment system, KLOOK aims to give compassionate experience of Kpop artist on their stage in accordance to their specific concept of music and media strategy.
- 5.3.1.2. After it is accepted by K-pop idol and exposed by SNS, and other video streaming service, like YouTube, KLOOK leased to retailers of
- 5.3.1.3. Segmentation is diversified into 4 lines
 - 5.3.1.3.1. Stage Line – KLOOK black (distinguishable, innovative, highest price)
 - 5.3.1.3.2. Red carpet Line – KLOOK red (elegantly outstanding, chic classic , highest price)
 - 5.3.1.3.3. Club look line – KLOOK c (Outside, Open to public, lusting, fun, sexy, active, night-life, more street, moderate price)
 - 5.3.1.3.4. Party look line – KLOOK p (Inside, Villa cocktail party, Cozy, fit, nice, edge, moderate price)

5.3.2. Targeting and Channel strategy

- 5.3.2.1. East Asia first in order of effectiveness of Korean wave
 - 5.3.2.1.1. 1 tier – China main land, Hongkong, Macao, Taiwan, Indonesia
 - 5.3.2.1.2. 2 tier – Australia, New Zealand, USA, Canada
 - 5.3.2.1.3. 3 tier – Middle east :UAE, Saudi
 - 5.3.2.1.4. 4 tire – EU : Italy, France

6. Conclusion

6.1. There is K-pop is as one of example of culture –driven design process.

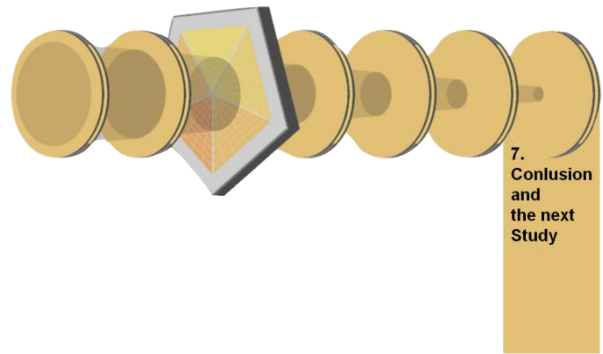
Friedman already stated in 2003 that contradictory discussion about the theory-based design and artistic design. As he said some group of asserts that theory based design robs design of its artistic depth. And he believed that a study of design based on profound knowledge embraces the empirical world of people and problems in a deeper.⁴⁵ That is totally the position I supported.

I think it is meaningful to establish general fashion design theory first before going to general theory in design as a little cornerstone.

There's nothing which comes up from nothing. Fashion always finds something new and superb from anything. Culture is the one of good sources of creativity in the fashion. The unique national heritage will be the differentiating factors in this context. This model of theory will be more refined by other fashion scholars, including me with abundant cases.

6.2. The feasible follow-up research subjects would be followings.

1. Quantitative and practical logic of selecting design motives from the previous studies by using theory of statistical inference
2. Another feable heritage of Korean
3. Design Relationship of Korea, in the middle realm between China and Japan
4. < KLOOK >Brand logo and pattern design process in the environment of the culture-driven design process: the relationship between the country identities, culture, and, brand.
5. Inspiring moment of the designer: what factor and which results and how to use



⁴⁵ Friedman, K. (2003). "Theory construction in design research: criteria: approaches, and methods." Design Studies **24**: 507-522.

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