



THE MEETING OF EAST AND WEST

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My roots, as a Korean, lie in the traditions of the East. Studying in America enables me to absorb the culture of the West. My attempt in this design is to join East and West into three-dimensional art.

This garment is composed of two pieces—a slim under-dress and a full outer skirt. The chiffon under-dress with its V-neck and high waistline is a design common to the West. The shape gently conforms to the natural shape of the body similar to the evening-wear style of the 1920s. The sheer fabric shows the woman's body shape sexually in Western dress design.

The full outer skirt is inspired by Korean traditional summer costume. Its wide folds and drapery are reminiscent of "hanbok chima," a Korean traditional skirt, worn by Korean women of all classes until the 1940s.

My Eastern influence is seen even more in the choice of fabric and color than in the shape. The Korean aesthetic ideal has always been the pursuit of purity. To that end, I selected pure natural linen and silk, the materials used in the construction of all Korean dress in the past. This is still worn as ceremonial costume today.

As for color, white, we Koreans like to refer to ourselves as "baekuiminjok," "the nation in white." Koreans' predisposition to white has been explained as the choice of white reflects the Korean love for purity and the natural.

In this design, East meets West and together form meaningful art. The unique shaped outer skirt which is held up by shoulder straps is a sculptural work. The heavy folds stand in relief against the wide skirt. Side, back, and front perspectives are all intended to create interesting forms which take their shape apart from the body.