

업사이클링 신한복 디자인 개발
- 폐웨딩드레스와 곤룡포 활용을 중심으로 -

요약

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5 가 .

(Park, 2018).

• , ’ ’ , ’ ’

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(Kwon, 2013),

3D SLA(stereo lithography apparatus)가
가
가
(eco wedding),
(small wedding)
가
가

(Reiner Pilz)가
1994 (Kim & Na,
2014). 가
2014
, n.d.).
가
(fast fashion)
Rose)가
<Figure 1>
가
가
가
가
(Chitistopher Raeburn)
가
가
가
가
2016 (Kim &
2018 4 가 (Lee,
2018). Wang(2014) Na, 2014).
'(Remade in England)'
가 가
. <Figure 2>
(Eco-design academy) (bivouac bag) ...
, 2017 (remake) (London)
가 ,
(Italy) (Orange
Fiber) 70
(Kim, 2018). 2006 '
(Eco Party Mearry)' ; (Re;cord),



Figure 1. 헤티 로즈의
Bespoke Eliza shoes.
From BESPOKE ELIZA SHOES. (n.d.).
www.hettyrose.co.uk



Figure 2. 크리스토퍼 래번의
의류 라벨.
From Tag: Christopher Raeburn. (2017).
www.rippedthreads.wordpress.com



Figure 3. 오렌지 섬유 스카프.
From Orange Fiber. (2019).
www.hmggroup.com

가 (Salvatore Ferragamo)

, 2019 (H&M)
(Conscious Exclusive) 200
700~1000

가 (Figure 3). 가

가 가

가 2 가

가

2. 의류 폐기물과 웨딩드레스

가

, 170 가 3~4 가

(Kim & Seo, 2017).

가

SPA

가 . 3D
(Park, 2018). 가
가
가
가 가 SLA
, 4~10 가
가
가 가
가
, 가 가
, ;
,
,
(Lee, 2016; Lee & Kim, 2017; Lee & Um, 2018; Oh et al., 2016; Park, 2018; Park et al., 2017; Park & Kwak, 2016; Shin & Kim, 2008)
가
2010 가
,
. 2010
3D
3D
가
가
가
가
, 2010
(placement)
가
가가

3. 선행연구와 컬렉션의 전통복식 활용 디자인

(Lee & Kim, 2017; Kim & Kim, 2017),
 ,
 가
 (Jung & Kim, 2019; Shin & Chang, 2016) . 가
 <Table 1>
 2014 3
 ,
 ,
 <Table 1> 15 (Happy), , ,
 (Aolata),
 (Ccomaque), (Leesle), ,

Table 1. 신한복에 관한 선행연구 분류.

		Choi	2014
		Shin and Chang	2016
		Jung and Kim	2019
		Kim	2016
		Jung	2019
	: 2013 2017	Choi	2019
		Lee	2017
		Lee	2016
		Kim and Hong	2018
		Lee	2018
		Kim	2018
	, , 가	Jang and Lee	2018
		Kim and Kim	2017
		Kim and Lee	2017
		Yim	2019
	:	Jeong et al.	2018
	SNS	Choi et al.	2017
	:	Na	2019
	: 2000	Kim and Kim	2014
	:	Ku	2004

, (Dailyhan), , (Moorroots)

(tchaikim),

2017 S/S 2019 S/S

<Table 4>

17

, 93.3%

가

, ,

, , 6.7%

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, , ,

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, 가

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, 가

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, 가

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. 2011 (Carolina Herrera)

2012 (Dries van Noten),

2015 (Chanel) (cruise)

, (MÜNN) 가

2020 S/S

.

Table 2. 상의류 및 하의류.

	(%)
	100%
	6.70%
	6.70%
	6.70%
	6.70%
	6.70%
	(%)
	100%
	13.30%
	13.30%
	6.70%

Table 3. 원피스 드레스류.

	(%)
	93.30%
	13.30%
	6.70%
	13.30%
	6.70%
	6.70%
	6.70%
	6.70%

Table 4. 겹옷류.

	(%)
	53.3%
	13.3%
	6.7%
	13.3%
	13.3%
	13.3%
	6.7%
	6.7%
	6.7%

51
가

1
1
「 」
(Figure 4-8).
317 (1335 ~1408)

가
가 (Figure 8).
19cm
가
가
(Figure 11).
가
(Lee, 2013).
1922
가
가
(Lee, 2013).
(1724 ~1776)



Figure 7. 세종대 소장 황룡포.
From Dragon Po. (2016).
<https://museum.sejong.ac.kr>



Figure 8. 「조속오례의보」 시사복 도설.
Photographed by the author from 국조속오례의보.
(November 1, 2020).



Figure 9. 영친왕 오조롱보.
Photographed by the author.
(November 25, 2020).



Figure 10. 세종대 소장 황릉포 용문보 앞.
Photographed by the author.
(November 25, 2020).

「
」
가
가
가 19~20cm
가
(內衣)
(Figure 9, 10)
5
가
(mermaid) 3 , (bell-line) 2
. 5 2 (train)

(Figure 12).

III. 웨딩드레스 해체와 업사이클링 신한복 디자인

1. 업사이클링 신한복 디자인 개발

1) 오조롱보 3D 프린팅 개발

5cm 28cm

(Figure 9),
(Figure 13) 3D



Figure 11. 작품에 활용될 드레스.
Photographed by the author. (January 18, 2021).
(왼쪽부터 드레스 A, B, C, D, E)



Figure 12. 작품에 활용될 곤룡포 모티브 신한복 디자인 스케치.
Photographed by the author.
(January 30, 2021).

가 3D 가 . 가 . 가 .
(Figure 14). SLA
3D <Figure 15> . 가 .
(fused deposition modeling) FDM
(Figure 16). , 가 가 SLA
1.2cm 가 .



Figure 13. 최초 모델링 도안.
Photographed by the author.
(February 1, 2021).



Figure 14. 단순화 수정 도안.
Photographed by the author.
(February 10, 2021).

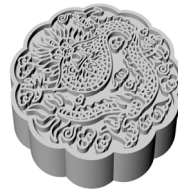


Figure 15. 3D 가상 샘플링.
Photographed by the author.
(February 10, 2021).



Figure 16. SLA 3D 출력 결과물.
Photographed by the author.
(February 24, 2021).

2) 디자인 1: 양상블

1, (Figure 17, 23, 24).
(Figure 18)
A, (Figure 19-22), D.



Figure 17. 디자인 1 스케치.
Photographed by the author.
(January 19, 2021).



Figure 18. 드레스 A의 앞과 뒤.
Photographed by the author.
(January 19, 2021).



Figure 19. 해체 상의.
Photographed by the author.
(January 29, 2021).

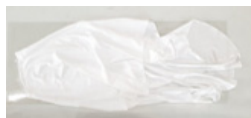


Figure 20. 해체 겉감 A.
Photographed by the author.
(January 29, 2021).



Figure 21. 해체 안감 A.
Photographed by the author.
(January 29, 2021).



Figure 22. 해체 안감 B.
Photographed by the author.
(January 29, 2021).



Figure 23. 디자인 1 상의 완성 사진.
Photographed by the author.
(March 5, 2021).



Figure 24. 디자인 1 하의 완성 사진.
Photographed by the author.
(March 5, 2021).



3) 디자인 2: 칵테일 드레스

2

(Figure 25, 32).

가

(Figure 26).

(Figure 27, 28).

H

3

가

(Figure 29-31).



Figure 25. 디자인 2 스케치.
Photographed by the author.
(January 18, 2021).



Figure 26. 드레스 B와 E.
Photographed by the author.
(January 19, 2021).



Figure 27. 레이스 비딩 및 결감.
Photographed by the author. (February 18, 2021).



Figure 28. 안감 및 비딩 장식.
Photographed by the author. (February 18, 2021).

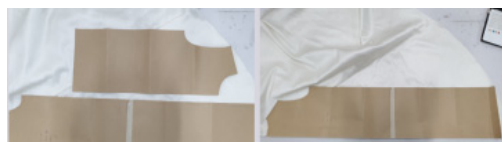


Figure 29. 드레스 B의 결감 패턴 배치 과정.
Photographed by the author. (February 20, 2021).



Figure 30. 드레스 A의 안감 패턴 배치 과정.
Photographed by the author. (February 20, 2021).



Figure 31. 드레스 E와 레이스 재배치 과정.
Photographed by the author. (February 20, 2021).



Figure 32. 디자인 2 완성 사진.
Photographed by the author. (March 5, 2021).

4) 디자인 3: 예복

3

(Figure 33, 37).

IV. 결론 및 제언

(Figure 34-36),

5



Figure 33. 디자인 3 스케치. Figure 34. 드레스 D의 앞과 뒤.
Photographed by the author. (January 18, 2021). Photographed by the author. (February 5, 2021).



Figure 35. 레이스 비딩과 겹감.
Photographed by the author. (February 18, 2021).



Figure 36. 안감과 트레인.
Photographed by the author. (February 18, 2021).



Figure 37. 디자인 3 완성 사진.
Photographed by the author. (March 5, 2021).

가

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Developing Designs of New-Hanbok with Gonryongpo Motif through Upcycling of Wedding Gowns

Kim, Namkyung • Yim, Eunhyuk⁺

Integrated Master & Ph.D Course, Dept. of Fashion Design, Sungkyunkwan University
Professor, Dept. of Fashion Design, Sungkyunkwan University⁺

Abstract

As the fourth industrial revolution has emerged as the most significant social issue, customers also began to have interest in ethical consumption and sustainability. Simultaneously, the fashion industry also emphasizes individuality rather than mass-production and strives to solve environmental or ethical problems. Besides, as millennials have become the primary consumers, there is a strong tendency to express individuality through traditional cultures and moral values. This study developed upcycled fashion design that incorporates global fashion trends by redesigning abandoned wedding dresses into upcycled hanbok. In particular, this study sought to reduce waste of resources due to clothing waste and unnecessary inventories by designing new hanbok for sustainable consumption. This study proposes possibilities for the development of Gonryongpo, a dragon robe, which was scarcely utilized in new hanbok design, and further suggests an upcycling methodology that can integrate humans with the environment as well as Eastern and Western cultures. In this study, the design was developed based on the Joseon Dynasty's primary literature, the kings' photographs, and the consideration of relics, and five wedding dresses were donated from a wedding shop in Seoul, which were used as upcycled materials. The dragon pattern, which has a symbolic meaning in Gonryongpo, is implemented in 3D printing techniques with low inventory risk and eco-friendliness. Design development using wedding dresses as upcycled materials is more complicated than making them with new fabrics. Still, if a production manual is established for each type of dress, it would continue to be used with the benefit of reduced time and material processing costs. Moreover, by using Gonryongpo as a design motif, it was able to pave the way for the development of various traditional clothes as fashion clothing. Lastly, extensive follow-up research is needed to expand the category of traditional costumes for modernization and efforts should be made to continue the interest at home and abroad.

Key words : New-Hanbok, upcycled fashion, sustainability, wedding gowns