



서울 · 상하이 · 도쿄 스트리트 패션의 특성 비교연구

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The Design Characteristics of Street Fashion in Seoul, Shanghai and Tokyo

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ABSTRACT

This research aims to identify the design characteristics of street fashion between selected trendsetters in Asia and thus support Korean fashion designers' efforts to attract international customers. It explores the cultural influence of Korean Wave including on other nations' (such as China and Japan) fashion industries. To collect sufficient data, three main fashion streets in Seoul, Shanghai, and Tokyo were selected to undertake research development. The research methodology is based on a quantitative approach with a statistics method. The data about women's clothing was used to underpin the analysis process. The analysis was based on four main attributes: style, silhouette, pattern, and color. To provide reliable data for constructing the analysis framework, the results are presented in a series of tables with respect to frequency. The key findings are as follows: in style, Jean and Easy Casual are identified as the most popular genres in the three cities; in silhouette, H-line is identified as the highest position in the three venues. Third, achromatic color tones obtained the highest preference in the three destinations. Lastly, "no pattern" had the highest frequency in all cities. It is hoped that Korean designers can use these results to develop their designs and expand their targeting of Chinese and Japanese consumers.

Key words: design characteristics(디자인 특성), Korean fashion development(한국 패션 발전), street fashion(스트리트 패션), trends(트렌드)

I . Introduction

Street fashion plays a role in constructing one of the core facets in primary trends and unique designs. The aim of the study is to identify core design characteristics such colors and patterns of street fashion in Shanghai and Tokyo and explore how they are influenced by Korean street fashion. Two considerable backgrounds are discussed to carry out the research within the context of street fashion in major cities in Asia.

Firstly, the evolution of street fashion has always been related to economic development and cultural interaction. Korea, Japan and China have been successful in the economy achievement at an international level (No. 2 China, No. 3 Japan, No. 11 Korea, 'A list of countries by GDP' in 2018). In particular, China's market in fashion has been successful in the field of young women's clothing. Furthermore, the current fashion industry in China has adapted to international trends, which narrows the gaps with Korea (Jung & Bae, 2014). Secondly, the cultural phenomenon of Korean Wave including street fashion trends has influenced the fashion industry both in China and in Japan (Park, 2004). Literature has shown the interactive relationship between the cultural influences from Korean street fashion and other destinations such as China and Japan (Choi & Lee, 2014).

The present thesis performs a comparative analysis on street fashion between Seoul, Shanghai and Tokyo, focused on the primary elements of fashion design such style, silhouette, pattern and color. The dimensional approach to the analysis and the core attributes are com-

pared to offer a discussion on styling in street fashion. The research methodology is developed from a quantitative-based approach. Three selected streets in Seoul, Shanghai and Tokyo are analyzed for the case study. The main attributes of fashion design elements are analyzed to identify key findings. A method of statistics is utilized to analyze the data of photos. The thesis consists of (1) Introduction, (2) Method, (3) Theoretical background, (4) Results, and (5) Conclusion.

II . Method

The study is based on a quantitative approach through the systematic analysis of photos in the scope of street fashion. The visual data were collected between April 2018 and May 2018. The selected cities are Seoul, Shanghai and Tokyo based on the following criteria: (1) international reputation, (2) population, (3) trendsetter. The selected streets are Gangnam in Seoul, Nanjing Road in Shanghai, and Shibuya in Tokyo based on the criteria of density of population, business districts, and young target brand stores. For data analysis, a total of 1,500 pictures were selected randomly from 500 pictures of each city in the 20th-30th year of the S/S season of 2018. Then, the evaluation panel analyzed the characteristics of the design from the street fashion perspective, and Excel was used to conduct data statistics and get the frequency. The evaluation panel consists of five professional researchers awarded a Ph.D. or Ph.D. candidates in fashion design major, including the author of the study. It also refers to previous studies (Jung & Bae, 2014). This study

uses deductive reasoning to build the key context of conclusions at the later stage.

Four main attributes are selected to construct a framework as shown in <Table 7> of the analysis as follows: (1) Style, involving Business casual, Easy, Elegance, Jean, Romantic, Casual Chic (Bae & Oh, 2009), Military, Minimal and Athleisure; (2) Silhouette, including H-line (Straight, Long torso, the Shift, Slim, Tubular), X-line (Fit & Tight, Princess, Crinoline, Mermaid, Bustle, Minaret), O-line (Cocoon, Balloon, Barrel), A-line (Trapeze, Tent) (Jung & Bae, 2014), Other (y-line, t-line, Wineglass); (3) Pattern, including Nature (Floral, Botanical, Animal), Geometry (Stripe, Gingham, Point, Line, Plane), Abstract, Character, Illustration, Brand identity (Logo, Slogan) and No pattern (Jung & Bae, 2014); and (4) Color, the Korean standard color was used: (a) KS A 0011:2015, 10 chromatic colors, include R (red), YR (orange), Y (yellow), GY (green and yellow), G (green), BG (blue green), B (blue), PB (purple blue), P (purple), RP (red-purple); (b) 12 tones, V (Vivid), S (Strong), B (Bright), P (Pale), Vp (Very Pale), Lgr (Light grayish), L (Light), Dgr (Dark grayish) Gr (grayish), Dl (Dull), Dp (Deep), Dk (Dark). Achromatic colors are divided into white, light grey, grey, dark grey and black (Joo, 2018).

III. Theoretical Background

1. Definition of street fashion

According to Urbafash.com (2011), the term 'street fashion' did not emerge from fashion design studios, but from grassroots streetwear. Street fashion is broadly associated with ele-

ments of youth culture in the context of sub-culture. In history, the emergence of street fashion and its associated results in culture are based on the urban environment ('*Today's fashion*', 2012). Moreover, from the perspectives of urban culture and lifestyle, street fashion is defined as "A type of fashion that is personal to you". Additionally, While still highly trendy and fashionable, it is something that reveals personality (Hayes, 2006). Hong (2019) believes that street fashion reflects the sense of everyday life: "It is worth mentioning that street fashion is aimed at ordinary people who are interested in fashion and can reflect their personality, preferences and the status quo of daily clothes. Street fashion by fashion pioneers involves a variety of design inspirations and possibilities for styling." In style, street fashion represents a variety of cultural characteristics of different regions and social classes. On one hand, it represents downstream cultural fashion that is related to the change of social concept, from a fixed style to a free style; on the other hand, it reflects the result of emotional responses towards certain styles (Kim, 2018).

In Japan, street culture with fashion trends has been broadly evolved since the 1980s. Also, the notion of street fashion reflects that traditional thoughts and modern western values co-exist in Japan (Kim, 2018). In China, the definition of street fashion is focused on unorthodox youth in the 1960s. It aims to refuse the value of the mainstream culture and usually refers to (1) a theme of fashion phenomenon, (2) a campaign against orthodoxy and culture spread around the globe, and (3) resistance of youth fashion behavior which evolved into a large-

scale fashion phenomenon from a specific group. In particular, implications of street fashion are connected to recreating an innovative style individually rather than tracing the current fashion trends by collective consumers (Liu, 2009).

2. The Fashion Market

Consumers in the three continentals show cross-cultural differences in their attitudes toward sustainable fashion products (SFPs) and eWOM intentions (Kong & Ko, 2017). Korea, China, and Japan acknowledged the need for serious political and economic attention to environmental issues, for achieving global cooperation in addressing environmental challenges (Kim & Kim, 2010), and for developing political and economic leadership in supporting global environmental conservation and sustainability. When interest in environmentally friendly goods and well-being increases, the Korean, Chinese, and Japanese SFP industry needs to have a better understanding of customer decision-making processes and business perceptions.

In the late 1990s, the Korean Wave such as TV dramas, movies, and pop music attracted Chinese as cultural exports. The impact of the Korean cultural phenomenon on China has been expanded to China's fashion industry. However, a problem of the national image has emerged through publicity and marketing strategies including fashion brands in the Chinese market (Su, 2013). In contrast, the influence of Korean pop culture including fashion on Japan has built similarities between the two nations based on economic growth. For example, both countries show a common understanding of multiple trends, social networking services, artificial in-

telligence and generation gaps (Rhie, 2017).

The key context of the fashion market in 2018 renewed optimism for the fashion industry. McKinsey Global Fashion Index forecasted industry sales growth to nearly triple between 2016 and 2018, from 1.5 percent to a value between 3.5 and 4.5 percent. Emerging markets remained a crucial source of this growth (Amed et al., 2017): indeed, in 2018, for the first time, more than half of apparel and footwear sales were originated from Europe and North America. BoF and McKinsey projections reported the emerging markets in Asia (India, Vietnam, China, etc.) achieved revenue growth of 6.5 to 7.5 percent in 2018.

In terms of style, a number of core ideas on the trend are forecasted as follows: (1) Checkered Power Blazers with Shoulder Pads (revival of 90's fashion), (2) Side Stripe Trousers (e.g. cigarette pants, straight-leg trousers or even jean), (3) Ski Sweaters (the best of this odd bunch feature striking knitted patterns and logos around the neck and shoulders), (4) Upsized Dots (most often spotted in a traditional monochromatic design), (5) Velvet Pants (e.g. wide-leg and flared pants), (6) Statement Suits, (7) Bold Stripes (bold lines with intense colors), (8) Balloon Sleeves (rounded style with a tight, fitted cuff), (9) Ruffle Dresses (midi or maxi dress in a lightweight fabric and loose silhouette), (10) Trans-Seasonal Layering (skirts and dresses, with items from your autumn/winter closet) (www.trendspotter.net). Although the data sources are limited, the findings can still be a reliable barometer to understand the comparative analysis between the three cities in this research.

IV Results

The section of analysis involves (1) Style, (2) Silhouette, (3) Pattern and (4) Color. Each section of categories is presented with a table, a figure and photo data and a description of analysis as follows.

1. Comparison of styles between three cities

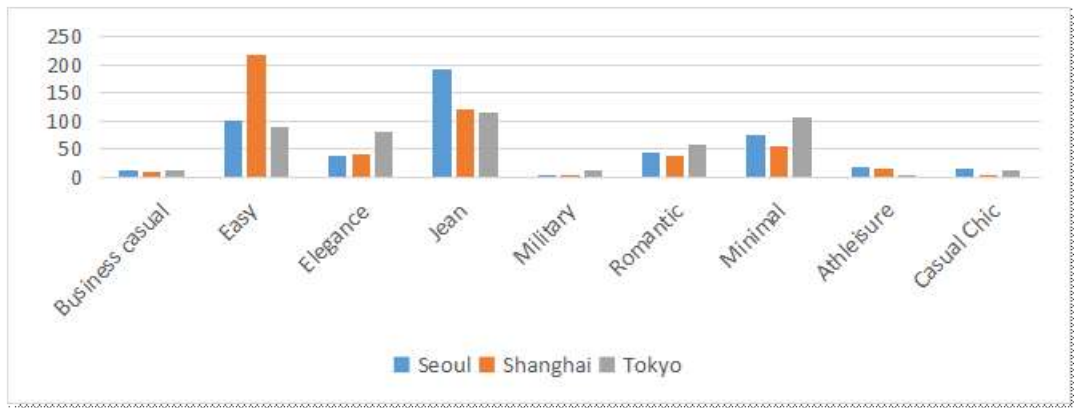
As shown in <Table 1> that Jean and Easy have the highest frequency in all three cities in

reflecting S/S 2018 trends. The frequency of Jean <Fig. 2> is 38.60% in Seoul, 24.00% in Shanghai and 23.00% in Tokyo; that of Easy <Fig. 3> is 20.40% in Seoul, 43.60% in Shanghai, and 17.60% in Tokyo. In the type of Minimal <Fig. 4>, Seoul, Shanghai and Tokyo record 15.20%, 11.00% and 21.40% respectively. The frequency of Elegance (16.20%) and Romantic (11.60%) are over 10% only in Tokyo.

As a result of the investigation <Fig. 1>, Korean street fashion style is similar and femi-

<Table 1> Frequency of Styles for the Three Cities

Type of style \ City	Seoul	Shanghai	Tokyo
Business casual	12(2.40)	10(2.00)	11(2.20)
Easy	102(20.40)	218(43.60)	88(17.60)
Elegance	37(7.40)	42(8.40)	81(16.20)
Jean	193(38.60)	120(24.00)	115(23.00)
Military	4(0.80)	2(0.40)	11(2.20)
Romantic	45(9.00)	38(7.60)	58(11.60)
Minimal	76(15.20)	55(11.00)	107(21.40)
Athleisure	17(3.40)	14(2.80)	5(1.00)
Casual Chic	14(2.80)	1(0.20)	13(2.60)



<Fig. 1> Comparison of Styles between Three Cities
(Photo by Author, 2018)



〈Fig. 2〉 Jean in Seoul
(Photo by Author, 2018)



〈Fig. 3〉 Easy in Shanghai
(Photo by Author, 2018)



〈Fig. 4〉 Minimal in Tokyo
(Photo by Author, 2018)

nine, mainly focused on easy, jean and Minimal. Japanese street style is more feminine, evenly distributed and very diverse. Chinese street fashion is relatively relaxed and casual. In addition, women's easy style is the most common in China. Japanese street fashion has more personality than that of Korea and China.

2. Comparison of silhouette between the three cities

A comprehensive analysis of street fashion silhouette in the three cities in S/S in 2018 is provided. As known in 〈Table 2〉 that H-line〈Fig. 6, 8〉 shows the highest frequency in all three cities, with Seoul (81.40%), Shanghai

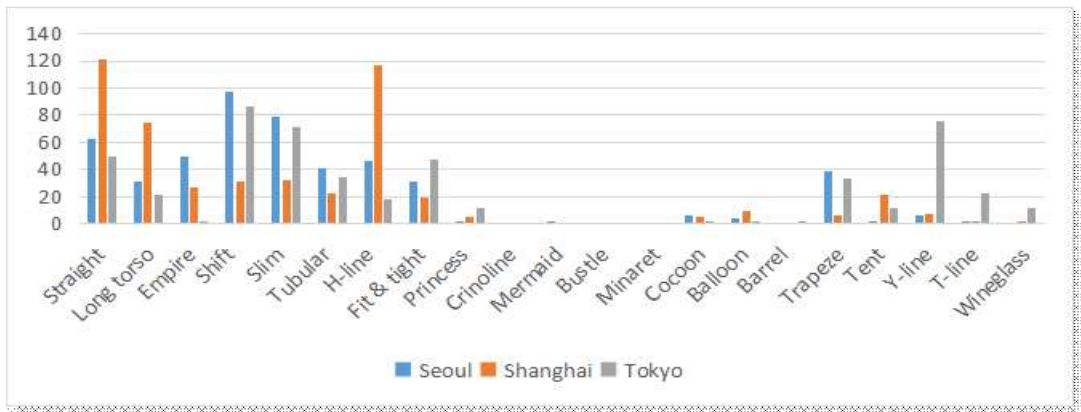
(85.00%) and Tokyo (56.40%). In the case of A-line, Seoul, Shanghai and Tokyo record 8.20%, 5.40% and 9.00%, respectively. O-line shows the lowest frequency in Seoul (2.00%), Shanghai (2.80%) and Tokyo (0.80%). X-line 〈Fig. 7〉 obtains 8.20%, 5.40% and 9.00% in Seoul, Shanghai and Tokyo, respectively. The frequency of Others is 1.40% in Seoul and 2.00% in Shanghai. It's noticeable that Tokyo has a value of 22.00%, much more than that of Seoul and Shanghai. In terms of details, Shanghai has more Straight, Long torso and H-line; and Tokyo has more Fit & tight, Y line.

As a result of the analysis 〈Fig. 5〉, it can be seen that the types of O-line and X-line show the lowest frequency in all three cities. In

〈Table 2〉 Frequency of Silhouette for the Three Cities

Type	Seoul	Shanghai	Tokyo	Detail	Seoul	Shanghai	Tokyo
H	407(81.40)	425(85.00)	282(56.40)	straight	63(12.60)	121(24.20)	50(1.00)
				long torso	31(6.20)	75(15.00)	21(4.20)
				empire	50(10.00)	27(5.40)	2(0.40)
				shift	97(19.40)	31(6.20)	86(17.20)
				slim	79(15.80)	32(6.40)	71(14.20)
				tubular	41(8.20)	22(4.40)	34(6.80)
H-line	46(9.20)	117(23.40)	18(3.60)				

X	35(7.00)	24(4.80)	59(11.80)	Fit & tight	31(6.20)	19(3.80)	47(9.40)
				princess	2(0.40)	5(1.00)	12(2.40)
				crinoline	N/A	N/A	N/A
				mermaid	2(0.40)	N/A	N/A
				bustle	N/A	N/A	N/A
O	10(2.00)	14(2.80)	4(0.80)	cocoon	6(1.20)	5(1.00)	1(0.20)
				balloon	1(0.80)	9(1.80)	2(0.40)
				barrel	N/A	N/A	1(0.20)
A	41(8.20)	27(5.40)	45(9.00)	trapeze	39(7.80)	6(1.20)	33(6.60)
				tent	2(0.40)	21(4.20)	12(2.40)
Others	7(1.40)	10(2.00)	110(22.00)	Y-line	6(1.20)	7(1.40)	76(15.20)
				T-line	1(0.20)	2(0.40)	22(4.40)
				wineglass	N/A	1(0.20)	12(2.40)



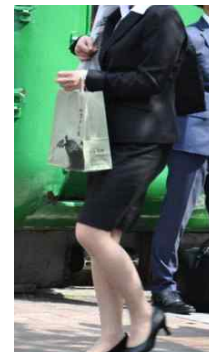
<Fig. 5> Comparison of Silhouette between the Three Cities
(Photo by Author, 2018)



<Fig. 6> Slim in Seoul
(Photo by Author, 2018)



<Fig. 7> Princess in Shanghai
(Photo by Author, 2018)



<Fig. 8> Tubular in Tokyo
(Photo by Author, 2018)

silhouette, the example of Tokyo presents a significant difference from that of Seoul and Shanghai. In detail, the silhouette is more varied in Shanghai. In other words, silhouette in Seoul, Shanghai and Tokyo shows a relaxed and natural way, which may be attributed to global fashion trends of casualization.

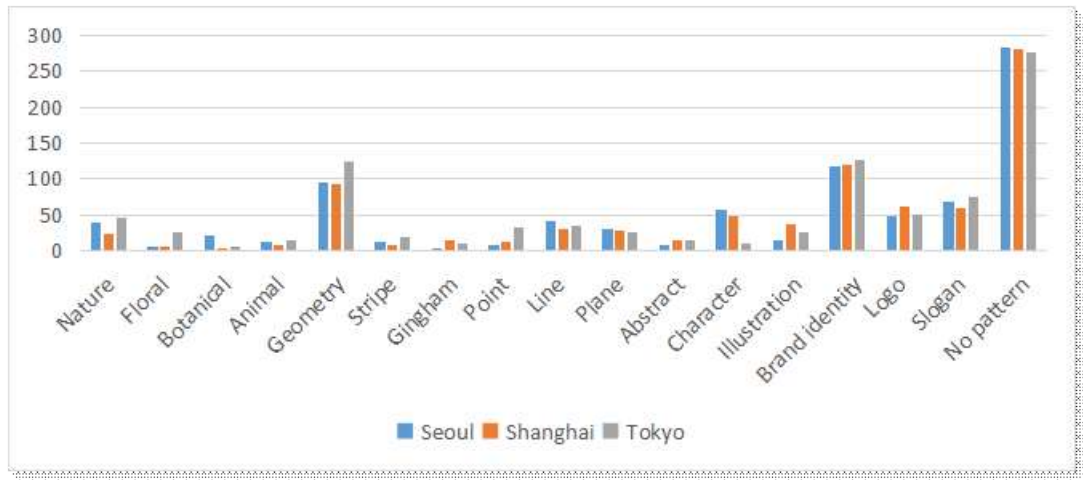
3. Comparison of pattern between the three cities

〈Table 3〉 and 〈Fig. 10, 11, 12〉 show the analysis result of street fashion patterns found in S/S season 2018 in the main cities of Korea, China and Japan. A summary of the primary categories is given below 〈Fig. 9〉. No pattern has the highest frequency for all three cities, specifically, 56.80% in Seoul, 56.40% in Shanghai,

and 55.20% in Tokyo. The frequency of Geometry is 19.20% in Seoul, 18.80% in Shanghai, and 25.00% in Tokyo. Overall, pattern has a larger variation than others in frequency for the three cities. Brand identity also shows a high frequency, with 23.40% in Seoul, 24.00 in Shanghai, and 25.40% in Tokyo. Furthermore, the frequency of Character is 10% in Seoul, followed by that of Geometry. However, the proportion of Geometry in Tokyo is higher than that in Seoul and Shanghai. The proportion of Character in Tokyo is lower than that in Seoul and Shanghai, and the frequency of Geometry in Tokyo is over 5% higher than that of Seoul and Shanghai. Although there are some differences in the result, the street fashions in the three cities are almost identical in terms of the tendency of patterns.

〈Table 3〉 Frequency of Patterns For the Three Cities

Type of pattern \ City	Seoul	Shanghai	Tokyo
Nature	39(7.80)	24(4.80)	47(9.40)
Floral	5(1.00)	6(1.20)	26(5.20)
Botanical	21(4.20)	1(0.20)	6(1.20)
Animal	13(2.60)	7(3.40)	15(3.00)
Geometry	96(19.20)	94(18.80)	125(25.00)
Stripe	13(2.60)	9(1.80)	19(3.80)
Gingham	3(0.60)	14(2.80)	10(2.00)
Point	8(1.60)	12(2.40)	33(6.60)
Line	41(8.20)	30(6.00)	36(7.20)
Plane	31(6.20)	29(5.80)	27(5.40)
Abstract	9(1.80)	14(2.80)	15(3.00)
Character	57(11.40)	49(9.80)	11(2.20)
Illustration	15(5.00)	37(7.40)	26(5.20)
Brand identity	117(23.40)	120(24.00)	127(25.40)
Logo	48(9.60)	61(12.20)	51(10.20)
Slogan	69(13.80)	59(11.80)	76(15.20)
No pattern	284(56.80)	282(56.40)	276(55.20)



<Fig. 9> Comparison of Patterns between the Three Cities
(Photo by Author, 2018)



<Fig. 10> Abstract in Seoul
(Photo by Author, 2018)



<Fig. 11> Gingham in Shanghai
(Photo by Author, 2018)



<Fig. 12> Line in Tokyo
(Photo by Author, 2018)

4. Comparison of colors between three cities

According to comparison of colors between the three cities <Table 4, 5, 6>, achromatic colors appear at the highest frequency, with White (39.60%), Black (85.80%) in Seoul, White (35.80%), Black (83.80%) in Shanghai, and White (50.00%), Black (72.60%) in Tokyo. Furthermore, in Seoul, Vp/R (5.00%), Vp/YR (9.20%), V/B (6.00%), Gr/B (6.20%) and Dk/PB (8.20%) shows high frequency of more

than 5%, so does Shanghai with Vp/R (6.40%), Vp/YR (5.80%), V/B (6.80%), P/B (5.40%), Lgr/B (5.20%), Gr/B (8.00%), and Dk/PB (6.00%) more than 5%. In Tokyo, the colors with a high frequency of more than 5% are Vp/YR (8.60%), V/B (10.00%), B/B (8.60%), Dk/B (6.00%), and Dk/PB (6.00%).

As shown in <Fig. 13, 14, 15> that achromatic colors have the highest preference in street fashion in Seoul, Shanghai and Tokyo. In Chromatic colors and in Tone, B and Vp show

<Table 4> Representative Color Extraction of Seoul

Tone Hue	V	S	B	P	Vp	Lgr	L	Gr	Dgr	Dl	Dp	Dk
R	3(0.60)	2(0.40)	N/A	1(0.20)	25(5.00)	1(0.20)	2(0.40)	N/A	1(0.20)	1(0.20)	2(0.40)	3(0.60)
YR	4(0.80)	N/A	5(1.00)	9(1.80)	46(9.20)	11(2.20)	7(1.40)	5(1.00)	2(0.40)	N/A	1(0.20)	3(0.60)
Y	5(1.00)	N/A	1(0.20)	1(0.20)	8(1.60)	15(3.00)	N/A	1(0.20)	N/A	N/A	5(1.00)	N/A
GY	N/A	N/A	N/A	1(0.20)	N/A	5(1.00)	1(0.20)	3(0.60)	N/A	N/A	1(0.20)	N/A
G	N/A	1(0.20)	N/A	N/A	2(0.40)	3(0.60)	N/A	N/A	N/A	N/A	2(0.40)	3(0.60)
BG	N/A	N/A	N/A	2(0.40)	2(0.40)	N/A	N/A	3(0.60)	1(0.20)	1(0.20)	1(0.20)	4(0.80)
B	30(6.00)	15(3.00)	18(3.60)	23(1.60)	11(2.20)	15(3.00)	9(1.80)	31(6.20)	12(2.40)	23(4.60)	9(1.80)	14(2.80)
PB	5(1.00)	4(0.80)	1(0.20)	N/A	N/A	1(0.20)	N/A	1(0.20)	1(0.20)	N/A	22(4.40)	41(8.20)
P	N/A	N/A	1(0.20)	N/A	4(0.80)	1(0.20)	N/A	1(0.20)	N/A	2(0.40)	N/A	N/A
RP	1(0.20)	2(0.40)	1(0.20)	1(0.20)	12(2.40)	N/A	2(0.40)	N/A	N/A	1(0.20)	N/A	N/A
N	W	ItGy	Gy	dkGy	Bk	N/A						
	198 (39.60)	23 (4.60)	90 (18.00)	19 (3.80)	429 (85.80)							

the highest frequency in the three cities, respectively. The results of Seoul, Shanghai and Tokyo show a tendency of coordinating colors even though there are some differences in specific figures. In addition, the study identifies that all three cities display a visible preference

for blue. Compared with Tokyo, Seoul and Shanghai have more abundant colors. L, Gr, Dgr, Dl, Dp and Dk in Tokyo are less. Also, GY, G, BG, PB, P and RP are rarely seen in the three cities. The frequency of DK/P is more than 5% in all the three cities.

<Table 5> Representative Color Extraction of Shanghai

Tone Hue	V	S	B	P	Vp	Lgr	L	Gr	Dgr	Dl	Dp	Dk
R	15(3.00)	4(0.80)	8(1.60)	5(1.00)	32(6.40)	N/A	4(0.80)	6(1.20)	2(0.40)	1(0.20)	6(1.20)	6(1.20)
YR	6(1.20)	3(0.60)	4(0.80)	7(1.40)	29(5.80)	2(0.40)	11(2.20)	2(0.40)	N/A	N/A	N/A	1(0.20)
Y	5(1.00)	2(0.40)	8(1.60)	2(0.40)	14(2.80)	1(0.20)	N/A	N/A	N/A	1(0.20)	N/A	N/A
GY	N/A	N/A	N/A	5(1.00)	3(0.60)	6(1.20)	N/A	1(0.20)	N/A	N/A	N/A	1(0.20)
G	N/A	N/A	N/A	1(0.20)	1(0.20)	1(0.20)	N/A	N/A	N/A	N/A	1(0.20)	4(0.80)
BG	2(0.40)	N/A	N/A	N/A	1(0.20)	1(0.20)	N/A	N/A	N/A	1(0.20)	1(0.20)	4(0.80)
B	34(6.80)	6(1.20)	16(3.20)	27(5.40)	20(4.00)	26(5.20)	13(2.60)	40(8.00)	22(4.40)	10(2.00)	14(2.80)	13(2.60)
PB	N/A	4(0.80)	N/A	N/A	N/A	2(0.40)	N/A	N/A	N/A	2(0.40)	12(2.40)	30(6.00)
P	N/A	N/A	3(0.60)	3(0.60)	2(0.40)	2(0.40)	N/A	N/A	N/A	N/A	1(0.20)	3(0.60)
RP	4(0.80)	1(0.20)	6(1.20)	14(2.80)	23(4.60)		2(0.20)	1(0.20)	N/A	N/A	1(0.20)	1(0.20)
N	W	ItGy	Gy	dkGy	Bk	N/A						
	179 (35.80)	57 (11.40)	32 (6.40)	24 (4.80)	419 (83.80)							

<Table 6> Representative Color Extraction of Tokyo

Tone Hue	V	S	B	P	Vp	Lgr	L	Gr	Dgr	DI	Dp	Dk
R	8(1.60)	N/A	4(0.80)	6(1.20)	24(4.80)	N/A	N/A	N/A	N/A	1(0.20)	4(0.80)	1(0.20)
YR	2(0.40)	N/A	15(1.00)	5(1.00)	43(8.60)	11(2.20)	2(0.40)	3(0.60)	1(0.20)	1(0.20)	2(0.40)	1(0.20)
Y	1(0.20)	N/A	11(2.20)	3(0.60)	8(1.60)	7(1.40)	N/A	N/A	N/A	1(0.20)	4(0.80)	4(0.80)
GY	N/A	N/A	N/A	N/A	1(0.20)	7(1.40)	1(0.20)	2(0.40)	1(0.20)	N/A	1(0.20)	3(0.60)
G	N/A	N/A	1(0.20)	1(0.20)	1(0.20)	4(0.80)	N/A	N/A	N/A	N/A	1(0.20)	1(0.20)
BG	1(0.20)	1(0.20)	N/A	1(0.20)	N/A	1(0.20)	N/A	N/A	N/A	2(0.40)	3(0.60)	5(1.00)
B	50 (10.00)	12(2.40)	43(8.60)	21(4.20)	17(3.40)	7(1.40)	3(0.60)	11(2.20)	2(0.40)	1(0.20)	2(0.40)	30(6.00)
PB	8(1.60)	1(0.20)	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	2(0.40)	30(6.00)
P	N/A	N/A	N/A	N/A	N/A	1(0.20)	N/A	N/A	N/A	N/A	N/A	1(0.20)
RP	5(1.00)	1(0.20)	N/A	3(0.60)	3(0.60)	1(0.20)	2(0.40)	2(0.40)	1(0.20)	1(0.20)	1(0.20)	1(0.20)
N	W	ltGy	Gy	dkGy	Bk	N/A						
	250 (50.00)	71 (14.20)	23 (4.60)	33 (6.60)	363 (72.60)							



<Fig. 13> White in Seoul
(Photo by Author, 2018)



<Fig. 14> Black in Shanghai
(Photo by Author, 2018)



<Fig. 15> Light gray in Tokyo
(Photo by Author, 2018)

<Table 7> Summary of the Comparison in Design Characteristics

Attribute	Contents				
Style	Business casual	Easy	Elegance	Jean	Military
	Romantic	Minimal	Athleisure	Casual Chic	
Pattern	Nature	Floral	Botanical	Animal	
	Geometry	Stripe	Gingham	Point	
		Line			Plane
	Abstract	N/A			
	Character	N/A			

	Illustration	N/A			
	Brand identity	Logo		Slogan	
	No pattern	N/A			
Silhouette	H-line	Straight	Long torso	Empire	Shift
		Slim		Tubular	H - line
	X-line	Fit & Tight		Princess	Crinoline
		Mermaid		Bustle	Minaret
	O-line	Cocoon		Balloon	Barrel
	A-line	Trapeze		Tent	
Other	Y - line		T - line	Wineglass	
Color	Chromatic color	R (red)		YR (orange)	Y (yellow)
		GY(green yellow)		G(green)	BG(blue green)
		B(blue)		PB(purple blue)	P(purple)
		RP(red purple)			
	Achromatic color	W(white)		ItGy(light gray)	Gy(gray)
		dkGy(dark gray)		Bk(black)	
	Tone	V(vivid)		S(strong)	B(bright)
		P(pale)		VP(very pale)	Lgr(light grayish)
		L(light)		Gr(grayish)	Dl(dull)
		Dp(deep)		Dk(dark)	Dgr(dark grayish)

V. Conclusion

The research aims to identify the design characteristics of street fashion between major streets in Seoul, Shanghai and Tokyo. The results of the research show similarities and differences between the cities in the scope of style, silhouette, pattern and color. The key findings of the analysis are summarized as follows: (1) In Style, Korea: easy, jean and minimal; China: relaxed and casual; Japan: various styles; (2) In Silhouette, H-line has the highest, while O-line has the lowest frequency for all the three places. Additionally, Straight and Long torso are positioned at the top in China whilst Y line is very favorable in Japan.; (3) In Pattern, a type of No pattern is identified as

the most followed by Brand identity and Geometry for all the three cities. However, Character pattern is popular in Japan, which reflects Japan's design culture, and (4) In Color, there is a dimensional result from the spectrum of hue to tone between the three destinations. Specifically, B and Vp are identified at the highest frequency in the three cities in terms of Hue and Tone, respectively. Interestingly, all the cities show that blue is the most popular color within the research scheme. Also, Seoul and Shanghai present a notable preference for a more colorful palette.

There are limitations in the study, such as the lack of data to provide sufficient types of design characteristics in street fashion between the three cities. Due to geographical accessi-

bility, the survey areas only represent limited regions of the cities. For a future study, a comparison analysis of street fashion within new and emerging iconic trend venues in the three cities can be considered.

In conclusion, the key findings of the research offer a discussion on street fashion style between the three cities under the tangible influences of Korean Wave. Understanding the visual elements of street fashion designs in Shanghai and in Tokyo can provide a guideline to develop Korean fashion design and hence expand targeting consumers in global market including China and Japan. Furthermore, professionals of the fashion industry in Korea such as designers and marketers are suggested developing a new strategy to attract wider consumers in various regions in China and Japan through an in-depth analysis of Korean fashion.

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