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'Well-Being' beyond 'Well-Made'

Craft-Friendly Cases in South Korean Craft

Keyword: Cultural Crafts Products, Korean Cases of Craft, Sustainable Crafts

Abstract

This paper explores current Korean cases in the craft sector focusing on cultural crafts products (CCP) through the idea of sustainability. For Suojanen, sustainability in the craft sector balances cultural, social, economic and ecological sustainability. This paper manifests these aspects through CCP of Korea. This paper illustrates what 'cultural crafts products' mean within the scope of craft as symbols playing a crucial role that resists cultural uniformity in globalization, and represents cultural identity via distinctive locality. In this paper, CCP is defined as a product combining cultural values and crafts, and a superior concept to tourism products, for both tourists and native people, aimed at improving their lives. Based on the concept of CCP which provides new values in sustainable craft, cultural, social, ecological and economic sustainability of craft is illustrated through in-depth interviews, observation, and literature study. This paper explores (1) neo-craft consumers, (2) harmony of CCP with cultural identity and environment, (3) Korean governmental support and (4) innovative approaches to interdisciplinary craft within a 'craft-friendly' frame.

Through the cases of Korean crafts, this paper concludes that craft must aim toward 'people-centered sustainability', reflecting our lifestyle for craft's sustainable future. As a socially expanded activity, craft is now re-estimated beyond a well-made object, requiring craftspeople to be concerned with substantive matters in our ordinary lives as much as aspects of environmental friendly materials and innate value in craft. For social domiciliation of 'craft-friendly' sustainability, well-established consumer studies and research on CCP related to social needs and welfare in craft will become necessary.

Craft Future: Dreaming All Together

Heterogeneousness in craft considers not only the difference and diversity of crafts but also how we can communicate in the craft field. If the world can broadly be divided into industrialized regions and less industrialized regions, the phase of craft in these regions differs extremely. In less industrialized regions, craft is still the main industry supplying daily necessities, but on the other hand it coexists with souvenir products for tourists from industrialized regions. While industrialism destroys their tradition crafts, it is also a power source to transmute crafts into the tourism economy. However, in industrialized regions craft is not a core industry anymore. Instead it presents socio-cultural aspects combined with industrial aspects; thus craft incorporated into art is consumed as a higher grade product, encountered in galleries, and treats craftspeople as artists. In other words, craft is generally regarded as part of the manufacturing industry in less-industrialized regions, but as part of the cultural industry or creative industry in industrialized regions.

South Korea suffered from condensed modernization in the process of rapid industrialization – a relatively rare process for a nation in the twentieth century. Even though Korea had a tradition of craft in its long history, it swiftly became extinct in the pains of Japanese colonialism and the Korean civil war. As a result of later industrialization, Korean craft metamorphosed into two forms: tourist souvenirs and artistic craft. An interesting fact is that Korean craft has included both craft aspects of

industrialized regions and less-industrialized regions, as mentioned above. However, these forms have remained immiscible, like oil and water, and have developed separately without any inter-relevance, each following their own aims in craft education and national craft policy (Choi 2006). In other words, Korean craft neither fits the case of an industrialized country nor of a less-industrialized country. Looking at the diverse and different crafts of the world, we ask ourselves about what common future should be in the craft field, envisioned together towards a concrete direction.

Aim of Study: Sustainable Craft

This paper explores current Korean cases in the craft sector relating to a craft-friendly movement, focusing on cultural crafts products (CCP) through the idea of sustainability. For Suojanen, sustainability in the craft sector balances cultural, social, economic and ecological sustainability (Luutonen 2007; Suojanen 1995). Cultural sustainability stands for development in harmony with the artisan's culture and values, and includes consumers' cultures and values as well. Social sustainability refers to individuals and communities in control of their lives, economic sustainability to a firmly grounded foundation of the economy, and ecological sustainability to harmony with nature. This paper manifests these aspects through CCP of South Korea and also suggests a way for a co-owned craft future.

Research Methodology

Focusing on an analysis of cases within the framework of cultural, social, economic and ecological dimensions in South Korea, this paper explores the following research objects: (1) consumers who purchase crafts, (2) CCP which reflects sustainability, (3) cooperators who support crafts within the craft field, and (4) interdisciplinary craft attempted by innovative craftspeople. To reach these objects, craft consumers' intuitions and different perspectives were examined through in-depth interviews. Participating in this interview were thirty interviewees of differing age who had experienced a craft village in Korea and had bought crafts products. Current cases of Korean CCP were illustrated through Korean Craft Trend Fair (2008) and Cheongju International Craft Biennale (2007). Based on new policies and movements of two organizations, Korea Eco-Products Institute (KOEKO) and Korean Crafts Promotion Foundation (KCPF), subsidiary roles of governmental organizations were elucidated through literature study with research data collected from annual reports of KCPF since 2000, and thus new alternative approaches in the craft field were observed.

What is Cultural Crafts Product?

In pluralistic post-industrialism craft confronts a significant problem and needs to reconsider its vital role as a contemporary living art as well as an intermediation in a bipolar formative order between fine art and industrial design of modern society (Metcalf 2007). 'Craftspeople do not simply conserve cultural heritage, but also enrich and adapt to contemporary needs of societies' (Luutonen 2007: 74). As UNESCO (UNESCO 2006) points out that crafts are '*a valuable form of cultural expression,*' crafts strengthen cultural diversity through creativity. Besides, craft in the age of globalization reveals its particularity. Craft as a symbol of culture plays a crucial role that resists cultural uniformity in globalization and represents cultural identity via distinctive locality. In this sense, craft accords well to the concept of '*glocalization,*' a portmanteau of globalization and localization, and continues the idea of cultural crafts product. While *glocalization* conveys the idea '*think globally and act locally*' (Wellman 2002), cultural crafts product

leans toward the idea 'share globally (for local benefits) and make locally (for global markets).'

Cultural crafts product (CCP) is a slippery concept which has not yet been definitively resolved in academic fields due to the different senses of craft in different cultural backgrounds. Basically, CCP is a concept where cultural elements and crafts as products meet, and is a superior concept to tourism product. It implies that these cultural crafts products are not only for tourists, but also native people in order to make their lives better. UNESCO (1997) states that 'there should not be an internationally accepted definition for cultural crafts products;' yet a basic guideline is that they are products created by artisans either by hand or with the help of tools or even mechanical means, where the direct manual contribution of the artisan remains the most substantial component to present the essential value of the final product with raw materials from sustainable resources in terms of quantity and usability in crafts features. It varies from limited edition works by craftspeople-based art to works made by small-sized enterprises.

Unlike culture as 'the best that has been thought and written in the world,' in an effort to reveal concealed meanings in a whole way of life suggested by Barthes, culture in craft means the ordinary and familiar to us, which is a part of our lives (Barthes 1993). The notion of CCP is that craft in everyday use conjoins culture considered as a total phenomenon covered daily and through ordinary experience in its wide ranges, with the efficient use of industry. Thus, the ordinary in culture is distinctive cultural identity and this is closely related to crafts products as a part of our lives. In this sense, craft can be regarded as a value complex beyond an object. Essential to the notion of cultural craft product is combining cultural values to crafts products, so that it will provide new values to craft in cultural, social, economic and ecological perspectives. For craft that connects the past, present and future of culture, CCP can be seen as a new approach to being a sustainable cultural messenger.

Neo Consumers and Cultural Crafts Products

Today we all stand on the same horizon of a new civilization beyond the twentieth century, faced with new ecological problems. Within the perspective that craft can acquire its contemporaneity when it meets the needs of time, this absolute subject in the twenty-first century is unavoidable in the craft field. This problem is dealt with in different ways: we recognize it, we adapt to it, we conquer it, and we transfigure it. We need to consider craft's role in confronting issues of ecological sustainability with these methods in mind. Among various theories, the ecological view is a direct drive to re-estimate craft because craft has represented sustainable and eco-friendly life styles through its materials and uses. As Lucie-Smith (1981) asserts that 'every consideration of crafts must look first at the materials,' it is obvious that the materials are important for crafts and indispensable in any mentioning of crafts.

As with many other countries, in South Korea green consumers have emerged as a new paradigm. Green consumer behaviorism is 'behavior that reflects concern about the effect of manufacturing and consumption on the natural environment' (Wagner 1997). In Korea, the widespread emergence of green consumers goes naturally with craft-friendly preferences. From switching to organic foods which lead to a cultural shift at the dining table, to changes of buying more eco-friendly clothes and bedding (in particular by mothers who worry about infantile eczema in their children), this socio-cultural movement in Korea seems to be connected to the positive and trusting attention given to crafts. This is due to crafts' attribute of being predominately made of natural materials, as crafts' origin is in the making of tools with natural materials. An example of an emerging green consumer behavior is in regards to Korean tea. Although Korea

maintains a long history of tradition in tea preparation and consumption, it is somehow unfamiliar to the younger generation. However, media reporting on environmental issues and television advertisements showing 'Tea: good for your body,' promote drinking tea to even young people. Here, the added idea that the authentic taste of Korean tea is appreciated with Korean bowls extends to a preference for handcrafted ceramic products.

Consumers' opinions on whether crafts bring an alternative measure in coping with issues of sustainability were revealed through in-depth interviews focusing on their concerns about individual well-being. All interviewees answered that the most important value is having a higher quality of living. According to Milbrath's theory, pursuit of the high quality life is the core of a sustainable system of society (Milbrath 1989). Interviewees indicated a hope for sustainable coexistence and co-prosperity with their natural environment, and a simultaneously guaranteed higher quality of living.

'[T]his is not harmful to our body at all because of dyeing with natural dyestuffs. My first-hand crafts made in this crafts village are meaningful objects because I made them with my kids. Above all, it was a good educational chance for my kids. ... For me, experiencing wood crafts during the weekend at this crafts village located outside of Seoul was also like self-development in my life.' (quote from in-depth interview, translated from Korean)

Craft provides us with the pleasures of appreciation and use. After a one-day excursion at the crafts village surrounded by the natural environment, interviewees frequently mentioned 'enjoying well-being via craft' in their responses. First of all, this means consumers are not only involved in purchasing crafts, but also participated in part of the making processes becoming the subject of craft activities. Crafts made by interactive participation of the craft activity, as it were, turn into more meaningful objects through the interviewees' direct experience of crafts, thus in the processes of making, buying and enjoying they felt their quality of life had been enhanced. It indicates that joining craft activities is a tool or method which enriches the lives of modern people who cannot experience the harmony of nature in their lives. Also, in regards to the uses, the use of sustainable crafts products accords with social responsibility. As craft is human beings' innate activity containing a principle of ecological self-creation, the power of nature is maximized through the use of crafts products made of natural, eco-friendly materials, and this power becomes spirit as a source of oriental philosophy – a foundation stone of modern people's life. Of particular importance in this regard is that consumers feel 'healthy' and 'enjoyment,' and 'they are closer to nature' through the use of crafts products. These facts and valuable views are added by crafts into human beings' lives.

Cases of Sustainable Cultural Crafts Products in South Korea

Harmony with Tradition and Modern Culture

Culture is encountered daily through ordinary experience, and craft typically represents our culture. Communication through craft is in keeping with the pace of speaking in public. An example is food culture, which can be introduced as a form of cultural identity in order to explain the relevance between crafts and culture. In the same cultural area of China, Japan and Korea, chopsticks are widely used. However, the shape, material, length and even use of chopsticks are a little different in each country. Chinese chopsticks are mostly made of wood, and look longer and blunter than other chopsticks. But Japanese use them for broths as well, and their wooden chopsticks are relatively short and sharp. Unlike these two countries, Korea uses metal chopsticks as well as a spoon for soups or broths. It might be said that the length of Korean chopstick has something to do with their geographical location, to adopt merits from both China and

Japan. However, many reports of cultural research clarified the distinctions between countries as originating in their main food and close relation to their family culture. In Douglas and Isherwood's book The World of Goods, the basic conceptual relationships of culture and goods through an anthropological definition of consumption are allegorized as 'fences and bridges' (Douglas and Isherwood 1996). It is illustrated that 'fences' serve to detach territories and demarcate different people, while 'bridges' consolidate their meeting and connecting in order for them to share ideas. To put it plainly, while goods as a fence differentiate one group or culture from another group or culture, goods perceived as a bridge allow general identity to be shared, and also provide the way and place to cross to one group or culture. Likewise, designed crafts products prescribe common values in a group and simultaneously establish a distinction between one group and others. Furthermore, CCP encounters the aspects of sustainability based on eco-design. CCP focuses on how well harmonized the products are with cultural particularities, crafts traditions and domestic materials.

Reinterpretation of CCP for modern uses with Korean traditional skills has been attempted by many craftspeople in a wide range of craft fields. At large the products designed by individual artisans and craftspeople are produced in cooperation with small to medium sized enterprises, or by themselves as limited editions. One case was observed through a craft fair, Craft Trend Fair 2008: Craft Convergence organized by Korean Craft Promotion Foundation (KCPF). This craft fair aimed at current trends appreciating various craft possibilities uniting traditional and modern culture, traditional artisans, and young craftspeople. This fair contributed to the change in a public prejudice about craft, that it is a domain separated from our daily existence; a domain that includes luxury and artistic objects. Rather, craft is experienced in familiar living, not isolated from our living. A friendly image of crafts was presented to the public in consonance with modern and emotional preferences of Koreans. As for contemporary living arts, there were many works which well represented cultural particularity and Korean sensibility. Textile crafts, made of natural dyeing, such as polygonum indigo (*persicaria tinctorium*), *schisandra chinensis* baillon and loess, which are Korean traditional ways of dyeing, were displayed by various living items with naturally refined colors and formative beauty. *Ottchil*, a Korean traditional craft of varnishing with natural, non-toxic water-proof paint from the lacquer tree, was widely used for small everyday objects and furniture. The main focus of the fair was a project of modern functionality and traditional culture with Korean maestros and international designers, called '*Blend: Craftsman + Designer*', creating new culture contents by meeting Korean traditional culture and modern design. It was intended to foster Korean design and crafts of new cultural value corresponding to international trends, and suggested a new attempt of Korean's native contents to convert Korean crafts products to the high value-added industry in the global market.

Harmony with Environment

For craftspeople, the choice of materials and its proper application are a continuous assignment. A brooch made of rusty iron and found objects looks like a post-modern piece of artwork. However, the materials may be just trash we can easily see around us before the maker breathes new life into them. Craftspeople's hands and minds make it possible to recreate abandoned objects and materials in our surrounding environment. There are numberless renewable sources to be reborn for crafts. Cheongju International Craft Biennale (2007), which aimed toward crafts' original meaning, its life order and ecological value of craft, showed sustainable and renewable sources for craft's present and future through crafts works. Young craftspeople exhibited experimental attempts at crafting based on processes of tracing, reusing, transforming, and creating. Collected recycled articles such as industrial wastes (e.g. tires, movie films, used light bulbs) were reborn into various forms of jewelry, clocks, and bags. These crafts-works through

collecting and transforming ordinary objects from daily life indicate that craft of the twenty-first century is leading the way to a conception of craft as a socially meaningful activity and displaying value beyond well-made crafts.

As with craftspeople who sought sustainable and eco-friendly crafts in regards to their natural environment, Kyeong-Jae Lee's wedding dresses made of corn starch (PLA; polylactic acid) caught the public eye. She designed and made dresses that had been decomposed in the ground for five weeks, and exhibited them in Sewing for the Soil: Eco Products with her other works including ornaments and interior props made of the same material. The exhibited works were designed by a natural concept which people were able to recognize immediately, regardless of the specific natural material used. Eco-design well-harmonized with its materials reminds us of Ruskin who believed all art and design should be based on the study of nature. Lee substituted existing typical wedding dress fabric with corn starch to avoid the problematic chain of capitalistic exploitation of labor and exorbitant prices for expensive materials as an alternative to the current Korean cultural trend of overconsumption in wedding ceremonies. Since her first exhibition in 2006, she has introduced her works with the concept of 'Green Wedding Ceremony' which is a dignified as well as environmentally friendly ceremony towards advanced wedding culture. It was obviously seen that she addressed young people living in the age of climate conscientiousness through her works that we need to be more ethically responsible and mindful in these times.

Craft must lead in the resolving of its ecological problem. In terms of materials, both reusing recycled materials and using eco-friendly materials must be recognized by and fall under the responsibility of craftspeople. As materials in crafts are able to be selected under craftspeople's control, their careful and ethical choice of materials can lead to mitigation of the ecological problems faced in these times and contribute to a re-estimation of craft as a valuable object in history.

Craft Field Supported by Organizations

As the theme of notable international design competitions and fairs indicate, Korean design and craft are leaning toward '*Green Design*' in 2009, which is not an instant trend in design, but confronts problems in our daily lives. The role of government begins with presenting a slogan, strengthening the basis including financial support and protecting industries. Two organizations, Korea Eco-Products Institute (KOECO) and Korean Crafts Promotion Foundation (KCPF) play significant roles to support sustainable craft ground. KOECO, under the Korean Ministry of Environment, was established in 2005 and aims toward a sustainable society of Korea by facilitating production and consumption of eco-products in order to reach the balance between the environment and the economy. KOECO has been setting up the eco-product standards, building an evaluation system, offering eco-products and environmental trend information to the public, facilitating production of eco-products, and constructing the eco-product consumption system. Among their projects, *Korea Eco-Labeling Program*, which has been conducted since 1992 certifying 'Eco-Labels' and 'GR Labels' (Great Recycled Product) labeled on the recycled products to qualify eco-products for excellent quality and performance, to provide research on both sustainable consumption and products for an eco-life style, are closely related to facilitating the craft field. According to KOECO survey for the public awareness on the 'Eco-Labeling' system, most Koreans answered that Eco-Labels are reliable and help in decision making for purchases (KOECO World Research 2007). This enforced policy on all products can result in a positive effect on the craft level as it provides an opportunity to emphasize an aspect of eco-friendly craft to the public, increasing awareness of the issue through labels as visible signs which become a reliable link in considering and reconsidering matters of sustainability between buyers and makers.

While KOECO is concerned with ecological sustainability, Korean Crafts Promotion Foundation (KCPF) takes charge of social and cultural sustainable crafts. KCPF, which is a Ministry of Culture and Tourism subsidiary body established in 2000, promotes CCP through discovery, development, distribution, and sales of internationally appealing, high-quality CCP. Infrastructure and a systematic craft cultural database (e.g. digitalization) have been constructed for CCP. KCPF plays a pivotal role in the craft culture industry in terms of outstanding problems in Korean craft, connecting traditional crafts and modern crafts and commercializing crafts as cultural products. Not only for promoting craftspeople, but also for expanding opportunities of experiences of craft to the public, they create various educational programs on craft cultures within the perspective of socially sustainable craft, e.g. craft villages. KCPF, which also encourages economical sustainable craft, has tried to build a stable network of selling CCP on both local and international markets. However, the most important assignment of Korean craft, which has begun but requires more work, is synthesizing a cultural identity of CCP for the nation and localities. Annual reports of KCPF tend to focus on research of 'tourism crafts products' for foreign visitors, but on the cultural level, the focus should not only be on 'tourism' for the authentic cultural identity of Korea. (KCPF, 2006a and 2006b) Furthermore, CCP must be a long term project, not a short term project, which attends to national and/or local needs with the cultural and environmental condition in sight. Therefore, in the broad cultural aspect, CCP should be researched systemically for a concrete and distinguished cultural identity of Korea. Then, a subsequent step will be required for specialized target segments.

Interdisciplinary Approaches by Craftspeople

Among young craftspeople, innovative approaches that apprehend crafts as meaningful social activities and valuable experiences beyond well-made objects encourage craft's social sustainability. For example, craft-therapy targeting the disabled or elderly is applied in sanatoriums and hospitals. This therapy can be assimilated to music or art therapy, but it differs in terms of using creative skills and materials. Korean textile craftswoman H. Kim advocated the art therapeutic potentiality in craft observed by individual psychological change (Kim, H. 2006). The result of her research showed that stitch-work used as a method of craft therapy contributed to means of sentimental expression, and craft therapy based on substance and character of craft is a valuable approach close to human beings' nature.

At the same time approaches to craft activities in anthroposophical education and creative play elucidate to what extent craft can educationally contribute to sustainable craft. For instance, the making of dolls used in Waldorf schools also serves educational purposes at home. The dolls' arms and legs are flexible, allowing for natural postures, and they have no facial expression. These features of the doll help to improve infant identity formation through imagination and creativity during play (Kim, J. 2006). With the hand-made Waldorf dolls only non-toxic materials are used in their fabrication. J. Kim illustrated that the materials' soft texture and the joint process of making the doll with the mother affects the emotional development of the child. Mothers who care about their children's health as much as their education exchange information about crafts for educational purposes through blogs on the web, from other parents, as well as from the schools that promote craftwork.

From what has been stated, expanded values of craft as social well-being activities indicate boundless possibilities to devote ourselves and societies in crafting that goes beyond well-made crafts. What people need and our society wants should always be reconsidered by craftspeople. As social craftspeople, we accept this role and duty, implementing our own way thorough craft.

Findings

This paper has adumbrated craft-friendly cases focusing on social, cultural, ecological and economical sustainability of craft as conducted by current cases of crafts in Korea from the perspectives of consumers, craftspeople and organizations. First, for sustainable craft as a substantive proposal, cultural crafts products (CCP) which encourage craft based on cultural identity was suggested. Second, we recounted that the emergence of green consumers in Korea coheres with Koreans' desires toward a higher quality of life. It was revealed through in-depth interviews that craft is regarded as a means to a life of well-being, which aids in experiencing the joy of creating, consuming and sharing the beneficial effects of culture. Consumers are no longer just people who purchase crafts, but people who have the urge to enjoy, experience, and be involved in craft activities in their lives, as neo-consumers in craft. Third, cases of sustainable CCP were discussed based on works exhibited in Korea. In both ecological and cultural perspective, cases were exemplified as harmonious with craft focusing on traditional and modern culture, and on the natural environment. CCP displaying cultural identity is confronted with a problem of rupture between tradition and modernity in Korea. Therefore, many craftspeople have attempted to connect modernized native Korean crafts with Korean authentic traditional craft. Harmony with the natural environment in craft seemed not to be a serious issue due to the natural materials originally used in craft, but both the use of recycled materials from industrial wastes and considerations of the craft product's life span indicated the extent to which craftspeople take social responsibility for sustainable craft. Fourth, as seen in the slogan 'Green Design', design polices were highly concentrated on ecological issues. To support the craft field, Korean governmental organizations constructed fundamental infrastructures, such as 'Eco-Labels' by KOECO, increasing awareness of environmental issues. KCPF played significant roles from providing general craft education for the public to researching CCP. However, it is necessary that the aim of promoting commercialized crafts as products be toward national or local needs and cultural and environmental conditions for authentic Korean crafts representing Korean identity through CCP, rather than focusing on tourism crafts products. Lastly, innovative approaches in crafts by young craftspeople were illustrated. Interdisciplinary approaches in craft proved craft's social sustainability as meaningful social activities and valuable experiences beyond well-made objects.

The biggest benefit of craft is that craft is in our ordinary lives. The ordinary life is culture, and craft is in culture. Craft must be considered and promoted in the cultural dimension. Lifestyles of health and sustainability are inseparably related to craft. Craft sustainability must be people-centered. In the cultural, social, ecological and economic sustainability of craft, we should continuously ask ourselves, 'What can craft do for people?' and 'What do people want from craft?'

Discussion

Monitoring one country's present craft situation and suggesting a future for craft are somehow limited in one paper. Although this paper investigated craft broadly, it highlighted the current condition of Korean craft in several aspects. Through the cases of Korean crafts, this paper suggested that possibilities of economic sustainability exist via CCP. While other aspects such as cultural, social and ecological sustainability were concerned in this paper with cases, the relative importance of economic sustainability was not delved into due to a lack of practical achievements and documented results from the craft market; even though economically sustainable craft is an important matter for craftspeople, it is usually independent of the market's fluctuations. However, this paper asserts that economic sustainability can be achieved in which craft approaches it as a cultural subject. Thus, in the global market, occupying a niche market is open to craft

according to consumers' desires against mass produced items and centered on emotional and human perspectives.

A renaissance of craft may not come, but twenty-first century craft will be re-estimated and highlighted, dealing with sustainable matters through craft. What craftspeople need to be more concerned with is continuous communication with consumers in order to comprehend what they want and need. This is not only true in industrial design where the focus has recently been on user studies. By doing so, craft can contribute to a sustainable society. In this sense, well-established craft studies are required for social domiciliation of 'craft-friendly' methods. In conclusion craft-consumer studies such as target segmented consumer studies considering local needs and craft research related to social welfare supported by craft policy are needed for further studies in craft sustainability.

Notes of Exhibitions

The 5th Cheongju International Craft Biennale (2007) Cheongju, S. Korea.
Korean Craft Trend Fair 2008 (2008) Supported by KCPF, COEX, Seoul, S. Korea.
Sewing for the Soil: Eco Products by Lee, Kyeong-Jae (2006) Gallery T-Space, Seoul, S. Korea.

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