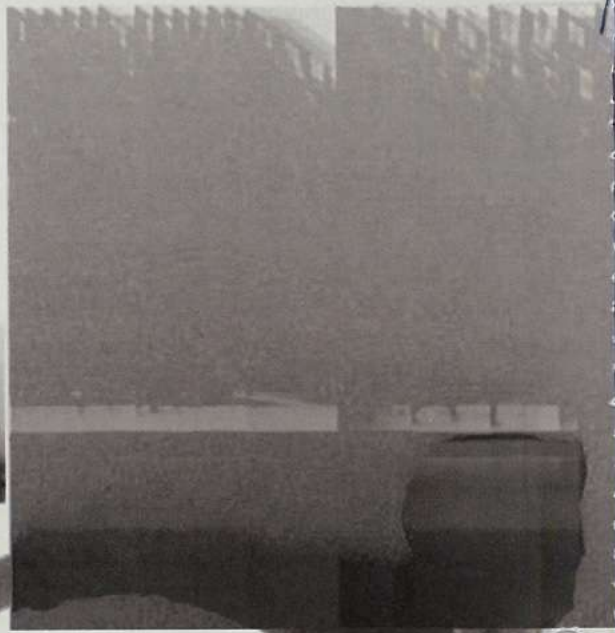




Diasporic gaze

Seunghee Park

Concept Board



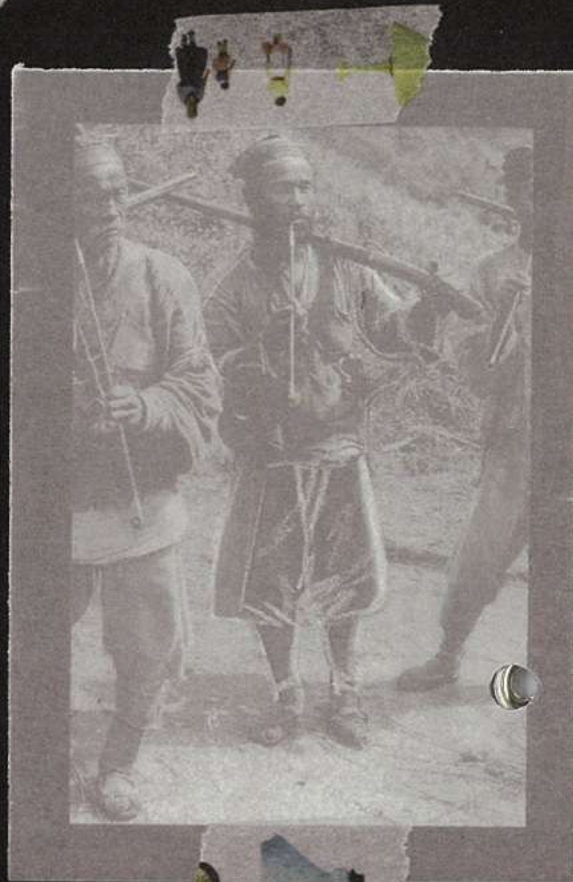
My aim is to reinterpret traditional Korean clothing through the lens of diaspora — exploring feelings of displacement, cultural duality, and the search for belonging.

Exploring the disconnection that comes from feeling like a stranger in your own hometown — where familiarity clashes with a sense of no longer belonging.

Key words:

Cultural identity
Belonging / Unbelonging
Displacement
Fragmentation

the details



*lowered
shoulder
seam*



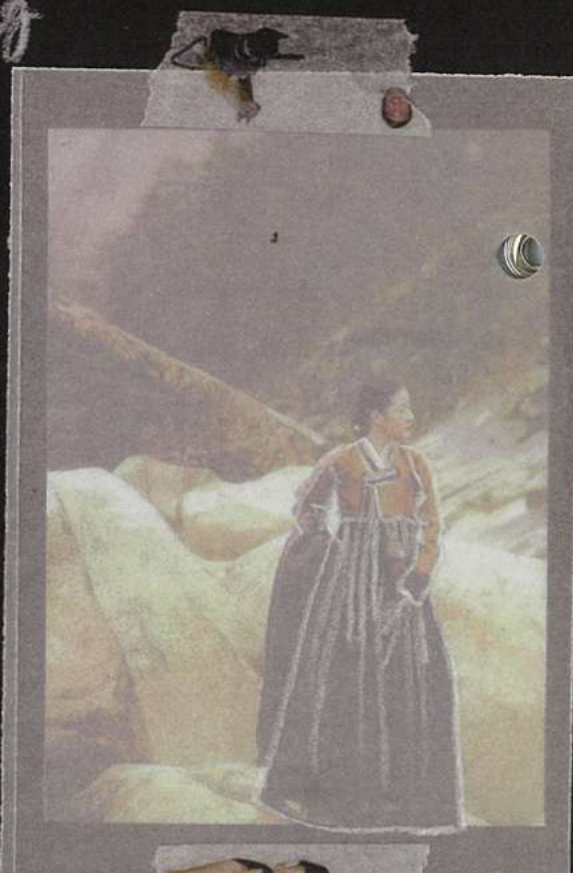
wide sleeves



the fabric



*irregular
patterns
making*



*relaxed
fit*



*slim
& deep*

Looking at the general silhouette, details from hanbok (korean traditional clothing)

pleats



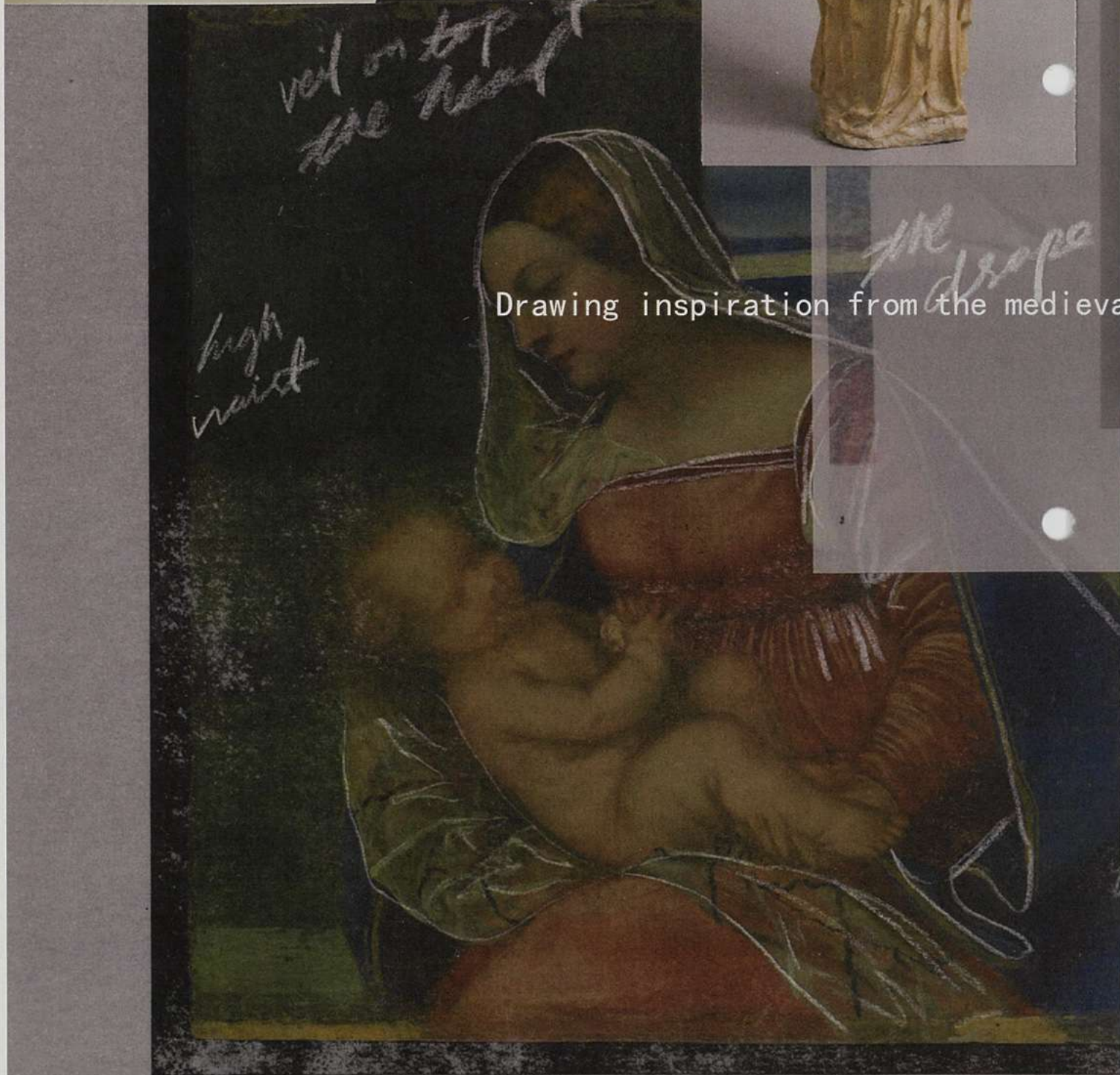
linear
lines



thick sash

heavy
volume

pleats

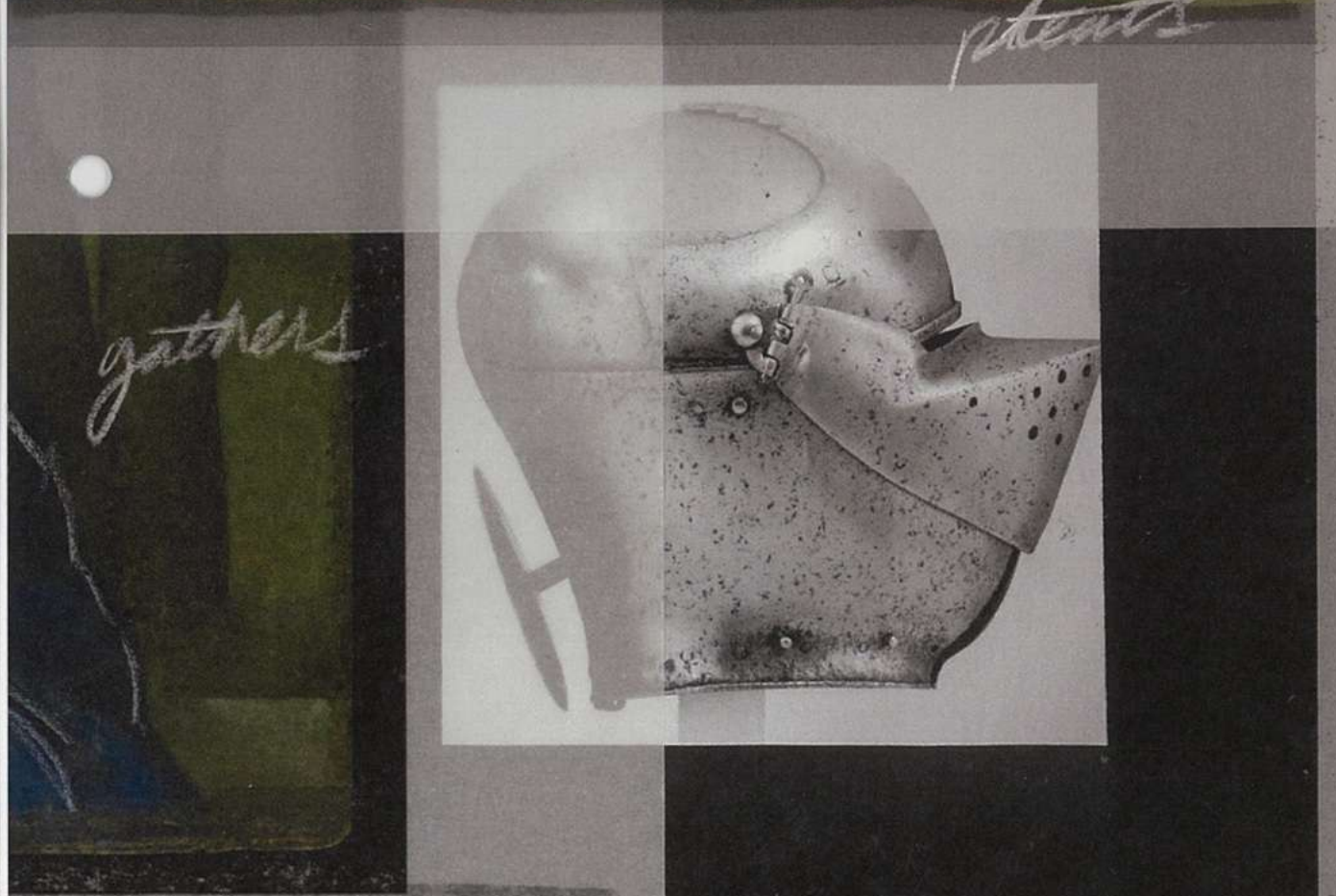


veil on top
the head

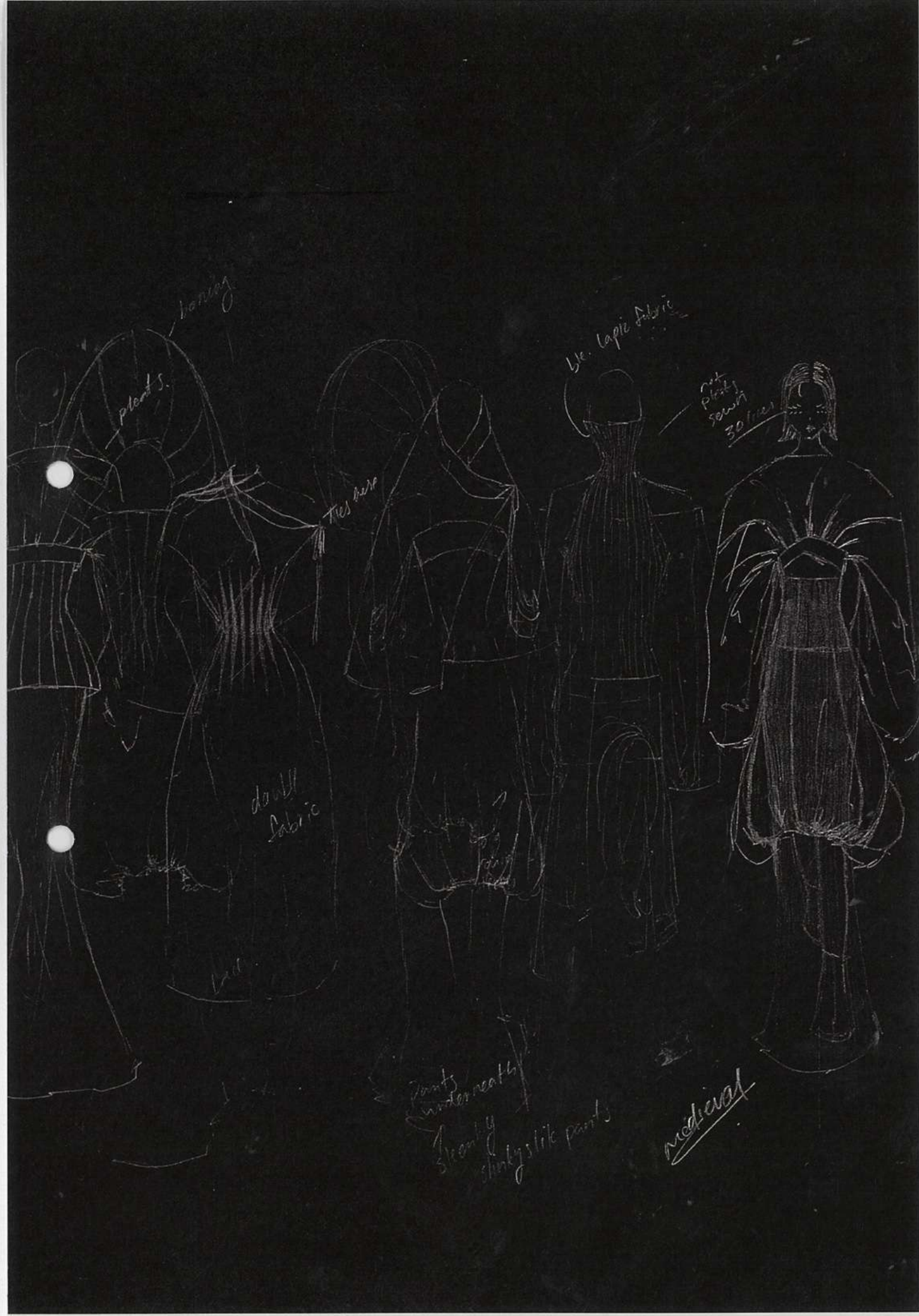
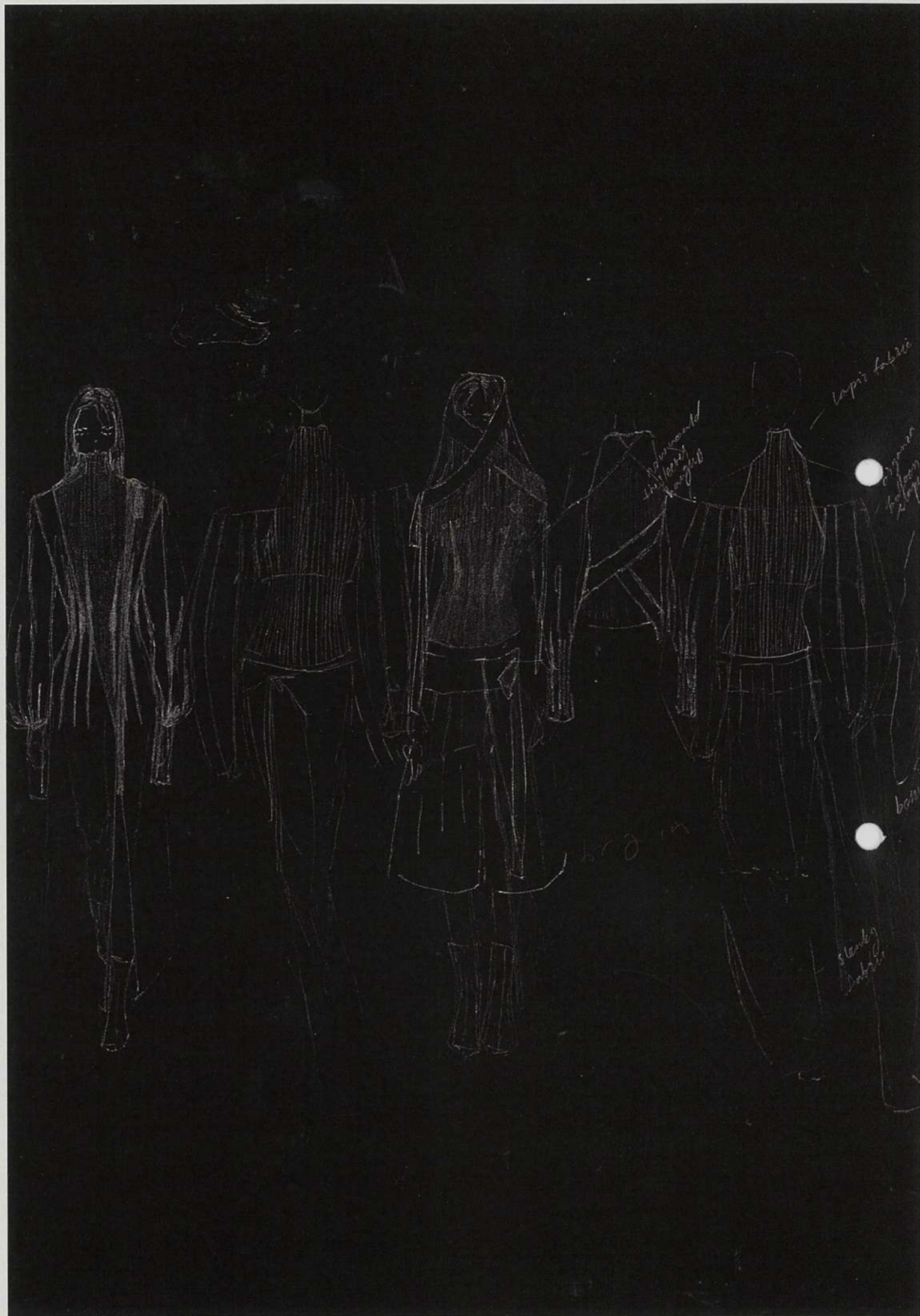
high
waist

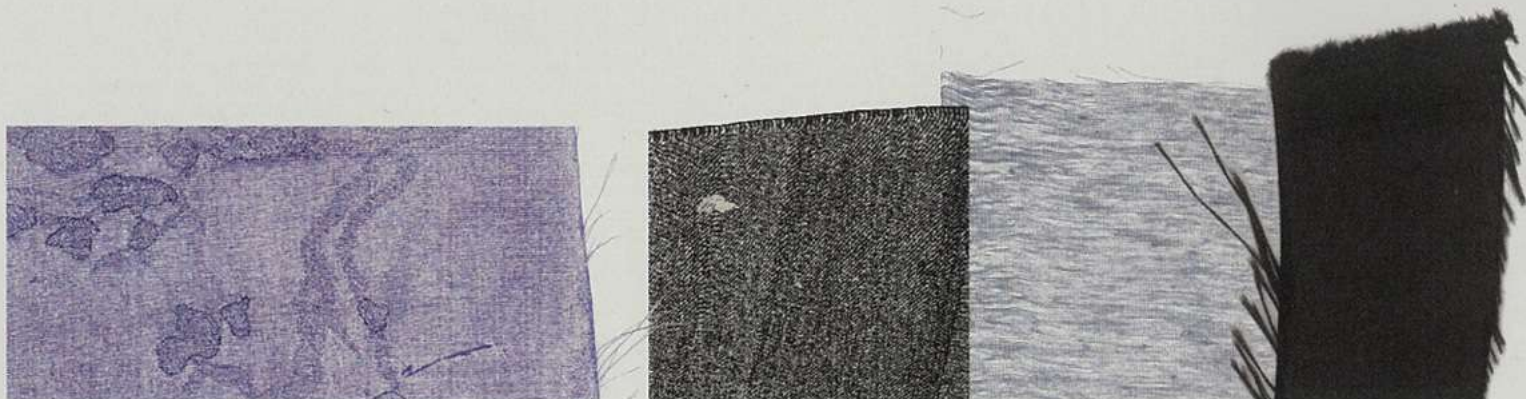
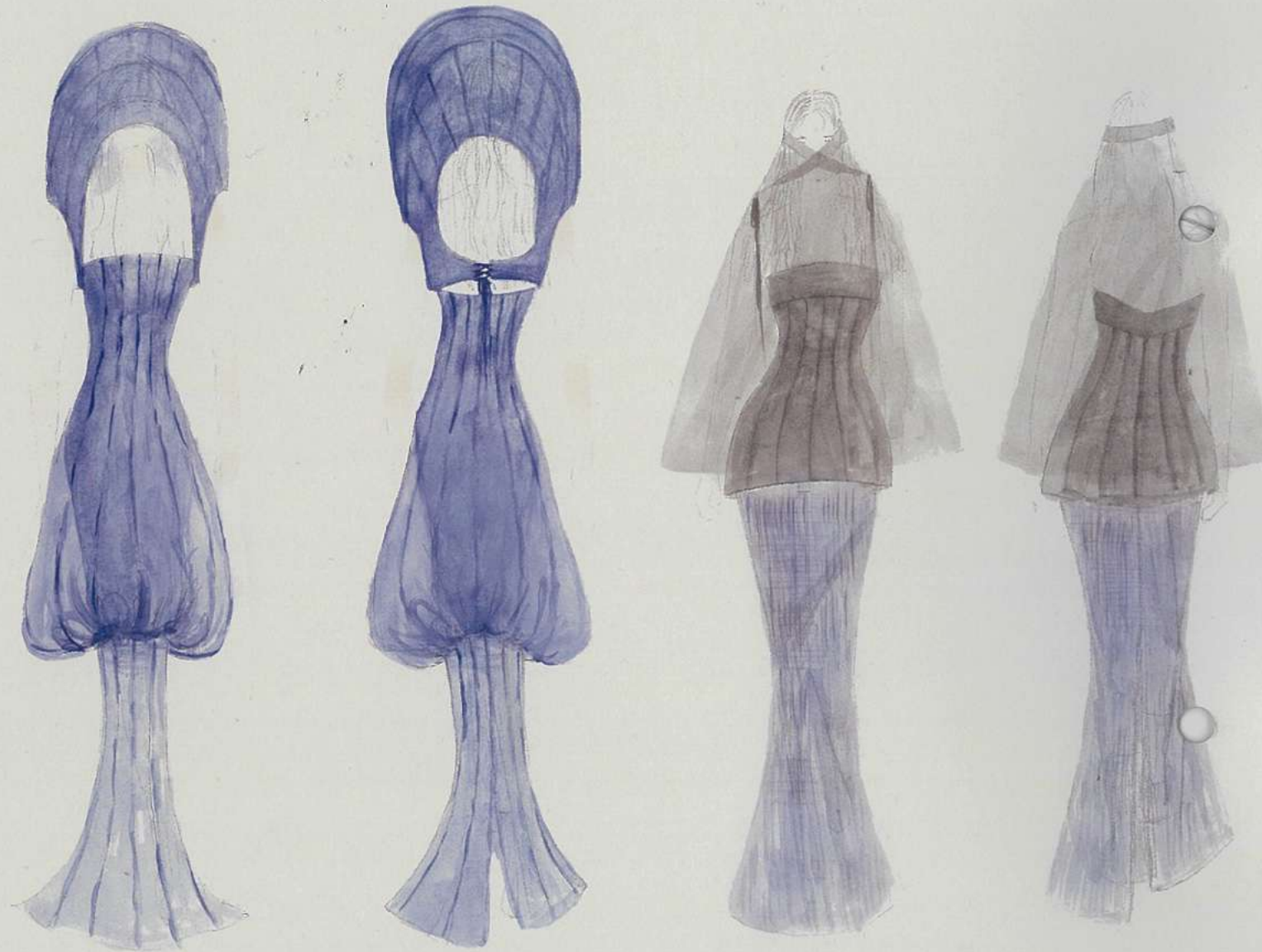
the drape

Drawing inspiration from the medievage — Linear lines, pleats, drape



gathers





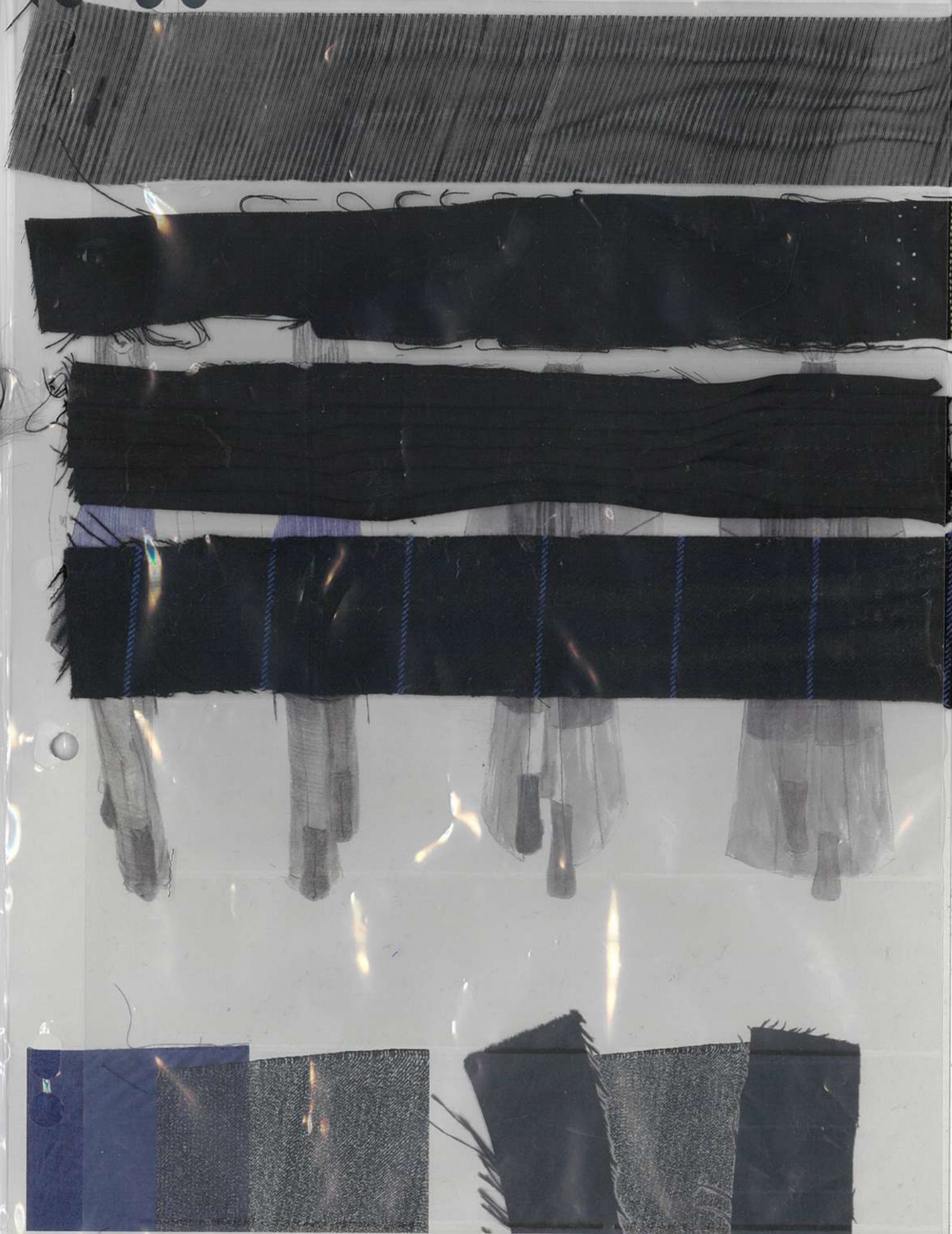
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INSERT EMULSION SIDE DOWN

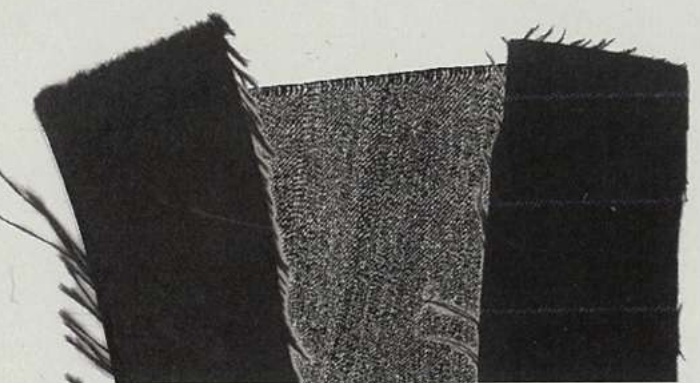
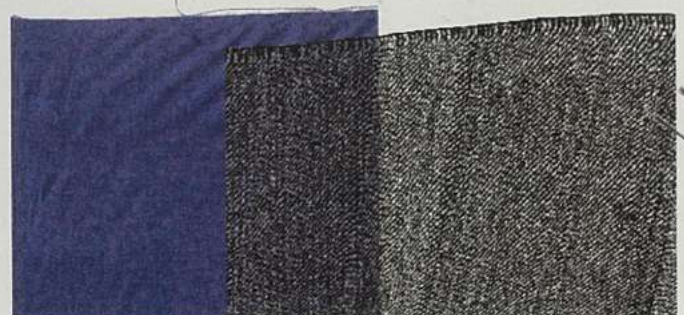
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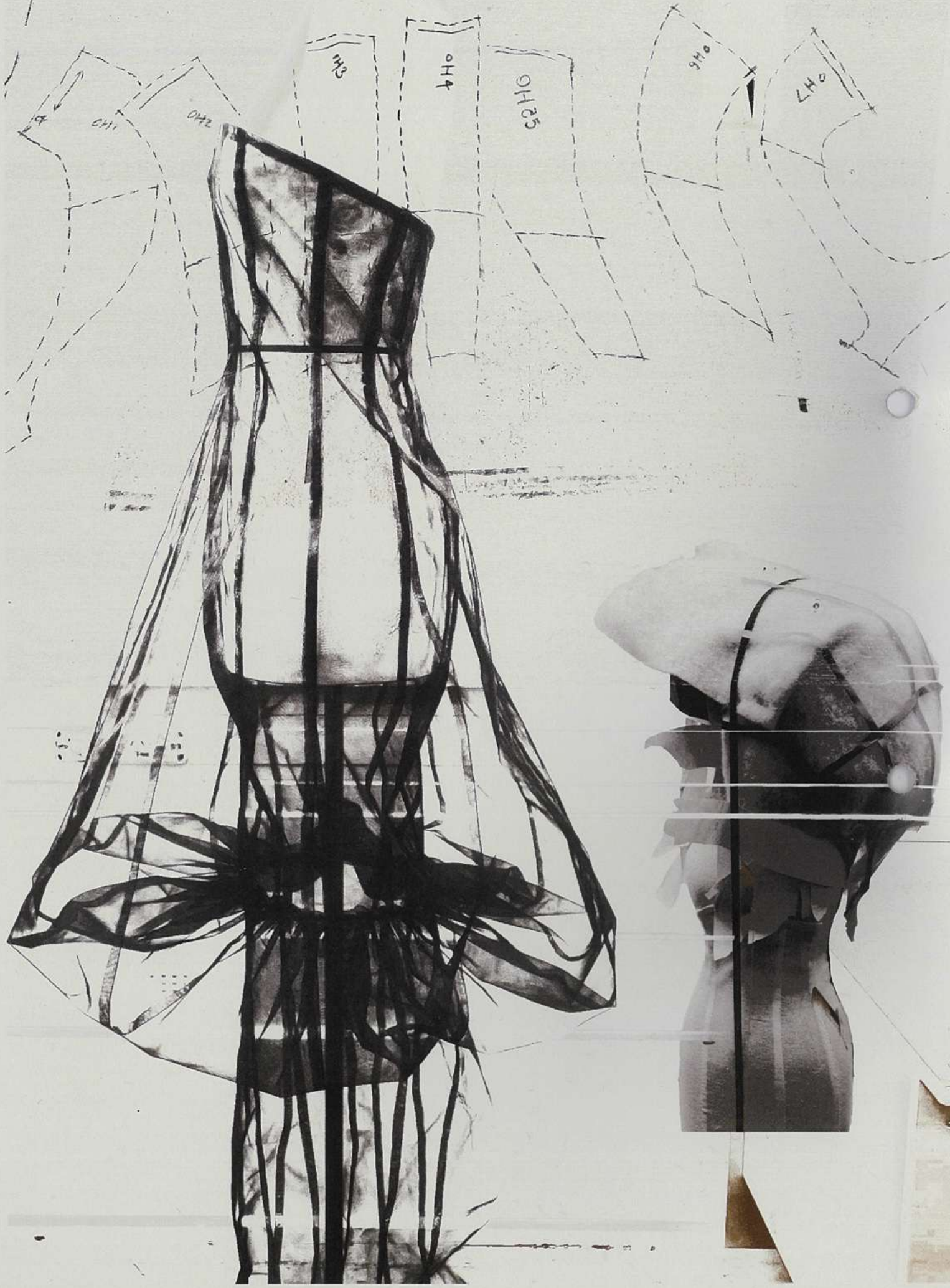




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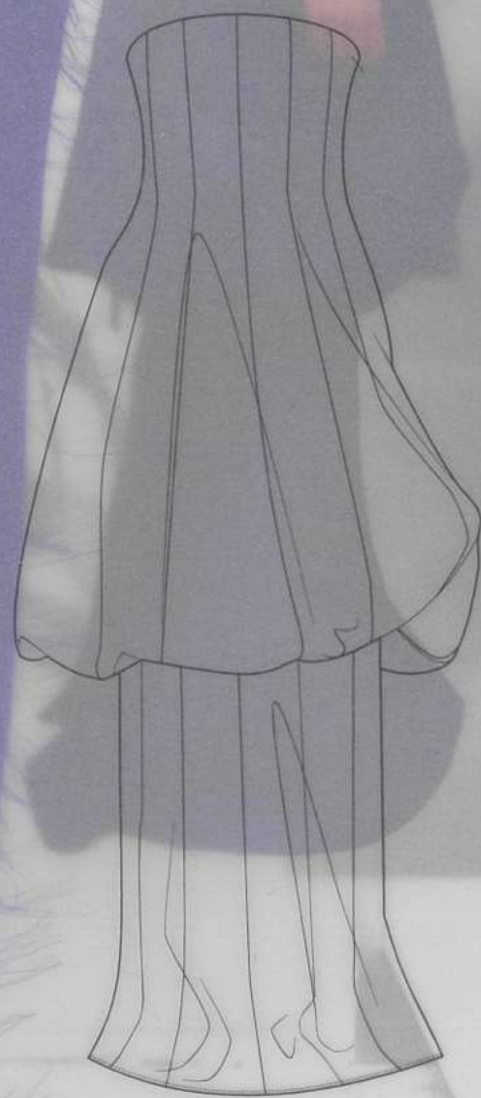
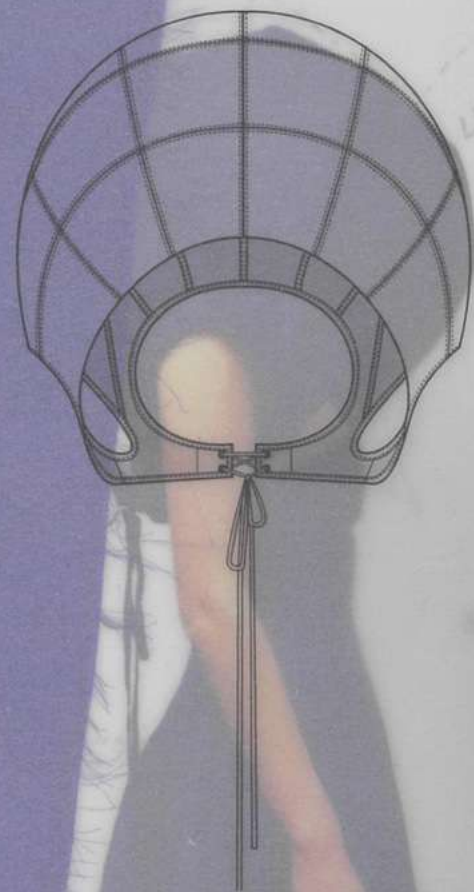
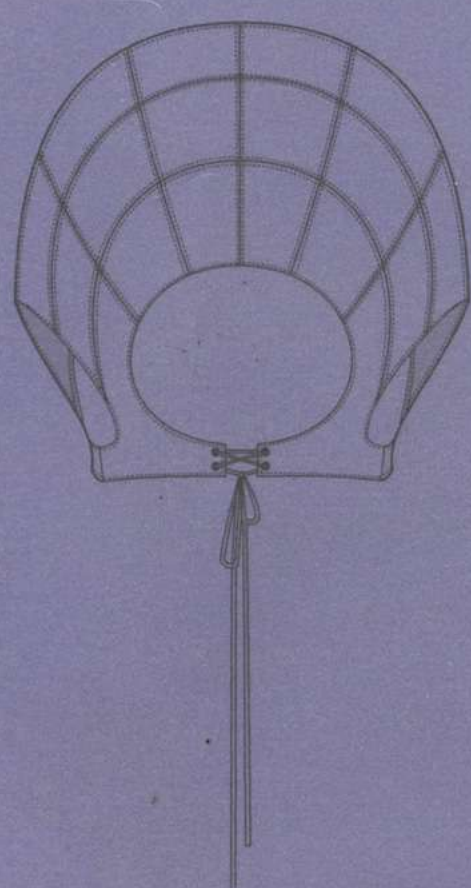
Look 1





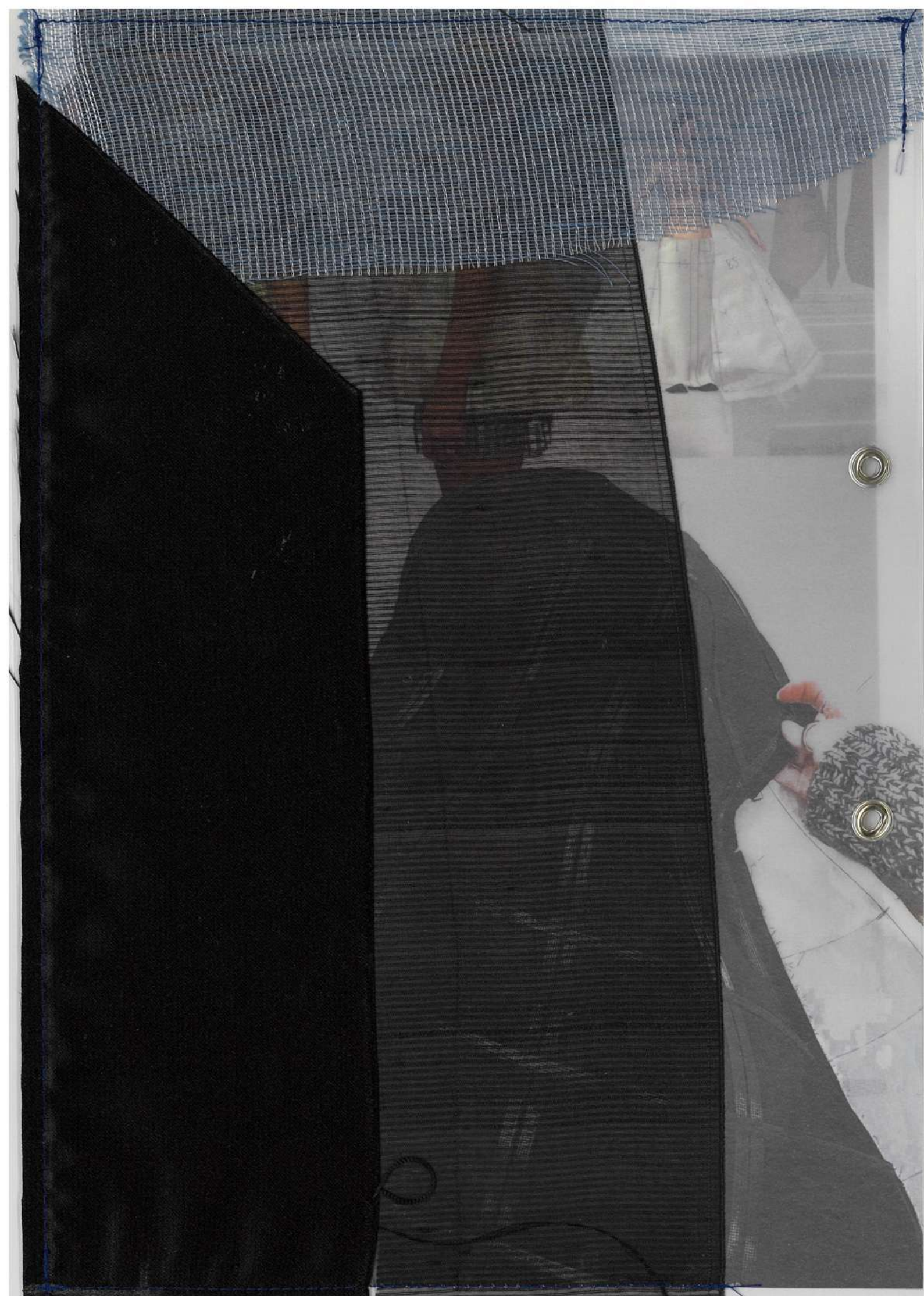
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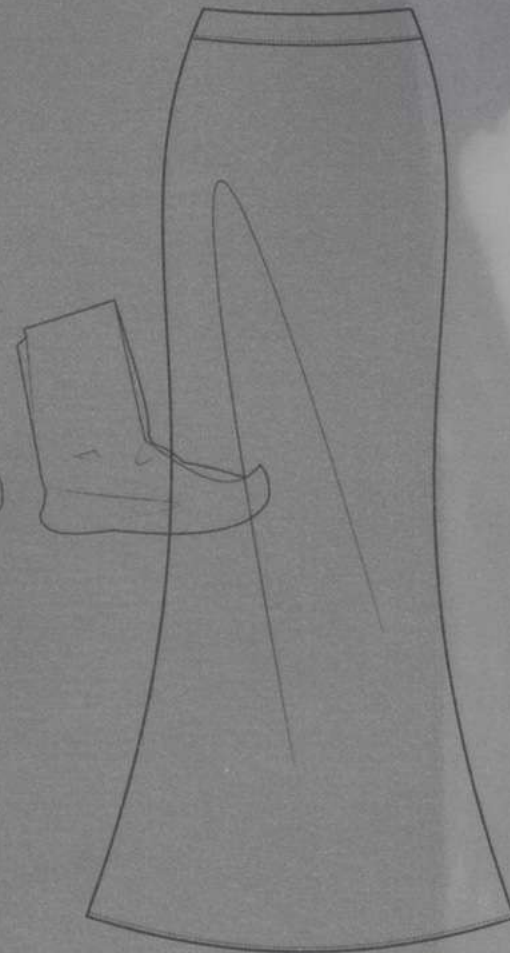
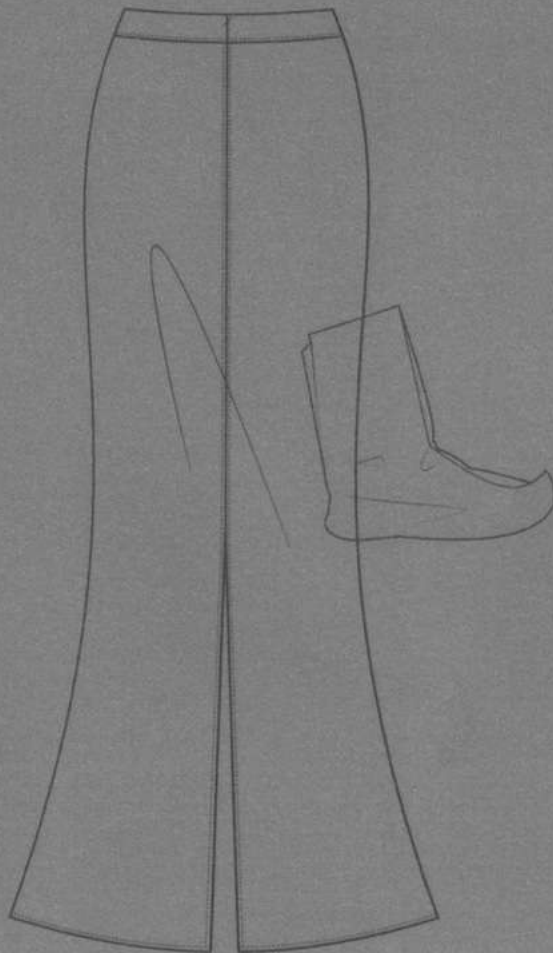
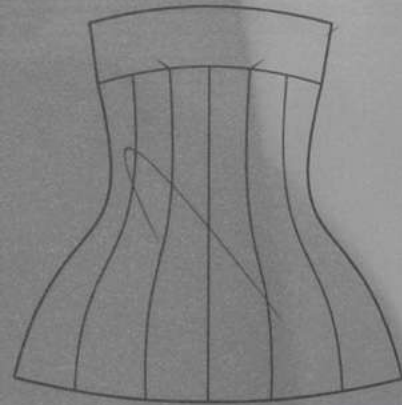
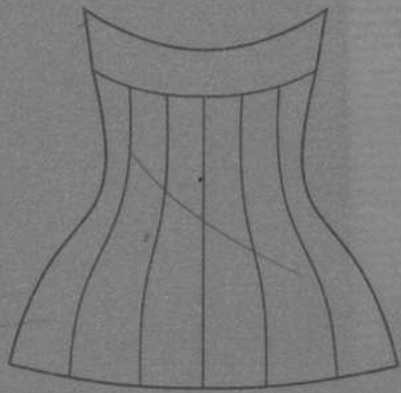
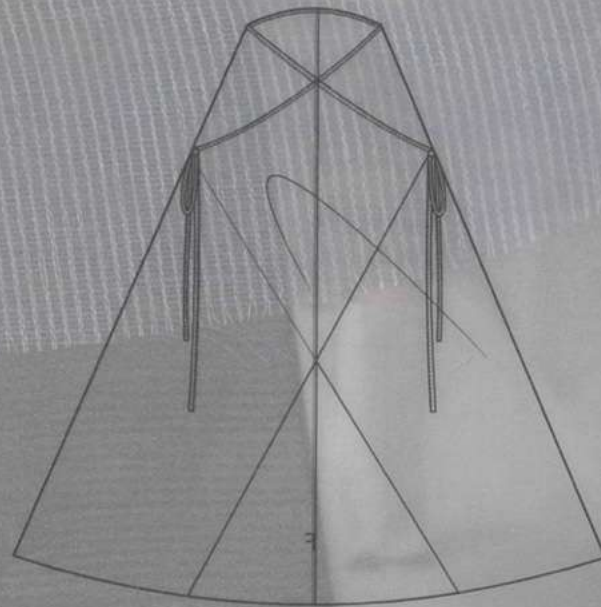
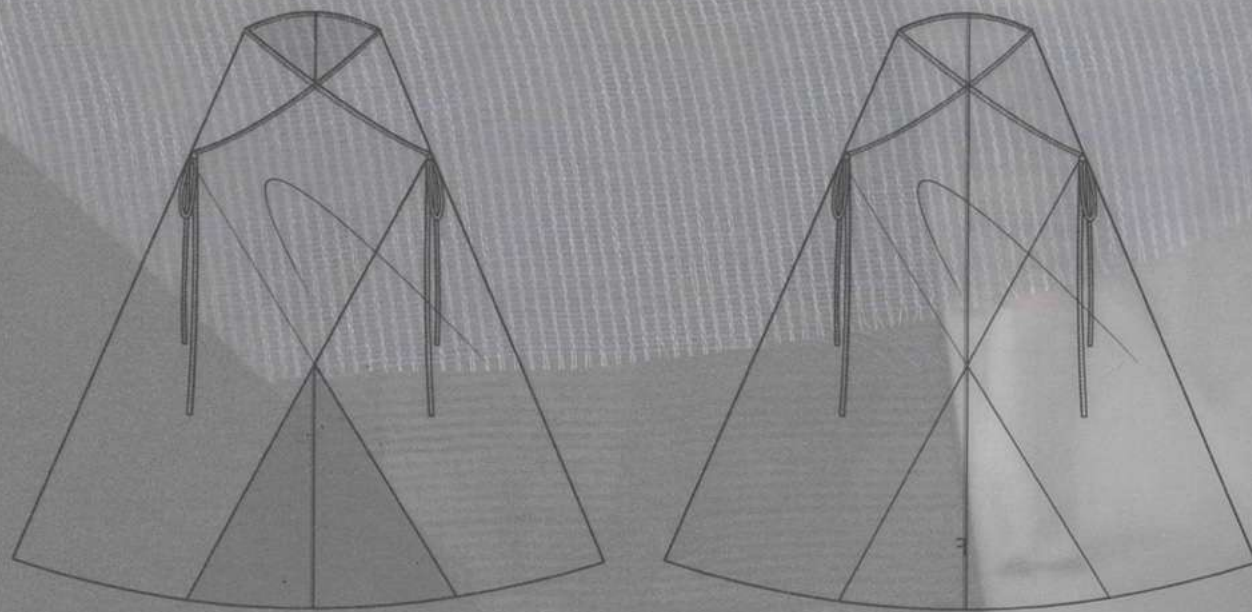
F



Look 2
300 pattern



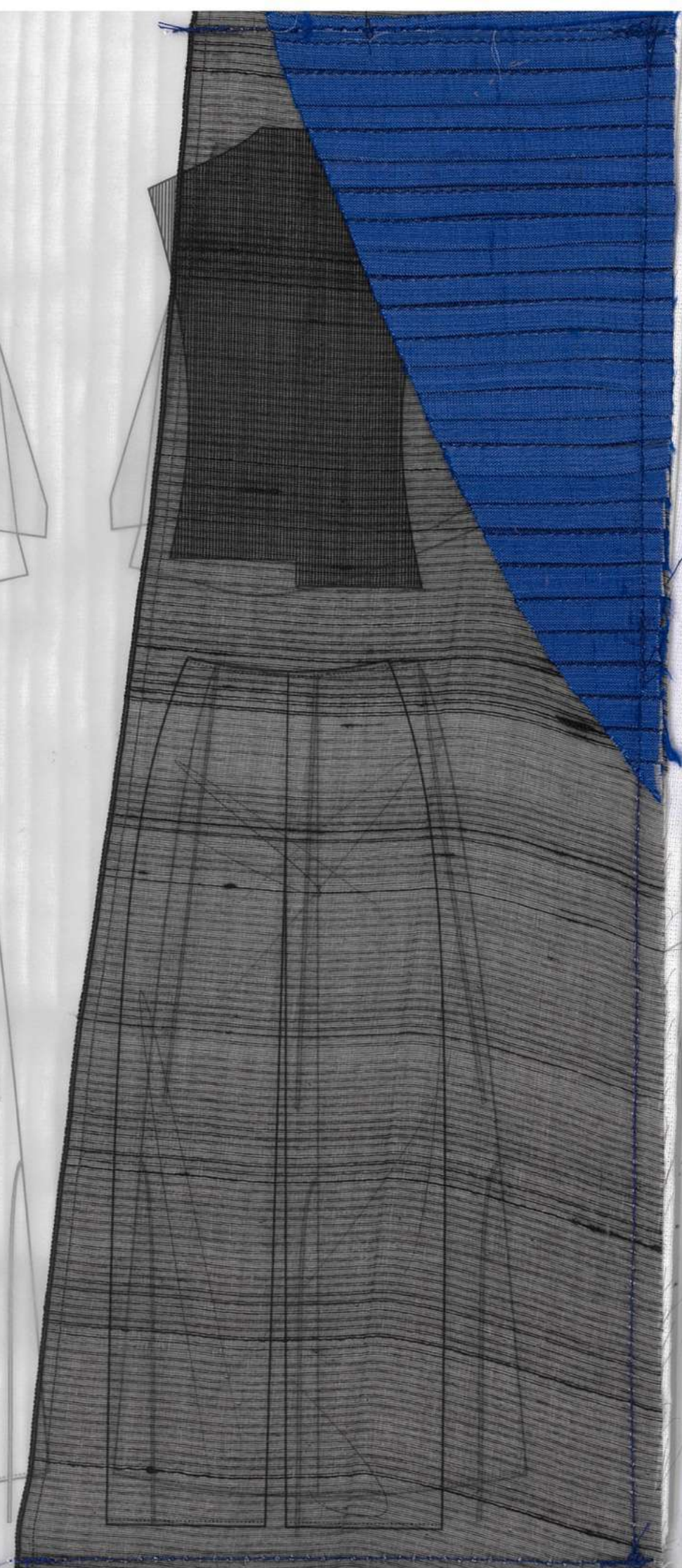




Look 3

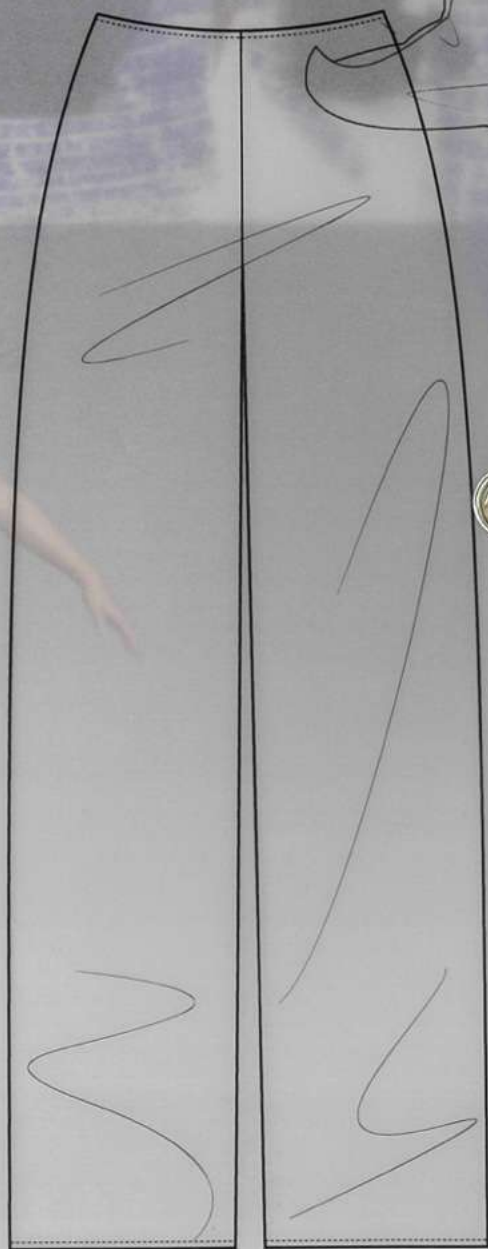
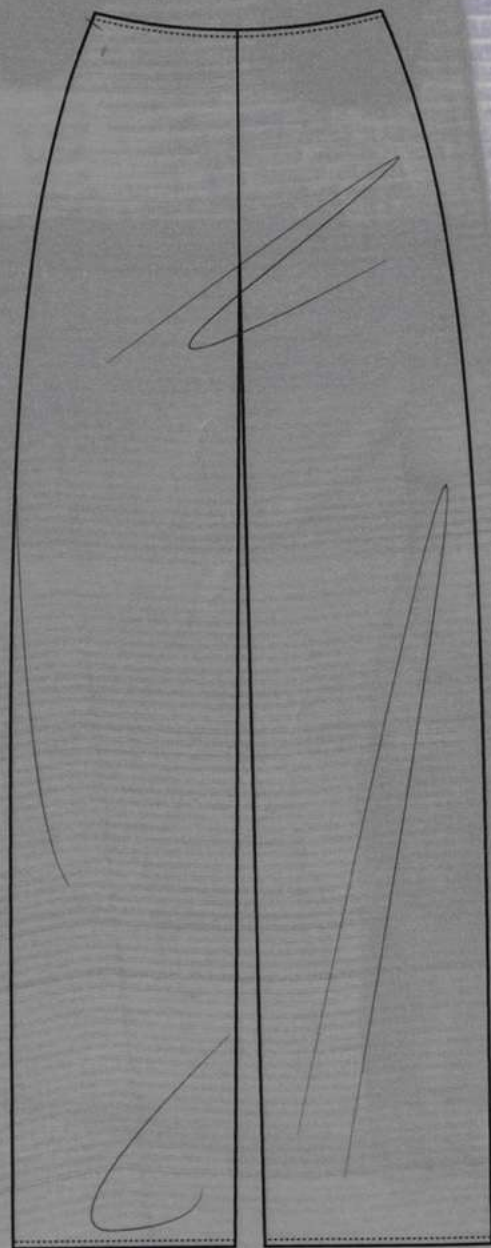
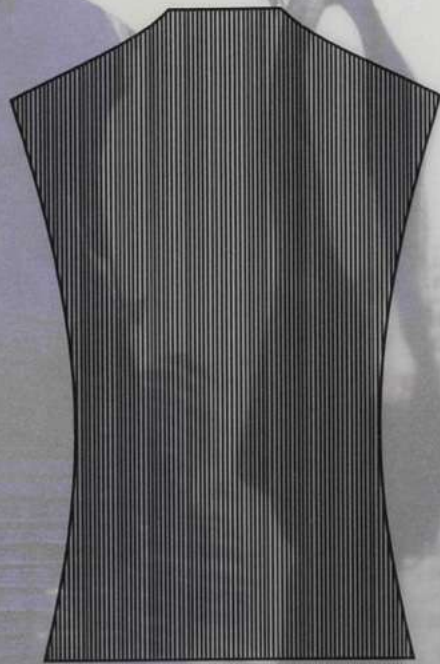
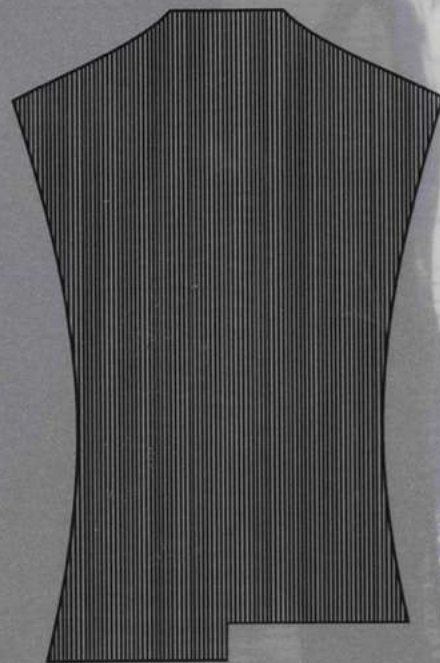


B F



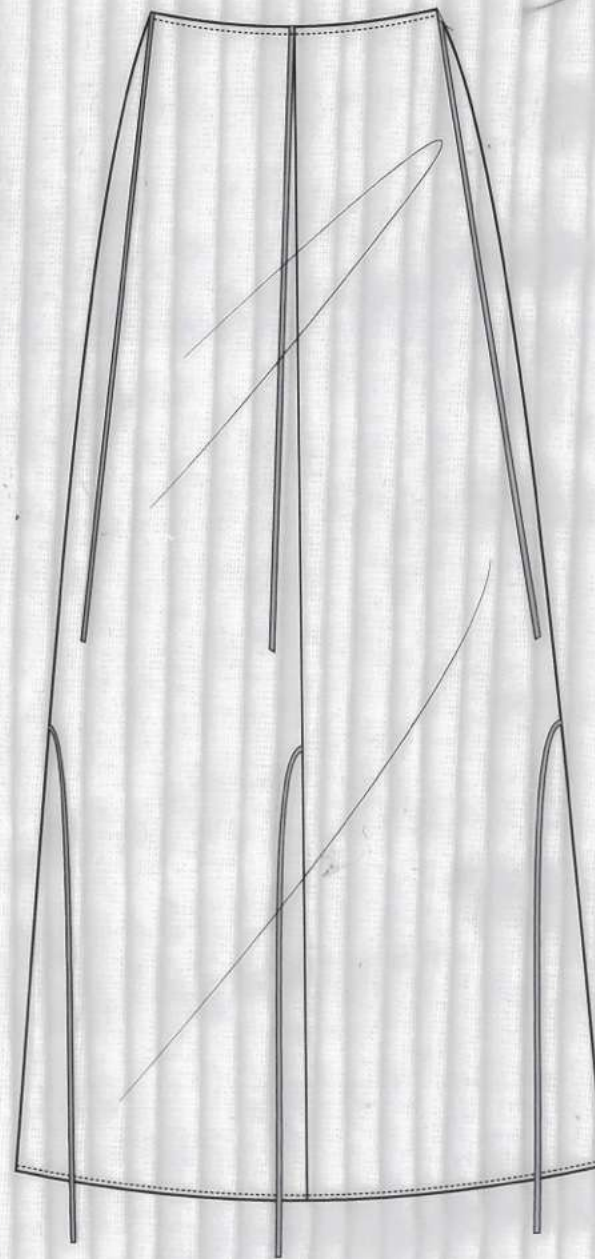
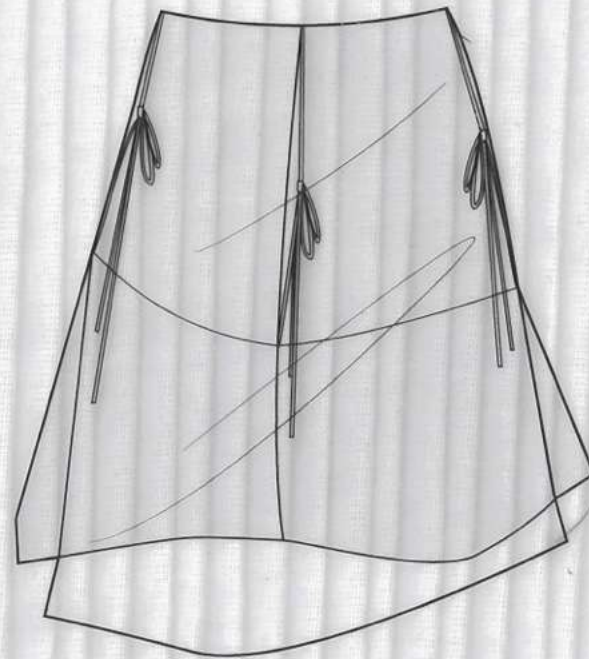
Look 3

B



F

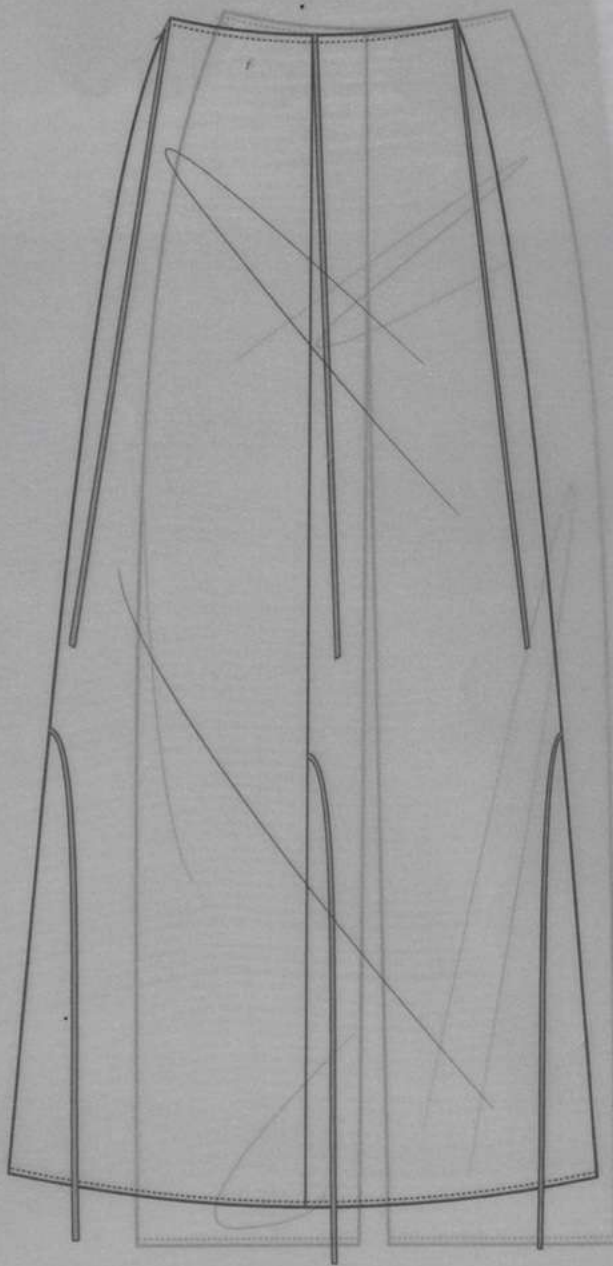
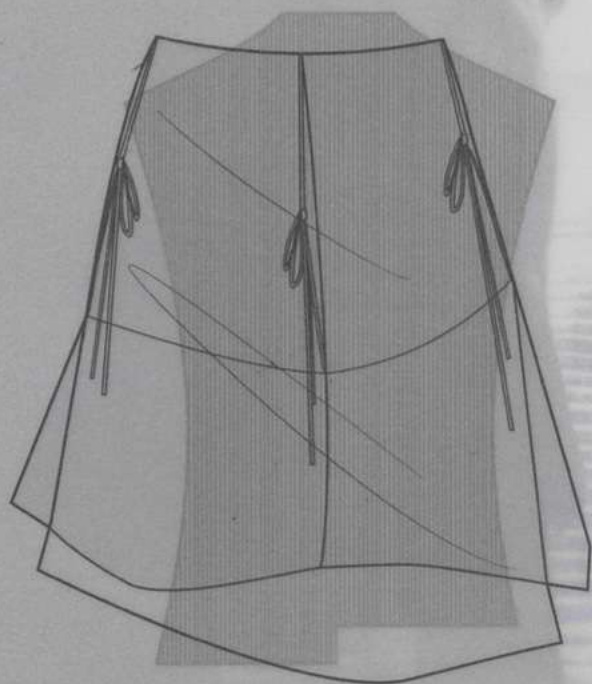
B



B

B
F

Look 3



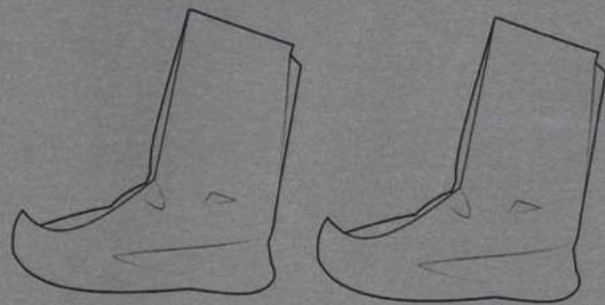
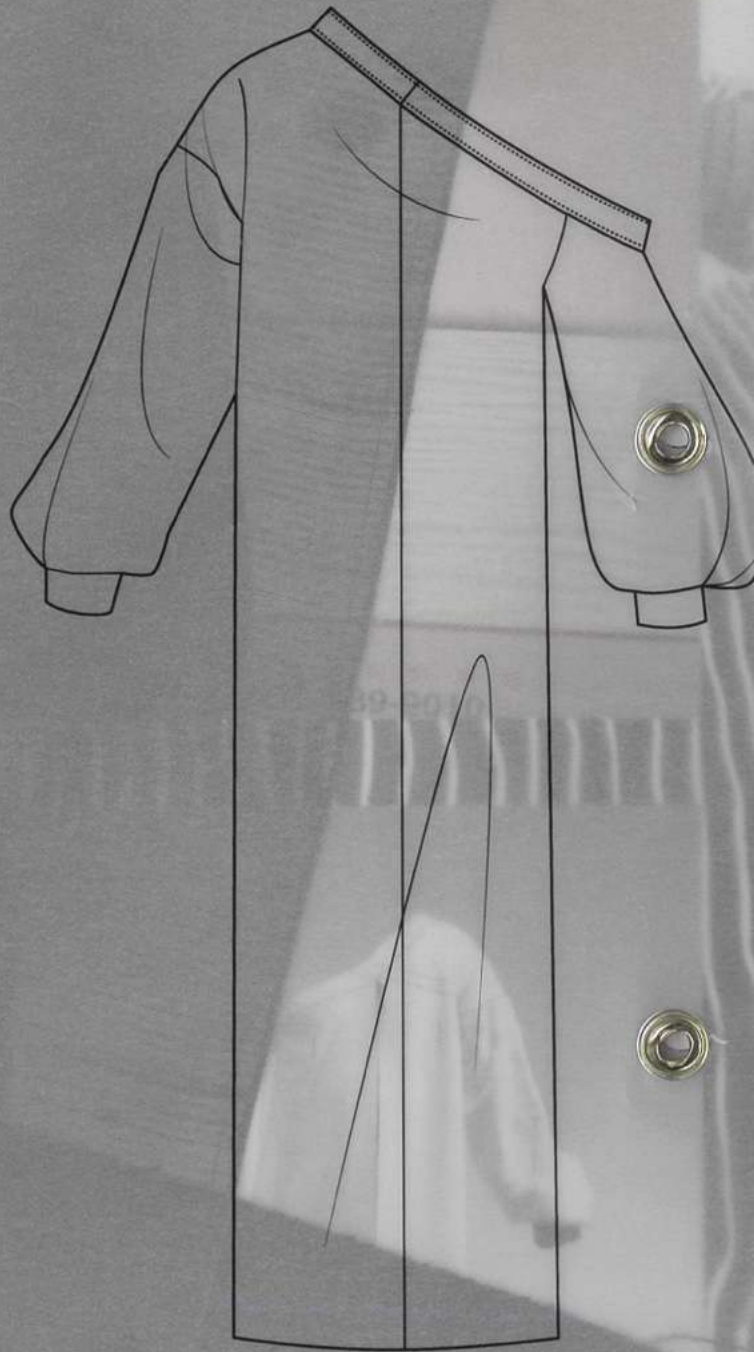
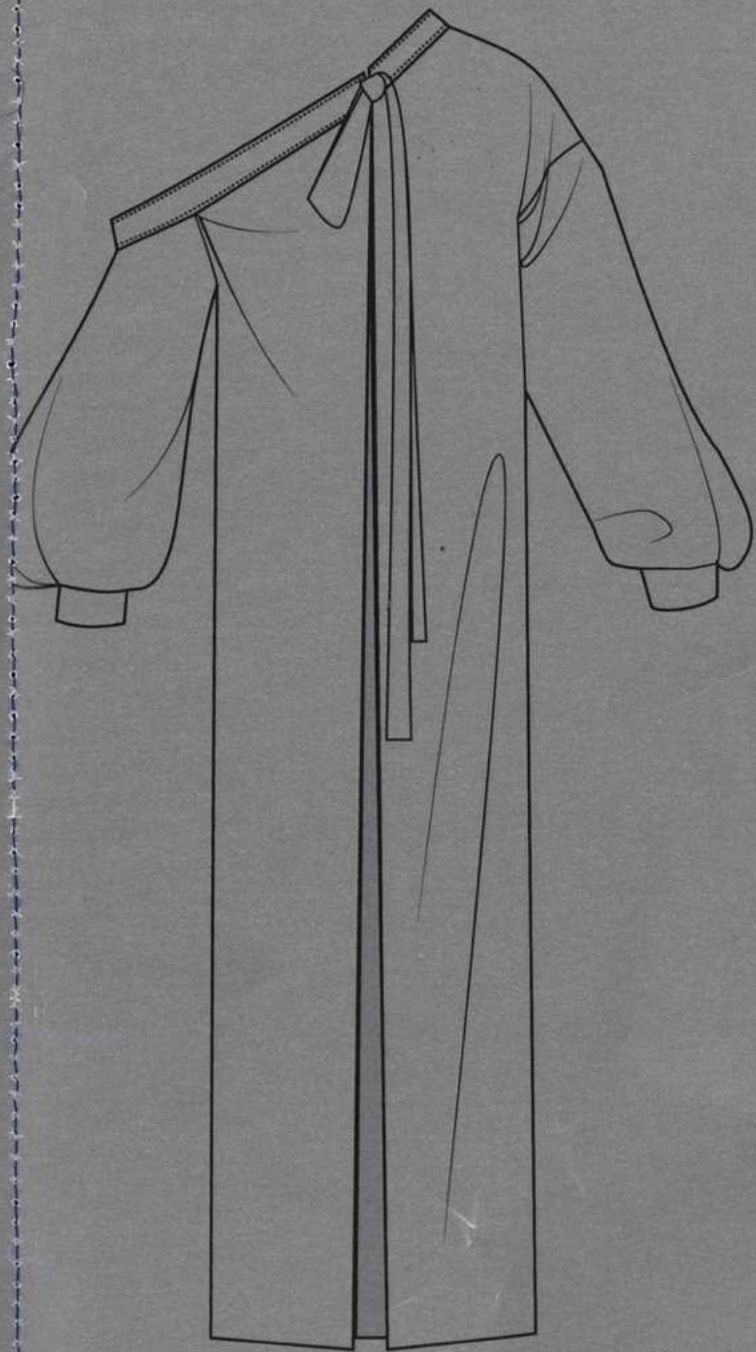


Look 3



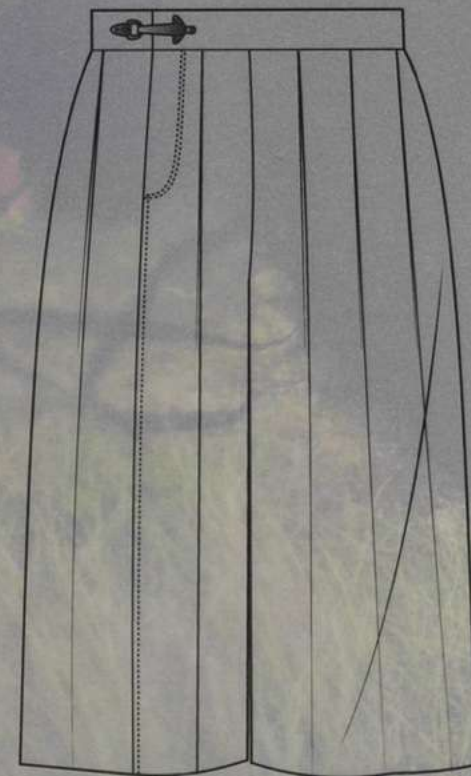
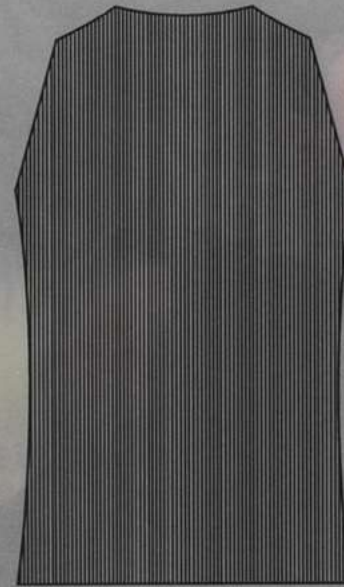
F

B



F

B





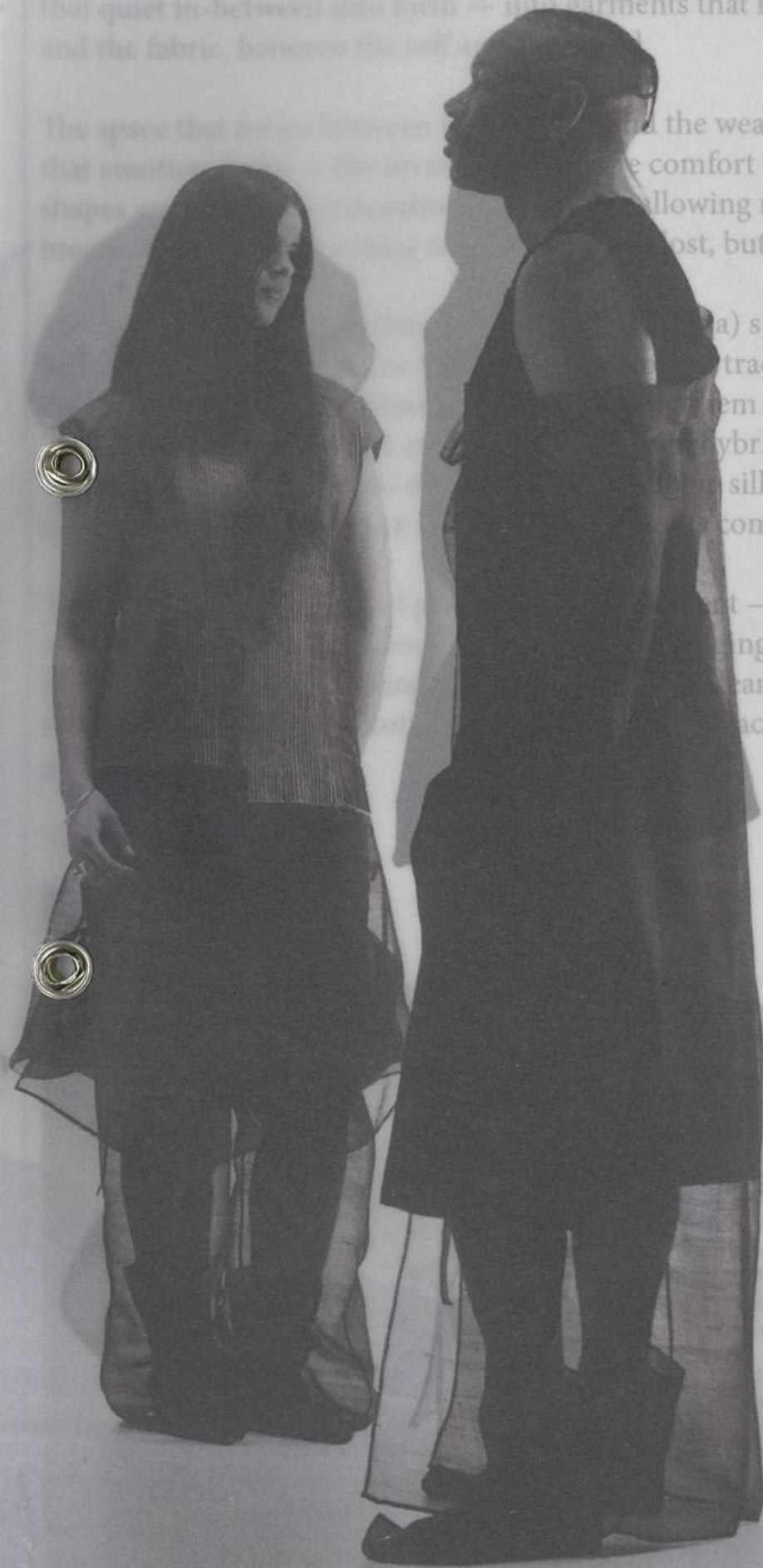


This collection comes from a place of disconnection — from the strange, heavy feeling of being out of place in somewhere that once felt like home. It is about belonging and unbelonging, and the uncertain space that exists between the two. I've tried to translate that quiet in-between into form — into garments that hold distance between the body and the fabric, between the self and the world.

The space that exists between the body and the fabric becomes a metaphor for the comfort fades into estrangement. These shapes allow room for absence, reflection, and most, but suspended between identities.

(a) silks, were sourced directly from traditional clothing), these silks were transformed into forms that merge Korean hybrid identity — the quiet negotiation of the silk of the first look feels like disconnection, weight, and stillness.

It — of turning confusion into clarity when the idea of "home" no longer means learning to exist in the in-between, a space where new meanings can be





This collection comes from a place of disconnection — from the strange, heavy feeling of being out of place in somewhere that once felt like home. It is about belonging and unbelonging, and the uncertain space that exists between the two. I've tried to translate that quiet in-between into form — into garments that hold distance between the body and the fabric, between the self and the world.

The space that forms between the clothing and the wearer becomes a metaphor for that emotional gap — the invisible line where the comfort fades into estrangement. These shapes are not about concealment, but about allowing room for absence, reflection, and breath. They hold the feeling of not being lost, but suspended between identities.

The materials used in this collection, including the Oksa silks, were sourced directly from Korea. Inspired by the traditional Korean clothing (hanbok), these silks are woven with a traditional pattern, but I am reshaping them into forms that merge Korean and my own cultural influences, I am creating my own hybrid identity — the quiet negotiation between the two that do not feel like distance, but like the blue silk of the first look feels like distance, the black silk of the second look holds confusion, weight, and stillness.

This collection is my way of processing disconnection — of turning confusion into something tangible. It is about the feeling of not belonging when the idea of "home" no longer feels stable. In making these garments, I am learning to exist in the in-between, to accept disconnection not as a void, but as a space where new meanings can begin.

박승





This collection comes from a place of disconnection — from the strange, heavy feeling of being out of place in somewhere that once felt like home. It is about belonging and unbelonging, and the uncertain space that exists between the two. I've tried to translate that quiet in-between into form — into garments that hold distance between the body and the fabric, between the self and the world.

The space that forms between the clothing and the wearer becomes a metaphor for that emotional gap — the invisible line where comfort fades into estrangement. These shapes are not about concealment, but about allowing room for absence, reflection, and breath. They hold the feeling of floating — not lost, but suspended between identities.

The main fabrics used in this collection, 옥사 (Oksa) silks, were sourced directly from Korea. Traditionally used in 한복 (hanbok; Korean traditional clothing), these silks carry memories of my cultural roots. By shaping them into forms that merge Korean and European influences, I am reflecting my own hybrid identity — the quiet negotiation of two worlds that do not fully align. The blue silk of the first look feels like distance and longing; the black silk that follows holds confusion, weight, and stillness.

This collection is my way of processing displacement — of turning confusion into something tangible. It is about the search for belonging when the idea of “home” no longer feels stable. In making these garments, I am learning to exist in the in-between, to accept disconnection not as emptiness, but as a space where new meanings can begin.

박승희



