1. Introduction & Purpose
As discussion on cultural identity of the Korean society increases, the design society is making several efforts in order to create a Korean style formative art culture. These efforts are divided into two kinds. One is attempting designs for Korean formative art culture formation with an original form of traditional culture which is an original form of a society. The other is making designs by extracting formative factors for the modern society unrelated to traditions.

The former does not include the currency of original form factor by leaning toward the meaning attribution of original form factors of traditional culture. Therefore, the realistic expression aspects of Korean designs are not presenting new plans due to regression to the past (traditionalism), and attachment to indigenous culture (originalism). The latter sees tradition demonstrating its values when maintaining and developing as its own way. Awkward combining will reduce prestige of the original, and will not be recognized as a culture or a value of goods. Even though Korean design aspects are qualitatively improving, they have not overcome the habit of being a cultural subject state due to historical environment. Being continuously transfused by American designs, it is quite difficult to express the present formative art itself as ‘Korean’.

By examining problems of the two aspects, we can conclude the necessity of a connecting ring between the past and present in order to form a Korean formative art culture, rather than one-sided efforts of nowadays. Therefore, this study reflects this point and tries to express original forms of traditional culture with ‘digital’, a modern grammar term, and reinterpret the meanings. Also it sounds out creative possibility and tries verification through effective expressions and applications of Korean images.

2. Meaning of original form of traditional culture modernization

1) The generality of Korean life is within the original form of traditional culture modernization

Using original form of traditional culture as a material of Korean formative art culture formation is not for protecting or reviving the original form itself. It is thought to contribute to form a Korean formative art culture since the generality of life, which overcomes a society and a era as a original form of life of humanity, is within.

The most favorable condition for creating a national formative culture of a country is to accept modern things connecting the past to the present. However, as mentioned above, there is a difficulty to declare the past formative art culture as our own tradition with the Korean spirit dwelling within due to the specific historical matters.

As for forming the formative culture of Korea, those that connect the past history and this very present life are considered as the genuine Korean formative art culture, and modernization of original form of traditional culture is thought to play the perfect role.

2) Establishing Korean formative culture through original forms of traditional culture means to achieve suitability in the present time

Establishing Korean formative culture through original forms of traditional culture means to achieve suitability in the present time, rather than being past-oriented. That is, the way to establish Korean formative culture is to achieve cultural continuity that protects our culture identity while making sure that suitability does not disappear during modernization. Therefore we must readjust, readapt, and reinvent original forms of traditional culture factors.

Establishing Korean formative culture through original forms of traditional culture will enable achieving flexibility to reinvent our culture by affirmatively accepting new culture, and this may be the only way to adapt our culture to change of times.
3. Digitization: Kaleidoscope
For original forms of traditional culture, the form prior to formative art work- that is, the most fundamental form was examined. This original form was focused on saving the part which has been recognized as the image of Korea. This study aimed to achieve formative art language that includes abundant, deep history of the past and the present time by applying original forms of traditional culture based on the beauty and superior formative elements of the kaleidoscope, during examination of the Korean formative art image. Works were produced based on the kaleidoscope image and formative art principle and the formative art senses of this researcher. There are subjective notions implicated.

4. The abstract of production
Korea’s traditional ‘mask’ represents the characteristics of the society, life, culture and others of the period, being a valuable cultural resource which various symbolic images can be developed from. For example, the Hahoe mask is already famous worldwide and its form strongly represents the impression of Korean formative art culture. Using materials like this ‘mask’, restoring the original form digitally, and changing shape through the kaleidoscope suggests not only reviving original form images of traditional culture but also creating a future-oriented, changed, and developed formative art image of Korea by combining the past, present, and future.

5. Detail of Production Contents
1) Expression methods: Interactive responding to mouse movements
2) Use of Programs: Flash MX, Photoshop, illustrator
3) Production Stages
   - Stage 1 : analyzing and collecting original form images of traditional culture
   - Stage 2 : analyzing data on the origin and meaning of the images
   - Stage 3 : image scanning of the culture original form
   - Stage 4 : design sketch, illustrate (Vectorizing)
   - Stage 5 : digitalization-applied design (35 effects)

4) Production Contents
   - Expressing interactive, with image scales and colors responding to the mouse movements
   - The image zooms in / out by clicking [↑], [↓] keys
   - Digitalization using random values at image Scale / Color / Rotation change speed

6. Result of work

7. Conclusion
This attempt changed the formative factors of the ‘mask’ to abstract images through digital operations. The overall form of the mask was newly reinvented, but the original form could be maintained due to the kaleidoscope expression method. The original mask had eye, nose, mouth factors, which semantic interpretation recognizes it as a Korean traditional mask. However, masks applied to the kaleidoscope had an unrecognizable abstract message, but the sense of Korean formative art was maintained. A possibility of finding a new Korean design through a balanced visual expression of various forms was discovered, from form expression of existing semantic interpretation of traditional culture original forms to mechanical coincidence calculated by computers.

This study may be only a small effort made in creating a Korean formative culture, but these researches are thought to provide creative possibilities more than we think and expect.