

피카소의 큐비즘 작품을 응용한 복식 Design

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현대인의 미의 표현 욕구는 무한하며, 개성을 찾으려는 의식은 끊임없이 진보적 방향으로 나아가고 있다.

본 연구는 20세기 미술사조인 큐비즘의 예술적 가치를 연구하여 새로운 복식디자인 표현으로 모티브로 응용하고 외곽선에서 기하학 순수성을 추구하였다. 또한 입체적 구성과 디테일 변화로 현대 복식의 새로운 모티브를 제시하며, 회화성을 지닌 산업디자인으로 의복의 부가가치를 높이는 데 그 목적을 두었다.

접근 방법은 피카소의 오브제의 다양성을 복식에 도입하여 다각적인 선의 구성을 실루엣에 도입하였다.

20세기 전반의 큰 혁명이었던 큐비즘은 순수한 조형 작업을 통한 리얼리티의 추구로 일체화하여 표현 자체를 더욱더 현실화하였다.

큐비즘은 시점의 복수화를 통한 분석적인 면으로 구성된 3차원의 구성을 표현한 분석적 큐비즘과 **딱딱**에 **플레를** 시초로 발전한 오브제를 다양화시켜 구성된 종합적 큐비즘으로 분류한다.

본 논문의 연구 결과는 다음과 같다.

첫째, 종합적 큐비즘의 평면으로 구성된 면의 분할을 의상에 입체적으로 구성하였다. 평면의 그림에서 표현된 입체적 구성을 단면으로 처리하여 재조합함으로써 변화있는 실루엣을 유도하였다.

둘째, 종합적 큐비즘의 플라주 기법을 의상의 퀴팅 효과와 접목시켜 구성하고, 면의 분할은 피카소 작품의 구성을 도입하여 개성있고 부가가치를 높이는 산업 복식디자인의 가능성을 시도하였다.

셋째, 색채의 조합은 원질의 이미지를 살릴 수 있도록 구성, 특유의 색의 배합을 도입 기존 의상에 나타났던 배색의 효과를 상승 시키고자 하였다.

넷째, 분석적 큐비즘에 나타난 보는 각도에 따라 다르게 나타나는 사물의 형태를 한 시점으로 표현한 방법을 의상에 도입하여, 신체 부위에 나타나는 사물의 형태의 특징을 살려 부분적인 장식으로도 도입하였다.

A Study on the Dress Design Using P. Picasso's Cubistic Work

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Our contemporaries have limitless desire to express beauty. Their consciousness to secure individuality is ceaselessly going on toward evolutionism. In order to represent something aesthetically, they say, the object has to have a form, that is, a kind of phenomenal form.

This study dealt with the artistic of the cubism that had changed the trend of art in 1900 significantly, to make use of it as a motif of expression for the newer dress design. Picasso's cubistic works which pursued geometrical purity in outside lines were chosen making their artistic values organized cubistically in dress and varied in detail to present a newer expressional motif to the modern dress, and further to heighten the added value of the dress through industrial design with pictorial nature.

The cubism which had been a great revolution in the earlier 2000s made expression as such more realized by introducing refined objects when it had been simplified by being united with form with pursuit of reality through pure formative work. Disassembling of an object, metamorphosis of form and multiple viewpoints made synthetic prehension possible, and all the faces of an object were recombined on the canvas making it reduced into a geometrical face having the face divided.

Cubism is classified into an analytical cubism that expressed the three dimensional structure which were organized with analytical faces through pluralism in viewpoint and a synthetic cubism that was composed by making diversified object that developed from Papier colle as the beginning.

The results from the study are as follows:

First, facial divisions organized with plain faces of the analytical cubism were structured three-dimensionally in dress.

With a three dimensional structure expressed on plain face, processed into face and recombined, a silhouette with variety was led out.

Second, the technique of collage of the synthetic cubism was combined with the effect of quilting in dress and the division of face introduced the structure which ap-

peared on Picasso's works in pursuit of a possibility of an industrial design that can be individualistic and make added-values.

Third, composition of color was organized so as to make the best of the image of Picasso's original works, and a special combination of color was introduced to dress in order to increase the effect of color-distribution which appeared on existing dress patterns.

Fourth, multiple perspective to one viewpoint method of the analytical cubism was introduced to dress design especially to partial ornaments making the most of intact characteristics of the forms appeared in accordance with body areas.

To sum up, a newer approaching method of design with pictorial image as a motif makes artistry and function harmonized suggesting a limitless possibility of the design motives of the modern dress.