

Creation of the Fashion Design from Pop Art Image

팝아트 이미지의 의상 디자인 창작

Department of Clothing and Textile, College of Home Economics, Ewha Womans University
Full time Lecturer : Lee in seong

이화여자대학교 가정과학대학 의류직물학과
전임강사 이인성

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<국문요약>

예술작품은 의상디자인에 영감 혹은 영향을 줌으로써 상업적 의상으로 재생산된다. 오늘날까지도 60년대의 많은 팝 아티스트 작품들이 그대로 T셔츠 등에 프린트되는 것을 쉽게 볼 수 있다. 이러한 직접적 영향에는 자주 맹목적 표절이라는 논란을 불러 일으켰으나 긍정적이든 부정적이든 예술작품과 의상 디자인은 20세기초부터 밀접한 관계를 가져왔다.

Sonia Delaunay는 예술을 대중과 결합시키는 가장 좋은 방법은 의상을 통해서라고 생각하였다. 그녀는 “만일 예술작품을 생활 속에 들어가게 하려면 그건 여성들 자신이 입고 다니는 방법뿐이다.”라고 말하였다. 결국 이러한 예술의 대중화에 대한 이론은 60년대에 와서 팝 아트 패션의 출현으로 그 결실을 보게 된다.

상류층을 대상으로 한 의상이 대중화되는 과정에서 60년대 경제호황으로 인한 젊은이들의 소비자층 형성과 미술양식에서의 팝아트의 출현은 자연스러운 시대적 조류로 나타났다. 이러한 상황은 팝 아트가 이 시대의 미술 양식에 혁신적인 뿐 아니라, 사회 전반에 팝 아트의 특성(소비 문화적, 대중 문화적, 재현적, 통속적, 기계적, 획일적)을 유행시키고, 대중에게 순수 예술과 복식에 참여 할 수 있는 기회를 부여했다고 볼 수 있다.

따라서 본 연구에서는 가장 혁명적이고도 대중적이라고 할 수 있는 팝 아트 이미지의 작품 제작과 분석을 통하여 현재 논의되고 있는 전시회나 패션쇼에서만 볼 수 있다는 다소 아방가르드 적인 의상 작품들의 대중화 방안에 대한 해결책을 모색하고자 하였다. 실제 의상 디자인 창작에 초점을 맞추었으며, 제작을 위해서 팝 아트에서 주요 소재로 삼았고 대중적 이미지의 심볼이라고도 할 수 있는 Coca Cola label을 표현 모티브로 삼아 개성적이고도 독창적인 의상 디자인을 한 후 분석하였다. 또한 독특한 의상

표현의 개발을 위하여 표현 기법으로는 현대 미술에서 새로운 재료와 여러 가지 재료를 화면에 도입시키는 표현 방법으로서 사용된 콜라주 기법을 사용하였다.

본 연구를 통하여 의상 창작에 있어 조형예술과 연결하여 대중적인 이미지를 도입함으로써 착용자가 예술에 대한 친근하고 익숙한 느낌을 갖게 하며, 예술과 상품 그 자체에 대한 상업적 홍보 목적으로도 사용할 수 있으며, 대중적인 이미지를 표현함에 있어 콜라주 기법은 염색 기법을 사용하지 않고서도 작가가 원하는 표현 효과를 낼 수 있다는 측면을 발견할 수 있었다.

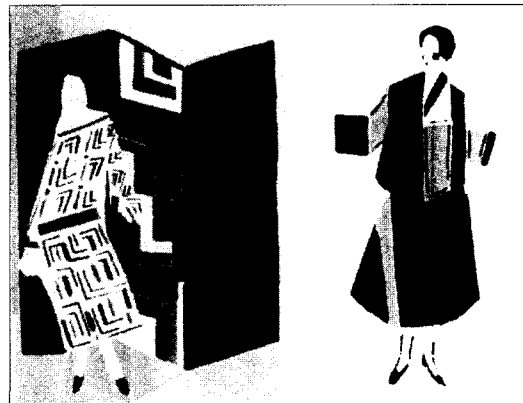
즉 사용된 대중적 상표 이미지는 주변에서 흔히 볼 수 있는 현대 도시의 인공적 환경들로, 의상을 독특하고 개성 있게 표현할 수 있는 모티브의 역할을 하면서 또한 그 예가 무한하여 다양한 디자인 창출의 가능성을 갖고 있으며, 의상을 통해 예술과 대중을 융합시켰다는 예술의 대중화, 민주화라는 중요한 역할을 하였다. 전시회나 패션쇼에서만 볼 수 있는 예술적 성격을 띠는 아방가르드 작품의 대중 확산 방법으로 제시될 수 있는 이상적인 방법으로는 예술성이 짙은 도저히 입을 수 없다고 생각되어지는 아방가르드한 의상을 일반 대중 브랜드들이 단순한 모방이 아닌 새로운 패러디 작업으로 일반화시켜 상업성을 띤 의상으로 재조정되어 여성들의 몸에 걸치게 하는 것이다. 이와 같은 순환으로써, 조형예술 작품은 의상 디자인 창작에 영향, 영감을 주면서 여러 번의 형태 변화를 거치는 패러디를 통해 각 계층의 누구나가 좋아하고 접할 수 있는 또 다른 창조를 맞아 대중의 손까지 갈 수 있는 것이다.

I. Introduction

Art works give inspiration or influences to fashion design and thus are reproduced as commercial garments. It is quite easy to see pop-artist paintings of the 1960s printed on T-shirts even nowadays. Such direct influence of art works has often caused controversial arguments in which the fashion designer is accused of plagiarism. However, whether the art influences the fashion design positively or negatively, the art work and the fashion design have been undoubtedly have been closely related to each other since the beginning of the 20th century.

In particular, Sonia Delaunay grafted art plastic into *haute couture*,¹⁾ with her presentation of the <*Robe Simultanée*>²⁾ in 1913. The following year, she continued her creative activities by applying her research of composition of colors and geometric forms directly to the clothes and the materials.(Fig. 1)

Sonia Delaunay thought that the clothes would be the best way to link art with the public. She said, "If art is to be introduced into everyday lives, the



(Fig.1) Projet of "tissus simultanés" (1924-1925):
Journal de l'art abstrait

only way would be to have women wear them."³⁾ Her ideas on popularization of art were finally realized with the appearance of Pop Art fashion in

1) G.L. Soyer, *Jean-Gabriel Domerque: l'art et la mode, sous le Vent*, Paris, 1984, p.110

2) A dress composed of a variety of colors which look covering the human body, like a geometric art work

3) *Jean-Gabriel..., op. cit.*, p.115

the 1960s.

When we look over the historical evolution, we can see that the new and young generation, born after the World War II, has been provided with the opportunity to benefit from a developed education and an important increase of their income thanks to the economic growth. They created consequently a vigorous youth culture never seen before.⁴⁾ Cities destroyed in the Second World War were reconstructed and, in 1961, Soviet Union sent the first artificial satellite, which gave to the Russia a first successful conquest of the space; then, the US-Soviet competition for space resulted in the success of the first step on the moon by the US astronauts of the Apollo in 1969. In the society eager for new experience, the art, in turn, found its direction in the public.⁵⁾ In the field of the fashion design, we can take note the apparition of 'Prêt-à-porter', and remark also the expansion of avant-garde clothes called <garçonnes>,⁶⁾ which, while aiming at only a limited social group in the twenties, succeeded to attract the most part of the society in the sixties. Thus, a new relationship has been established between the art plastic and the fashion design.

Fashion shows or Fashion exhibitions that can be described as somewhat artistic can be seen often enough these days and leads one to raise a question as to whether such works cannot be commercialized instead of stopping at being one-time exhibitions at fashion shows. The answer, we think, could be found in the phenomenon of popularization of the Pop Art representative of the sixties' artistic currents, and in the success of the avant-garde designed clothes inspired by the Pop Art, in commercial and artistic terms. For design works to not stop at being one-time exhibitions but to go further and be lasting works of art recognized by the public, they must be parodied and be worn by the public before it can manifest its worthiness and

value, as pointed out in Sonia Delaunay's theory.

This study, therefore, seeks find a way to popularize avant-garde design works that can be found at exhibitions or fashion shows by studying the production and analysis of the Pop Art image creations which can be called the more revolutionary and popular creations.

Up to now, studies on Pop Art and fashion design have been very actively carried out,⁷⁾ but there has been little interest in the analysis through a model fabrication based on a Pop Art image. Our present work, thus first attempt in the field, could be justified from the view point of methodology. As we mentioned above, we expect to find a solution to popularization, further, to be able to propose a framework for specialization of the exhibition. Accordingly, in this study, we focus on the fabrication of a real design work, for which we take as motive the Coca-Cola label which has often been an object of Pop Art, and on its analysis. In order to express in a personal and original way, we use the technique of the *collage* widespread in the modern art, which consists of introducing new and varied materials in the screen.

4) E. Rouse, *Understanding Fashion*, BSP Professional Books, 1989, p.284

5) Y. Connikie, *Fashion of a Decade: The 1960s*, Facts on File In., 1990, p.10, p.44

6) a look in fashion in the 1920s, characterized by short-cut hair, flat breast, low waist, short skirt, etc. The word 'garçonne' comes from the title of the novel 「La Garçonne」 written by Victor Marguerite, published in 1922, and it has become the symbol of active and open-minded women at that time.

7) Kim Min-Ja, *Current of Pop Art in the 1960s and Fashion*, Korea Clothes Research Association Magazine, edition 10:1, Seoul, 1986

Lee In-Seong, *Relation between the Form of Fashion Design and Art Plastic*, Korea Clothes Research Association Magazine, edition 21:8, Seoul, 1997

II. Creation and Analysis

- Item: Dress
- Components: polyurethane 100%, acrylic paper, accessories of polyester material, spangle, beads, silver thread, glue
- Colors: silver, red, black, white, and green

1. Production method

- 1) Use a muslin to make a pattern for a princess line dress of brassier type in the chest area.
- 2) Trace the pattern onto transparent polyurethane material and sew.
- 3) Remove *Coca-Cola* trademarks, cut into appropriate sizes and paste according to the general overall flow of the dress. When doing this, pay close attention to the flow of characters in the word *Coca-Cola* and make sure that silver, red and black colors are well coordinated.
- 4) Draw and cut out 3 holes along the couture lines on the sides.
- 5) For better coordination and layout of the colors of the *Coca-Cola* trademark - silver, red, black,

and white - decorate the edges with spangles and beads, or thickly hem the areas around the logos with silver thread, or have the logos projected using styrofoam and attach flattened *Coca-Cola* caps.

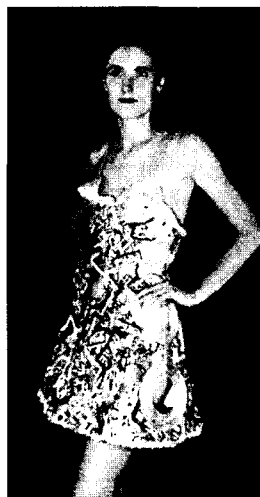
- 6) Use the silver thread to closely hem all the edges including the bottom hemlines.
- 7) Roll up the round cut out parts in the chest and side areas using glue and silver thread, with the chest area projecting and the sides rolled up into a disc shape and glue.
- 8) Use double folded silver tape to make shoulder straps.

2. Analysis of Creation Image

Pop Art has changed the stereo-typed perception of popular images by applying every day material to which people hardly paid attention in their ordinary life. Through the adoption of such characteristic of Pop Art to create a modern and sensual optic, the fashion design has been given the possibility for creating a new and diverse style, full of personality.



(Fig. 2)



(Fig. 3)



(Fig. 4)

1) Pop Art Image

Pop Art is a creative integration of products of mass communication, such as newspapers, magazines, ads, films, pictures, cartoons, posters, etc. so that they could be treated as artistic *objects*. In such a way, Pop Art has utilized the products of mass consumption - which could be found everywhere, possessed by everyone, bought by necessity, but thrown away whenever considered useless - as its *premier material*.⁸⁾ Pop Artists tried to express the characteristics of the industrial society and of the culture of mass throughout their art. (Fig. 5)

In the sixties, when the Pop Art was at its height of prosperity, the materialistic culture of the western industrial society reached its golden age as well. The materialistic culture of the United States was especially so. Consequently, the Pop Art could be viewed as the reflection of the American materialistic culture. Due to its close relationship with the reality of the industrial society, the Pop Art is more or less far from being understandable by the general concept of art which seeks to explain from the view point of



(Fig. 5) Just what is it that makes today's home so different, so appealing?, Richard Hamilton:
Pop art

style. It does not differ in its principle from the dadaism in the sense that both movements utilize in preference the idols of the public mass such as Maryline Monroe, Elizabeth Taylor, and the products of the mass culture, among others, Coco-Cola, soup cans, tickets, etc.⁹⁾ (Fig. 6, 7)

The themes most frequently utilized in the Pop works were not any more the human bodies, nor the natural objects, but rather specific and artificial images.¹⁰⁾ The materials of Pop Art come from different types of articles produced in large scale by the technology and expanded by the mass media. They are artificial materials in the sense that they are not natural objects, nor works made or conceived from a special viewpoint by artists, but products treated and transformed. The variety of this type of materials are unlimited.

The artists of Pop were those who introduced the



(Fig. 6) Green bottles of Coca Cola, 1962:
Histoire de l'art moderne

8) Ga Jae-Chang, *Fashion Design Conception Training 1*, Jungeun Publisher, Seoul, 1993, p.126

9) *Fashion Design....*, op. cit., p.119

10) Lim Ae-Jin, *Fashion Design adopting Pop Art*, master's thesis, Ewha Womans University, Seoul, 1990, p.7

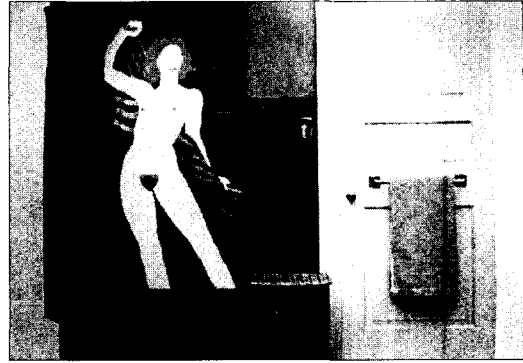


(Fig. 7) Marilyn Diptych, 1962:
Le Pop art

technology for the first time in the course of the modern art. Further, they encouraged the art to conduct its research towards the technology. Such characteristics of the Pop Art could be easily found in its positive reactions to the popular gestures of the modern society: positive opinion vis-a-vis the cheap and fake ads for the mass products, dreams induced by the erotic artists (Marylin Monroe), envy of possessing the agreeable and hygienical salon of modern style (Tom Weselman).¹¹⁾ (Fig. 8)

John Russell pointed out that the Pop Art is a movement of resistance. In general, it could be considered a rebellion of the proletariat against the existing art. In other words, the substance of the Pop Art is of the anti-elitist nature.

In fact, the Pop Art is an art with a new reflection or a trust *vis-a-vis* the reality, and the reality, which is a urban life formed by the mass production and mass communication, is the natural milieu in the center of which the Pop Artists have been living. The American culture could be cited as the typical model of the industrial revolution of the last century. The Pop Art is so nothing more than the paroxysm of the American culture. Emphasizing on



(Fig. 8) Bath 3, Tom Wesselmann, 1963:
Pop art

the knowledge of material products and the consciousness oriented towards the outside world, the Pop Artists received all the sub-products of the mechanical civilization as an element most inherent to their culture and internal to their plastic language. Further, they sublimed the materials and the themes of everyday life as art work.¹²⁾ The Pop Art which deals with the ordinary images in everyday life, shows specifically a major characteristic of the urban civilization filled with images produced in mass. Their preoccupation for the ordinary materials could be considered as a challenge to the vertical distinction between the noble art and the popular art. It is a democratic attitude in the sense that the different materials are treated in an identical way.¹³⁾

In the popularization process of the fashion, which before the sixties, has aimed exclusively at

11) Yoo Tae-Soo, *A Study on Expression and Nature of Pop Art - Object, Happening and Picture*, master's thesis, Hongik University, Seoul, 1987, p.59

12) Lee Shin-Ah, *the Pop Art and the Fashion*, Seoul Women's University, master degree dissertation, Seoul, 1990, pp.16-17

13) Lucy R. Lippard, translated in Korean by Chun Kyung-Hee, *Pop Art*, Mijin publisher, Seoul, 1985, p.5

the high-level classes, the appearance of the Pop Art as a new artistic domain, and the formation and the multiplication of young consumers resulted from the economic prosperity of the sixties were a natural consequence of trends of the times. In this socio-economic context, the Pop Art has been a renovation in the movement of art at that time and diffused characteristics such as: consumptive, popular, reproductive, banal, mechanical and uniform cultures. It provided the public with the occasion to participate in the fashion and in pure art.

2) Working Method

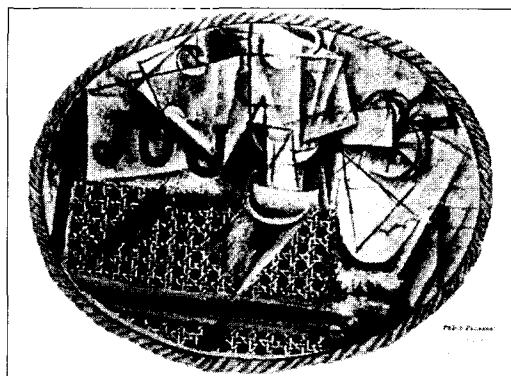
The sixties' fashion is creative and expressive, using a diversity of materials and methods.

In our work, we adopted Coca-Cola which is the image most representative among the popular trademarks of the Pop Art, as the motive of creations, in order to find the possibility of a stylistic development full of personality and Pop Artistic humor. That pairs with the Pop Art which has not cease to adopt the popular images rarely introduced in the works for creating particular esthetic effects. Furthermore, to create expressive effects in use of a pre-existing image (Coca-Cola logo), we introduced collage as the technique of expression of the clothes.

Pablo Picasso and George Braque were the first artists to utilize the collage technique in the modern art. Braque accidentally came across wood grain imitated wallpaper in a shop in Avignon and introduced in his work <Comptoir et verre> in 1912. (Fig. 9) It is a work well-known as the first attempt at collage in which everyday objects are adhered to the surface of the painting with the final result being a totally new and revolutionary idea in art. Braque continued with the work of cutting and pasting most of the materials and adding some lines for a while to complete the piece. At the same time, Picasso, keeping in contact with Braque, performed



(Fig. 9) Comptoir et verre, 1912:
Cubisme



(Fig. 10) Nature morte à la chaise cannée, 1912:
Cubisme

the same type of work. In the same year, 1912, he completed his work <Nature morte à la chaise cannée> (Fig. 10) by pasting a piece of oil-painted cloth representing the upper portion of a wicker chair below an inanimate object representing a lemon, a cucumber, a pipe, a glass and a newspaper. He then framed the entire painting with a rope to strengthen the impression of the reality. This introduction of different kinds of materials originated in the intention to regain the impression of lost reality on the traditional painting and added to the enrichment of the painting.

The invention of the *collage* by Braque and Picasso represented an enlargement of the scope of the art plastic which traditionally consisted of a simple description of objects. Since then, the futurism and the dadaism have used it for negating the concepts of the classic arts. Also, it has been re-discovered and utilized as a new technique of application through the Pop Art, the Surrealism, the Neo-realism and the Neo Dada.

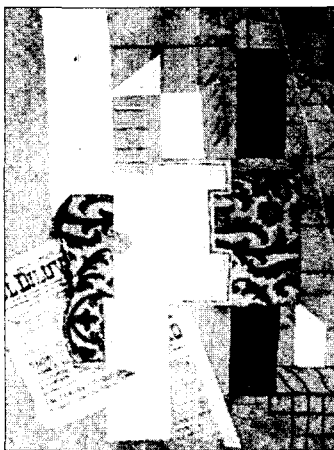
During the period of cubism, Picasso and Braque gave birth to a new genre of inanimate nature, by introducing different materials which have been neglected in the classic art. In 1913, Picasso utilized in his work, <Nature morte au violon> and <Guitare>, (Fig. 11) the technique of *papier collé* which consists of drawing objects directly inside colored painting or adhering scraps of newspapers and other objects to paintings. It was to find and propose new esthetic criteria throughout the harmony between what is painted and the added materials.

This trend became more clearly visible in the <Declaration of the Futurist Painters> made in Milan in 1910 by Carlo Carra, Giacomo Balla, Cino Severini, and in the <Technical Declaration of the

Futurist Sculpture> by Umberto Boccioni. The artists of futurism insisted on the modes and the dynamism of the movement, and the co-existence of the phenomenon. In doing so, they tried to express the beauty of the speed coming from the movement. Its ideological principle was to deny completely the existing values. In the <Technical Declaration of the Futurist Sculpture>, Boccioni talks about the utilization without restriction of the objects such as the glass, the wood, the hardboard, the leather, the hair, the mirror, the bulb other than traditional materials.¹⁴⁾ This statement represents well the characteristics of the futurism.

In the modern fashion design, the designers seek to develop continuously the materials and the themes for their work, so that they may work in a creative and original way, by introducing those materials as a constitutive element of design. After the cubism, the technique of the *collage* which integrates different materials and images considered until then far from the domain of the art in the context of the traditional technique, influenced strongly the plastic activity of modern fashion designers. Some preconceived ideas about clothes became obsolete with the introduction of *collage*. The school of the new wave, group of young English and Japanese designers, began to utilize *collage* in their clothes, in opposition to the traditional techniques. Different kinds of materials are used for the collage in the design, *inter alias* the metal in particular. Metal was often considered a material almost impossible to use in fashion design, but created an interesting effect when actually applied.

We chose vinyl as principal material of our work for the following reasons. Vinyl was often used by



(Fig. 11) Guitare, 1913:
Cubisme

14) Bernard S. Myers, *McGraw-Hill Dictionary of Art*, McGraw-Hill Dictionary Publishing Co., New York, 1969, p. 456

the Pop Artists in the sixties to optimize the Pop Artistic effects and is our primary reason for choosing it for this project. Our second reason is vinyl's transparentness which enables the subject to be clearly displayed producing a very good visual effect. In addition, use of adhesive PVC and polyurethane enhances the adhesiveness with the core material.

The technique employed was to tear or cut out Coca-Cola labels irregularly and directly collaging them onto adhesive PVC. We applied also the principles of the art plastic such as the difference of size, the repetition, the flow of the line, for improving the esthetic effects of form by the visual effects.

Nowadays, it is not unusual to see fashion designers neglect completely the classic rules in the design work. For example, Rei Kawakubo of <Comme des garçon> tried to change the western concepts pertaining to the beauty and the clothes, rejecting the idea that the clothes are important instruments for use of covering the body. Thus, she put emphasis on destructive images, and tried to make a "non-composition", neglecting the basic structures of design. She used simultaneously heterogeneous patterns and items for making a basis of creation. With respect to wearing, she made put or encircle on the shoulders portions of jacket decomposed. As far as the material is concerned, she tried to make new attempts as well, such as the association of the soft wool with plastic material or bright satin. (Fig. 12)

Jean Paul Gautier is a pioneer of the <anti-fashion> which has declared the destruction of the existing values for its purpose. His fundamental characteristic is the association of two heterogeneous materials to express irony and fresh humor. In a same work, we find often two items radically opposed, representative, for example, of

masculine elements and feminine elements, simple and decorative, of the past and of the future. For the materials, he follows the same principle, thus, mixing completely opposed colors and motives in a same clothes, or presenting simultaneously materials of different nature, such as the knit, the feather, pieces of plastic assembled, to constitute a clothes. Also, he inverts the place of different clothes, making wear the sweater on the tailored jacket or the underwears on the clothes: it is the destruction of the concept of internal and external, which is one of the characteristics of his style. The case of Madonna is illustrative, the American singer who wore a corset as an outer garment. (Fig. 13)

Issey Miyake provoked the revolution in the way to wear clothes using unusually the materials and clothes lines. His collection <pleats>, presented in 1989, has been considered as a new style satisfying the criteria of beauty and of functionality. He showed a style of "non-composition" and "non-



(Fig. 12) Prêt-à-porter printemps-été 1997:
Art press, Hors série 18, 1997

structured composition" as well, without lining, nor iron-treatment. (Fig. 14)

In our work, regarding the form, we tried to get out of structural constraints and traditional rules, and to show, using vinyl, the *avant-garde* aspect through a "non-composition" style without lining and ironing.

Also, we attempted to show the effacement of the distinction between the external and the internal by the mixture of two heterogeneous materials and of two items completely opposed in a same dress, or by the presentation of underwears as outer-wears, or by the utilization of the vinyl. Furthermore, we made efforts to show the non-formal style widespread among contemporary designers, by superposing the same items or different items. The non-formal coordination became thus a new style, liberated from the traditional coordination which seeks nothing but the harmonious beauty, being presented often under the form of mixture of two heterogeneous items.

It is true that the vinyl, utilized in our work, does not provide an impression of conformity, nor of

comfort, because it is thick and stiff. The technique of urethane coating could solve that problem, but we need more time and scientific research to use it in a practical way.

However, we could ascertain that the linkage between the art plastic and the fashion design familiarized the people with the art and the products themselves, and that the artistic objects could be utilized as it were for commercial purposes. Also, we could find a positive aspect of the *collage* using popular images, which enabled the designers to express the effects they wanted without using dyeing techniques. We used the *collage* of two dimensions, which could provide a possibility of development of a new material through the coating technique based on the cooperation with material production companies, and optimize the effect of the material, adhesive PVC, as it is transparent, when communicating directly the image of the used trademark.

Furthermore, the trademark Coca-Cola, which is very popular, representative and banal, and which is part of components of the modern life, could play



(Fig. 13) Ensemble of Gaultier:
Elle, 11, 1993



(Fig. 14) Cotton dress, 1985 :
Issey Miyake

an important role in expressing fashion design in a very particular and original way. As far as we can utilize this popular motive in a varied and renewed way, we can expect a diversification of the creation in the fashion design. All of these allowed to unify the art and the public, in other words, to democratize or to popularize the art.

III. Conclusion

In this paper, we tried to develop and analyse a style design, centering around the Pop Art, which, due to its revolutionary and popular nature, led to the appearance of an *avant-garde* fashion oriented to the public and the youth, in the 1960s. Through the work, a stress has been put on the relationship between the social/cultural environment and the fashion design, by understanding the role of the culture, in particular the art in a given time, as the source of the fashion, as well as the way in which the images are concretely accepted and expressed by the fashion design. More specifically, we tried to show and propose the mechanism that the art plastic work being integrated with the fashion design, comes down to the street for meeting the public, and thus, have success in commercial terms, which is the purpose of the present work.

Since the beginning of the 20th century, the art plastic has developed its artistic qualities in exercising an influence both direct and indirect on the creative elements of the fashion: the form, the materials and the color. The new visions of the artistic currents like the Pop Art, appeared in the 1960s, provided a new inspiration to the fashion design, being thus at the origin of a transition period. The contemporary fashion design illustrates the slogan of the sixties: <prohibition is prohibited>, the designers attributed a new value to the fashion

design, based on the originality, the diversification and the personality.

The ideal way to spread *avant-garde* works with artistic characters which can only be found at exhibitions or fashion shows to the general public is for the popularized brand names to generalize art works via parody instead of simple imitation to recreate art works with commercial quality to be worn on women's bodies. By undergoing repetitions of this cycle, art plastic inspires and influences fashion design and finally reaches the general public after having encountered new creation through parodies that involve numerous formation changes.

André Courrège, a most representative designer of the 60s, firmly believed that fashion designing must also be democratize and divided his collection into three different categories according to price ranges.

- The first being '*Haute couture*' which are made creatively in the *avant-garde* style and custom ordered;
- Second category is the '*Prêt-à-porter de luxe*' which is stilly slightly *avant-garde* in style but commercial at the same time and is produced in limited quantity only; and
- Lastly, the '*Prêt-à-porter*' which can be described as ordinary available at reasonable prices for the general public.

This attempt at <parodization> allowed him to popularize his clothes with commercial success.

Today, in the French fashion world, the creation work is done in the framework of those three different ranges. It is to be noted, however, at *Haute couture* boutiques on diminishing while more and more young *avant-garde* creators are showing greater interest in *prêt-à-porter luxe* rather than *haute couture* so that more creative research and developments and experimental designs in terms of

material or technique can be found in *prêt-à-porter luxe*. In the 'Prêt-à-porter' are found those designs which have been more neutralized and commercialized.

In this sense, art can be considered a part of a fashion designer's creative steps and as the new experimental source which can enrich the future of fashion design.

In the creation presented in this study, we focused on the first stage, thus, around the work which considers little the commercial and popular aspect, but aims at relatively *avant-garde* customers. Therefore, on the basis of the result of the present study, further works should be made, taking into account the commercial and popular aspects.

Being the subject of the expression in the modern art, the artist gives a new significance to the object that he chooses according to his will. In the same way, the *avant-garde* design work, considered at the time of its creation, too artistic to be worn by everyone, could be commercialized by following the two consequent stages of the <parody>, which is more than a simple imitation or a plagiarism: the *avant-garde* clothes can be provided thus a new personality, and the popularization of the art works, loved by everyone, could be done in this way, in the fashion of the street.

The following remarks of J. P. Gautier would permit a new reflection on the design work process: "I am not a genius. I am a simple clothes maker. I always pay attention to the things around me, in order to be able to find interesting ones: you can find some in a cinema that everyone loves. Those things begin to take form in the design work after being interiorized during a number of years". Such a creative work is an attitude of design work in the 1960s, which has been furthermore expected by the public. When the creative inspiration of the artist gets on together with the public expectation, the arts

called *avant-garde*, including the fashion design, are not limited to the visual effects, but become popular creations. In this way, they could achieve a great commercial success.

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