

Analysis of Parody Applied Modern Fashion Design Techniques

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I . Introduction

1. Objective and Significance of the Study

Fashion is one of the most representative genres in popular culture and the most advanced form of commercial capitalism. Fashion which is the most intimate aspect of socio-cultural life, reflects all the phenomena of a period, including politics, economy, society, culture and art.

In our society, multiplying literary styles, increasing fashion, advertising, and electronic media exert more influence day by day.¹⁾ The emergence of mass media and the computer swiftly have changed the cultural values and aesthetic perspectives. Particularly in the fields of art and design, fixed value and ideas were being rejected. Instead postmodern artistic strategies including the discovery of esthetical sense in mass culture, imitation of the classics, parody, and mixed imitations were introduced through reinterpretation, reunion, and renewal of values. Based on the strong belief that there is nothing new in art anymore, materials used in the past were reproduced, by borrowing the existing art forms to express freely and decoratively, and in anti-historical stance, in order to express art in the expanded territory of creativity in modern concept.

After the era of postmodernism, parodies have been applied as the main creation to a wide range of fashion design. The reason for introducing this technique to the principle of creation is that parody has an abundant potential as a technique of expression and that it can easily reflect the complex and differentiated experiences and aesthetics of modern times.

The increasing demand in designs and expanding participation in social and cultural activities require designers to strive under tension. This is because a designer can only understand new terminology pouring out everyday by constantly working on the development of new skills and theory. And by making personal efforts on

creation, he or she can fully grasp the skills and apply them to practical designs with an artistic touch.

Regarding the parody adapted modern fashion design, Kho, Hyunjin has verified that the parody has endowed the creative meaning to modern fashion design through reviewing the trend of recent fashion design²⁾ and Lee, Yoonju tried to understand the parody linked with the representative style of post-modern fashion but she did not carry out a systematic analysis on the modern fashion design technique to show the impact of parody on the development of modern fashion design.³⁾

The study aims to contribute to the positive application of parodies in fashion, not using them as a mere imitation or piracy but as an independent work of creation through a systematic analysis on fashion design techniques adapting parody.

2. Methods and Findings

The study is focused on the pret-a-porter and haute couture shows from 1990 to 2000, based on the understanding that the techniques of parody were most widely introduced within this ten years period. The study was conducted by presenting specific references.

In order to identify the relationship between parody and art, first it was tried to describe the parody in a dynamic relationship of imitation and creation. Then art expressions where the concept of parody was introduced to make a flexible interpretation of creativity were reviewed. To find out techniques of parody expressed in modern fashion design, the techniques of parody expression was examined and divided them into partial variation and structural variation. Lastly, the fashion designs which have adapted techniques of parody was analyzed in detail.

II. Parody Expressed in Postmodern Art

1. Postmodern Art and Parody

Sometimes, parody is used in the narrow sense to mean a text mocking or making fun of the other text and at other times, it is used in broader terms to mean "repetition and difference" between two texts. While the narrow terms of parody is rooted in the long tradition of a poetic instrument which was used in mockery or contempt of a literary text in the past, the broader terms of parody is based on the interpretation which seeks for a new possibility of an artistic form by reflecting upon the past practice of an art work.⁴⁾ Others define parody as repetition that keeps distance from criticism, with a more emphasis on the difference than the similarity.⁵⁾

Parody is an integrated structural imitation that rearranges, reconstructs, overturns and transcontextualizes the existing works of art.⁶⁾

The important clue which clearly distinguishes the parody from piracy is the fact which the parody leaves the trace of original text through various mechanisms while the piracy completely hides the original text and disguises them as its own unique creation.⁷⁾ The important clue differentiating the parody from imitation is the fact that the parody transmits the message from the original text while the imitation simply uses the part of original text based on accidentalism without any confidence.⁸⁾

The post-modernism is a phenomenon which very widely appears in various fields including public society, politics and economics in addition to the cultures. This phenomenon is well understood through the social and cultural phenomena including the spirit of late 20th century as well as through the western humanism. The development of high technology and transmission facilities enables the more affirmative and shocking image experiencing world through various vivid color transmission tool and development of photo image enables the various visual expression and spread of TV, movies and video surpass fixed and closed image transmission by paintings. Because of this type of image transmission, the post modern artist has to seek for the new depiction method⁹⁾.

In art, the concept of parody concerns more with the purpose than the nature, and reproduction of the original than the creativity of the original, and expands its meaning to make a productive and creative approach to the tradition.

The artistic assessment of a work is conducted in a social context. The works of postmodernism can be characterized by breaking down of barriers between high culture and popular culture, accident in art, harmony and disharmony of collage where various factors are mixed at random, a form of mixed imitation, double code, and focus on differences and variety. The postmodern art is founded on the development of scientific technology, information revolution and cloning technology, and can freely combine any medium of arts. Now the "one and only" originality of art, i.e. the aura of art will no longer be valid, and the age of mass production of art is predicted to emerge.

The postmodern art seeks the fields of vast artistic potential that have not yet been explored, and expands its territory of art to bring about prosperity. This characteristic of postmodernism can be found in parody. The postmodernism of latter industrial era where works of art were seen as commercial products instead of that with a cultural value has created the mode of parody art.¹⁰⁾

Parody expresses the natural human life by inciting subconscious emotions hidden in the society.

2. Creativity of Parody Expressed in Art

Since the modern age, a genius creativity of an individual has been considered the most important value in the works of art. Only the creative original work that originated from a creative individual was considered as the genuine work, and borrowing of this work by another individual was prohibited, calling it as piracy.¹¹⁾ However, borrowing was in practice one of the essential techniques of creation led by the modern art. Borrowing images was often adopted by many famous artists. Eduardo Manet painted "Dejeuner Sur l'herbe" borrowing from Raffaello's engraving produced in 1520's, the position of human figures, posture and structure. Meanwhile Paul Cezanne, in his "Christ of Limbo" directly borrowed from the work of Sebastiano del Piombo of the same title, and reproduced a unique painting of his own style.

Today's artists, limited by the awareness that it is not possible to create another new world or mode, often made use of the existing works of art. In postmodernism where parody is used as the essential artistic instrument, making use of the original text can be justified not due to the practice of borrowing which is often used in modernism but because of the different esthetical strategies.¹²⁾ Because the genuineness or originality is an ideology of modern aesthetics that has to be disintegrated, making use of others' work is acknowledged as a justifiable activity in postmodern art.

One of the characteristics of postmodern art is the rejection of common taste which is considered as mass sharing of longing for something that cannot be obtained, and it explores new way of expression in order to deliver more intensely the things that are impossible to represent.¹³⁾

One of the most important aspects of parody is that it requires leaving distance from criticism and holds the transcontextualization as the main creativity strategy including rearrangement, reconstruction and reversal of the existing works of art.

Art works whose copies have been widely circulated and which are well known to the public are often used as a text of parody. This is due to the fact that borrowing texts that are familiar to the public will result in greater effects for creative expression of parody. Art works that have greater artistic values are more suitable for sarcastic expression. In other words, "Mona Lisa" and "The Last Supper" of Leonardo Da Vinci are highly favored. As shown in <Fig.



<Fig. 1> Exaggeration Technique, Marcell Duchemp, <L.H.O.O.Q>, 1919. (Wolganmisool, 1992. 1, p. 70)

1>, in "L.H.O.O.Q." Marcel Duchamp has drawn a mustache on the copy of Da Vinci's "Mona Lisa", intending to achieve a subversion of values. Duchamp's work makes fun of the authority of art museums which holds a display of dignity, masterpiece, artistic works, and artists whom are seen as the creator as of a divinity. The <Fig. 2> is the parody of past and present world, a work produced by Voltaire. Many artists, when describing women, put emphasis on the well-balanced figure of a slender woman. However, Voltaire has intended to break this balance and delivers laughter in his work. He depicts "Mona Lisa" of a rotund silhouette with a plump cute image and a soft figure. Although a bit exaggerated, the famous work of Da Vinci has been re-interpreted as a plump cute lady. In the above works that borrowed their themes from Mona Lisa, parody exists in its own purpose of existence. While recognizing the original texts, both works are the critical types of parody which re-interpreted the meanings and replaced the original texts.



<Fig. 2> Exaggeration Technique,
Voltaire, (Fashion Today
1997. 3, p. 38)

Parody while breaking down a certain text, recreates that texts thus opening up the new fields of art and creation. Parodies in postmodernism make us aware of the limitations and power of the reproduction by using particular medium. As a dismantled work, its influence is enormous in the creative expression of design because parody is critical and creative in terms of structure.

To become a creative parody, it is necessary to have a realistic motive and to realize the esthetical value. Only when these conditions are fulfilled, can a parody be elevated to the universal principle of art production rather than being merely considered as a method of creation.

III. Parody Expressed in Modern Fashion Design

1. Modern Fashion Design Adapting Parody

The concept of creativity changes constantly. Particularly in modern fashion design, this change is led by the imitation and it tends to expand vastly. The most influential factor of imitation is the parody. In parody, imitation and creation, which are contradictory terms are flexibly interpreted.

Fashion design adapting parody in opposition to the unified principles or harmony reject existing authoritarian and individuality-lacking styles, in order to produce effects

of parody or irony by juxtaposing or mixing pieces that are different or incompatible. Various styles full of spiritual freedom, true identity and artistic symbolism which lacked in modern era are newly expressed with full of emotions through disintegration, exaggeration, enlargement, and reduction with reference to the historical factor of the past. Dick Hebdige¹⁴⁾ explains the parody in fashion as a way or using bricolage¹⁵⁾ mode. In short, Hebdige gives such radical examples of collage aesthetics as the Teddy Boys¹⁶⁾ of the 1950's in England where variant forms of fashion of the Edwardian Era were worn, the 1960's when traditional businessmen suits including ties and collars were imitated and overturned, and the 1970's when punks made use of dirty school uniforms, quilt, short skirts of ballerina, or other city life fragments such as safety pins.

As the various sub cultures and mainstream styles were combined disintegration, exaggeration, enlargement, reduction, excessiveness, discontinuity, and mixed-imitation in parody fashion rejected existing authoritarian and individuality-lacking styles and became a method of expressing one's identity in democratic and free ways.¹⁷⁾

The value of design can no longer be explained in terms of functions or esthetical worth, and experimental studies are conducted in order to generate new value in creation. Also, by subordinating art to the field of fashion, dismantling the hierarchy of art became successful. Fashion that applies parody now turns its focus on other effective measures. Instead of designing based on rational, scientific principles, design styles are determined in cultural perspective by combining the idea and forms of different periods and different spaces, and pursuing rapidly the ever-changing order of fashion, combining and recombining different and contradictory forms.

2. Analysis of Parody applied Modern Fashion Design

In modern fashion design, the creation technique and the expansion of esthetical experience through parody can be divided into two contradicting stands. While Gennette argues that parody is only a partial variation of the original text, Linda Hutchen defines parody as an integrated structural variation of original text.

In addition, M. Newman understands the parody as a tool which succeed the original to supplement and expand the meaning of the original text whereas M. Rose claims the importance of impression, critics, ridicule and contempt of the original text.

Based on the theorist's views of parody, which can be largely divided into partial variation of supplement and expansion of the original text and structural variation of disintegration and refuntionalization, the dissertator classified the parody techniques into surface variation and structural variation.

1) Surface Variation Technique

Surface Variation Technique is a technique of expression referring to a state where texts are mixed together, having correlation with each other and taking certain factors from each other. Its main technique of expression is the surface variation of a text.

① Exaggeration and Excessive Decoration

Exaggeration can be achieved by enlarging or reducing the size, extending or shortening the length and expanding the plane. When the traditional proportion are upset, a peculiar face or emphasized form is created. A unique expression of fashion using exaggeration is another technique of parody. By making enlarged or reduced variation on the existing legitimate fashion, it gives illegitimate surprise on the figure of a wearer and draws attentions. Confusion caused by disorder is an essential factor in the pursuit of changes in fashion.

Excessive decoration in the early 19th century is one of the representative characters of the bourgeois culture. In modern fashion design, it is used, along with the technique of exaggeration, to express the desire which has been repressed under the subconsciousness of consumers of mass consuming society who tend to prefer simplicity.

In <Fig. 3>, an exaggerated face is filling up the skirt. It is Castelbajac's design, which intends to deliver excitement and laughter with a new stimulus. Parody designs using the exaggeration effect deliver a similar effect not just in the composition of clothing but also in accessories. (see Fig. 4)

Furthermore, effect of exaggeration and enlargement can also be applied to textile patterns. The plaid pattern has been enlarged and exaggerated. (see Fig. 5)

In modern fashion design, human figure and fashion are understood in different perspective and through exaggeration and enlargement, a new beauty in fashion is created. Parody in design using exaggeration, overthrows the *idee fixe* and expands the possibility of new development in fashion design. Moreover, it provides catharsis to modern man whose feelings have been made hard and dry. This unique sense of aesthetics created by such exaggeration has a great appeal to change the repressed and closed world into a flexible and open one.



<Fig. 3> Exaggeration Technique, Jean Charles de Castelbajac, (dictionnaire De La Mode, 1994: 281)



<Fig. 4> Exaggeration Technique, Christian Dior, 93/94 F/W, (Collections, p.149)



<Fig. 5> Exaggeration Technique, Alexander McQueen, 98/99 F/W, (Collections, p.204)

② Overlap and Repetition

Overlap and repetition are techniques often used in the mixed-imitation parody. Parody can also be defined as "awareness of reality and unreality, and visible and invisible world."¹⁸⁾

Repetition shown in fashion applying parody puts emphasis on the similarity not on the difference, or is used in synthesizing double images. The repetition effect in parody plays the role expression and implication.

The original text of fashion design becomes pluralistic through the use of overlap and a space is induced between the original text and parody text.

<Fig. 6> is a design by Casterbajac, which is imbued with familiarity and humor using a lot of repetition of object in the design. In his work, he tries to express a society where people live together. <Fig. 7> is the design by Moschino, where he presents creativity produced by repetition. By using repetition of brassieres, he succeeds in reducing the sexual implication. Later this design, with the same creative intension, is replaced by object items including balloons, gloves, sneakers and sunglasses on a simple silhouette design and creates simularque which again composes the reproduced images.



<Fig. 6> Overlap and Repetition Technique, Jean Charles de Castelbajac, 93/94 F/W, (Collections II, p.321)



<Fig. 7> Overlap and Repetition Technique, Moschino, 1994, (Fifty Years of Fashion, 1997: 157)

③ Collage

The technique of collage is effective in inciting the imitation by chance or by being liberated from rules in reality. By taking away from the context of daily experience or customary meaning, object is presented in itself or combined with others to form new relations.

The technique of collage is particularly suitable for disclosing hypocrisy. Instead of images created by hand with full devotion, images mass produced by machines make severe criticism on the dichotomy of high quality and low quality, and accuses in a humorous way and at times in a stunning way, the fictitious and hypocritical logic disguised by reality using the technique of collage.

One of the typical methods of collage, combining different materials and colors is called the patchwork. By sewing pieces of cloth together to make a pattern, it creates three-dimensional effect as well as flatness. <Fig. 8> is a design by Karl Lagerfeld. His blouse in varying colors of collage, appears more gaudy contrasted by black pants and black decorations at the sleeves.

Fashion design based on the collage technique provides



<Fig. 8> Collage Technique, Karl Lagerfeld, 91 S/S, (Book Moda Collezioni No.4, p.282)

a new aspect in fashion by mixing in piece of reality into the figure. In doing so, art and reality attempt to be combined by breaking down the boundaries between the two. Materials for collage are as abundant as the reality itself. Its materials can even be found in a trash can.

④ Metaphor

The word metaphor originates from the Greek "metaphora" combining the meta meaning "beyond" and phora, meaning "to transfer". Metaphor comes from a peculiar effect of linguistic composition where one mode of object is moved to another object and as a result, the second object is seen as the first one.¹⁹⁾

Metaphor intends to make an expression familiar by forming a strong association with the original text. <Fig. 9> makes a very humorous parody by implying the part of the body which is hidden under the skirt, with varying lengths of the skirt. This metaphor of body parts printed on the skirt looks as if it were real.

In metaphor, essentially implied meaning of a given statement maintains homogeneity from the beginning while pursuing constant variation. Thus as with the metamorphosis of an insect, an object or event remains itself while becoming something else.

The metaphor as a creative technique, is a function of parody that establishes the relationship of subject in general and subject of perception and thinking, and enables creative interaction of the two.²⁰⁾ This becomes a factor that generates a meaningful and creative design by combining the unconscious experiences with reality.

⑤ Mixture

Mixture is a technique of combining all the media and modes, while ignoring the esthetical categories which strictly divide the mode and genre. This technique has expanded the territory of modern design to the infinity.

<Fig. 10> is Hanae Mori's work done in 1998, and she mixes the ethnic look and pop object using collage as the main technique. This reflects post-capitalism and thus, the reality itself is described as full of images, spectacles, and fantasy. The technique of mixture makes fashion design seem vague and obscure, increasing its raison



<Fig. 9> Metaphor Technique, Moschino, 95/96 F/W, (Collections II, p.58)



<Fig. 10> Mixture Technique, Hanae Mori, 1993, (Hanae Mori, 1998: 94)

d'être. Continuity and discontinuity, high culture and popular culture are mixed to expand into a broader creative territory.

Fashion design using mixtures reflects the psychology of modern man and at the same time, shows the changes in society and describes human nature with a comical style as in <Fig. 11>. This method of creation has intentionally imitated the motives, style, image, and techniques, without any correlation, and arranged and recomposed them. By combining the objects that are considered irrelevant, with a grotesque and strong image an avant-garde expression is presented.

The strategy of combining lines in breaking down the barriers between texts and destroying such limitation, thus it enables attacking the concept of text as an individual self-subsuming entity. Mixture used in <Fig. 12> shows intertextuality that eventually leads to unison of the radical counter presentation where high fashion is replaced by the catwalk. This work of fashion tried to reflect the reality of modern civilization where confusion of different values and overwhelming products of industrialization is off balance.

With the technique of mixture, fashion design can transcend the boundaries and achieve harmony with other genres, and seek a new form with disparate feelings.

2) Structural Variation Technique

Structural Variation Technique is a more strategic and detailed creation method in fashion design than the surface variation technique which makes use of the partial variation. While it imitates existing works, it brings about structural variation by rearranging, restructuring, and overthrowing.

① Disintegration

At the end of the 1960's, disintegration was used as a way of social reform by the socialist activism scholars of France. It originated from linguistics and was elaborated by a philosopher called Derrida.

In fashion, Rei Kawakubo of the early 1980's is believed to have created disintegrated fashion.²¹⁾ In establishing the concept of disintegration, Linda Hutchen



<Fig. 11> Mixture Technique, Evil, 1997, (Wolganmisool, 1998, 4, p.39)



<Fig. 12> Mixture Technique, Christian Dior, 99/00 F/W, (Book Moda Collezioni No.44, p.129)

argues that the technique of disintegration challenges the whole institution and that it is the basis for justifying parody. Furthermore, she goes on to say that it changes the idea of subjectivity and creativity.²²⁾

Richard Martin and Herald Koda stated that disintegration in fashion is denying acceptance of the cohesive whole. In short, instead of accepting things in existence, it discriminates contradicting factors of composition and destroys or devastates them by exposing them artificially or confusing the appearances.

Structural disintegration of clothes in fashion effectively liberates the objects suppressed by designing principles and factors that have been established by modernism.

To disintegrators, the process of escaping the net of logic by trivial things is what matters. These trivial things are impurities that impede the consistency of a powerful interpretation. These impurities are again brought in by a designer who used the technique of disintegration to show that established interpretation does not work. By using this process, Comme de Garçon's disintegration design becomes more powerful than the interpretation of the original text. (see Fig. 13)



<Fig. 13> Disintegration Technique, Comme de Garçon, 95 S/S, (Collections II, p.91)

② Distortion and Variation.

Distortion can be defined as deviation from the regular and geometric harmony and sometimes, in general, can mean disregarding the proportion established in nature.²³⁾ Distortion is indeed universal and paradoxically, it appears in all forms of art. Distortion seeks for effective control using variations of the established form.

Generally, the balance of clothing is achieved by the volume and impact of designing factors - line, color and materials - and when the designing factors of right and left are given the same weight, balance can be attained. In the past, the basic frame and mode that forms the silhouette of a person wearing the clothes, completed a figure along with the clothes. However, in modern apparel, the variation process which attempts to break away from the conventional idea and forms of fashion will go on.

Distorted design does not just break the form at



<Fig. 14> Distortion Technique, Thierry Mugler, 95/96 F/W, (Collections II, p.28)

random, but it is presented with a careful consideration with the intention or purpose of the designer, in accordance with the necessity of the look on the screen. The distortion shown in <Fig. 14> attempts to make a variation of the human body by destroying the proportion of harmony and balance in external expression of the apparel. And with a radical tension, it departs from the *idee fixe*. Unconstructive silhouette and unorganized forms provide new aesthetics of creativity. This design done by Thierry Mugler, is a variation of human body to produce an unconstructive silhouette, and it reveals the beauty of peculiar ugliness which lacks reality.

New values and new esthetical sense in fashion, tend to prefer more shocking perspectives and suggests us to pursue something "different". Designs introducing the hidden desire for exposure presents creativity that overturns the common sense using a variation of materials. In <Fig. 15>, the parody fashion of wearing an under garment as an outer wear is again parodied. The outer garment and under garment are kept in place while presenting the same image using the variation of outer garment material. This outstanding idea is the distortion design made by Alexander McQueen. By asserting the clothing look, he presents apparels of art and his designs enable us to reflect upon the possibility of new materials.



<Fig. 15> Distortion Technique,
Alexander McQueen,
95 S/S, (Collections
11, p.335)

③ Transposition and Transfiguration

Other important techniques of structural variation that use transcontextualization are transposition and transfiguration. This is a kind of strategy that arouses visual shock and mystery by locating objects in awkward places. This moves composing factors to a peculiar and unexpected place, changes the body parts, and moves clothing items. By rejecting traditional styles and intentionally making parody of the logic of apparel, new fashion modes are presented. Such techniques can be divided into two broad types including changing the location and changing the function.

The method of expression using transposition and changes in appearance are expressed in various ways. Changing the function, dislocating body parts in detail to different places is the most often used technique of parody of transposition and transfiguration.

Dislocation of inside and outside is another often used technique of transposition. Using under garments as an outer garment is the rearrangement of both the function and location. This kind of fashion, wearing under garments over the outer garment is again being parodied and is designed as wearing the outer garment over the under

garment or is applied to a more public fashion by just delivering such image. For example, <Fig. 16> depicts an image of under garments exposed over the outer garment. This design by Comme de Garçon applied the technique of transposition in 93/94. This look was seen as the mixed expression of power and emotion.

The techniques of parody using transposition and transfiguration not only expands the territory of fashion creation needed for a new style in apparel, but also suggests a sarcastic meaning implying the irrational aspects of modern society by calling attention through the irony that questions the way of apparel.

④ Disharmony.

In modern fashion, changes were made in the notion that things that are individualistic, peculiar, interesting, and comical can appeal in fashion. Therefore, disharmony that combines forms and images of unexpected things by departing from the existing style has given new meaning and value to modern fashion, along with a fresh and dramatic effect. Forms of different natures are combined or compromised, shocking viewers. The fashion of the new age seeks for the unexpected, which transcends the perspective of the general public. Things with different forms, different colors, different materials and different periods are combined to create disharmony and it presents new creation.

Disparate combination of different materials often appears in the technique of disharmony. In <Fig. 17>, layered chiffon is combined with a neat top wear. This kind of design using disparate combination is further highlighted by the contrasting colors. Nevertheless, because it attempts a combination without exaggeration, this match seems very natural. Such disharmony of items is often shown in modern fashion and the beauty of disharmony in this design appears to be natural. The contrast of materials in <Fig. 17> can be connected by their commonness of soft texture. However, combination of soft materials with a hard one as shown in <Fig. 18>, is even more shocking and lures attention with a fresh idea.

<Fig. 19> displays irrationality by weaving different materials and images to the sleeve of a lace blouse. Another combination of different materials that present the unexpected is shown in <Fig. 20>. This design by New York designer, John Richmond, displays an even more radical combination. By wearing a fur coat over the see-through camisole-look dress, an emphasis is placed on the erotic beauty and sensual harmony is created through disharmony.

Coexistence of disharmony is part of the surviving structure²⁴), and it seems to



<Fig. 16> Transposition and Transfiguration Technique, Comme de Garçon, 93/94 F/W (Collections II, p.43)

find its raison d'être in fashion along with our lives. It also presents the new possibility of creating new forms in artistic spirit and its way of expression. This is what Brooks has called the principle of "both-and" and not the "either-or"²⁵). By combining the factors of antinomy into one and creating double perspective, fashion will expand into more valuable fields of creation.



<Fig. 17> Disharmony Technique, Chanel, 91 S/S, (Book Moda Collezioni No.4, p.233)



<Fig. 18> Disharmony Technique, Alexander McQueen, 99 S/S, (Fashion News, 1999, 1, p.139)



<Fig. 19> Disharmony Technique, Joe-Casely-Hayford, 98/99 F/W, (Collections II, p.349)



<Fig. 20> Disharmony Technique, John Richmond, 00/01 F/W, (Book Moda Collezioni No.49, p.126)

<Fig. 1> Parody Applied Modern Fashion Design

type of variation	surface variation				
parody technique	exaggeration and excess decoration	overlap and repetition	collage	metaphor	mixture
type of technique	expansion reducing extending shortening	piling up reproduction repeat	combine with object 3-dimension mixture	assotiation concealment exposure abstraction	disorder mixture reproduction transfiguration
parody effect	<ul style="list-style-type: none"> • demolition of composition • new aesthetics • expression of personality • show effect 	<ul style="list-style-type: none"> • inductio of plural state • induction of spatial concept • humorism 	<ul style="list-style-type: none"> • disclosing hypocrisy • freedom • discontinuity • possibility • critic on dichotomy of high-low quality 	<ul style="list-style-type: none"> • creative mutual action • combination of unconsciousness with reality 	<ul style="list-style-type: none"> • expanding fashion area • ambiguous • mixture of culture • discribe human nature • humor
type of variation	structural variation				
parody technique	disintegration	distortion and variation	transposition and transfiguration	disharmony	
type of technique	exposure disorder destruction devastation	transformation	change dislocation	separation exclusion disharmony	
parody effect	<ul style="list-style-type: none"> • disintegration of way of thinking • destruction of designing principle and factor 	<ul style="list-style-type: none"> • combination of art and skill • cartharsis • possibility of new material 	<ul style="list-style-type: none"> • dislocation • change of function • calling attention by irony 	<ul style="list-style-type: none"> • shock • unexpation • freshness • present new creation • best paradox 	

IV. CONCLUSION

The idea of creativity changes constantly and this change in modern fashion is led by the expanding mode of imitation. The most influential factor in imitation is the concept of parody that enables a flexible interpretation of imitation and creativity which are two contrasting terms. The idea of originality and creativity of arts of romanticism, which played a leading role in the making of modern art, is now going through rapid changes since the postmodernism of the 1960s. Parody by reproducing in modern sense the materials which existed in the art and design of the past, presents the ample possibilities in expression techniques and expands the extent of "modern creativity."

This paper aims to reveal whether parody-applied modern fashion designs can be presented as a unique fashion design. Techniques used for parody in modern fashion design were examined by dividing them into two categories: partial variation and

structural variation.

The following conclusions could be derived by studying the techniques of parody in modern fashion design:

- * First, the capability of parody expression is neither accidental nor absolute, but indeed intentional and is attained through careful consideration.
- * Second, parodies expressed in modern fashion design as opposed to the unified principle or harmony, reject existing authoritarian and individuality-lacking styles by remaining incompatible, and by juxtaposing or mixing the different pieces.
- * Third, techniques of parody expressed in modern fashion design can be divided into surface variation and structural variation. The technique of surface variation is expressed by exaggeration, excessive decoration, overlap and repetition, collage, metaphor, and mixtures. Meanwhile, structural variation is expressed by using techniques of disintegration, distortion, transposition, transfiguration and disharmony.
- * Last, modern fashion design applying parody becomes the leader of modern fashion as a unique formative field with "newness" and "spiritual energy" and not as a mere imitation or piracy.

In conclusion, modern fashion design applying parody understands the techniques of fashion design based on creativity by reinterpreting the meaning of the original text. The limitations of this study lies in the failure to present a new creativity strategy, although the study systematically analyzed the techniques of parody applied to modern fashion design. The further following works focussing on presenting a new creativity strategy of fashion design applying parody, and contribute to the practical expansion of creativity in modern fashion design should be followed.

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