

A Study on the Non-conventionalities Found in Contemporary Fashion Since the 1990s

-Focused on the Non-conventionalities of the Sewing Technique, Construction and Materials-

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I . Introduction

Fashion as an aesthetic object takes an aesthetic form as the spatial construction formed by the human body and materials. Ideologically, the human body, said to be the symbol of the fashion industry, has not been referred to as the object of desires but as the functional object and the mass of symbols. Here, fashion and sexuality combine to exhibit a decadent and mysterious image effect with symbols and forms.¹⁾

The beauty of fashion was characterized by the form of fashion with a strong structural aspect such as darts, seams, design lines and the like to make an artificial display of the beauty of the human body since the Medieval age.²⁾

Fashion has repudiated vague stylishness and destroyed its form over the period from the 1980s ~1990s to the 2000s. To resist the logic, it has been deprived of lining and had the practice of patching up clothes. This fashion does not only find expression but is theorized like contemporary fine arts.³⁾ It takes on a characteristic element according to countries.

The french designer Jean Paul Gaultier in 1982 suggested that fashions for the year 2001 would be 'Spray on' and 'dispose of it at the end of the day ...seamless without openings', 'the "second skin" body suit will serve as a basic uniform'(Lucille Khornak, fashion 2001, Viking Press, New York, 1982, p.62). This garment would require no sewing machine construction, pattern making or cutting of cloth and need absolutely no cleaning.⁴⁾

Seen on the continuum of the sewing technique, this tendency can be considered in conjunction with the non-conventionalities of the sewing technique. The non-conventionalities of the sewing construction does not mean the construction by typified tailoring art and techniques but refers to the periphrastic expression of dismantling, decomposition, analysis and the like of the construction of interlining or

lining or fittings. And it originates from the destruction of the constructional rule and includes a diversity of metaphors here.

Therefore, this study was intended to present the main expressive technique, meaning and content of the non-conventionalities of contemporary fashion as well as its epistemology and its related trends.

For this purpose, this study sought to ruminate fashion in plastic and aesthetic terms discussed for the year by investigating the non-conventionalities of contemporary fashion taking on the avant-garde tendency attempted by a host of avant-garde designers. This is intended to show that fashion as the contemporary concept is becoming the prime mover of expressing the fashion stream of the present day and also the force that can lead to the generation of new fashion.

II. Theoretical Background

1. The Mutual organic interdependence between Deconstruction and Post-modernism

Seeing that the manifestation of the very floating situation and the possibility of the absolute logic, ideology and independent existence are impossible in the present days, an attempt must be made to investigate several situation under the organic circumstances of Deconstruction and Post-modernism as the condensed concept of the interaction such as interdependency and complementation, action and reaction, mutual revisionist orientation and the like.

The theory of destruction formed by discarding the linguistic concept of structuralism brought about the emergence and succession of Deconstruction. Deconstruction elicited diverse aesthetic dispositions while having the mutually organic relationship to the phenomenon of Post-modernism as it was not the single system of thought but included several phenomena that began to come to a front in the latter half of the 20th century.

The cultural phenomenon formed by the theory of Post-modernism find expression as the combination of several characteristics such as the destruction of the difference between domains, pastiche, parody, historical citation. the absence of depth, the loss of meaning, the decomposition of the subject, the phenomenon of eclectic pluralism and so on. It is defined as such terms as de-creation, demolition, decomposition, de-centering, decentralization, discontinuity of the difference, division, disappearance, de-definition, de-totality and so forth.⁵⁾ The sense of revolt against modernism, one of the characteristics of Deconstruction and Post-modernism, means the birth of the

image in fine arts and takes on a character of pluralism under which the distinction of styles, formats, construction and genres of artistic works gives way.⁶⁾

The attempt to challenge and depart from all of the past styles and designs resulted in the anti-fashion movement that raised the essential problem to the authority and function of clothing and the emergence of diverse forms of works revolting against the notion that clothing was the symbol of function.⁷⁾

High fashion has worked more analytically to offer a prolonged interest in apparel: destruction becomes a process of analytical creation. clothing conforms to this Ozymandias vision and even creates new forms are aged artificially or perturbed in appearance to suggest the wrecked and ravaged.⁸⁾ The tendency and characteristic of this deconstructivist fashion is that it shares the great stream of contemporary fashion and is reinterpreted, accommodated and exists in the fashion trends such as the interbreeding of styles, recognition of past styles, complexity and ambiguity, the use of diverse media and the like.

2. The Oriental Organic Way of Thinking

As the contemporary world in which 1% certainty and 99% uncertainty are predominant has gone through the point difficult to resolve by the domain of certainty of logics and ethics, Vatosko's fuzzy thinking got to come to forefront that had to be proceed to be resolved through the world-view such as Debone's lateral thinking, Buddhism , Taoism and the like.⁹⁾

This tendency shows that the Oriental organic way of thinking has got to attract attention that emphasizes the unity of nature and man instead of the modern western dichotomy of nature and man since the era of the Enlightenment and that the Oriental ethic of virtues aimed at harmony and self-realization in lieu of the power-centered ethical view based on the separation between people. Accordingly, Lao Tzu and Chuang-Tzu's non-action was used to be understood as J. Derrida's Deconstruction and the self-view of non-svabhava(无自性, non-absence of self-being) in Buddhism as Derrida and J. Lacan that challenged the modern self-view.¹⁰⁾

Oriental self-resignation is equivalent to Taoist emptiness and derives undetermined relations, in which emptiness does not mean the negation for negation that nothing exists or an object is nothing by taking on a meaning of anti, non, un, in, and the like.

Horizontal regionalism, one sect of pluralism originating from Post-modernism and Deconstruction, is a form of deep sympathy for the indigenous cultural climate of each region. It acknowledged the domain in which Oriental and Occidental traditions are combined and can be most clearly expanded through the development of Oriental design, the exclusion of feminine tastes and the repudiation of long-standing taboos to objects.¹¹⁾ And it means that vertical time is all negated in spatial and temporal terms

and that diverse themes, styles and media, including traditional themes and methods are accepted without distinction.¹²⁾

The West views man as the subject of consciousness of the world, whereas the Orient understands man rather through exploration for nature, the object that man, the subject, is seeing. The Orient has attached greater importance to the human spirit than the human body and made a bold attempt in a non-structured form that completely destroys a typical pattern.¹³⁾

Especially, Japanese designers are creating the beauty proper to Japan in the artistic world through the aesthetics of poverty, the aesthetics of elimination, the aesthetic sense of simplicity(わび) and calmness(さび), the aesthetic sense of incompleteness, unbalance, and opaqueness, including the concept of Zen.¹⁴⁾

This system of thinking is imposing the Oriental philosophical meaning on contemporary fashion under the consciousness that the Oriental mental shape is embedded in the destruction of external appearance.

3. The development of Diverse Materials and the Technological Innovations of the Sewing and Processing Techniques.

The form of fashion comes out in a diverse way by means of movement after wearing clothes rather than before putting clothes on the human body. Therefore, the development of new materials, the sewing method the modification of the construction method, or a combination of them, have a great effect in forming the non-stereotypical expression style departing from the traditional and general principle of fashion.

In particular, the deviant phenomenon, the development of materials and high technology tested and attempted by newly emerging designers have resulted in the development of new sewing techniques and departure from the form. In turn, the technological innovations of the sewing and processing techniques exerted an influence on the development of new materials and new processing techniques.

Further aspirations for innovative materials had been rekindled by the development of processing and technological fields and developed in a more modified form by the processing method to make changes to the physical properties, external appearance and quality of materials as it became free to express their quality. Those innovative materials met both the tactile and the visual aspect and brought a fresh shock to the fashion world, coming to a forefront as materials capable of conveying a strong sense of expression because they took on plasticity in the structure. Accordingly, fashion in a form of relief using the quality of materials came to turn up in the contemporary fashion.¹⁵⁾

In the 1980s, the work of expressing the texture of materials on their one-

dimensional surface has increased in terms of the importance of materials up to now since the improved interests in the techniques of changing the quality of materials with the production of materials taking advantage of the surface effect. In keeping with this trend, efforts at the fresh and peculiar texture of materials came to expand the domain of the concept of limited materials by using such materials as vinyl, leather, plastic and metal. And fusion fashion emerged as a result of the combination of the silhouette emphasizing Oriental lines and western hi-tech materials and gave birth to the new heterogeneous fashion culture.

This reveals that materials have been modified and developed to suit the intention and purpose of the artist as they can respond actively to their quality as well as sewing techniques and modifications.

III. The Non-conventionals of the Sewing Construction Found in Contemporary Fashion

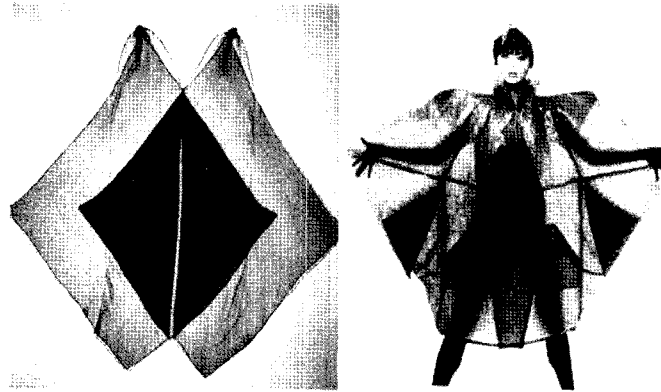
1. The non-stereotypical expression of the sewing techniques reflected in the times

A century ago, the 1890s saw decadence as an aesthetic ideal. In another way, and yet one that reveals us to cleave to century's close and millennium's imminence, fashion in the 1990s is looking to the models of decomposition and decay as source of creativity.¹⁶⁾ Between Vionnet's radical exposure of the garment's techniques and the deconstruction of Lagerfeld and Kawakubo there isn't any inherent difference. Making and breaking are, in this sense, a continuity, but the presupposition of the late-20th-century examples seems to be that they are working back from a finished garment, ravaging its integrity rather than showing the process of making.¹⁷⁾

Designers, working in the 1930s and the 1940s, would make use of the techniques that deviated from the regular and the commonsensical to express imagination and creativity. Qualified designers in terms of the practical ability of tailoring made a good mastery of unbalanced design and made clothes by patching 80 pieces of cloth to create the three-dimensional effect.

Especially, Vionnet, possessing endless analytic patience and inner observation, created the bias-directional cutting by cutting cloths diversely, folding them and cutting, turning inside out and hemstitching them. Vionnet made the clothing called 'fluid sculptures'¹⁸⁾, taking a shape of the flexible and flowing figure, in which she placed stress on its analytic structural property and the moderation and modification of skillful workmanship. Vionnet's this approach to fashion had an effect on Miyake as

one of avant-garde methods that predicted the way for future fashion to proceed in combination with the past style of Japanese traditional fashion.¹⁹⁾<Fig.1>



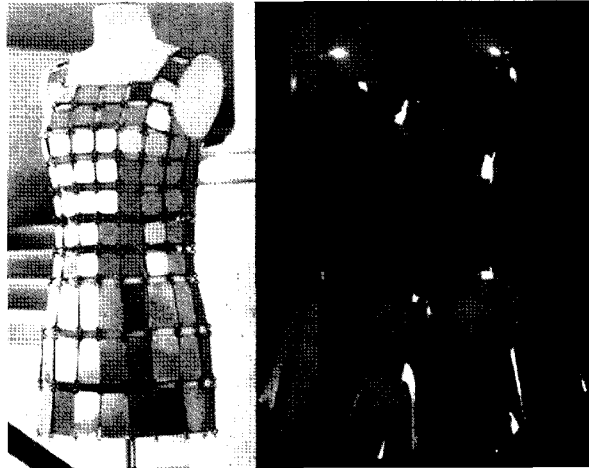
<Fig. 1> Vionnet(1929-1930),
Musee de la Mode et du Textile(left)
Issey Miyake(1984)
Issey Miyake(right)

And Claire McCardell got rid of the shoulder pads popular at that time and made use of brass hooks and metal products on clothes by attaching the pocket inside the seam even in evening dress. Claire McCardell designed the diamond-shaped swimming suit at the end of the 1930s and thereafter Rudi Gernreich and Halston followed in the wake of him²⁰⁾.

Designers in the 1960s made use of the innovative method such as the use of moulding techniques, rivet attachment, Scotch tape and the like²¹⁾ Paco Rabanne presented the work of dress whose seams were invisible by making the clothes in a method of weaving plastic pieces together under the heading of "douze robes experimentales importable" in 1966.²²⁾ Paco Rabanne caught up with the avant-garde idea of dress with Scotch tapes instead of needlework to make it out of the paper mixed with 95% and 55% nylon specially manufactured in Robelin under the sponsor of American Robelin Company in 1966.²³⁾ And he engaged in his work of making dress out of his favorite non-traditional materials in the quaint process of using wrenches instead needles and threads²⁴⁾. <Fig. 2>

In keeping with the sex revolution and the women's liberation movement, Rudi Gerreich, contributing to "the Burn-the-Bra" movement, conduced to the feminism movement by making "No-bra Bra" out of thin bands and the soft and transparent nylon cup completely ridded of top stitching in underwear. The International Fashion

Award of London contended that the body-conscious line emerged through the unconstructed look of fashion not dependent on sewing that Gernreich pursued²⁵).



<Fig. 2> Paco Rabanne(1969)
Musee de la Mode et du Textile(left)

<Fig. 3> Issey Miyake(1980-1981)
Couture to Chaos(right)

In the 1970s, the garments was also exposed construction of seams and details. In her 1978's Punk Chic Collection, Z. Rhodes challenged the norms of evening wear and took inspiration from the Punk couture of Westwood and McLaren and the punk sub-culture of King's Road. Rhodes simulated various types of decorative effects to recreate the concept of a distressed garment that is ripped, inside out, or worn. Rhodes' idea was also influenced by Elsa Schiaparelli (Italy 1890~1973) with her 1938 Torn dress, an important iconic reference to surrealist design.²⁶ In 1982 R. Kawakubo's lace dress was influenced by Rhodes 'Conceptual Chic'. <Fig.4>

And cup-up-dress designed in 1975 by Andy Warhol working both as pioneering pop artist and as fashion illustrator, fashion model in the 1960s, had an effect on 'unconstructed' dress of R. Kawakubo and M. Magiela.²⁷

Fashion such as punk or rocker that broke the core of the identity of the working class in the 1980s expressed the revolt against the established generation through anti-fashion and negated the existing aesthetic sense.²⁸ And it disrupted all of meanings imposed on fashion by refusing the customary beauty such as good taste, stylishness, naturalness and the like pursued by traditional high fashion in a self-contradictory way as it existed as the street fashion opposing the existing.²⁹



<Fig. 4> Zandra Rhodes(1977-1978)
Couture to Chaos(left)
Rei Kawakubo(1982-1983)
Infra-apparel(right)

Vivienne Westwood exhibited such characteristics as unstitched seams and the like in the 'Savages' collection of s/s in 1982.³⁰⁾ Deconstruction, influenced by punk fashion, led to grunge look and rebelled against the older generation by making clothes threadbare and torn, attaching the trademark or label to the outside of the clothes, exposing the back stitched seam outside and the like, including disorderly badges and zippers that punks enjoyed using. And Westwood's influence as a catalyst for other fashion designers and the general market place is astounding. Her clothing forms and ideas, from rubber to bras on the outside, rips, oversized clothing and exposed construction details are the precursors of the 'New Dressing' Japanese clothing style in the 1980s and later the Belgian deconstructionist aesthetic of the 1990s.³¹⁾

In the 'designer culture' of the 1980s, avant-garde fashion adopting social marginality made a shift in direction and the avant-garde based on haute couture and classic came to seek throughout cutting and tailoring in a diverse way.³²⁾ And the new understanding of the new wave led to disruptive de-construction originating from punk look by means of the unstructured and casual look without interlining or lining, the refusal of the structure difficult to distinguish sleeves, collars and bodice, the negation of the fixed idea of distinguishing the inner from the outer and the like. For example, Miyake's plastic bodice is conveying the surreal artificial beauty by reenacting the shape of the movable organism into the solid artificial feeling of immovable materials.

<Fig. 3>

Especially, Japanese designers were severely criticised by the western fashion world for one-dimensionality, instead of 3-dimensionality, and uncommon specificity, but it is noteworthy that it prompted departure from existing design and the interpretation of the new body proportion.

And Japanese designers attempted to express the sculptural or architectural image by using Issey Miyake's Aburakami coat³³⁾ <Fig. 1> or Orikami, the paper-folding technique as one of Japanese traditional craft techniques. And they sought to add the Oriental philosophical meaning by translating dress into the one-dimensional one and leaving the human body out of consideration.

Fashion in the 1990s sought the model of deconstruction and decay. Jose Levy, Oliver Guilemin, Dries Van Noten, Helmut Lang, Ann Demeulemeester, Martin Margiela emerged as new figures in fashion shows.³⁴⁾ This new generation brought the fashion of the 1980s to a close. In addition, such expressive methods as transformation, displacement, distortion and the like used by P. Rabanne, T. Mugler, Trusardi, Jean-Paul Gaultier are generally classified as contemporary avant-garde fashion.

They had the minimalist disposition of portraying a disastrous scene of life. In fashion, they made practical use of colors falling into beige and dark blue series devoid of femininity and achromatic colors alluding to the atmosphere or mood after the nuclear war, the recycling of old clothes, worn-out clothes, and punctured clothes.³⁵⁾

And they had a preference for the fascination of the neutral sex without distinction of man and woman. By doing so, they took on a tendency of 'anti-' in plasticity or aesthetic pursuit as well as in existing fashion tendency.

2. The Non-conventionalities Found in Contemporary Fashion Since the 1990s

Clothing was reconstructed and deconstructed: materials were slashed, spoiled and distressed, underwear worn as outerwear, poverty looks and regenerated looks abounded, and clothing was wrapped and worn in different manners. Designers created the alternatives that were extreme and often shocked.³⁶⁾ The practices of eliminating the lining of clothes or patching clothes up were prevalent.

1) The Analytic Non-conventionalities of Sewing Construction

The analytic non-conventionalities of sewing construction induced Deconstruction by making linings and sewing fittings exposed in a method of bypassing analytical and structuralist rationality and disclosed the abundant image of disintegrative

exposure and romantic corruptibility of the structure of dress. In addition to a new interpretation of fashion of existing designers such as Jean Paul Gaultier, other fashion phenomena are being formed by Dutch and Belgian designers such as Martin Magiela, Romeo Gigli and the like who are making a attempt at new fashion.

Clothing Norms were challenged as fashion artists developed new ways of making and thinking about clothing by analysing and challenging its standard components, the way garments are formed, how the fabric is treated and even the psychological and physiological impact of such work. Artists literally took clothing apart and started again.³⁷⁾

Bernadine Morris calling Magiela "the pioneer whose time has come" (New york times, March 16, 1991), He noted his deconstructivist clothing and sensibility. While wholly finished, margiela's works suggest process and a systematic, somewhat radical, reconsideration of all the tenets of apparel.³⁸⁾ The notion of Deconstruction applied to clothing implies that garments are taken apart and we witness part of this process or the concept of using a found garment in another form. The analysis of a garment from an earlier period of dress and connecting the new garment to its predecessor implies a deconstructionist approach.³⁹⁾



<Fig. 5> Jean Paul Gaultier(1989-1990)
Jean Paul Gaultier(left)
Rei Kawakubo(2000)
Vogue(Korea)(right)

The exceptional use of the sewing technique can be found in the form of the constructed shoulder with Magiela's attempt to translate the lining into the outerwear. Here an attempt was made to make analytic and rational expression of fashion by entirely removing or changing the form of classic jacket, using the dress with old

linings as materials of hand-made dress, and recreating a new dress through the combination of the texture and fabric into one.

<Fig. 5> shows that the jacket of 'Femmes entre-elles' presented in the Jean Paul Gaultier's 89-90 A/W Collection made the lapel of men's traditional jacket and had the construction of analytical form.

In light of the above discussion, it is understood that the coming-to-the-surface of linings and sewing techniques attempted by emerging designers begins with the roundabout use of analytic and structural rationality, not the non-structural form such as being torn or worn out.

2) The Non-structured Non-conventionalities

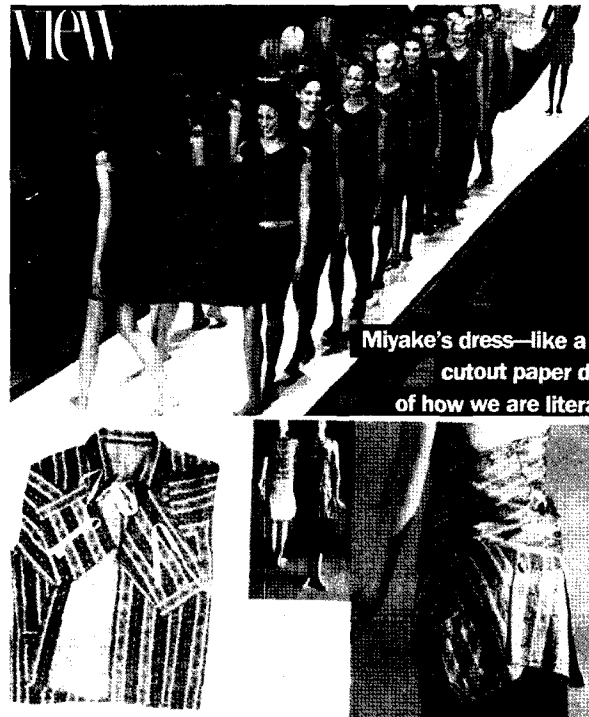
Unlike existing cuttings, contemporary fashion requires the construction method that can apply to new fashion, such as other one-dimensional cuttings.⁴⁰⁾ This shift accelerated the dissemination of the Japanese fashion culture through the entry and active participation of Japanese designers into the fashion world of Paris, and the destruction of the stereotypes or fixed ideas on western traditional clothing laid the foundation for creating a new fashion culture⁴¹⁾ A shift in the function of fashion brought the ability to adapt to diverse technical aspects and the simplification of fashion. Japanese designers have become one of the most powerful forces that can adjust contemporary 'international style' by introducing an interpretation of the form of clothing and the patterns of its ornamentation, breaking down the law of haute couture in France and Italy.⁴²⁾

New wave fashion expresses avant-garde by introducing the diversly layered non-structured or unstructured silhouette such coiling around, wrapping around, binding, huddling on and the like around gray and black dress as well as the non-formal cutting. This illustrates the surpassing of ideologies by introducing new proportion and modification to the form of construction. <Fig. 6>

R. Kawakubo is a figure that has widely disseminated free size, pomp of black clothing, layered look, grunge look, minimalism, see-through look, anti-fashion, and the like. And R. Kawakubo combined the philosophical message with contemporary painting. And he had an influence upon new Belgian designers such as Ann Demeulemeester, Martin Margiela, Dries Van Noten, Dirk Bikkembeg and so on.

In the 1980s a major force in the direction of world fashion was Japanese designers such as Issey Miyake and Rei Kawakubo of Comme des Garçons working in alternative manners, materials and construction to traditional Western clothing types.⁴³⁾ Magiella builds up in layers an unusual arrangement of garments. One of the most interesting interpretations is the shirt that is worn in a new manner. Instead of the wearer placing her arms through the sleeves, the garment is worn with the buttons at

the back and the sleeves wrapped around the torso. The garment is simply modified by sewing a piece of cotton tape on the end of each sleeve so it can tie together and a piece of elastic joined at each edge of the neck.⁴⁴⁾



<Fig. 6> Issey Miyake(1999)
Vogue(Italy)(upper)
Martin Margiela(1992-1993),
Couture to Chaos(lower)

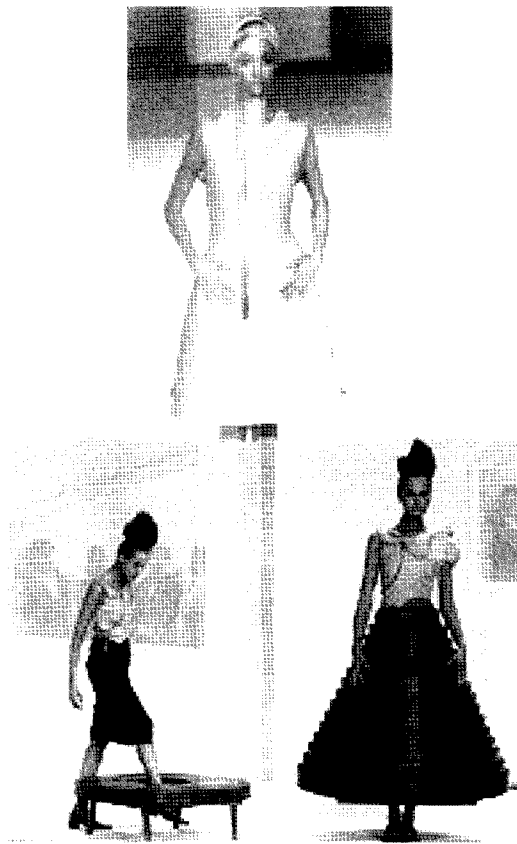
This soft avant-garde has had an effect on haute couture as well as ready-made clothing and made existing designers as well as Japanese designers and European designer pursue non-structural design.

3) The Non-conventionalities in Materials

The development of new materials, processing methods and technologies came to make an innovative and rapid progress in the latter half of the 20th century, which became the source of creation in new construction and spatial expression beyond existing sewing techniques.

H. Chalayan gained a reputation for innovative and original ideas such as the

corset woven out of barrel-shaped wood, the dress made out of paper decorated with helium balloons, the sheer white dress with the hexagonal accordion neckline, the electronically made plastic dress with wings open as if landing by controlling the switch and the like.⁴⁵ Now, they are becoming the object for expressing any fashion using paper vinyl, plastic rubber, glass, silicon, aluminum, cellophane, metal, waste materials according to designers' imagination and creative thinking.



<Fig. 7> H. Chalayan(1999)(upper), (2000)
(lower) Fashiontalk.com

Works of designers directly related to the artistic world were put on exhibition in 'Brooklyn Bridge Anchorage' over the period between May 19, 1999 and July 18, 1999. There were the heavy atmosphere that the vast and dismal place gave and the exhibition of surreal designers' works. M. Margiela, the designer known as 'mad designer' put on exhibition the artificially decayed fungal clothes. H. Chalayan, known as philosophical designer put the work of the video installation on exhibition. And

Victoria Bartlet, English designer resident in New York showed the immense video work in collaboration with several artists.⁴⁶⁾ The models who were powdered on the face and wrapped around the head with tapes stood on the stage. One model sat on the chair with the plastic chair suspended at the dress. The other model appeared wearing the dress like the cello case. This avant-garde and innovative collection attracted attention from the world.

At the 2000 F/W London Women's RTW Collection, the stage was made the space like the living room, in which there were 4 chairs, one table, a flat-screen TV, several cups and kettles, and the remaining space was treated all as the white blank space. The chic gray shift dress was combined with the chair, the convert of the chair was changed into the version of the perfect shift dress. The last model stood in the middle of the table and pulled it up, which was changed into wooden skirt. Finally, the chair was folded up into the suitcase and the TV screen disappeared, and the space became empty.⁴⁷⁾ <Fig. 7>

Alexander McQueen had the handicapped model wearing the artificial leg appear at the '99 S/S London Collection. Experimentation directed toward new materials and methods, and future art shows contribution to a new environment and an attempt at creation by efficient integration of arts and technologies by exhibiting exploration for and expansion of a new visual form.⁴⁸⁾ This form of fashion means our existence in space and further means that there are our perceptible space and immeasurable endless outer space.

IV. Conclusion

Deconstruction elicited diverse aesthetic dispositions while having the mutually organic relationship to the phenomenon of Post-modernism as it was not the single system of thought but included several phenomena that began to come to a front in the latter half of the 20th century.

It acknowledged the domain in which *Oriental* and *Occidental* traditions are combined and can be most clearly expanded through the development of *Oriental* design, the exclusion of female tastes and the repudiation of long-standing taboos to objects.

The development of new materials, the sewing method the modification of the construction method, or a combination of them, have a great effect in forming the non-conventionalities style departing from the traditional and general principle of fashion.

Therefore, the analytic non-conventionalities of sewing construction induced Deconstruction by making lining and sewing fittings exposed in a method of bypassing analytical and structuralist rationality and disclosed the abundant image of disintegrative

exposure and romantic corruptibility of the structure of dress.

Unlike existing cuttings, contemporary fashion requires the construction method that can apply to new fashion, such as other one-dimensional cuttings.

This shift accelerated the dissemination of the Japanese fashion culture through the entry and active participation of Japanese designers into the fashion world of Paris, and the destruction of the stereotypes or fixed ideas on western traditional clothing laid the foundation for creating a new fashion culture⁴⁹⁾ A shift in the function of fashion brought the ability to adapt to diverse technical aspects and the simplification of fashion.

The development of new materials and the development of processing methods and technologies came to make an innovative and rapid progress in the latter half of the 20th century, which became the source of creation in new construction and spatial expression beyond existing sewing techniques.

As we have thus far seen in fashion cycle, designers have repeated the process of disintegrating and recreating clothing through a revolt against or adverse action on the existing fashion system. It can be seen that non-stereotypical expression of the sewing techniques with any other artistic movement is having a more powerful influence by designers' excellent imagination and susceptibility.

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 - 38) With the made machine, the external form is constructed by the triangle made by folding into six squares the hand-worked traditional Japanese paper oiled to make the umbrella, and 8 squares of the front and back bodices comprise the components of internal form.
 - 34) Madeleine Delpierre, op. cit., pp.67~68.
 - 35) Madeleine Delpierre, op. cit., pp.67~68.
 - 36) Robyn Healy, op. cit., p.53.
 - 37) Robyn Healy, op. cit., p.53.
 - 38) Richard Martin, Harold Koda, op. cit., pp.127~128.
 - 39) Robyn Healy, op. cit., p.66.
 - 40) Madeleine Delpierre, op. cit., p.74.
 - 41) Jung, Sam-Ho, op. cit., pp.183~184.
 - 42) Penny Sparke, *Design Source Book*, Editorial, MIJiinsa, Seoul, 1994, p.198.
 - 43) Robyn Healy, op. cit., p.58.
 - 44) Robyn Healy, op. cit., p.68.
 - 45) Elle(Korea), 1999. 10, p.258.
 - 46) Elle(Korea), 99. 8.
 - 47) <http://www.fashiontalk.com>
 - 48) Byung-Sang, Choi, *Shape*, Misulkongronsa, Seoul, 1990, p.13.
 - 49) Jung, Sam-Ho, op. cit., pp.183~184.