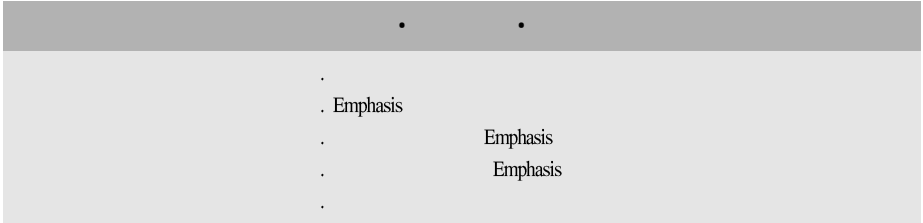


# Emphasis

-1999

-



## <요 약>

“ ”

가 .

‘Emphasis’ 가 20

Emphasis Emphasis

가 , Emphasis

가

Emphasis

Emphasis

1999

‘ Emphasis’ ‘ Emphasis’, ‘ Emphasis’ 37

, Emphasis

Emphasis

, Emphasis performance art

l.

가 (expression) 가

가 ‘ (form pattern)

.1)

2)

가 Emphasis( )

Emphasis

가

‘Emphasis’ 가

20

(hyper media) 3 4 (cyber space)

Emphasis

Emphasis

가

Emphasis

Emphasis

1) , 『 , ( ), : , 2000, p. 438.

2) Ibid., p. 431.

Emphasis

Emphasis

가 Emphasis

가

1999

(prêt-à-porter)

## II. Emphasis

### 1. Emphasis

#### 1) Emphasis

. Emphasis

가

‘가

(pick up)

’3)

Emphasis

,4)

Emphasis

(appeal)

가

(accent)

(point)가

3) , 『』, : , 2000, p. 29.

4) . 『』, : , 1991, p. 731.

Emphasis

가

飯塚弘子・万江八重子・香川幸子 『

』 Emphasis Accent, Point

, Point

가

, 가

가

, Accent

,

Emphasis

가

.5)

Accent Point Emphasis

, 가

1

2

Accent

< 1, 2, 3>

Emphasis

“Point<Accent<Emphasis”



< 1>

Josep Font 2001-02 F/W  
Gap Press p.202



< 2>

Gucci 2002 S/S  
Collections p.135



< 3>

Alexander McQueen 2002 S/S  
Collections p.25

2) (basis)

가

5) 飯塚弘子・万江八重子・香天辛子 , 『服装デザイン論』, : , 1985, pp. 64-65.

Emphasis

## 2. Emphasis

1)

6)

Emphasis

2)

Emphasis

가 ,

가가

가

Theo Van Doesburg(1888-1931)

가

가

7)

가

가

6) , op. cit., p. 366.

7) Theo Van Doesburg, 『 』, ( ), : • , 2002, p. 18.

Emphasis

가가

가가

‘ 가 ’ 가 .

### III. Emphasis

‘ , ‘ , ,

, , ,

가

. ,

,

.

,

.

#### 1.

, , ,

가

(line)

8)

(detail)

, (color)가

가

가

가

(material)

(texture)

,

,

,

,

,

8) Ibid., p. 85.

(pattern)

가

가

2.

가

(contrast)

가

가

가

가

.9)<

4>

가

.10)



< 4>

Cividini 2002 S/S  
Collections p.446



< 5>

New York Industrie 2001-02  
F/W Collections p.470



< 6>

Amaya Arzuaga 2002  
S/S Collections p.191

(concentration)

.< 5>

9) , op. cit., p. 31.

10) , 『』, : , 1987, p. 162.

, (climax), (focus) Point,  
Accent, Emphasis .

가 .  
(domination) 가 ,  
가 .11) < 6>

#### IV. Emphasis

가 ‘ ’ ‘ ’  
Emphasis

Emphasis

가

Performance Art

가 . 1999

---

11) Ibid., p. 164.



Emphasis

Emphasis,

Emphasis,

Emphasis

3가

Emphasis

# 1. Emphasis

가

(J.C.Flügel) 『The Psychology of Clothes(1930)』

'12)

13)

Emphasis

가

Emphasis

Alexander McQueen

(rich)

.< 7>

21

Shelley fox

가

.< 8>

(close-up)

. Pascal Humbert

12) 『The Psychology of Clothes』, 2002, p. 14 . (J.C.Flügel, *The Psychology of Clothes*, London:

13) 『The Psychology of Clothes』, op. cit., p. 270.

가 V-Neck Line  
, < 9 >

Markus Luper

, < 10 > 14)

가

. Alexander McQueen

, < 11 >



< 7 >  
A. McQueen  
2001 S/S  
Gap Press p.140



< 8 >  
Shelley fox  
2001 S/S  
Collections p.81



< 9 >  
Pascal Humbert  
2002 S/S  
Collections p.417



< 10 >  
Markus Luper  
2002 S/S  
Collections p.73



< 11 >  
A. McQueen  
2001 S/S  
Gap Press p.142

## 2. Emphasis

15)

14) : , 가 , ( , “ 가 Appropriation , 1999, p. 9.  
15) , “ , Vol. 51, No. 4, 2001 p. 143.) ,

가

16)

가

Emphasis

Emphasis

Christian Dior 2002 S/S

가

가

Junya Watanabe

Neck Ruff

Kamishima Chinami

가

가

.<sup>19)</sup>< 14>

16) Ibid., p. 6 . (原田二郎, 『西洋服飾史』, 東京:源流社, 昭和51年, p. 90.)

17) , “ 가 ”, , Vol. 50, No. 4. 2000, p. 11.

18) Ibid.

19) . “ , ”, , Vol. 51, No. 2, 2001, p. 43.

. Issey Miyake

.< 15>



< 12>  
2002 S/S  
Collections p.20



< 13>  
Junya Watanabe  
2000 F/W  
Extream Beauty



< 14>  
Kamishima Chinami  
2002 S/S  
Collections p.439



< 15>  
Issey Miyake  
2001 S/S  
Fashion News

3. Emphasis

‘ , ‘ , ,  
(happening), (event), (performance), (body art)  
. ‘60 ,  
70 , 80 ,  
가 ‘ , , , ,  
20) .  
가 1990

, / / / / /

20) , “ ”, , , p. 32, 1997.

Emphasis

(performance art)

가

21)

Performance

가

가

22)

90

23)

가

Viktor

& Rolf 'Ceremony'( )

1

가

< 16>

가

24) . Christian Dior

John Galliano

가

21) . , 『Design for Fashion』, : , 2001. p. 45.

22) . , “ ”, Vol 51, No. 4, 2001, p. 72.

23) Ibid, p. 79.

24) . , “ ”, Vol. 51, No. 7, 2001, p. 66.

.< 17>

가  
,25)

Arcadius

(heart) 가

. < 18>

(happening)

. Hussein Chalayan 2001 S/S

6

.< 19>



< 16>  
Viktor & Rolf  
1999-2000 F/W  
Gap Press p.135

< 17>  
Christian Dior  
Extream Beauty  
p.103

< 18>  
Arcadius  
2002 S/S  
Collections p.219

< 19>  
Hussein Chalayan  
2001 S/S  
Radical Fashion p.68

V.

가

가

가

Emphasis

26)

21

가

Emphasis

1999

Emphasis

가

Emphasis

Emphasis.

Emphasis.

가

Emphasis.

Emphasis

가

Emphasis

가

( : 2003 10 3 )

【 】

, 『 』, : , 1987.

, 『 』, : , 1999.

, 『 』, ( ), : , 2000.

, 『 』, : , 2000.

26) , “20 ”, , Vol. 51 No. 5, pp. 17-28.

Theo Van Doesburg, 『*De Stijl*』, ( ), : · , 2002.

- , “ ”, , Vol. 51, No. 6, 2001.
- , 『*De Stijl*』, : , 1991.
- , “20 ”, , Vol. 51 No. 5, 2001.
- , 『*Design for Fashion*』, : , 2001.
- , 『*De Stijl*』, : , 2002.
- , “ ”, , 1999.
- , “ 가 ”, , Vol. 50, No. 4, 2000.
- , “ ”, Vol. 51, No. 7, 2001.
- , “ ”, , Vol.51, No.4, 2001.
- , “ ”, , Vol. 51, No. 2, 2001.
- , “ Appropriation ”, , Vol. 51, No. 4, 2001.

Claire Wilcox, *Radical Fashion*, V&A:London, 2001.

Harold Koda, *Extream Beauty*, Metropolitan Museum of Art:New York, 2001.

飯塚弘子・万江八重子・香天辛子( ), 『*服装デザイン論*』, : , 1985.

< >

\* Collections 2001-02 F/W, 2001 S/S, 2002 S/S.

\* Fashion News 2001 S/S Vol. 66.

\* Gap Press 1999-2000 F/W, 2001 S/S.



# A Study on the Expression of Emphasis in Contemporary Fashion

## - Focused on the womenswear Prêt-à-Porter since 1999 -

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Emphasis is one of the main principles of design, a powerful leader in the expression and completion of a work; in short, it is the very essence of art, not to mention all things in life and our very selves. In formative arts, Emphasis is clearly expressed based on the artist's experience for the aesthetic, and it tends to induce from human communication the procedure of meaning. Today, in the modern labyrinth of informationalization, however, one feels the need to search for a new concept that is more than a mere principle of the twentieth century design.

Therefore, the main aim of this study is to examine the basic theoretical concepts and features of Emphasis, to analyze the various type of Emphasis expressed in modern fashion, and to suggest a new idea for the future. Moreover, it will highlight the periodical meaning and new values of Emphasis, and try to form a basis to understand its contemporary characteristics as it is becoming more important every day.

Among humans' desires is that to gain wealth and power, which has made people wish to decorate themselves, boast to others, and exaggerate in speech, action and also clothes design. This has contributed greatly to the development of clothing. The Emphasis on dresses was made by adding lavish ornaments and exaggerations, hoping to gain some small goal in one's career. This can be interpreted as a manifestation of one self and originality, a means to show off one's superiority over others.

This research has looked into the major features of Emphasis expressed in contemporary fashion, mainly the womenswear Prêt-à-Porter collection released since 1999, and came to divide the types into three big categories: Ornament, Exaggeration, and Performance Emphasis. Each feature was then defined per style and image as follows: the Ornament Emphasis attempts to make, borrowing an craft term, an aesthetic formative arts approach; the Exaggeration Emphasis is a deconstructive exaggeration that distorts the natural lines of the human body and alters them ; the Performance Emphasis adapts the elements of actual performance