

## TR 패턴 기법을 응용한 패션디자인 연구

### 요 약

본 연구는 TR 패턴 기법을 응용한 패션디자인 연구로, TR 패턴의 특성과 응용 방법을 분석하고, 이를 바탕으로 패션디자인을 개발하는 것을 목적으로 하였다. 연구 방법으로는 문헌연구, 실험연구, 설문조사, 인터뷰 등을 실시하였다. 연구 결과, TR 패턴은 직각, 45도, 90도, 135도, 180도, 225도, 270도, 315도 등 다양한 각도로 적용 가능하며, 패턴의 크기와 방향을 조절하여 다양한 디자인 효과를 얻을 수 있다. 또한, TR 패턴은 직각, 45도, 90도, 135도, 180도, 225도, 270도, 315도 등 다양한 각도로 적용 가능하며, 패턴의 크기와 방향을 조절하여 다양한 디자인 효과를 얻을 수 있다. 본 연구는 TR 패턴 기법을 응용한 패션디자인 연구로, TR 패턴의 특성과 응용 방법을 분석하고, 이를 바탕으로 패션디자인을 개발하는 것을 목적으로 하였다. 연구 방법으로는 문헌연구, 실험연구, 설문조사, 인터뷰 등을 실시하였다. 연구 결과, TR 패턴은 직각, 45도, 90도, 135도, 180도, 225도, 270도, 315도 등 다양한 각도로 적용 가능하며, 패턴의 크기와 방향을 조절하여 다양한 디자인 효과를 얻을 수 있다. 또한, TR 패턴은 직각, 45도, 90도, 135도, 180도, 225도, 270도, 315도 등 다양한 각도로 적용 가능하며, 패턴의 크기와 방향을 조절하여 다양한 디자인 효과를 얻을 수 있다.

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: 2021 5 2 ,

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## I. 서론

TR

가 TR

(Peter Gössel)

가 (Gössel & Leuthäuser, 1990/1993).

20 (Piet Mondrian) (neo plasticism) 가 2000 TR

(Roh, 2010).

가

TR

가

TR

TR(transformational reconstruction)

TR 가

## II. TR 패턴 기법의 이론적 고찰

### 1. TR 패턴의 개념

TR

가

TR

가

TR

3가

(Lim,



2 가  
3 (Figure 2).

TR 가

가

TR 가

TR 12 가

가

가

1) 선 (bust point)

가 가

가 (Lee, 2005).

가 (Figure 3). (flared

and gathered volumes)

(hem line) TR

(Sausmarez, 2002/2005).

가

가 (Figure 4).

가 (Davis, 1980/1990).

TR (dart manipulation technique), 가

(3D vortex), (3D pattern

puzzle)

TR (Mun, 1988). TR

가

2) 먼



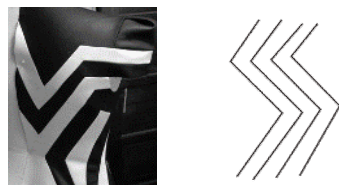


(Figure 1).

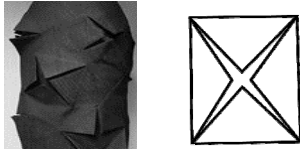
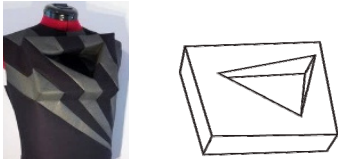
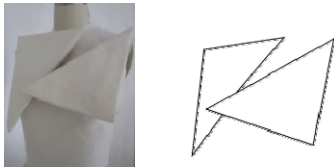
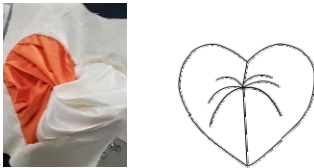

		가 가	
, 2	가	,	,
	(Kim, 2014).	(Figure 7).	
가	(origami concepts)	가	(box integration advanced)
3D		(Figure 8).	(architectural reconstruction)
		(Figure	
5).	가 (origami pockets)	가	가 (Figure 9).
		3D	
		TR	(twisted layers TR draping)
가			
		(Figure 6).	
		,	
3) 입체		(Figure 10).	TR
가	,	(TR sleeve draping)	,
가		(Figure 11).	
. 2			
		,	,
		,	,
		,	,
3		가	
		(volume)	
가		,	
(mass)	(Davis, 1980/1990).		
(3D box integrations)		(Design-science, 2015).	12가 TR

<Table 1>

가 2

Table 1. TR 패턴 기법의 종류와 특징.

1		 <p>Figure 1. 닥트 기법과 모티브. Edited by the author from Sato, (2012a), p. 2.</p>	<ul style="list-style-type: none"> <li>▪ TR</li> <li>▪</li> </ul>
2		 <p>Figure 2. 입체 소용돌이와 모티브. Edited by the author from Sato, (2012a), p. 102.</p>	<ul style="list-style-type: none"> <li>▪</li> <li>▪</li> </ul>
3		 <p>Figure 3. 입체 퍼즐 패턴과 모티브. Edited by the author from Sato, (2012a), p. 16.</p>	<ul style="list-style-type: none"> <li>▪ 가 ,</li> <li>▪</li> </ul>
4		 <p>Figure 4. 플레어와 볼륨 개더와 모티브. Edited by the author from Sato, (2012a), p. 32.</p>	<ul style="list-style-type: none"> <li>▪</li> <li>▪ 가</li> </ul>
5		 <p>Figure 5. 오리가미 콘셉트와 모티브. Edited by the author from Sato, (2012a), p. 72.</p>	<ul style="list-style-type: none"> <li>▪ TR</li> <li>▪ 3D 가</li> </ul> <p>3</p>

6		 <p>Figure 6. 오리가미 포켓과 모티브. Edited by the author from Sato. (2012b). p. 52.</p>	<ul style="list-style-type: none"> <li>■</li> <li>■</li> </ul>
7		 <p>Figure 7. 입체 통합 박스와 모티브. Edited by the author from Sato. (2012b). p. 14.</p>	<ul style="list-style-type: none"> <li>■ 가</li> <li>■ 가</li> </ul>
8		 <p>Figure 8. 상급 박스 통합과 모티브. Edited by the author from Sato. (2012b). p. 30.</p>	<ul style="list-style-type: none"> <li>■ 가</li> </ul>
9		 <p>Figure 9. 재건축 기법과 모티브. Edited by the author from Sato. (2012a). p. 80.</p>	<ul style="list-style-type: none"> <li>■ 3D 가</li> <li>■ 가</li> </ul>
10		 <p>Figure 10. 트위스트 TR 드레이핑과 모티브. Edited by the author from Sato. (2012b). p. 3.</p>	<ul style="list-style-type: none"> <li>■</li> <li>■</li> </ul>
11		 <p>Figure 11. TR 소매 드레이핑. From Sato. (2012a). p. 61.</p>	<ul style="list-style-type: none"> <li>■ 가</li> <li>■</li> </ul>

### 3. TR 패턴 기법 응용의 현대 패션디자인

TR  
가  
(arm hole)

12). (Christian Dior) 2015 F/W

(Figure 13). (Marc Jacobs) 2013 S/S

(Stephane Rolland) 2016 F/W

(Figure 14).

(Bunka Fashion

Academy 4th graduation project)

(Figure 15).

가

(Figure



Figure 12. 2016 F/W 스테판 롤랑.  
From Stéphane Rolland Couture Fall 2016. (n.d.).  
<http://www.wwd.com>



Figure 13. 2015 F/W 크리스찬 디올.  
From Christian Dior FALL 2015 READY-TO-WEAR. (n.d.).  
<http://www.vogue.com>



Figure 14. 2013 S/S 마크 제이콥스.  
From Spring/Summer 2013 Ready To Wear Marc Jacobs. (n.d.).  
<http://www.vogue.com>



Figure 15. 분카 패션 아카데미 졸업 작품.  
From Bunka Fashion Academy. (n.d.).  
[www.pinterest.co.kr](http://www.pinterest.co.kr)

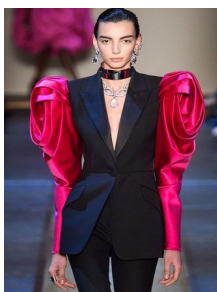


Figure 16. 2019 F/W 알렉산더 맥퀸.  
From Alexander McQueen FALL 2019 READY-TO-WEAR. (n.d.).  
<http://www.vogue.com>



Figure 17. 2012 F/W 비비안 웨스트우드.  
From Fall/Winter 2012 Ready To Wear Vivienne Westwood. (n.d.).  
<http://www.vogue.com>

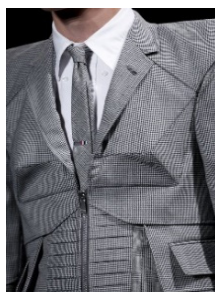


Figure 18. 2015 S/S 톰 브라운.  
From Thom Browne SPRING 2015 MENSWEAR. (n.d.).  
<http://www.vogue.com>



Figure 19. 2008 린다 코스토우스키.  
From UTTU-TEXTILES. (2014).  
<https://uttutextiles.wordpress.com>



가 . TR .

TR , ,

(Alexander McQueen) 2019 F/W

TR

TR

(Figure 16).

(Vivienne Westwood) 2012 F/W

가 ,

가 (Figure 17).

(Thom Browne) 2015 S/S 가 4가 . 4가 TR

가

TR (Figure 18).

가

(Linda Kostowski) (sweat shirt) , ,

TR (Figure 19).

TR

가 ,

4





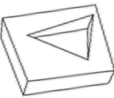
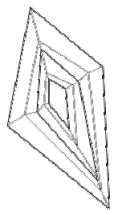







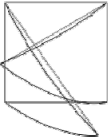


<Table 2>

TR

### III. 작품 제작

#### 1. 작품 제작 의도 및 방법

Table 2. 작품 계획표.

	TR							
					10 2			 <p>Figure 20. 작품 I 스타일화. Photographed by the author. (December 22, 2019).</p>
					10 2			 <p>Figure 21. 작품 II 스타일화. Photographed by the author. (December 22, 2019).</p>
					10 2			 <p>Figure 22. 작품 III 스타일화. Photographed by the author. (December 22, 2019).</p>
	가				10 2			 <p>Figure 23. 작품 IV 스타일화. Photographed by the author. (December 22, 2019).</p>

2019 5

(Size Korea)

가

3

55(90)

. TR

가 84cm, 93cm, 72cm

,

(Korean Standards & Confirmations, 2019).

가

TR

가

3

가 가

## 2. 작품 해설

가 가

(Table 3).

TR

가

. TR

TR

가

TR

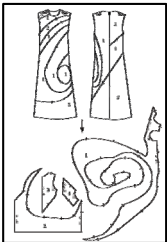


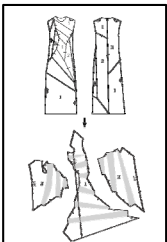


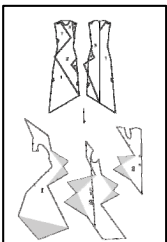


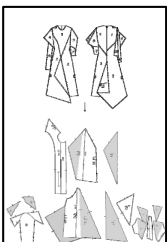


가

가

가

가 가 ,

Table 3. 작품 해설.

	:			
	TR :			
	:			
	:			
	:			
	TR :			
	:			
	:			
	:			
	TR :			
	:			
	:			
	:			
	TR : 가			
	:			
	:			

가 가 . TR 3 .  
 ,  
 11가  
 , TR  
 . TR  
 가 ,  
 (set-in sleeve) 3가 .  
 ,  
 가 가 TR  
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 가 TR  
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 가  
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 TR 가  
 가 .  
 , , ,

#### IV. 결 론

TR  
 ,  
 TR  
 ,  
 10 2  
 TR  
 TR  
 4  
 ,  
 ,

가  
가

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## A Study on TR Pattern Techniques Fashion Design

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### Abstract

This study aims to develop a fashion design that can emphasize formativeness through various experimental designs along with new attempts with a modern sense beyond the scope of traditional expression. The TR pattern technique (Transformational Reconstruction), which reconstructs from a 2D circular flat pattern to a flat pattern that combines 3D draping, was analyzed for the characteristics of five formative elements such as line, surface, shape, color, and material. Dart Manipulation Technique, 3D Vortex, 3D patten puzzle, surface-to-surface overlapping and incision, Origami pocket, Box Integration, Box Integration Advanced, Architectural Reconstruction, which expresses geometric shapes in three dimensions. There are a total of 11 types, including Flared and Gathered Volumes that give the effect of incisions with color matching, Twisted layers TR Draping, and TR Sleeve Draping that give shape change and draping effect with different materials. The following four types of work were selected: 3D Vortex, 3D Box Integration, 3D Pattern Puzzle, and Origami Pockets. Apart from the existing method of partial emphasis and regular changes, it gave a more radical 3D effect by giving differences in the angle, length, and height of the model with the overall change of a silhouette. In addition, since the type and shape project a feeling similar to the physical and psychological effects of the line and surface, the relationship between the line and the surface was developed into a three-dimensional shape. Beyond a flat pattern which a bodily size is applied as a mathematical development method, this study has significance in that it presented a 3D silhouette that can be harmonized with the silhouette of the human body by actively applying formative elements for the structural 3D realization of various models in a variety of ways.

Key words : TR pattern techniques, pattern techniques, formative, fashion design

