

가 . 1. 가변적 패션디자인

(modifiable) . ,

가

가 , ‘ , ‘ , ‘ , ‘ , ‘ ,

가

(Yoon & Lee, 2010). 가 가

, , , (Myung, 2008).

가

(neckline),

가

(fastening system)

,

, (cape)

, (outer) 가 가 <Figure 1> 가 (Hussein Chalayan)

가 2013 F/W

. 가 (layered)

(Nam, 2001; Park, 2008)

가 . <Figure 2> <Figure 3>

, 2007 S/S

가 .

, ,

가 , ,

, <Table . <Figure 4> (Patrik

1> Guggenberger) 2018 F/W

1) 같은 아이템 내에서의 전환

, , , ,

2) 아이템 간의 전환

,

, , 가

.

Table 1. 가변적 패션디자인의 유형.

		 <p>Figure 1. Hussein Chalayan 2013 F/W. From Howarth. (2013). http://www.dezeen.com</p>	 <p>Figure 2. Hussein Chalayan 2007 S/S 1. From Hussein Chalayan. (2016). http://taylerquigley.wordpress.com</p>
		 <p>Figure 3. Hussein Chalayan 2007 S/S 2. From Hussein Chalayan. (2016). http://taylerquigley.wordpress.com</p>	 <p>Figure 4. Patrik Guggenberger 2018 F/W. Edited by the author from Walker. (2014). http://chasseurmagazine.com</p>
		 <p>Figure 5. Lemurian 2012 S/S. From Big Cartel. (n.d.). http://www.pinterest.com</p>	
		 <p>Figure 6. Wrap SEIS OPEN RI. From Wrap SEIS OPEN RI. (n.d.). http://www.elementum.store</p>	

가

, 가 가 ,

,

가 (fastener),

<Figure 5> (Lemuria) 2012 S/S

가 가

가 . 가

가 , 가 , (one shoulder),

(drop shoulder), (off shoulder) (2014) , , 3가 , . , 가 가 . <Figure 6> , (warmer) 가 , , (shawl) (vest) , 가 . <Table 2> 가 , , , , 가 가 , , (Wang, 2012). , . <Figure 7> 가 가 (Park, 2008), 가 (Christopher Kane) 2017 S/S 가 가 가 .









2. 가변적 패션디자인의 구현 방법

. <Figure 8> (Xander Zhou) 2017 S/S (oversized fit) , . (“Fall Winter 2004”, 2003). , 가 , 가 . Nam(2001) 가 , (removable), (open & close), (shirring), , 7가 , Lee . <Figure 9> UCA (UCA Epsom)

2015 F/W

,
<Figure 10>
(Yohji Yamamoto) 2008 F/W

Table 2. 가변적 패션디자인의 구현 방법.

		 <p>Figure 7. Christopher Kane 2017 S/S. From Mower. (2016a). http://www.vogue.com</p>	 <p>Figure 8. Xander Zhou 2017 S/S. From Xander Zhou Spring 2017 Menswear. (n.d.). http://www.vogue.com</p>
		 <p>Figure 9. UCA Epsom BA 2015 F/W. From Shreyaa Mavani. (n.d.). http://www.notjustalabel.com</p>	 <p>Figure 10. Yohji Yamamoto 2008 F/W. From Blanks. (2008). http://www.vogue.com</p>
		 <p>Figure 11. Rad Hourani 2012 F/W. From Tzenkova. (n.d.). https://trendland.com</p>	 <p>Figure 12. Hussein Chalayan 2018 F/W. From Leitch. (2018). http://www.vogue.com</p>
	가	 <p>Figure 13. Albert Yanuar 2014 S/S. From Albert Yanuar. (n.d.). http://ar.pinterest.com</p>	 <p>Figure 14. Thom Browne 2016 F/W. From Singer. (2016a). http://www.vogue.com</p>

가 가
가 가 . ,
가 가
가

<Figure 11>

(Rad Hourani)
(unisex transformable collection)

3. 탈부착 방법에 의한 가변적 패션디자인

가 가 가
가 가
가
가
19

(drapery)
<Figure 12>

2018 F/W

가
(modular)
가
(Park,
2008).

가 가 <Figure 13>
(Albert Yanuar) 2014 S/S

(zipper), (D-ring),
(velcro), (snap), (hook-and-eye),
(toggle), (frog), (lacing),
(string),
(Thom Browne) 2016 F/W (suit)
가

가 . , , 가 . , , 가 , 가 . , , 가 2) 단추 , (Bae, 2004). BC 1 , 가 , , 가 , 'Bouton', (Doopedia, n.d.b). (eyed button) 가 1) 지퍼 , 가 (sew through button) . (Elias How) (Whitcomb Judson)가 가 (Doopedia, n.d.a). (strap) <Figure 16> 2018 S/S (slider) , 가 , <Figure 15> 2019 S/S

3) 스냅

, (press button)

<Figure 17> 가 (Comme des Garçons)
2016 F/W

, T, 가, ,

<Figure 18>
(Y Project) 2017 S/S ,
가

, 가 , 가

가 가

가

<Figure 19>
(Christopher Shannon) 2017 F/W

, 4 가

가 가



Figure 15. Yohji Yamamoto
2019 S/S 1.
From Verner. (2018).
<http://www.vogue.com>



Figure 16. Yohji Yamamoto
2018 S/S.
From Verner. (2017).
<http://www.vogue.com>



Figure 17. Comme des Garçons
2016 F/W.
From Mower. (2016b).
<http://www.vogue.com>



Figure 18. Y Project
2017 S/S.
From Verner. (2016).
<http://www.vogue.com>

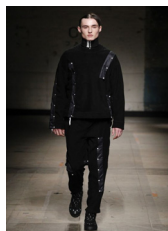


Figure 19. Christopher Shannon
2017 F/W.
From Mower. (2017).
<http://www.vogue.com>



Figure 20. Christopher Shannon
2015 F/W.
From Leitch. (2015).
<http://www.vogue.com>

가 . <Figure 22>
(Valentino Couture) 2014 S/S
(Kwon, 2002).

(Kwon, 2002)



Figure 21. Mulberry
2017 S/S.
From Singer. (2016b).
<http://www.vogue.com>



Figure 22. Valentino
2014 S/S.
From Phelps. (2013).
<http://www.vogue.com>



Figure 23. Yohji Yamamoto
2019 S/S 2.
From Verner. (2018).
<http://www.vogue.com>



Figure 24. Yohji Yamamoto
2019 S/S 3.
From Verner. (2018).
<http://www.vogue.com>



Figure 25. Issey Miyake.
From "Fashion Trend". (2017).
<http://hk.epochtimes.com>

(Seo, 2014).

가

가

가

2

3

(Yoo, 2008).

(Park, 1990).

<Figure 25>

(Issey Miyake)

(zero-waste

fashion)

(folding)

(multi-function),

,

가

가

가

가

가

가

가

,

,

2

2



Figure 27. 제품 I.



Figure 30. 제품 II.






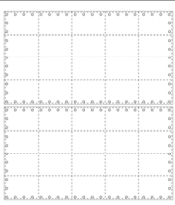


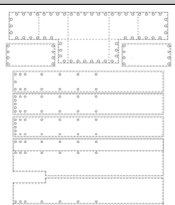

 <p>Figure 32. 제품 III의 사각형 원형.</p>	<p>/</p>  <p>Figure 33. 제품 III.</p>
 <p>Figure 34. 제품 III 아이템 간의 전환.</p>	
 <p>Figure 35. 제품 IV의 사각형 원형.</p>	<p>/</p>  <p>Figure 36. 제품 IV.</p>
 <p>Figure 37. 제품 IV 아이템 간의 전환.</p>	
 <p>Figure 38. 제품 V의 사각형 원형.</p>	<p>/</p>  <p>Figure 39. 제품 V.</p>

	
Figure 40. 제품 V 아이템 내의 변화.	
	/
Figure 41. 제품 VI.	
Figure 42. 제품 VI.	
	
Figure 43. 제품 VI 아이템 내의 변화.	

Photographed by the author. (December 14, 2018).

가 , 가
(Figure 35-37). 가
V T ,
가 가
(Figure 38-40).
VI
가 , ,
.

가

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A Study on Flexible Fashion Design Using the Attachment and Detachment Method

- Based on a Rectangular Prototype -

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Abstract

Design in modern society is transformed into a new paradigm considering social, environmental, and ethical responsibilities in accordance with the current of the times, and this phenomenon represents the expansion of expressions in rapidly changing modern fashion, a new aesthetic value, and a transition of ideas with practical value. The most basic geometry in all form configurations represents elements such as rationality, simplicity, and clarity, which is a universal form that everyone can easily recognize. It is stable and possible to change without limit or range, thereby causing a strong visual impression and leaving a deep impression. These geometric forms are applied in a rational form even in a fashion in which a form can be freely selected, and can also create new aesthetic values through various morphological changes such as silhouettes and details. In this study, the type of flexible fashion design using the attachment and detachment method is reviewed and presented, and the purpose is to create various designs through the possibility of free conversion of ideas and contingency of expression and unexpectedness by utilizing a snap button. In addition, it is meaningful to realize the design by the rectangular prototype and it has the merit that the fabric can be almost exhausted according to the design intention. As a result, it gives an eco-friendly meaning and added value in terms of sustainability considering ethical responsibility.

Key words : attachment and detachment method, flexible design, rectangular, snap button

