

A Study on the Adaptation of Creases for the Fashion Fabric

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Fashion, as an expression tool for the internal aspects of human being, is developed in a cycle of revivalism, traditionalism, and futurism reflecting sensitively the circumstances and trend of times. These roles of fashion lie in the ceaseless creation of new ideas, not being restricted by the existing frames, in which patterns, colors, and materials act as important formulation elements. Especially, materials add creative and aesthetic beauty to fashion with various material effects and surface pattern.

Many materials used in the modern fashion express artistic sensitivity. The materials works not only as a material but an important element with various ideas such as folding, unwarping and tying, and pleating. Among them the material with creases reflects the spirit of times of modern peoples. Creases are a pattern of no plans or purposes. The complex and orderly logic is fused in non-constructive expression method and gives us a feeling of delicate catharsis. The double face of different feelings is suitable for the expression of one's ego and provides the fashion with various ideas. The creases' non-formality is good for the expression of new beauty with the liberalism such as unbalance, disharmony, and asymmetry. The depressed feelings can be actively expressed, which tries to make a harmony in the disorder excluding the formality.

The creased material has its own stylistic beauties as follows.

First, It has a destructive creativity. Beauty can be divided into objective and subjective aspects based on aesthetics which is recognized with senses. The subjective one is focused on the mentality of human being so that pursues a new thing. Creases, which materialize asymmetry, unbalance, and incompleteness, dismantle traditional thoughts and accept creativity on the subjective point of view.

Second, Its non-formational visibility, which materialize with the ideas of absence, fake, and abstract, expresses the creases exaggeratingly or contractedly. This non-formational structure creates a new design, visibly expressing the methods of perversion, emphasis, and inversion.

Third, it attaches importance to the pluralism that exist in time and space. Also it maximizes the aesthetic elements, pursuing all the possible double-faced values such as

beauty and ugliness, symmetry and asymmetry, harmony and disharmony.

As examined above, we can find out that creases produce a new image expressing the value of beauty in an irregular form. Therefore, for a more creative design of modern fashion, it is necessary that we should develop various materials. With them we can experience a fresh form of beauty and enhance the value of fashion.