

## Analysis of Formal Aesthetics of Fashion Designer's Works -Focused on Madeleine Vionnet & Christian Dior-

Jiyoung Yun<sup>†</sup>

Dept. of Clothing and Textiles, Seoul National University

### 패션디자인 작품에 나타난 형태미 분석 -비요네와 디올의 작품을 중심으로-

윤 지 영<sup>†</sup>

서울대학교 의류학과

(2005. 9. 2. 접수)

#### Abstract

The purpose of this study is to rediscover the value of form in fashion design by developing a new perspective of design appreciation. By examining and modifying the theories of Wölfflin and Delong, this paper tries to offer a new perspective for analyzing the characteristics of form in fashion designers' works. The three new perspective, Flat & Rounded, Closed & Opened and Part & Whole, can be used to analyze the formative aesthetic character of Vionnet's and Dior's works. Ten of Vionnet's and eleven of Dior's representative works selected and applied Delong's visual priority diagram to analyze their character. Vionnet and Dior, emphasized form and construction in their design and applied geometric shapes in their works. The main differences between Vionnet and Dior is that Vionnet's work transforms from geometric shapes in 2-dimensional space to drapery shapes in 3-dimensional space, Dior's work displays geometric shapes in 3-dimensional space. Vionnet created new formative art through the relationship between the clothes and human body. Vionnet's work has distinctively different qualities depending on whether the space is 2-dimensional or 3-dimensional showing transposition of form. In 2-dimensional space, Vionnet's works consist of triangles, rectangles and circles which are 'flat' and 'closed' in quality. These transform to solid forms by draping bias fabrics, which have a 'rounded' and 'open' quality. Dior tended to show artificial form rather than the natural lines of the body which is very different with Vionnet. Dior created clothes by using solid geometric form such as spheres, prisms, cylinders, pyramids and cubes in 3-dimensional space, which were visualized through constructive technique such as dart manipulation, boning, gathering, tucking, pleating, shirring and layering. Dior's works have their own form which does not relate with body shape. So his Works have a 'rounded' and 'closed' quality.

**Key words:** New perspective, Formative aesthetic, Transforms, Transposition; 새로운 시각, 형태미학, 변형, 전위

### I. Introduction

Designers create their work using materials that

delineate formal structure and shape, which are then reinterpreted through human perception and given new meaning. By manipulating form as well as line, shape, texture and color, each designer invents his/her own visual language and develops a unique com-

<sup>†</sup>Corresponding author

E-mail: garnet7124@hanmail.net

munication style. When appreciating art, the viewer initially recognizes and focuses on the structure and the formal aesthetic of the work. Formal elements of design are a reflection of the designers' spirit and aesthetic, and have significance as tools for understanding their works. The methodology of formalism is one way to examine how each element in a piece functions in creating the aesthetics.

For a fashion designer, the ability to understand and use form in 3-dimensions as well as in 2-dimensions is the very first and most crucial skill they must develop as clothes are only completed after they are worn on the body. The purpose of this study is to rediscover the value of form in fashion design and give way to design appreciation. This thesis, therefore, attempts to explore the idea through the works of two designers, Madeleine Vionnet whose work reflects revolutionary changes in women's clothing in the 1920's and Christian Dior whose work represents variations of line and style in the post World War II period. Based on Wölfflin's and DeLong's theory, this paper tries to offer a new perspective and analyzes the characteristics of the forms in fashion designer's works.

Ten to eleven pieces of each designer works selected which was based on the formative qualities. And DeLong's visual diagram applied to analyzing and comparing the formative character.

## II. Theoretical Background

### 1. Wölfflin's Theory

The value of an art work has been categorized as 'style' depending on the level of completion of the work which can be determined by selection and composition. The notion of 'style' is the core of methodology and the two sources of style consist of contents and form. Of these two sources of style, symbolic form is the main focus of Wölfflin's study. In 1915, 'Kunstgeschichtliche Grundbegriffe', he presented five basic notions including 'Linear & Painterly, Plane & Recession, Closed form & Open form, Multiplicity & Unity and Absolute clearness & Relative clearness'. This theory resulted from the careful anal-

ysis of drawing, painting, sculpture and architecture from both Renaissance and Baroque periods and characterized as neutral and descriptive value.

The general evaluation of Wölfflin in the study of art history is that, he treated the 'History of art' as the 'History of form'. Wölfflin had examined the meaning of art's spirit through 'The notion of visual formalism' which is characterized by approaching the problem of form by focusing on the way of look. The five pairs of notions in Wölfflin's theory which have become fundamental notions in art history are very important tools for examining the character of formative intuition. These five pairs of notions have understood as 'the form of revival' or 'the form of intuition'. 'Wölfflin's theory of visual formalism', which is based on vision, has become the basic notion of formative art and is related with both its spiritual and sensuous meaning(Hong, 2003).

The first notion is that of 'linear' and 'painterly'. 'Linear' is the understanding of form through line or surface texturally and an emphasis on the boundary of objects. This isolates the object and focuses the eye on exterior angles(Jang & Jung, 2003). On the other hand, 'painterly' describes a more tactile experience where the outline of shapes is not distinct. The image is understood to be floating and as such the boundary is obscure and the objects are combined (Wölfflin, 1984).

The second notion is the development from 'plan' to 'recession'. In the 16th century Renaissance art was shown flatly-the whole shape composed of separate parts in the same plane, but in the 17th century Baroque art emphasized the relationship between positive and negative angles. Flatness is an element of line and is a form of magnified vision. As contour loses meaning, so too does flatness lose meaning, so the object is combining the relationship between positive shape and negative shape(Wölfflin, 1984).

The third notion is that of 'close-form' and 'open-form' which is focused on the design of form or composition of a picture as 'intentional' or not. If the composition of a picture is designed intentionally, it uses close-form which restricts the object to the space of the frame. In the reverse situation, open-form tries to break the balance and destroys the symmetrical

shape(Kim, 1999). Wölfflin insisted that ‘open-form’ has aesthetic completion which tends to revolve itself, in contrast, ‘close-form’ has ‘extreme construction’ which does not have a strict geometric base.

The forth notion is that of the development from ‘multiplicity’ to ‘unity’. In Renaissance art of the 16th century, each part is defined by the whole but each part is also separate and has its own originality. When the viewer examines 16th century art, they must combine each separate part to part but 17th century art can be examined as a whole. The unity of art is visualized through the harmony of each independent part, but in the 17th century, the main theme unified each part or the dominant elements subordinated the other elements(Wölfflin, 1984).

The last notion is of absolute clearness and relative clearness. This is related to the contrast that exists between the linear and the painterly. In Renaissance











art, the concept of beauty means displaying the form perfectly and the clearness of the subject is the ultimate aim of the revival. In contrast, In Baroque art, the outline was not distinguishable. It was obscured so as to deliver the main character of the work through construction, line and color(Kim, 1999).

In short, the key of Wölfflin’s theory is the notion of approaching the formality of design through a traditional artistic way, focusing on “the way of look” as “intuition form”. The ability of visual investigation is more than just seeing something, one has to understand how to look at the visual form and communicate it’s meaning with other persons.

### 2. Delong’s Apparel-Body-Construct(ABC) Theory

In 1988, Delong applies Wölfflin’s theory to clothing; she presents the ABC(Apparel-Body-Construct)

**Table 1. Delong’s apparel-body-construct(ABC) theory**

Spatial Priorities in Viewing the Apparel-Body- Construct	Spatial Priorities in Viewing the Apparel-Body- Construct
<p><b>Closed</b> -distinct convex edge, continuous simple line</p> 	<p><b>Open</b> -vague concave edge, discontinuous complex line</p> 
<p><b>Whole to Part</b> -indistinct parts</p> 	<p><b>Part to Whole</b> -distinct parts</p> 
<p><b>Figure-Ground integrated</b> -indistinct edges, interrelated shapes filling surface</p> 	<p><b>Figure-Ground separated</b> -distinct edges, discrete shapes dispersed on surface</p> 
<p><b>Flat</b> -smooth, nonreflecting surfaces, two-dimensional shapes</p> 	<p><b>Rounded</b> -curved, reflecting surfaces, three-dimensional shapes</p> 
<p><b>Determinate</b> -no light and shadow effect, smooth surface few but regular or no shapes</p> 	<p><b>Indeterminate</b> -much surface texture, many irregular shapes much light and shadow</p> 

theory which is the visual form that depends on the relationship between a body and clothes. Visual form includes formal elements such as line, shape, color and texture. Form itself is the essential element for our perception, and the viewer's interest and attention on a piece greatly rely on the characteristics of the visual structure and form. Delong's ABC theory means that the whole structure created by a body and clothes includes aspects of line, shape, color and texture. She categorized five sets that are Closed & Open, Whole to part & Part to whole, Figure-ground integrated & Figure-ground separated, Flat & Rounded as well as Determinate & Indeterminate (Table 1).

Historically, one of the most important identifying features of the dressed body has been its silhouette. How the silhouette defines the form is a factor in how the apparel-body-construct occupies space and attracts our attention. Closed and open are expressions of difference in the relationship of the apparel-body-construct (ABC) to the surrounding space. A closed form is self-contained with a hard-edged silhouette, and this creates a boundary. The viewer does not consider the space around the form because the form appears quite separate and distinct. In an open form the ABC and the surround appear to interact. An open form does not appear self-contained; the form and the surrounding area are interdependent.

'Whole or Part', in this spatial priority, it is assumed that the viewer references the ABC as a whole. The difference is whether the viewer takes in

the ABC as an entire ensemble first or as a relationship of first one part, then another. 'Whole-to-part' viewing occurs when the observer sees first the whole and then the parts. However, the process of viewing depends not only on the viewer but also on the form. 'Part-to-Whole' viewing takes place when the observer views the parts first and then the whole. Part-to-whole viewing is largely due to parts that are relatively independent within an ABC.

The term figure-ground is a way to express the spatial relationships of forward-backward space. The silhouette is the frame of reference of the visual field from which the parts of the ABC can project toward the viewer at different levels or planes. Thus, the space between the viewer and the form enters awareness and is expressed as the planar relationship of figure to ground. When parts are an integral aspect of a single surface it is termed figure-ground integration. The level where the figure lies can appear at a distance from the plane of the ground.

From the perspective of the visual world, we know the body is a three-dimensional form in space. From the perspective of the visual field, the body of the wearer may or may not be a rounded surface. We may perceive its surfaces as either three-dimensional with rounded surfaces or essentially as two-dimensional with flat surfaces, depending upon their nature within the apparel-body-construct. If you take note of silhouette, you are viewing a two-dimensional, flat

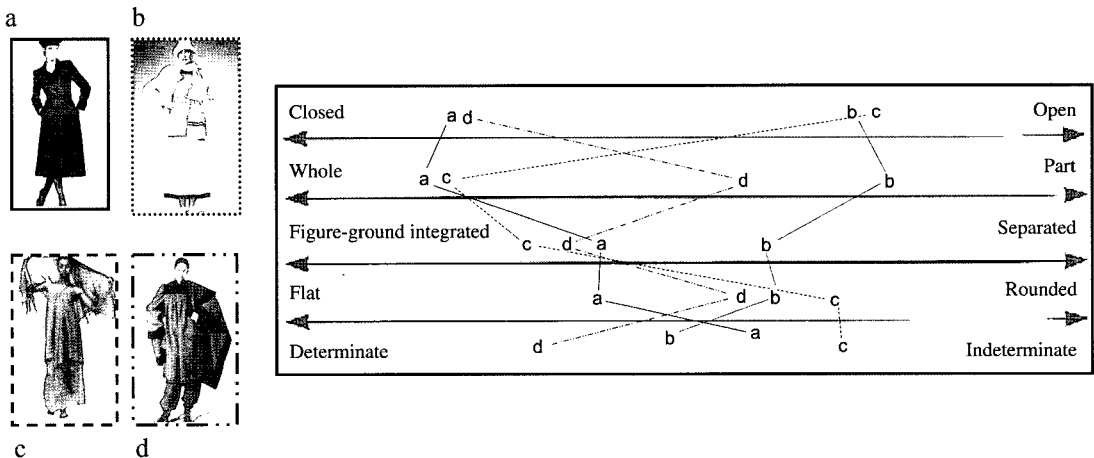


Fig. 1. Delong's visual diagram of apparel-body-construct

**Table 2. The relationship of wölfflin's, delong's theory**

Wölfflin's theory		Delong's ABC theory
Linear & Painterly	→	Figure-ground separated & integrated
<b>Plane &amp; Recession</b>	→	<b>Flat &amp; Rounded</b>
<b>Closed form &amp; Open form</b>	→	<b>Closed &amp; Open</b>
<b>Multiplicity &amp; Unity</b>	→	<b>Part to whole &amp; Whole to part</b>
Absolute clearness & Relative clearness	→	Determinate & Indeterminate

aspect. If you take note of how a shiny-surfaced fabric interacts with body curvature, you are viewing a three-dimensional or cylindrical aspect of the surfaces of the ABC.

Determinate or indeterminate refers to the apparent thickness of the surfaces of the ABC and thus their apparent distance from the observer. This relationship involves surfaces and does not deal directly with visual parts. Determinate describes surfaces that appear definite, sharp, regular, and clear-cut. There is no doubt about what is figure and what is ground. In contrast, an indeterminate surface appears less definite in the way it occupies space. Indeterminate surfaces often appear blurred, soft, or with infinite levels or ambiguity of figure to ground (DeLong, 1998).

Wölfflin's theory resulted from the careful analysis of paintings from both the Renaissance and Baroque periods and was never intended to be applied to fashion criticism. Delong's theory while based on the relationship of the apparel-body-construct (ABC) (Fig. 1), does not lend itself to the subject of this paper because this paper is about the analysis of the relationship between the clothes themselves and the condition of the body that ultimately wears them. Therefore, in order to analyze the character of Vionnet's and Dior's work it is necessary to apply a new perspective based on Wölfflin's and Delong's that focuses not only on the clothes themselves but also on the form of clothes after they are worn.

### 3. The New Perspective

Wölfflin's theory is about the notion of objects and space in drawing, painting, sculpture and architecture while Delong's ABC theory is about the relationship between apparel-body-construct. This paper seeks to

examine the quality and importance of form in a designer's work and the body that wears them, therefore space, texture and color are eliminated. This new theory expands upon Wölfflin's and Delong's principles but focuses on the relationship between clothes and the body (Table 2).

Linear & Painterly/ Figure-ground separated & integrated which describe the spatial relationships of forward-backward space are excluded because they are about the relationship between the body and space. Also Absolute clearness & Relative clearness/ Determinate & Indeterminate are excluded because they refer to the apparent thickness of the surfaces and texture of the apparel-body-construct and thus their apparent distance from the observer. This set is about surface and texture so does not deal directly with the connection between the body and clothes.

The three new notions, Flat & Rounded, Closed & Opened and Part & Whole, can be used to analyze the formative aesthetic character of Vionnet's and Dior's works. The main differences between Vionnet and Dior is that Vionnet's work transforms from geometric shapes in 2-dimensional space to drapery shapes in 3-dimensional space, Dior's work displays geometric shapes in 3-dimensional space (Table 3).

The first notion in this new theory is that of 'Flat & Rounded'. In fashion, 'flat and rounded' are not an opposite concepts because clothes which are flat become rounded when worn. So 'rounded' is an unfixed concept which is made by the shape of the body (Kim & Lee, 1996). In Vionnet's work, there is a clean transposition from 2-dimensional form to 3-dimensional form, the former case uses flat shapes such as triangles, rectangles and circles while the latter features rounded shapes which are created when the 2-dimensional shapes are draped over the shape

**Table 3. The new perspective**

Dimension	2-dimensional view point	3-dimensional view point
View Point	Clothes itself	Clothes and body relationship
Notion 1	Flat	Rounded
Notion 2	Closed	Open
Notion 3	Part	Whole

of the body. Dior's work, when examined in 3-dimensional space, reveals rounded forms made by dart manipulation, layering, pleating, gathering and shirring. So each designer uses a different method to make rounded forms, Vionnet's is drapery while Dior's is construction skill such as dart manipulation, boning, tucking, shirring, pleating and gathering.

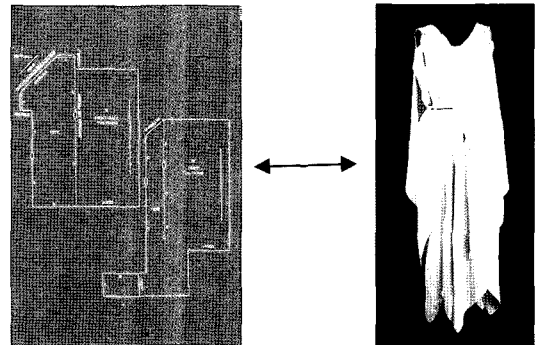
The second new notion is that of 'Closed & Open'. This is about form itself and the shape which is created on the body in 2-dimensional and 3-dimensional space rather than the silhouette and boundary which exist between clothes and space. Vionnet's work has closed form in 2-dimensional space but open form in 3-dimensional space because her drapery changes depending on body shape and movement. Dior's work has closed form similar to architecture. His work is named after the silhouette created by the outline of his clothes which have concrete shape and are not related with the shape of the body. So the definition of 'closed & open' form is the relationship between the body and the clothes.

The third notion is that of 'Part & Whole'. Generally, in 'part', each motif exists separately and is emphasized equally. In 'whole', there is a main motif which unites and harmonizes with other aspects (Kim & Lee, 1996). This notion is concerned with whether the viewer first recognizes part or whole of the work. When Vionnet and Dior, created their work, they emphasized form first, so usually their work is recognized as a whole. But in some cases this aspect differs slightly depending on each of the clothes.

### III. Analytical Result

#### 1. Analysis of Vionnet's Work

The art of Vionnet must be understood less as a

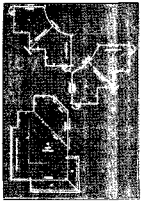



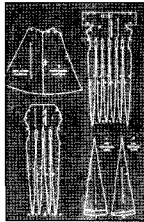

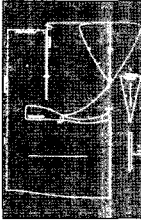



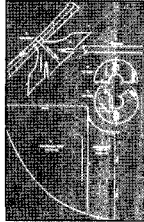



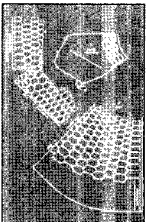

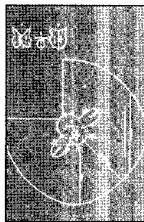



**Fig. 2. Vionnet's work-#p1(2-dimensional space & 3-dimensional space)**

chapter in the history of fashion, than as a continued search for cohesion between body and dress. Good construction comes from the correct relationship between the three-dimensional body and the material covering it. The originality of the system she developed rests in a way of cutting which is not an intellectual two-dimensional operation but something that happens in 3-dimensional space. Starting from simple geometrical figures-the square, triangle or circle-she would build a structure with natural anchoring points on the shoulders or waistline. She was greatly influenced by many art movements in the 1920's such as Cubism, Constructivism, Futurism, De Stijl and Bauhaus (Kamitsis, 1996).

In the case of the spiral pattern (Fig. 2-#p1), four pieces of rectangular fabrics wrap around the body following the direction of bias creating drapery. The whole dress is cut and sewn in the direction of the selvedge, except for the neckline and shoulder line, and when it is put on the body, it makes draperies which create cascades and spiral lines. This is the character of Vionnet's design; flat geometric form in two-dimensional space make totally different shapes in three-dimensional space when they are worn on

Table 4. Vionnet's work

	2-D & 3-D Transformation			2-D & 3-D Transformation			2-D & 3-D Transformation	
#p.2 1923			#p.5 1935			#p.8 1937		
#p.3 1925			#p.6 1935			#p.9 1937		
#p.4 1933			#p.7 1936			#p.10 1937		

the body. This dress is a good example of how fabrics harmonize beautifully on the body through draping. Her formative dress, which was made by bias fabrics being harmonized with the human body, expresses fluid lines in the bust, waist and hip that reveal exquisite femininity (Ha, 1999). It has an open silhouette which is fluid according to the movement of fabrics and has a rounded form created by bias draperies covering the human body. The transformation from flat to rounded form is an important character of her design. Her clothes have flat geometric shapes such as triangles, rectangles and circles in two-dimensional space but when they are put on the body, they have a three-dimensional quality.

This combination of spiraling folds, fringed edging, and zigzag waist contribute to the dynamic movement of dress (Kirke, 1998). This dress (Table 4-#p2) has a zigzag seam at the waist which connects the bodice and skirt and is arranged in a selvage direction that prevented stretching of the fabric when it was sewn. The clothes which are closed and flat form in two-

dimensional space, become open and rounded form in three dimensional space showing her ability to give roundness to flat fabric shapes using the human body. There are the formal aesthetics of her works; first designing through draping, then making flat patterns using geometric shapes and finally creating totally different shapes in three-dimensional space.

One of the unique compositions is the adaptation of Möbius-band (Table 4-#p5). The front and back bodices are composed of each one bias pieces of fabric and Möbius-band is true bias also. There is a switch-over between two-dimensional pattern and three-dimensional form; from 'flat' and 'closed' to 'rounded' and 'open' form.

Known as the 'egg crate' dress, this masterpiece combines fit with decoration through tucking (Table 4-#p7). This dress was inspired by Cubism, the art movement concerned with the reorganization of the form of objects. Vionnet, like the cubists, reorganized the construction of clothes and gave the clothes depth and space (Park, 1996). The hexagon motif, in

graduated sizes corresponding to the larger and smaller areas of the torso, was achieved by the drawn-on method, with the uncut additions to motif edges sewn as tucks rather than seams (Kirke, 1998).

This gown (Table 4-#p8) features simple triangular godets inserted into the eight slashes that extend from the hem to the upper hip. The triangular godets make a natural flare which has a rounded shape. She did not simply make a flared skirt but instead made a corn shape in three-dimensional space which comes from a two-dimensional triangle; this shows the transition of form in different spaces. It also shows the change of form in clothes that cubistic painters had tried to express through painting.

The result of the analysis shows that Vionnet used 2-dimensional shapes such as circles, triangles, and rectangles as patterns and then created totally different 3-dimensional forms by unique arrangements and combinations of these basic shapes. Her clothes have specifying lines in 2-dimensional space but when they are worn on the body in 3-dimensional space, they create draperies in bias directions and make diverse changes because of the shape of the body. Her draping style relied on the geometry of the human body. Her sculptural and 3-dimensional clothes seemed to be inspired by cubists and futurists who tried to destroy, transform and reshape flat, 2-dimensional surfaces. The dominant character of Vionnet's works is the transposition from 'flat' and 'close' to 'rounded' and 'open' forms which are influenced by dimensional differences, body shape and movement.

## 2. Analysis of Dior's Work

Dior was one of the fashion masters who led the new design lines after the Second World War. He treated human bodies like architectural structures and reformed the clothing on the frame of the body. He saw clothes as an expression of ambition and beauty which had been oppressed during the War. He emphasized the beauty of female body by focusing on the formative attributes of clothes. Dior's works, when separated from the form of the human body, have unique structure by themselves as clothes.



Fig 3. New look-#47





















The forms of his design were very unique in terms of creating silhouettes in 3-dimensional space. Dior also named his collections emphasizing the outlines of the garments. As such, his design makes special structures in 3-dimensional space using linear form and line.

Dior Created new lines in each season from 1947 to 1957 and he was offering a new aesthetic (Table 5). Significantly, Dior made the bounty of material evident using the obvious contradiction between disciplined shaping and profligate drapery (Martin & Koda, 1996). In the 1947, he announced the 'Corolle and Eight' S/S collection which revealed an entirely new image for women, slim-waisted with a pronounced, high bust, round, neat shoulders and full-blown hips (Buxbaum, 1999). The 'Bar' is known as 'New Look' and the silhouette is composed of rounded and closed forms shoulders, narrow waist and bulky skirt (Fig. 3). The jacket has a fixed form which does not relate with the real shape of a body, especially the rounded shape of the hip which separates the space between the body and the clothes. This shape which is similar in form to a dome is an important example of how Dior's clothes have rounded form in 3-dimension space. Through this delicate technique, Dior expected that the form of 'New Look' constructed like architecture, should balance the female body shape (Kwak, 2001).

In the spring 1948, he presented the 'Envol' and 'Zigzag' lines. He called his spring collection 'Envol', signifying flight (Table 5-#48). Skirts raised with the easy lift a postwar clipper aircraft, often creating an effect very like a bustle (Martin & Koda, 1996). This is strongly independent from the shape of the human body and has its own formal structure. In the fall 1948



Table 5. Christian Dior's work

Dior Collection Line		Dior Collection Line			
S/S Envol	F/W ZigZag	S/S Tulip	F/W Cupola		
1948			1953		
	#48		#53		
1949			1954		
	S/S Trompe-L'oeil	F/W Mid-Century		S/S Lily of the Valley	F/W H-line
		#49		#54	
1950			1955		
	S/S Vertical	F/W Oblique		S/S A-line	F/W Y-line
		#50		#55	
1951			1956		
	S/S Oval	F/W Long Line		S/S Arrow	F/W Aimant
	#51			#56	
1952			1957		
	S/S Sinuous line	F/W Profile line		S/S Libre	F/W Fuseau
		#52		#57	

collection, clothes whipped back and forth, known as the 'ZigZag'. A draftsman's swift and knowing hand

appears to have inspired Dior to a like tour de force of nonchalant asymmetry, swooping hemlines, and a feel-

ing of agitation. This collection features clothes with a concrete shape that are not related with body shape or movement.

1951 was a year of resolution for Dior. His spring collection was dubbed 'Oval'(Table 5-#51) and the fall collection that Dior named the 'Long Line' was more customarily called 'Princesse' by the press and clients. Generally, this collection has an accurate silhouette and is separated by space. Dior tended to show artificial form rather than the natural line of the body which is one of the major differences with Vionnet. Dior brings all of the structure palpably to the surface in the manner of a modern architect.

1952 was a year of enormous success for Dior. In the spring, the 'Sinuous line' collection was announced, and in the fall, the 'Profile line'(Table 5-#51). The former featured a soft and natural silhouette and the latter had functional suits(Kim, 1984). In the case of 'La Cigale', 'Vogue' called it 'a masterpiece of construction and execution.' This dress has many darts and seams which create construction shape.

1955 saw the acme of Dior's upheaval. He announced the 'A-line' for spring. That silhouette, suspended from a narrow shoulder, triangulated out from a crossbar at the waist and continued to splay out to the hem. The 'Princesse' line had portended this moment of Dior amendment, but no collection had so wholly challenged the New Look's fundamentals. In the fall, the 'Y-line' ensued, shifting mass, and thus focus, back to the upper body(Table 5-#55). To review the Dior 'A-line' of 1955 is to see the future foreshadowed in this season's most demure genesis. The turnaround in silhouette that occurred from spring to fall in 1955 is a token of the capriciousness that is often charged against fashion. This year Dior had focused his attention on the upper body and zone of the waist(Martin & Koda, 1996).

The result of the analysis shows that Dior's works focused on the silhouette which has its own special shape and relied upon the skills involved in clothes construction such as dart manipulation, boning, gathering, tucking, pleating and shirring. His clothes have rounded and closed forms in three-dimensional space. The clothes have their own concrete form which is not related with body shape or movement. Dior used

solid geometry such as spheres, prisms, cylinders, pyramids and cubes in his clothes to make architectural form.

## IV. Result

Vionnet and Dior, emphasized form and construction in their design and applied geometric shapes in their works. Geometry when applied to design is divided into two main categories- plane geometry and solid geometry identifies three dimensional shapes. Plane geometry concerns two dimensional shapes such as triangles, rectangles and circles, while solid geometry spheres, hemispheres, prisms, cylinders, pyramids, cones and cubes. Each has its own symbolic meaning and constructive character and can transform or combined to form the other.

Vionnet created new formative art through the relationship between the clothes and human body. The basic construction was constructive pattern. Vionnet's work has distinctively different qualities depending on whether the space is 2-dimensional or 3-dimensional showing transposition of form. This paper examined the formative character of both 2-dimensional pattern and 3-dimensional complete clothes because Vionnet designed using both methods. In 2-dimensional space, Vionnet's works consist of triangles, rectangles and circles which are 'flat' and 'closed' quality. These transform to solid forms by draping bias fabrics, which have a 'rounded' and 'open' quality. Vionnet tried to create natural human body shape through bias cutting, and removed artificial structure from clothes(Fig. 4).

Dior tended to show artificial form rather than the natural lines of the body which is very different with Vionnet. Dior created clothes by using solid geometric form such as spheres, prisms, cylinders, pyramids and cubes in 3-dimensional space, which were visualized through constructive technique such as dart manipulation, boning, gathering, tucking, pleating, shirring and layering. Dior's works have their own form which does not relate with body shape. So his Works have a 'rounded' and 'closed' quality(Fig. 5).

For example, 'Zigzag' factor shows the difference between Vionnet's and Dior's works in terms of using geometric shape. In the case of Vionnet, she used the

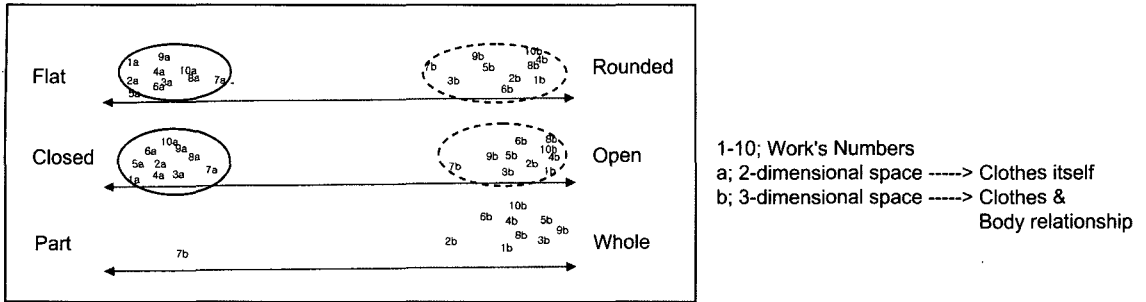


Fig. 4. Visual priorities diagram of Vionnet's works

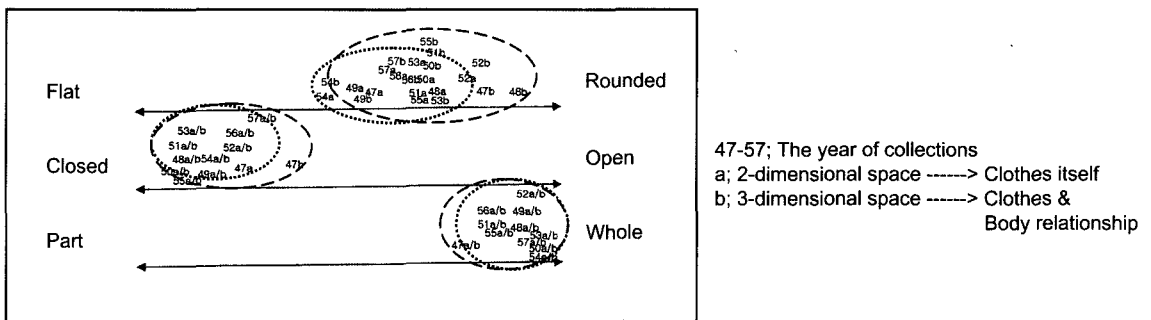


Fig. 5. Visual priorities diagram of Dior's works

zigzag line as a seam in two-dimensional space, while Dior, made zigzag forms in three-dimensional space based on the shape of a cylinder. Dior designed the upper torso such as breast and waist with simple shapes but for the lower parts such as skirts, he emphasized the formal aesthetics that accentuated femininity. Dior used the spiral line a lot in his work and created cascades and ruffle details. In Vionnet's work, the form of the clothes is decided by the body shape but Dior's works have their own form and are not concern with the body. Dior's clothes have their own construction separate from body shapes. The drapery of skirts creates three-dimensional form that contrasts with the fitted body.

**V. Conclusion**

In terms of formal structure, Vionnet tried to transform her work from 2-dimensional space to 3-dimensional form, while Dior treated clothes as architecture which stands in 3-dimensional space. Both of them used form as the basic principle of construction, but tried different ways of achieving and applying form. This resulted in different ways in which to perceive

and understand form (Table 6).

The formative character of Vionnet's works is transformation. She was influenced by cubism in the 1920's and visualized the idea in her works. There was a transformation in clothes according to the change of spaces from 2-dimensional to 3-dimensional and also occurred in the relationship between body and clothes. Therefore Vionnet's works did not be presented their own form itself but coexisted with human bodies.

On the other hand, uniformity is the formative character of Dior's works. Dior created solid geometry form in 3-dimensional space and pursued the formative aesthetics which has own character. He designed clothes like architectural structures which based on form and construction. Dior's works have their own concrete form which is not related with change of space such as 2-dimensional or 3-dimensional, body shape and movement.

Vionnet and Dior recognized the importance of form in fashion design and visualized through formative aesthetics in their works. Therefore, form in fashion design is the basic factor of composition and

**Table 6. Comparison of Vionnet's & Dior's work**

	Vionnet	Dior
Dimension	Transformation from 2-dimensional space to 3-dimensional space	Uniformity in different spaces
Geometry	Plane geometry form -triangles, rectangles, circles	Solid geometry form -spheres, prisms, cylinders, pyramids, cubes
Technique	Drapery, Bias	Dart manipulation, boning, gathering, tucking, pleating, shirring, layering
Notion 1	Transformation from flat to rounded	Uniformity of rounded
Notion 2	Transformation from closed to open	Uniformity of closed
Notion 3	Mostly whole	Whole

plays a vital role in the process of creation. As the research has demonstrated, form is crucial for various styles of formation and for the expression of shape. But unfortunately, nowadays, form seems to have been ignored by many designers when compared with other design factors such as color, texture and materials. Now is the time to recognize the importance of form in fashion design and to make an effort to improve formal quality in the field. Further studies analyzing contemporary fashion designers' formal aesthetics should be suggested for the industrialized and mass-produced fashion world.

While this paper mainly examines and analyzes the formative character, primarily focusing on formal aesthetics, the study of the meaning and essence of an art work is a very important subject. As Panofsky once said "To understand an art work, the social, religious and philosophical backgrounds of the era must be considered first." (Panofsky, 1955). In other words, as well as having an understanding of an art works form we also have to understand its spirit. Thus, we are obligated to further our understanding by examining the spirit that the form contains.

## References

- Buxbaum, G. (1999). *Icons of fashion-the 20th century*. Prestel.
- Delong, M. R. (1998). *The way we look*. Fairchild Publications.
- Golbin, P. (2001). *Fashion designer*. Watson Guptill.
- Ha, Y. S. (1999). *A study on the formative characteristic of Vionnet's works*. Published master dissertation Seoul Women's University.
- Hong, J. H. (2003). The aesthetic problems of artistic forming in the plastic art. *The Research of Aesthetics and Arts*, 18, 187–206.
- Hong, J. H. (2002). *A study on the visual form in plastic art-concerning the Fiedler, Hildebrand, Wölfflin-*. Published doctoral dissertation, Hongik University.
- Jang, H. S., & Jung, J. W. (2003). The study on the plane and recession of the heinrich Wölfflin theory in the perception space. *Kyonggi Industrial Technology Research Institute*, 26, 47–67.
- Kamitsis, L. (1996). *Vionnet*. Thames and Hudson.
- Kang, M. J. (2003). Reconsideration on art history of E. Panofsky: On the basis of K. Moxey's cultural politics. *Liberal Arts Collection of Theatyses*, 50, 211–240.
- Kim, B. Y., & Choi, K. J. (1999). *A study on the interpretation model in visual arts: Centered on E. Panofsky and J. M. Floch*. *Design Theatyses of Hongik University*, 5, 47–73.
- Kim, C. J., Lee, S. G., & Kim, O. J. (1996). A study on the formative characteristics of the women's suit in '90s fashion. *Journal of Science for Better Living*, 6, 25–38.
- Kim, M. J. (2004). *The way we look on the aesthetics of clothes*. Kyomunsa.
- Kim, M. K. (1984). *A study on the characteristics and significance of modern women's costume*. Published master dissertation, Sookmyung Women's University.
- Kim, Y. S. (1999). The theory of Wölfflin. *Proceedings of Woosoo Theatyses*, 1.
- Kirke, B. (1998). *Madeleine vionnet*. Chronicle Books Llc.
- Kwak, T. G. (2001). A study on the generation and characteristic of new fashion found in changes in revolutionary fashion—focused on the new look of Christian Dior—. *Journal of the Korea Society of Costume*, 51(1), 129–143.
- Martin, R., & Koda, H. (1996). *Christian Dior*. The Metropolitan Museum of Art.
- Panofsky, E. (1955). "Iconographie und Ikonologie", *Meaning in the visual arts*. Garden City, N. Y.
- Park, S. K. (1996). The study of madeleine vionnet's work.

- The Costume Culture Association*, 4(1), 93-109.
- Pochna, M. F. (1996). *Dior*. Editions Assouline.
- Rethy, E. D., Perreau, Jean-Louis, & De Rethy, E. (2002). *Christian Dior*. Vendome Pr.
- Shaeffer, C. B. (1993). *Couture sewing*. The Taunton Press.
- Wölfflin, H. (1984). *Kunstgeschichtliche grundbegriffe*. Schwabe & Co.
- Yoo, S. K., & Kim, E. K. (2002). A study on the characteristics of geometry in madeleine vionnet's works. *The Costume Culture Association*, 10(6), 763-780.

## 요 약

이 연구의 목적은 패션디자인에서의 형태의 중요성을 이해하는 새로운 시각을 제시하는데 있다. 빌플린과 드롱의 이론을 바탕으로 Flat & Rounded, Closed & Opened 과 Part & Whole의 세 가지 형태를 보는 시각을 가지고 Vionnet와 Dior 작품에서의 형태미를 분석하는데 적용시켜 고찰해 보았다. Vionnet와 Dior은 그들의 디자인에서 형태와 구조를 디자인의 기본원리로 하여 기하학적인 형태를 그들의 디자인에 적용시킨 디자이너들이다. Vionnet의 10작품과 Dior의 11작품을 선정해 Delong의 visual priorities diagram을 적용시켜 각 디자이너 작품의 형태미를 고찰하고 비교해 보았다. Vionnet는 의복과 인간의 신체 사이의 관계를 통해 새로운 형태미학을 창조해 냈으며 그녀의 작품은 2차원 또는 3차원이라는 공간의 차이에 따라 형태의 전위를 보여주는 독특한 형태학적 특성을 보여주고 있다. 그녀의 작품은 2차원의 공간에서는 평면적이고 닫힌 형태인 삼각형, 사각형, 원으로 구성되어 있으나 바이어스 재단에 의한 입체재단 방법을 통해 3차원의 공간에서는 입체적이고 열린 형태로의 형태변형을 한다는 특징을 나타낸다. Dior의 작품은 인체의 자연스러운 형태보다는 인위적인 형태미를 보여주고 있으며 이는 Vionnet 작품과의 커다란 차이점이다. Dior은 3차원의 공간에서 구, 각기둥, 원기둥, 각뿔, 입방체와 같은 입체 기하학의 형태를 사용하여 의복의 형태를 만들어 냈고 이는 다아트 변형, 보닝, 개더, 턱, 플리츠, 셔링과 같은 구조주의적인 기술을 통해 실현되고 있다. Dior의 작품은 3차원의 공간에서 인체의 형태와는 무관한 의복 자체만의 형태를 가지고 있으며 이는 입체적이고 닫힌 형태적 특성을 가진다.