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A Study on Visual Humor Expression in Fake Technique Fashion

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Abstract

This study concerns visual humor in fake technique fashion. While previous studies focused mainly on expression techniques of fake technique fashion, this study analyzed visual humor in fake technique fashion based on classification criteria of visual humor expression techniques, differenting this study from other studies. The purpose of this study was to derive visual humor in fake technique fashion by classifying cases of fake technique fashion, and re-classifying outcomes of primary classification based on criteria of visual humor expression techniques. As for methods, this theoretical study was conducted on humor, expression techniques of visual humor, fake fashion and fake expression techniques through literature review. Subsequently, 485 fake technique fashion images obtained from research were classified by expression techniques, and cases of fake technique fashion were analyzed. In addition, by combining this theoretical study with case studies, fake technique fashion was re-classified according to criteria of visual humor expression techniques to derive the characteristics of visual humor in fake technique fashion. Based on visual humor expression techniques, visual humor in fake technique fashion was created by distortion and transformation that made the fake look real by distorting or transforming the fake, enlargement and reduction that created new forms by altering familiar forms, and typeplay that added fun by changing familiar luxury logos into various forms.

I. Introduction

One of the recent keywords in culture is the pursuit of amusement and pleasure in life. People who are tried of the rapid flow of modern society respond to simple humorous philosophy that anyone can easily empathize with rather than a great discourse. The advent of fake technique fashion that creates fun through visual ambiguity and deception is a result of such social trends. An exhibition titled 〈Faking it: Originals, Copies, and Counterfeits〉 took place from December 2, 2014 to April 25, 2015 at the FIT Museum in New York City. ("Who needs Hermès, 2014) This exhibition started with explaining the copies of Chanel Suits, and highlighted the Homies collection that parodied Hermes luxury brand products in the history of counterfeits. This is an important event that exhibited the cases of fake technique fashion parodying luxury goods officially through a reputable museum, and has a significance that fake technique fashion has been recognized formally as a genre of expression. As such, fake technique fashion has settled as a fashion expression technique that contains various images and expression characteristics of modern society, a further step forward from the previous practice of imitating the original product as it is. Therefore, fake technique fashion is an area that requires in-depth studies from the academic perspective.

There are many previous studies on fake fashion. Kim and Chun (2016) studied the characteristics of fake fashion by applying Baudrillard's simulacre analysis framework. Eom and Lee (2014) examined fake design and analyzed its characteristics through case studies by classifying the area of its application into textile, fashion, accessory and interior. Na and Kim (2012) studied the concept of fun that has appeared in design based on case studies in the entire design area since 2000s, such as industrial design, fashion and store environment. Kwon (2012) studied the aesthetic value of luxury fake ecobag, an area of fake fashion, and Park (2010) defined trompe-l'œil as a method of fake design, and derived the aesthetic characteristics of fake design based on art trend and

fashion collection.

The purpose of this study is to derive the characteristics of visual humor found in fake technique fashion. In addition, humorous characteristics in fake technique fashion are systematically analyzed on the basis of humor theory applied to visual humor in order to investigate what visual humor expression technique creates humor, which is a significance of this study. previous studies on fake technique fashion have been mainly the analysis of the expression techniques through the case study, this study investigates the expression techniques in fake technique fashion from the perspective of visual humor expression techniques based on theoretical reviews, deriving visual humor found in fake technique fashion, which differentiates this study.

The methods of this study are summarized as follows. Ⅱ presents theoretical reviews, summarizing humor theory, and the types and expression techniques of visual humor. Then, fake technique fashion is generally discussed, and its expression techniques are classified as three types. In Ⅲ, the cases of fake technique fashion are analyzed on the basis of classification criteria of expression techniques, and in Ⅳ, visual humor in fake technique fashion is summarized as three types based on visual humor expression techniques, eventually leading to the conclusion. As for the research scope, the starting point of this study is set at 2009 by reflecting the fact that there have been much fewer case studies since 2010, and the collections and products of general brands up to date are selected as the research subjects. In addition, the outcomes recreated by creators with the intention of creation are analyzed rather than the simple imitation of existing products. Data are collected from dissertations, journal papers, monographs and newspaper articles for the theoretical reviews, and the images collected from online collection websites and magazines, product sales websites and newspaper articles are used for the case studies. 485 fashion images from 2009 to 2017 were collected for the cases of fake technique fashion, and the objectivity of the fashion image analysis was increased through the verification process with a group of 5 expert.

II. Theoretical Review

1. Humor

1) definition of humor

"humor" is (h)umour in Latin, which originally means "humidity".(Chom & Kim, 2005) Later on, through various definition theories on humor, its meaning has expanded to indicate personality or temperament of humans, and particularly indicates a special personality temperament that allows a human body to react uniquely to a ridiculous comedy or something similar.

Many scholars have studied and defined humor. Aristotle said "There is one thing indispensable in life. It is to set up time for taking rest and enjoying jokes" and Charlie Chaplin said "Because there is humor, our life is not buried" (Lee, 2007). Victor Borge stated "The shortest distance between two people is a smile" (Park, 2001). Freud defined humor as liberation from adulthood that allows us to return to the children's state of mind being fond of play.

Taken these together, humor is a type of wisdom expression that has a function of eliminating conflicts or awkward situations in human relations, decreasing the distance between people and releasing stress or tension.

2) Theory of humor

(1) Incongruity theory

This theory hypothesizes that two or more incongruous situations are juxtaposed and it causes humor, which was first formulated by the psychologist Beattie (Park, 2009). Scholars' quotes related to incongruity theory are summarized in Table 1.

(2) superiority theory

Charles Baudelaire (1821-1867) claimed that a laughter was 'a result of a person's thought of superiority to others', and thus a laughter was not oriented to an object of envy but to an ugly, naive or stupid behavior or object, caused by a sense of superiority that such mistakes or faults would never happen to himself or herself.(Kim, 2011) This is also termed disparagement theory, and theories of scholars are summarized in Table 2.

2. Visual Humor

1) development of visual humor

Visual humor appeared prehistorically. Prehistoric humans applied their humor to animals and expressed it in the pictures on the wall of their dwelling caves. Early visual humor can be found in the ancient Egyptian murals that expressed it through symbolic animals to give lessons to humans. However, a correct historic

Table 1. Incongruity Theory

Scholar's Name	Summary of Theory
James Beattie	A laughter is caused when we recognize that two or more inconsistent, ridiculous and contradictory situations or their parts are interrelated by our unique cognitive method. (Park, 2009)
Schopenhauer	A laughter comes from incongruity between a concept and the real object it represents. (Park, 2009)
Maier	humor may be caused when an expected form is replaced by an unexpected form. (Park, 2001)
Bateson	humor is sensed by the reversal of a form and its background.(Lee, 2007)
Nergardt	humor is a "function of departure from expectation". If the departure of stimulation from expectation is larger, a bigger attention is caused. (Park, 2001)

Table 2. Superiority Theory

Scholar's Name	Summary of Theory
Aristotle	A laughter is 'a reaction to weakness or ugliness'. (Kim, 2002)
Thomas Hobbes	humor is created through a sense of superiority by comparison with the person's own past foolish self or contempt of another person's shortcomings.(Kim, 2002)
Hem Bengson	A laughter has a certain intention to correct a person's shortcomings by giving the person humiliation.(Kim, 2011)
Zilmann	Although elements of contempt are a motivation of joy, they are a part of humor motivation. (Park, 2009)
Alexander Bain	An obvious nature of laughter is that it can be obtained not only by physical influences but also by overcoming or troubling competitors. (Lee, 2007)

record that we can term visual humor can be seen in illustrations and original texts of Christianism, particularly, in the 8th century Psalms. Scribes who wrote the Bible designed letters with fantastic animals, sometimes cryptograms in the form of humorous animals, and bent human shapes. (Jang, 2013) Although such humorous Bible letter design by scribes was temporarily restricted by clerics in the 14th century, it emerged again in the letter design for woodblock and copper plate printing in the 15th century. In a 19th century alphabet textbook for children, such visual humor also appeared, in which the incorporation of alphabets with changed shapes and visual riddle games enabled children to enjoy studying alphabets. Thus, from the 14th century to 19th century, as the role of graphic design has changed with the growth of commerce, visual humor was often used in the letter design for efficient communications. Since the 20th century, elements of humor have appeared not only in design but also in all the art genre including painting, sculpture and architecture, and in the post modernism era, visual humor was widely used as a differentiated expression technique along with features such as pluralism culture, diversification of subjects and parody.

2) type of visual humor

(1) visual pun
A pun is a type of linguistic play with a word as a subject. Thus, it creates amusement through manipulating a word. A visual pun applies pun visually, and is an effective way of generating creative ideas. The visual pun arises when a brilliant idea or surprise is implied, and mental pleasure creates a humorous state. This allows the relaxation of tension with smile or laughter (Lim, 1998). Since a large amount of linguistic information such as words or sentences may be included in a picture, the application of the visual pun is an effective expressive method. (Kim, 2009) A visual pun implies two or more meanings with a single symbol. As two or more meanings with identical or similar shapes and sounds are used with different symbols, it allows a person to understand complex concepts easily. In addition, since it expresses an image in a simplified and humorous form, a person can remember it easily.

(2) visual parody
A parody is a technique that creates a new image with satire in it while protecting the original and eliminating the tradition of imitation. With the arrival of the post modernism era since 1960s, the images of Mona Lisa and Sunflower by van Gogh have appeared in the popular art, which created humor with familarity by borrowing images of masterpieces. The characteristics of the parody are as follows. First, it has the original creator. Therefore, since the parody re-highlights the original consistently, it does not damage the original but rather gives new values and guides the original in the

progressive direction. Second, the parody has compatibility. The parody analyzes the past culture constantly with the present viewpoint, and increases the value of the original with new interpretations, leading to the progressive future. The parody is not an imitation at all, but a recreation based on the past culture. Third, the parody has positivity for the subject. The positivity for history is the positivity for the self. (Lee, 2004) The parody is an act of art that has been initiated by the positive spirit and respectful mind for the original. Thus, a parody is a way of creating a creative character unlike imitation.

(3) visual paradox

A paradox refers to an expression that looks contradictory and irrational on the surface, but has a clear basis or contains deep truth if contemplating apart from superficial statements (Goo, 2006). A technique of visual paradox can be found in optical illusion. Contemporary artists create the visual parody using image juxtaposition, contradictory expression and optical illusion. The parodic image by optical illusion sometimes raises an issue to the nature of the reality, and other times mocks art and life themselves satirically. The visual paradox makes us pay attention to social norms, values and ethical issues with satirical contents, or delivers bizarre messages to us.

(4) visual Satire

The origin of satire comes from the Latin word lanx satura meaning 'a dish full of food'. This term later meant 'mixture' and 'motley mixture of different themes to mock human foolish acts'. It was the 18th century when satire, a branch of literature in the ancient society of the West, has settled as the expression technique used in all genre of literature (Lee, 2009). Visual satire is often seen in political cartoons and caricatures. As a paradoxical image raises an issue against the nature of reality, visual satire also focuses on social norms, values and moral issues through the mockery of art and life themselves. Satire is a humorous expression of things in that it distorts reality and imitates values and effects.

3) expression techniques of visual humor

As for expression techniques of visual humor, Steven Heller, one of the world top graphic designers, and Gail Anderson, an art director and designer, studied expression techniques commonly found in designs with elements of humor. (Jang, 2013) They suggested distortion and transformation, juxtaposition, repetition, enlargement/reduction and typeplay as expression techniques of visual humor that allowed one to feel humor through changes in the external form of designs. Influenced by them, and subsequently based on their study, various visual art areas including pictograms, website design, advertisement and fashion illustrations classify expression techniques of visual humor. Therefore, also in this study, the expression techniques of visual humor will be examined on the basis of studies of Steven Heller and Gail Anderson.

(1) distortion

Distortion is a term that indicates the intentional or unintentional difference between the original and its representation (Monthly art, 2017). Steven Heller and Gail Anderson considered distortion the most general technique of visual humor expressions. The distortion is a technique that performs a transformation of a usual form of an object to make it an unfamiliar form. Particularly, since a distorted form can be produced by a simple manipulation under the today's environment where the computer technology has been highly developed, this is a widely used technique.

(2) juxtaposition

Juxtaposition is to place or install two or more objects side by side in one place. Juxtaposition allows the comparison and contrast of objects, which may lead to the creation of new design. Therefore, simple juxtaposition can result in new design, and during this process, consumers may discover humor. Juxtaposition is closely associated with rebus. Rebus is a visual puzzle composed of pictures, symbols and letters of the object, and while these are read together, sentences, phrases and

message are completed.

(3) repetition

Repetition is to arrange two or more units of identical elements or objects. Repeated images generate a sense of rhythm and at the same time, have a power to attract viewer's sight. Andy Warhol produced a work by applying the repetition expression technique to Campbell's soup cans based on the premise that repetition created visually interesting and attractive elements. The visual humor effect through repetition allows one to feel humor not through a limited section of an image but through the whole image, which works only when the repeated concept or object is interesting or attractive itself.

(4) enlargement and reduction

The enlargement/reduction of a shape or size is a technique that can be expressed simply through a proportion of the size. However, only the change in size gives new visual effects, which thus can elicit a surprise and humor. Enlargement/reduction has a substantially large impact on the consciousness of humans more than any other characteristics. A particular object is expressed in a considerably shrinking size in the world where all the other things are normal in order to express a feeling of helplessness or a fear of being reduced symbolically in one's own world. Such a contrast in sizes deviating from dailiness causes humor.

(5) typeplay

Design that utilizes letters has various origins in the art history, and visual humor can be found in such attempts as intentional alterations of shapes of letters. Artificial composition of fonts ignoring regularity and the typography changes using the relationship of the object and the shape of a letter are forms of typeplay.

3. Fake Technique Fashion

1) definition of fake fashion

The dictionary definitions of fake are 'ungenuine, false,

counterfeit and imitation'. Taken altogether, this means false reality that is different from the real. The definition of Fake Fashion, where 'fake' modifies 'fashion', means the fashion that modifies existing design or material and uses artificial fur and plating as materials, or refers to products that imitate or modify the design, materials and quality of the original products by famous designers. It is also made in the form of *hommage* in honor of the designer's products. The representative examples of fake fashion include artificial fur coats and plated accessories. This term recently also applies to a parody of the luxury logos or products created similarly to fashion items as decent fake or twist, and in 2007, fake fashion caused a public sensation when the British fashion designer Stella McCartney used fabrics with leather or fur-like effects (Kim et al., 2014).

2) types of fake expression techniques

(1) visual deception

Among expression techniques of fake fashion, visual deception is based on optical illusion that has a long history in the art history. It is a technique that describes an object as detailed and accurately as possible to elicit an illusion to a viewer as if the viewer sees an actual object, and is also known as trompe-l'oeil meaning to deceive an eye. Poetics by Aristotle, the earliest known aesthetics book in the human history, states that humans feel disgusted when they see a dead rat but they feel aesthetic catharsis if they see a detailed painting of a dead rat. Such aesthetic catharsis having started since the ancient Greece provides another pleasure in the name of trompe-l'oeil in the Baroque era of 17th century. Visual deception is used identically to optical illusion in a broad sense. Figure 1 elicits an optical illusion of a person coming out of the frame. Thus, the most important expression technique of visual deception is a realistic description. The success of the visual deception technique depends on whether or not to deceive the observer. Hence, the fact that the fake technique pursues the realistic expression sufficient to deceive viewers is one of its characteristics.

(2) surrealistic expression technique

Fake techniques have a nature of surrealistic expression that mixes the genuine and the fake, or dismantle their boundary by distorting the actual object. It is an expression that is seemingly correct but distorted visually and logically.(Kim & Kan, 2013) Surrealism has two forms. The one is to escape from the control of consciousness and to experiment the improvised way of speaking, and the other is to create a hallucinatory scene that challenges to the common sense with scrupulous realistic techniques.(Joo & Kim, 2014) Golconda by Rene Magritte in Figure 2 shows a surrealistic distortion in which men fall down from the sky like rain. Thus, surrealism provides a new perspective of the reality beyond the logic with a picture where things familar through daily life are arranged unstably in the irrational context. The surrealistic technique expresses what does not exist or is impossible in reality although it looks realistic. Thus, this fake technique is a step forward from the traditional deception technique describing as identical as possible to express what does not exist in reality. Dismantling the boundary between the genuine and the fake is a feature of the surrealistic expression technique.

(3) parody

Parody is one of fake design expression techniques. Parody is a term meaning a technique that imitates the subject of a particular work or the writing style of its author to express it humorously, or such work made with this technique. The concept of modern parody

extends its scope and meaning, leading to the diversity of expression methods that create novelty from old things, and the interpretations from different perspectives, thus consistent with the social needs oriented to the diversity. The parody culture that denies the authority and aura of the original is particularly realized more extensively by digital users, and the modern parody technique is diverse from ironic and playful propagation containing the respect for the original to contempt and insult. The parody expression technique has even presented the expression of manipulating the existing value or expanding the value of the fake.

Ⅲ. Case analysis of Fake Technique Fashion in Modern Fashion

1. Use of imitation material

The first object imitated by humans is nature. As the fashion industry has been developing, there have been many efforts to reproduce the characteristics of natural materials such as fur and leather through artificial techniques. The efforts of such development resulted from the desire for expensive products since natural materials cost high. For other reasons, since fur and leather are directly related to environmental and ethical issues, materials imitating them are developed to solve this problem. As for use of these imitation materials, the volume is reproduced using artificial fur to mimic the texture of natural fur as shown in Figure 3, and the

Figure 1. Escaping CriticismPere Borrell del Caso,1874
- *(The)Museum of Illusions,* p.76

Figure 2. Golconde,René Magritte,1953
- *(The) Portable Magritte : Introduction,* p. 49.

material is imitated as if wearing a fur outfit in an optical illusion by digitally printing actual fur photographs to develope textile as in the case shown in Figure 4. The development of such textile technology makes it possible to use expensive fur or leather at a low cost in a way of printing out actual images of various natural materials on plain materials. The gingerbag in Figure 5 also has an intention of satirizing high-priced luxury goods by photographing and printing an expensive Hermes Birkin bag priced over ten million won. The reproduction of the real image using such high resolution printing even led to the imitation realizing the texture of the nature, which has never used, on clothes (Figure 6).

The use of imitation materials mimicking such natural materials is mainly expressed by reproducing the texture of natural materials. humor process in these expressions can be interpreted as a superiority theory that humor comes when the fact that expensive fur or leather is not real but fake is realized, or weakness or ugliness is discovered. In addition, it has a feature of a visual parody as a visual expression type in that it breaks high barriers to expensive luxury products such as fur and Hermes handbags, and provides new formative aesthetics

through imitation. The imitation of these natural materials also has visual expression characteristics of visual satire as a new alternative responding to criticisms of the ethical issues of animal protection such as fur material and crocodile leather.

2. Reproducing fact by optical illusion

The most commonly used technique in fake fashion is the fact reproduction through optical illusion, and it is a way of expression method that shares many in common with 'deception', one of the dictionary definitions of fake. In Figure 7, fake layering was attempted by matching the printed fake chain necklace with real metal chain necklace. In Figure 8, a new playfulness was created through optical illusion between reality and imagination by printing the actual image of a model and combining it with another male image rather than the actual model's face. Figure 9 shows a case of op-art expression using the optical illusion technique, which creates an illusion that the flat textile pattern seems to pop up in three dimensions. The scarf detail shown in Figure 10 was expressed three-dimensionally through a two-dimensional cartoon presentation method, and even

Figure 3.
Stella McCartney Paris,
2012 F/W
-www.Firstview korea.com

Figure 4.
North Face × Supreme
2013F/W Collection
-http://stupiddope. com

Figure 5.
Ginger Bags

-http://mengnews. joins.com

Figure 6.
Zoejordan 2015 S/S

-www.zoe-jordan.com

the hem of the cape was expressed turning inside out three-dimensionally, creating three dimension out of a two dimensional image.

Such fact reproduction using optical illusion was realized through vague boundary between the real and fake by using real print images in combination with actual objects, or realized as three dimension of the plane by using op-art drawings that can be seen three dimensionally on flat textiles. humor appearing in these expressions is explained by the superiority theory that humor comes from ridiculousness and ugliness of the object when the phenomenon believed to be true turns out to be a fake by optical illusion. This corresponds to a visual paradox among visual expression types, creating a paradox visually that comes from optical illusion on the difference between reality and imagination in addition to the apparent meaning.

3. Logo parody

The parody is the most commonly used among the methods of visual humor expression, which also creates humor in fake fashion. A representative parody in fashion is the creation of a new image that modifies a logo. Cases in Figure 11 and Figure 12 have nothing to do with famous movie character logos or fashion, but

they present 'event' design by using a familiar company logo as a fashion print with a familiar third party logo. Another example is a parody of the logo of a famous fashion luxury brand as shown in Figure 13. Balin, having varied the brand logo Balmain, is a parodied word with a dual meaning of a ball game or a person with a super rich lifestyle, or a person who shows off his super rich wealth. Lichtenberg, who designed this t-shirt, revealed that he had developed parody products as a type of hommage with the love of luxury brands. The main design of the luxury goods, not the logos, are sometimes interpreted in a totally different way and recreated in a new form. As shown in Figure 14, Chanel's representative quilting design and logo were painted on a cheaper paper bag like scribbling, which was sublimated into fashion.

The reinterpretation through the parody appeared as a way of using ambiguous expressions by using the existing familiar logos or transforming luxury brand logos, and was expressed in a way of utilizing and subsequently recreating the existing luxury design features. This is a phenomenon that causes a new humor from disharmony by expressing the courier company logo of DHL or the Batman logo completely distant from fashion, or by twisting and using the familiar luxury logo in fashion, which thus can be explained by the
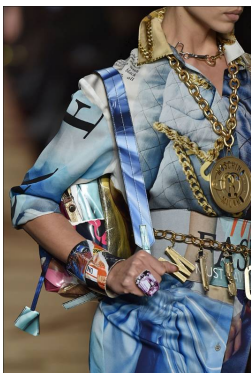
Figure 7.
Moschino Milano 2017 F/W
-www.Firstview
korea.com

Figure 8.
Karl Lagerfeld, S/S 2009
-www.style.com

Figure 9.
Issey Miyake Paris 2011 F/W
-www.Firstviewkorea.com

Figure 10..
Gucci Milano 2016 F/W
-www.Firstview
korea.com

Figure 11.
Jeremy Scott New York
2011 F/W
-www.Firstviewkorea.com

Figure 12.
Vetements Paris 2016 S/S

-www.Firstviewkorea.com

Figure 13.
Brian Lichtenberg 2014
-http://blog.naver.com/yeoyum
ood/110171581664

Figure 14.
Fake Street Fashion
-https://www.
stylesha.re/kirakira04/46385546

Figure 15.
Moschino
Milano 2016 S/S
-www.Firstviewkorea.com

Figure 16.
Vetements Boots
Paris 2016 S/S
-runtodayruntomorrow.org

Figure 17.
Jeremy Scott
New York 2017 S/S
-www.Firstviewkorea.com

Figure 18.
Victor & Rolf
Paris 2010 S/S
-www.Firstviewkorea.com

incongruity theory. In addition, visual satire appears through the visual pun coming from the word play among the visual humor expression types, and the ambiguous expression of the visual parody logo used in logo parody.

4. Defamiliarization

Likewise in a depaysement technique of surrealism, the expression technique of defamiliarization was used in fake fashion by placing and designing familiar objects of everyday life in totally different ways. Figures 15, 16 and

17 show the character of avantgarde that uses objects in everyday life extraordinarily by expressing everyday supplies such as a safety belt, a lighter and toothpaste unrelated to fashion, as a fashion belt, heels of the boots and a huge bag. The way to use everyday supplies unrelated to fashion as a part of fashion is an expression technique of defamiliarization arising by moving the position of a object. Figure 18 elicits a disconnection from the commonsensical shape by adding unfamiliarity to the general shape. It represents an unfamiliar image different from the fact through the distortion of the shape in which part of the dress is cut off.

The technique of defamiliarization through the distortion of everyday life has the avantgarde characteristics by placing familiar objects used for other purposes in unexpected positions and expressing them into fashion, and the humor caused by this is explained by the incongruity theory.(Koo, 2002) The type of visual humor used here is the visual paradox, which creates new playfulness through the paradox of the situation.

Table 3 shows the case analysis of fake technique fashion in modern fashion.

IV. Visual humor Expression in Fake Technique Fashion

Steven Heller and the art director and designer Gail

Anderson suggested five techniques of visual humor expression such as distortion and transformation, juxtaposition, repetition, enlargement and reduction, and typeplay. Since then, many scholars have researched and developed techniques of visual humor expression based on the classification in their study. Therefore, in this study, it is also attempted to analyze the visual humor in the fake technique fashion based on the classification method of Heller and Anderson. Since juxtaposition and repetition have not appeared in the fake technique fashion, three techniques of visual humor expression including distortion and transformation, enlargement and reduction, and typeplay were used as the classification criteria.

Table 3. Case Analysis of Fake Technique Fashion in Modern Fashion

Classification	Expression Mehod	Image
Use of imitation material	-Mimicking the texture of the material -Reproducing materials that are similar to the real using printing techniques	Figure 3. Figure 4. Figure 5. Figure 6.
Reproducing fact by optical illusion	-Mixing real and photographic images by using printing techniques -Optical illusion -Three-dimensional representation of the plane	Figure 7. Figure 8. Figure 9. Figure 10.
Logo parody technique	-Parody of logos of famous products and luxury goods -Creating new design through parody of famous design	Figure 11. Figure 12. Figure 13. Figure 14.
Defamiliarization	-Rearranging everyday objects -Distortion of human body	Figure 15. Figure 16. Figure 17. Figure 18.

*Note: Sources of Figures are presented on pp. 51-53.

1. Distortion

The distortion and transformation technique is most commonly used in the fake technique fashion. Among the entire 485 images of research subjects in this study, the distortion and transformation techniques were used in 322 images, accounting for 66.5%. The reason that the distortion and transformation technique was often used is because among the fake expression techniques, natural material imitation, visual deception by optical illusion and some techniques of surrealism correspond to this technique. The expression technique that uses imitation material highly similarly to real material expresses very close mimicry of reality by distorting or transforming existing images so that they may look like the reality. In addition, the visual deception (trompe l'œil) that makes it impossible to distinguish what is real from actual printed images by expressing them in combination is a representation of a fake object by transforming it similarly to the real object, and creates visual humor. Distortion and transformation of images to make the fake look real were also used in the optical illusion by the visual deception (trompe l'œil) technique, and this causes visual humor.

The humor inducing elements in this expression can be interpreted in the context of superiority theory, which states that humor is created when superiority is felt from the naiveness or ugliness of objects upon revealing that expensive fur or leather is fake, not real, or the phenomenon believed to be real is fake by optical illusion.

2. Enlargement and Reduction

Enlargement and reduction are used to exaggerate the actual size in the fake technique fashion. This expression technique was used in 38 out of the entire 485 images of research subjects, accounting for 7.8%, the least common practice. The reason that enlargement and reduction are less often used is because most of the fake technique fashion uses a technique to induce visual humor through the distortion and transformation of images rather than the enlargement and reduction of size. In addition, the expression technique of exaggerating the form through the enlargement of a familiar form rather than its reduction. Visual humor is induced in the fake technique fashion by reproducing the objects of everyday life, and enlarging their size to make them look unfamiliar as in the depaysement technique of surrealism.

The humor inducing elements in this expression can be interpreted in the context of incongruity theory, which states that visual humor is caused by enlarging and reducing the original familiar forms and thus creating an unnatural situation.

3. Typeplay

Typeplay using the transformation of letters is a technique of visual humor expression most commonly used in logo parody in the fake technique fashion. This was used in 125 out of the entire 485 images of research subjects, accounting for 25.7%. The typeplay expression technique have been used as a technique of ambiguous expression by using and modifying the existing familiar logos or luxury brand logos. Luxury brand logos were recognized by people as images beyond letters. Therefore, the fake fashion technique, which changes the logos of the luxury brands into similar words or the ratio and size of logo types for their parody, may be recognized as genuine luxury brand logos in the first recognition of the image, but feel unnatural after a few seconds of interpreting or recognizing the letters. The humor inducing elements in this typeplay expression technique can be explained by incongruity theory, which states that new humor is created from the incongruity caused by transforming the highly familiar luxury brand logos through the typeplay technique.

Table 4 shows the visual humor expression in fake technique fashion.

Table 4. Visual humor in Fake Technique Fashion

Expression Techniques of Visual humor	Visual humor in Fake Technique Fashion		
Distortion and transformation	- Imitation -material highly similarly to real material -Real object distortion and transformation	 Figure 14.	 Figure 11.	 Figure 13.
Enlargement and reduction	-Exaggerate the actual size	 Figure 17.	 Figure 15.	 Figure 4.
Typeplay	- Logo parody - Typography distortion	 Figure 5.	 Figure 7.	 Figure 18.

*Note: Sources of Figures are presented on pp. 51-53.

Ⅴ. Conclusion

Fake technique fashion is a new fashion area that provides pleasure through new expression techniques departing from the well-known stereotypes, and allows one to experience familiarity and new deviations for the product. This study concerned visual humor appearing in fake technique fashion, aimed at deriving visual humor expression techniques found in fake technique fashion by classifying the cases of fake fashion based on visual humor expression techniques.

Fake fashion derived through such case analysis can be classified into distortion and transformation, enlargement and reduction, and typeplay according to the criteria of visual humor expression techniques. Distortion and transformation are the most commonly used techniques in fake technique fashion, which were shown to distort the fake material to express it as if it were genuine, or present visual deception (trompe l'œil) through transforming the form. Enlargement and reduction are the least common expression techniques in fake technique fashion, which were shown to express visual humor by enlarging the forms perceived routinely. Typeplay is a technique of transforming letters such as logos, which was shown to transform luxury brand logos familiar to the public.

Fake technique fashion provides people with visual pleasure by using the expression techniques that cause

visual humor. This study has a limitation in that it analyzed fake technique fashion that has appeared since 2009 with only distributed visual data, not real images. This study has another limitation in that it obtained the results focused only on techniques as an expression technique of fashion since fake technique fashion is not a concept that has been firmly established academically. However, this study has a significance in that it summarized the expression techniques of fake technique fashion from the perspective of visual humor. In the further study, it is expected that the direct impact of the characteristics of visual humor expression of fake fashion on the consumption behavior will be systematically studied on the basis of the psychology of consumers who use fake fashion.

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