

# **A study on Clothing Design using Formative Aesthetics of the Constructivism**

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## **Introduction**

Constructivism was the artistic thought which led the Russian art trend until the 1920s. It was influenced by European cubism and futurism, asserting art for Industry as a geometrical and abstract design for satisfying the ideology of new revolution.

It is more related to social interest rather than individual thing. The Artists tried to apply their modeling principles in fine art to dress making. Constructivism art inclined toward organization of pure geometrical space and environment formation. It pursued formative ways of adjusting to the new industrial era. In the early days, Russian folkware motives were reaccepted and applied to everyday wear. However, simple and concise products that could go into mass production were designed based on the geometrical motives with two-dimensional features from the influence of constructivism since the 1920s. New productive clothes of new forms emphasizing function and purpose were designed. Their shape put stress on geometrical organization principles and focused on a visual, practical point of view. A precise geometrical design using simple cutting lines that make the body figure look slim was the basic principle of silhouette. A simple oval representing the materialistic culture was organized as well. Colors like contrasts of unicolors and primary colors such as white and black were used and trimming was done with strong color contrast. Art-to-wear of a modern image was designed based on this form .

## **Formative Aesthetics in Constructivism Fashion**

Figurative characteristics of constructivism paintings are asymmetrical order, geometrical structure, photo montage techniques, and colorist implications. Asymmetrical order emphasizes rhythm and movement formed by imbalance and asymmetry, creating a dynamic rhythmical sense and expanding the spatial concept. Geometrical structures express features of non-objective forms and artificial, modern forms. A rhythmical sense is presented from geometrical structures of figure factors such as straight lines, oblique

lines, circles, and squares. As for new expression tools, new visual language with photographs attached within work pieces was emphasized. Visual characteristics like clarity and visibility of colors were reasonably used to express intended themes or contents.

Fashion of constructivism which received influence from this constructivism include the trend of absolutism, productionism designs, expression of minimalism, applications of textile designs and motives, considering its characteristics such as geographical organization and abstract forms, expressions of dynamics and movement, use of clear colors, and simplified patterns. The trend of absolutism stands for pure geometrical abstracts. It expressed cubism and non-objective ground configuration by basic forms with squares as the factor and accompanied by circles, crosses and triangles in 1913. Fashion designs of the productionism trend developed along with the Russian Revolution. As an art trend directly participating in productive activities, it rejected industrial materials based on realism and expressed abstract, dynamic beauty with physical sense of proportion. It showed a new and equal value in clothes through the human body, as well as expressing clothes as a subject which strongly presented social sense of belonging by directly affecting the wearer's attitude. Characteristics of minimalism trend designs have concise, strict and simple formative lines as main factors and pursue simplification, miniaturization of detailed decorations. Especially POPOVA, a representative constructionist used a ruler and compass for comparison of geometrical patterns and colors, and to display structures of clothes and geometrical shapes. This formative feature designed productive working clothes called overalls. The top part could be separated as a uniform jacket while the pants were like a sailor's trousers with its needlework being completed by using textile and leather. Motives used in constructivism were folkcraft objet, geometrical motives, collage, photograph montage, and motives with a theme. Designs were finished with various arrangements.

As for formative characteristics of clothes, forms emphasizing practicality and convenience were designed and geometrical constitution rules were highlighted. Geometrical organization and architectural images were stressed and simple, concise works based on geometrical motives with two-dimensional features that could go into mass production were designed. A new form emphasizing function and purpose was proposed and a special production working clothes based on productionism were made. Unicolors were used regularly and colors with strong contrast were applied as trimming. Gradual effects of colors were expressed to put stress on diversity. Rectangular or straight silhouettes were used for clothing design which can be easily manufactured and supplied for the public. The following are their details. 1) Concise silhouette is created

with simple cutting lines or straight lines. 2) Simple shapes such as triangles, squares, and circles are mixed and expressed together. 3) It was applied in cutting and design, based on geometrical design principles. 4) It was expressed as simple, geometrical organizations like perfect squares or triangles.

## **Design Works**

This work is to develop a new formative area which clothing design can express by introducing formativeness of constructionist sculpture, which was a foundation of arts in the 20<sup>th</sup> century, into fashion and to realize it to be a visual modeling. The main method applied in this study was the research of relevant documents and design work in the field. Visual and conceptual images were conducted by publications, articles, and magazines. Clothing Design work was formed out of redefining the elements of constructivism by investigating its visual images, and established a concrete design plan for the study.

Primarily, data of design including constructivism were collected and categorized to be analyzed formatively after background and concept of constructionism were arranged. And then constructionist design applied to clothing's formative embodiment were analyzed. In order to decide clothing image, the concept and properties of clothing design is arranged. The patterns and decoration from ancient time to present time were studied historically and cases of clothing design shown in modern fashion were analyzed, centered on collections. The design works drawn into the construct shapes, repetitive as in fractals, and the mixing of hard and soft materials, knits and wovens. The silhouettes were precisely draped, and drafted, for the most natural function of a garment, much in the same way a snail builds a shell. The colors are subdued and tonal, but not flat –they are soft with energy. The line consists of pieces that allow for stacking and layering, and also mixing of textures and silhouettes, it also can combine very well other lines. The pieces are all very intentionally finished, from inside and out. The line is a very small run, enjoy.

## **CONCLUSION**

This study is aimed at reviewing the unique formative aesthetics of Constructivism for creation of modern clothing design. Constructivism can be regarded as a bold plan delineation, a reciprocal symmetry, a geometrical whole line, the graphic formative material, and the functional and basic material contrast together with color contrast, which

are the self-conscious expressions for a new sense of life. Geometric, spatial and constructional and kinetic form principles were applied as constructionists sculptures were introduced to shape visually image. The materials of works were the mixing of hard and soft fabrics, such Korea lamie and traditional paper and kints and wovens. They were used to express such geometric and space constructional as a circle , square , triangle and cube. It was verified that they were themselves harmonized with clothing, they were shaped formatively and various materials were available. As a result the expressive clothing design could be expanded as three dimensional pattern composing a space and a side were expressed by organizing the lines of body. This works overcame such a problem by creating the conceptual view of the constructivism. It objectively created a design with nature as a subject, using these objectified elements in a design process.