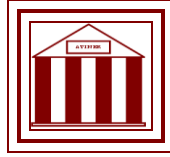


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**Studying Fashion with New Method:  
Intervestimentality**

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## **Studying Fashion with New Method: Intervestimentality**

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### **Abstract**

Intertextuality term means ‘*to give meaning to a text or a shape text with another text*’. Concept belongs to poststructuralist Julia Kristeva. Recently Intertextuality context which is a studying method that had started in 1960s is used in different forms of art. One of the areas where this concept is used is Fashion-Clothing area. Intervestimentality can briefly be defined as the repetition of line(s) that are used in cloth(s) design after citing from other clothes. Generally intervestimentality concept defines the citing of some parts of clothes and repetition of those parts in other clothes. As this repetition process can be an imitation, pastiche etc relationship designer can associate two or more models and can reference to other designs or can make self reference to his own designs. This new method where we make intertextuality definition also means restudying of fashion and clothing areas.

As a result, the area outside the literary arts, which is a new method of reading data from intertextuality, fashion (hence the clothes) use in the field. The aim of this study is to show how you deal with a different kind of interdisciplinary exchange in another indication of the concrete in a sense, by providing examples of different reading methods in the field of fashion and clothing to explain solidifying. In addition, the concept will be concretized by giving references on renowned fashion designers.

**Key word:** Fashion, Designer, Apparel, Intersexuality, Intervestimentality

**Corresponding Author:**

## **Introduction**

With its general and simplest definition fashion; common tastes which are appropriate, to retrieve a design in sudden extensivity, and to present new forms by people having desire of creation of differences by using creative mind. To create an identity and fashion, and to transform significant fashion products that sell more at their time into their signature, and to respond the high expectations of fashion world have never been easy for Fashion designers who are continuously seeking new things in fashion's cyclical world and stays between current fashion trends and being suitable with fashion.

However sometimes fashion designers have been effected from cultural and symbolic values of their period during their design process and formed an international network, and took the task to form a bridge between past and future. Being effected from past; can mean redefinition of cited platform or embezzling for the people concerned with fashion art. For example revival of Ancient Greek or Ancient Roman culture lines and styles in Dior's feminine models or being able to transform into feminine lines in Chanel's classical line provided a new different appearance in new and classical feminine lines in design concept between two popular cultures (Hebert; 2009).

Compilation in literary point of view means re-usage corresponding with applications. If we define this word in same area, 'Fr. Centon' defines to form a new work (poem or plain text) whether it is famous or not, parts which are taken from works of one or more authors (verse or sentence). Compilation in fashion area: fashion designer(s) can create a model during preparation of a new design by providing new appearance after imitating other designs or can create a new model after making several citations from the same model. The objective of this is to prepare the cited or imitated model with new versions after catching the genuine of that design and newly describing that design with new analysis methods.

Designers at fashion designs can re-consider an existing theme with new approaches or can re-use some form by using other designs. However fashion designers generally use the imitation method of similar model's lines, color, forms etc in their own design application method during formation of trademark and fashion. Even though this process which had started with imitation methods at the beginning had been transformed into new presentations of cited platforms of their own design properties with creative aspects, this process can be defined as identifying others work with self work (Aktulum; 2010).

## **Intertextuality/Intervestimentality**

Intertextuality concept at literary point of view roughly is defined and understood as exchange between two or more texts, some kind of speech and dialogue. This concept in general meaning can be considered as a rewriting (réécriture) process. An author combines parts of other author works in his

works and rewrites. In intertextuality; each text exists in other preceding texts and cannot be completely independent. Since a text is nothing more than an object which combines other sections of other texts in a new combination platform; intertextuality is nothing more than pastiche to preceding author texts and old literary traditions.

Intertextuality which is an interdisciplinary concept was firstly used by French Culture Scientists and Semiotics Julia Kristeva in the year 1966 (Ekiz; 2007). According to Kristeva each text is a mosaic which is composed of citations. Each text is a formation of another text and transformation of other texts (Kristeva; 1972).

According to this; intertextuality concept which is an interdisciplinary studying method can be defined as formation of a work by another work and restudying of that work. Intervestimentality concept is the citation of a cloth and imitation in another cloth or to display the distinct parts of a cloth (sleeve, collar etc) in another cloth provided to form a whole.

As a result if we were to define intervestimentality concept with association to intertextuality concept; 'intertextuality concept with a common association relationship between two or more texts, most of the time concretizes the existence of text in another text' (Aktulum; 2009), intervestimentality concept is the citation, repetition, imitation or creation of a cloth with new style considering other cloth's period, line and colors.

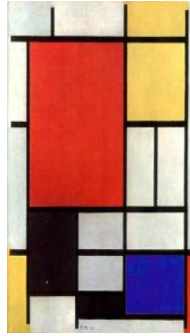
### **Intervestimentality Concept and Methods Regarding with this Concept**

#### *Quote\Citation Method*

Citation method which is included in intertextuality concept which is a method in literary area is defined as the process of repetition of a text in another text expressly and with exactly the same words. Jacobson defines citation 'as a statement in statements and message in a message' (Aktulum; 2009)

If we embody citation method belonging to intervestimentality concept in fashion area; worldwide known painter Piet MONDRIAN's abstract painting (Figure 1) had been sited one to one by Yves Saint LAURENT and designed with Haute Couture technique masterfully (Figure 2). Mondrian who used geometry as painting language does not include any other element other than vertical, horizontal lines and basic colors. This view which expresses the painter's own abstract painting understanding had created rational traces with asymmetrical lines which form several rectangles that are included in toile after being considered that art is a reflection of unchangeable laws of universe.

**Figure1.** Piet MONDRIAN, <http://cealdecote.wordpress.com/2007/12>



**Figure 2.** Yves Saint LAURENT, <http://garçonette.wordpress.com>



It can be seen in this model which was designed by famous fashion designer Yves Saint Laurent in year 1965 after citation from abstract painter Mondrian that tailoring art is embroidered with masterful workmanship and there is a challenge for stylistic richness according to body. In this model where colors and lines are cited one to one; it is not a coincidence that vertical lines are sewn with a 90 degree angle, and the main colors and rectangular square lines which are used in design are combined to form a mosaic. Hence, a longitudinal line which refers to infinity are carried into horizontal lines alongside of the cloth, yoke and hip animating three dimensional objects (length, width, depth) which are symbols of cubism which does not have an open ending and departs the same rule. Meanwhile, usage of colors forming contrast (white-black) and using red and yellow together brings design an assertive form, sewing techniques provides a different elegance to the cloth.

Second example for the citation method in fashion and cloth area is the helmet design of famous fashion designer Rudi GERNICH in year 1960 as a swimsuit design (Figure 3) which is cited by Pierre Cardin who is an Italian origin French fashion designer after collection introduction and was used as a part in artist's fashion presentation (Figure 4).



**Figure 3.** Rudi GERNRICH 1960, [http://fashionpreserve.blogspot.com/2009\\_08\\_01\\_archive](http://fashionpreserve.blogspot.com/2009_08_01_archive).



**Figure 4.** Pierre CARDIN 1966, [www.Flickr.com/photos/27032340](http://www.Flickr.com/photos/27032340)



Another example for intervestmentality is the hat design having wing model featuring with Futuristic (progressive-modern) lines which is designed in 1948 by Cristobal Balenciaga (Figure 5), a designer who prefers being simple in both design and color design hats to complete the cloth for a specific costume and prepared astonishing collections with rich accessory ornaments which defines those period's fashion trends. Same design was cited in 2009 and re-used by main designer of Christian Dior John Galliano as a respect for their masters (Figure 6).

**Figure 5.** *Cristobal BALANCIAGA 1948, [www.Flickr.com/photos/27032340](http://www.Flickr.com/photos/27032340)*



**Figure 6.** *John GALLIANO 2009, <http://www.style.com/blogs/voguedally/wp-content/uploads/2009/07/dior.jpg>*



### *Reference Method*

Reference (fr: référence,) method is to content with just the title of work or refer to the name of the author, and direct the reader directly to the text without making any citation. With broad meaning referring to a period, a type (whether literary or not), a tradition etc with side textual indications in addition to just referring to a work title, author name, or a novel, tragedy, poem person, or historical hero, referring to one of the holy scriptures expressively makes references without citation involved. As it is in citation, reference does not attribute its discourse to the authority, (mainly non-fictional for example

authority function is valid for scientific researches and works), and instead it is equipped with specified functions according to contents of the novel (Aktulum; 08).

As it is in literary area, some fashion designers in fashion-cloth area had been affected from ancient periods, and in one way they have cited those period lines and preferred to make reference to those periods by means of stylistic transformation. Events and styles which had occurred in historical process had become source of inspiration for fashion artists. Objective of this reference is to carry models which had remained in the past and became milestone for the fashion to recent day, to update them and in addition to present new interpretations by new variations after creating small differences over the model (Figure 7).

Even though this costume which was signed by Christian Dior with date 2004 seems such as citation at the beginning (Figure 8), it shows a modern design property whose designer had blended the citation with his own design line obtained from masterful pen. If we examine this method by using its definition in literary point of view it can be said that Dior had become depended to Ancient Egyptian costume periodic line but he made design gain stylistic differences, in other words he redefined the design again. Reference made by fashion designer is not incidental; it is intentionally and consciously made reference to Egyptian period which provides important clues about fashion costume history. Designer had combined dart and coupe cuts with geometrical forms and combined golden yellow Dore cloth with haute couture and by means of ornament techniques that used thin plates and real stones and ornamented his design with elegance which carries the traces of Egyptian history. Even this design reminds those periods' line; also it had become the symbol of elegance and flamboyance.

**Figure 7.** *Period of Ancient Egypt (Dereboy, E. J; 2008)*



**Figure 8.** *Christian DIOR 2004, <http://www.style.com/fashionshows/review/S2004CTR-CDIOR/>*



Another example for the reference method in intervestmentality concepts Africa costume which was designed by Algeria Origin French fashion designer Yves Saint Laurent in 1967 (Figure 9). This model which reflects the variety and line property in this variety carries the rich African culture traces of the artist. Thinness in silhouette form (I form), cut without pleat or coupe and used simple sewing technique are outstanding technical details in design (Figure 10). Also natural materials that are used in ornament and one of a kind pattern are examples of perfect combination.

**Figure 9.** *Yves Saint LAURENT 1967, [www.coutureallure.blogspot.com/2008](http://www.coutureallure.blogspot.com/2008).*



**Figure 10.** *African Indigenous Clothing, [www.fabe.biz/?=1004](http://www.fabe.biz/?=1004).*



*Compilation (Centon Method)*

Compilation 'centon' word which is involved in intertextuality concept in greek Kentron 'Latin cento' means cloth which is composed by different parts. This word is derived from 'kentero' which means drilling, sewing at machine. This verb is used for sticking the needle continuously to the cloth which stays collaterally, for sewing cloth parts.

Compilation method 'centon' which is included in intervestmentality concept is a frequently used method by recent fashion designers. Definition of this method within context of intervestmentality concept is to use some cloth forms which are included in one or more designs after combining in another cloth form and designing after recompilation. These mentioned cloth forms are stylistic forms which bring aesthetical appearance to cloth and meanwhile complete the cloth such as collar, sleeve, and cuff property. On the other hand, fashion designers had integrated some other line and forms with new created forms and adapted in their design process and they provided a stylistic change in this new style and integrated with their own styles.

One of the recently rising fashion designers in the world is Lebanon origin Elia SAAB who had designed accordion formed bolero design and presented in 2008 fashion week (Figure 11) and Turkish fashion designer Dilek HANİF re compiled this design and presented in her own collection (Figure 12). Artist had used accordion form in collar and sleeve property whose sign belongs to Elia SAAB in her model at collar form.

**Figure 11.** Elie SAAB 2008, <http://stylewithanna.com/entertainment/best-and-worst-dressed-at-the-2009-cannes-film-festival-cate-blanchett/>



**Figure 12.** *Dilek HANIF 2010*, [www.modatakibi.net/moda/moda-bayan-giyim/2010](http://www.modatakibi.net/moda/moda-bayan-giyim/2010)



When both models are carefully examined, it can be seen that both clothes have the same collar property but difference in collars and had been created by symmetrical and asymmetrical appearances of the collars. In fact, this process is nothing more than two variations of same model. If we consider that Elia SAAB design consists of two parts, we can see that collar and sleeve property which is transferred to Dilek HANIF collection is exhibited with a different and new meaning.

Second example for the compilation method in fashion area is the costumes signed by famous fashion designers ARMANI and VERSACE diagonal coupes which stay alongside from under breast to ground is outstanding in this costume which was designed for Cate Blanchett who had attended to 2009 Cannes movie festival. It is thought that single shoulder décolleté collar which passes until breast continues with asymmetrical form. This costume where in the joining point diagonal coupes' side sewing are supported with coupes providing broad angles, had been completed with single slit property in skirt side (Figure 13) . Again the haute couture design costume which is designed by Versace for Demi Moore for the 82<sup>nd</sup> Oscar academy awards have many similar properties with the cloth which is designed by Armani for the previous year (Figure14). In this model where diagonal coupes join with diagonal cuts, strapless collar line under breast line which supports this line at the breast are visual outstanding properties of this costume. However, even though both models are designed by their own designers in different times, they have different meanings in their authentic lines.

**Figure 13.** *Giorgio ARMANI 2009 The Cannes Film Festival, [www.style.it/interactive/img/database/moda/](http://www.style.it/interactive/img/database/moda/)*



**Figure 14.** *Gianni VERSACE Academy Awards / The 2012 Oscars, [www.teenvogue.com/style/2009/spring-trend](http://www.teenvogue.com/style/2009/spring-trend)*



## Conclusions

As it can be seen that intertextuality information which is new studying, interpretation and explanation method which is already used in painting, music, sculpture movie and in other forms can also be used in fashion (therefore cloth) system and fashion area.

By means of this approach, area of fashion system will be as large as possible after interpretation of information regarded with fashion notion belonging to different periods within new context, with the update of designs (products) of fashion designers by citations from different periods.

Provided that design products based on citation factors are perceived as new and different; design products as a design activity are dynamically formed.

Other methods of intertextuality concept within literary area can also be used in fashion and clothing area. For example collage allusion, repetition, adaptation and similar methods can be associated with studying, interpretation

and explanation within intertextuality concept. However, since time is limited, mentioned methods have been left aside for now.

Other methods which are not used in literary area and fashion-cloth area will be concreted in later time and will be restudied.

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