

## Deconstruction in contemporary fashion

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### Abstract

Deconstruction is one of the most critical trends in fashion that has basically forced the researchers to reconsider their previous language. Deconstruction is one of the many terms used to explain the process of breaking down a structure. Fashion trends change quickly, so it's important to stay up to date. For many decades, the term "deconstruction" has been used consistently to describe clothing that appears incomplete, worn out, or destined for recycling. The macro trend of current and future is sustainable fashion. We now consume about 400% more clothing than we did two decades ago. One, as the demand for fashion grows, so does the amount of waste generated. Many of the clothes that end up in landfills are still usable and contain useful materials. Every year, an estimated £140 million worth of recycled clothing is dumped in landfills in the United Kingdom. Two, when textiles are thrown away, natural and human capital, as well as human labour, are lost. The garment with removable or interchangeable components helps to increase the usage of the garment and it also helps to cope up with the trend by changing the components. This project deals in paving the way for sustainable contemporary fashion by using the deconstruction method.

**Keywords:** Deconstruction, recycling, sustainable, fashion trends

### Introduction

Deconstruction is a branch of modern philosophy that views comprehension as a process of breaking down stereotypes and creating a new meaning. It primarily emphasizes stereotypical thought, which offers standardised background descriptions and definitions. To assess the meanings of the text, postmodern philosophy deconstructs assumptions. Deconstruction is a term that refers to the process of dismantling something. The primary dressing role is embodied in various fashion garments and types, fabrics, and tailoring, according to the conventional definition of fashion. [1] Fashion, in this view, emphasizes one's appearance, ideal body and proportions, as well as a specific taste and way of life. [2] In addition, it reflects a person's social status, gender roles, jobs, and cultural values in the clothing. It subordinates one's identity and communicates the importance of fashion garments in a person's life, as well as in the social and urban world. The deconstructivist method, when applied to the fashion phenomena, produces new fashion representations and

meanings, and overcomes fashion stereotypes, expectations and beliefs, as well as traditional [3] boundaries. It creates a novelty and adds opposition and chaos to the conventional clothing model through deconstruction. The deconstruction of fashion suggests a conceptual approach to identify the relationship with clothing, from tailoring reconstruction to the development of a new method of understanding. [4] Deconstruction can be called a sustainable fashion tailoring technique or process, as well as a fashion philosophy. [5] This fashion can also be viewed as an artistic phenomenon, a term of art that emerged in the second half of the twentieth century. This definition considers the rejection of already established fashion standards as a source of contradiction. For further growth, fashion is focused on changing trends and fads. Deconstructivist fashion, on the other hand, not only introduces novelties to the fashion industry, but also kills, refuses, and produces something qualitatively different. Deconstructivist fashion does not produce garments from the ground up; rather, it reinterprets existing trends. It emphasizes the concept of an autonomous fashioned body in this way. Sustainable fashion is an approach towards sourcing, manufacturing, and designing garments which maximizes the advantage to the fashion industry and society to its maximum, simultaneously limiting its impact on the environment. This may include, maximizing the value of local production and products, improving the lifecycle of the products, lessening the measure of waste; and to decrease the damage to the environment made because of production and consumption. Under sustainability, reused garments maintain the standard of the "Three R's of the environment": Reduce, Reuse and Recycle, just as the "Three legs of sustainability": Economics, Ecology and Social equity. From an ecological viewpoint, the aim ought to be to minimize any unwanted ecological impact of the product's lifecycle by: guaranteeing effective and cautious utilization of natural resources, choosing renewable energy sources at each stage, maximizing repair, remake, reuse, and recycling of the product and its segment.

## **Literature review:**

### **Deconstruction in fashion as a path toward new beauty standards: the maison margiela case**

**July 2020, DOI: 10.6092/issn.2611-0563/11086, Maria Skivko**

This paper gives an examination of the deconstructionist style procedures on account of Maison Margiela design house. By playing out the clashing idea of design pieces of clothing, Margiela develops the idea of general, essential garments however, simultaneously, extremely unknown, liberated from names, labels, and social decisions. This style of deconstruction explains today a higher degree of connection among purchasers and design pieces of clothing that isn't just about normalized works yet extended qualities and translations.

### **Fashion and philosophical deconstruction: fashion in-deconstruction-Flavia Loscialpo**

The paper investigates the idea of "deconstruction" and its suggestions in contemporary style. Since its initial advancement, during the 1960s, philosophical deconstruction has crossed various soils, from writing to film, from engineering to all

spaces of plan. The chance of a fruitful exchange among deconstruction and assorted spaces of human creation is guaranteed by the deliberate and cross-over character of deconstruction itself, which doesn't have a place with a sole explicit order, and neither establishes as such a collection of specialist information.

#### **Typology of dress in contemporary fashion**

**February 2017, Journal of the Korean Society of Clothing and Textiles 41(1):98-115**

This examination arranges the developmental parts of dress and their suggestions as indicated by the degree of uncovering or disguising corporeality dependent on body discernments. By thinking about the thought of dress as real practice to be a hypothetical and methodological structure, this investigation joins a writing overview and case examination to break down and order the types of ladies' dress since the 1920s when contemporary style grabbed hold.

#### **Deconstruction in contemporary fashion design: analysis and critique**

**October 2015, International Journal of Fashion Studies 2(2):185-201**

This paper portrays in insight concerning the significant wonders in design, which for all intents and purposes constrained the specialists to reconsider their previous language, is deconstruction. Showing up practically in corresponding with deconstruction in design it uncovered an already concealed crevice in the talk utilized in developing the object of exploration.

#### **Deconstruction fashion: carnival and the grotesque**

**May 2012, Journal of Design History 26(2):182-198, DOI: 10.1093/jdh/eps050**

This article analyzes the work known as 'deconstruction' design or on the other hand as 'deconstructionist' or 'deconstructivist' style. It comprises the main investigation to recover the carnivalesque and twisted component of style that has been distinguished under this rubric. It does as such with a specific spotlight on crafted by Martin Margiela, the designer for whom the term was instituted and who is ostensibly its most noticeable example.

### **Objectives:**

- To develop a sustainable garment by upcycling the worn garment.
- To promote sustainable fashion by analysing the demand and development of deconstructed garment with detachable components .And minimizing the amount of textile waste.

### **Japanese fashion and deconstruction**

Rei Kawakubo, Issey Miyake, and Yohji Yamamoto, among others, applied the deconstructivist approach to their fashion collections in the 1980s. They assimilated Western fashion traditions despite coming from an ideologically different background than their Western counterparts. They did, however, demolish the traditional Oriental fashion image. These designers acted provocatively with their collections when they entered the French fashion market: Designers offered an avant-garde approach to fashion by translating traditional Japanese costume and general Oriental fashion trends. [6] Fashionistas were taken aback by these provocations. Deconstructivist

fashion, which was far away from current fashion trends, attempted to become a style, and it cost the same as conventional fashion outfits. These designers presented the clothes thanks to the clothes' marginal character (shapeless fashion garments that conceal the body and had non-attractive, monochrome, incomplete, or intentionally unmade tailoring and incorrect or broken proportions). This viewpoint embodied a social revolt that reflected a sense of economic insecurity and a rejection of utilitarian beauty. Although Vivienne Westwood's British punk fashion represented political or economic dissent, Japanese fashion in the 1970s and 1980s championed fringe and provocative styles, as well as tailoring that was very unique to Europe, as reserved philosophical aesthetics.[7] This insignificant contribution from Japanese fashion helped to grow the local fashion market, especially street style fashion, which quickly spread around the world;[8] it also helped to expand the global fashion market by introducing a novel approach to fashion garments.[9]

### **Maison margiela case**

Martin Margiela, a Belgian fashion designer, advocates a modern conception of beauty and fashion norms that rejects traditional fashion standards and behaviours in favour of new interpretations of clothing. Margiela reveals the concepts of clothing's relationship with the fashioned body. Margiela's fashion does not necessitate a flawless body or physical beauty. It improves self-esteem and eliminates misconceptions. In the middle of the 1980s, Maison Margiela debuted as a counterpoint to the heyday of sexuality and hyper femininity, when fashion garments tended to highlight the female sexual body as much as possible.[10] The emphasis on gender-specific clothing strengthened clothing's sexual connotations and gendered fashion stereotypes. Maison Margiela's collections at the time featured raw edges, open linings, and scruffy, imperfect, unfinished-looking clothing. Maison Margiela was at the forefront of the Belgian movement of deconstructivism fashion, with many comparisons to Japanese designers and their deconstructivist fashion. Deconstructivist fashion, like Maison Margiela, will dismantle clothes into equally important pieces, allowing clothes to not only accompany but also convey unique ideas. Fashion garments act as individual items even when they are worn on the body. Margiela establishes new ideals of beauty by dismantling a dressed body.

### **Deconstruction in fashion**

Reconstruction is a type of up-cycling in which waste from previously worn garments or preformed finished textile items is used to make new clothes. This procedure entails dismantling garments and then reconstructing the waste into new concepts using recycled materials

### **Need for deconstruction**

We now consume about 400% more clothing than we did two decades ago.

1. As the demand for fashion grows, so does the amount of waste generated. Many of the clothes that end up in landfills are still usable and contain useful materials. Every year, an estimated £140 million worth of recycled clothing is dumped in landfills in the United Kingdom.
2. When textiles are thrown away, the resources invested in them, both natural and human labour resources are also thrown away. Through repurposing garments, you can extend the life cycle of the textile, minimise waste, reduce landfill pressure, and

reduce the demand for natural resources.

### Contemporary fashion

Contemporary clothing is clothing that is affordable and can be worn in a variety of ways. In comparison to the higher end luxury market, the contemporary segment also includes more modern-style clothing. The contemporary industry's voice is a little more industrial and a little younger (not always, but often). Since contemporary brands target people in their twenties and thirties, their aesthetics represent the tastes and patterns that appeal to this demographic. Flirty skirts, vivid colours and prints, tailored pieces, crop tops, and fashionable and fashion-forward designs are all on display. While not all contemporary pieces are casual, they all have a youthful feel to them. In general, the contemporary price point is much smaller than that of a luxury brand. This does not, however, imply that contemporary labels are out of reach for the average woman. On average, contemporary pieces cost between \$150 and \$800, depending on the object. Although these are still high costs, they are far less than premium labels, which can cost upwards of \$4,000 to \$5000 depending on the product.[11]

### Survey questionnaire

Surveys were taken to develop the design according to the customer demand.

### Report analysis

The survey report were analysed. The report states that 70% of the respondents belong to the age group 15-24, 72% respondents reside in metro city, 80% respondents spend about 1000-2000 rupees on buying clothes, 71.4% respondents buy clothes once in a month, 74% respondents prefer buying deconstructed clothes to encourage sustainability, 72% respondents prefer buying something like detachable clothing, 78.7% respondents prefer buying detachable sleeves clothes, 80% respondents prefer buying customized clothing.

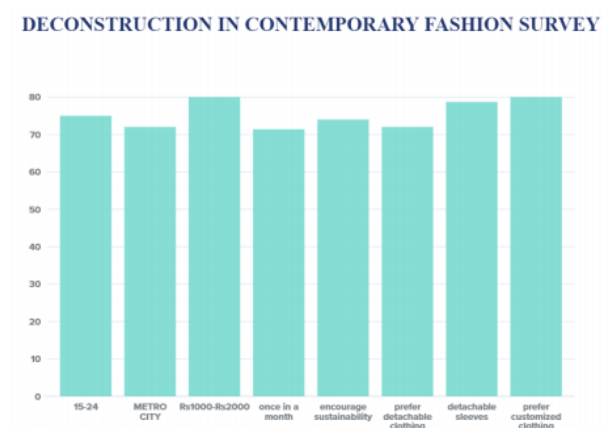


Fig 1 Report analysis chart

### Materials used

- An worn out shirt
- Drafting paper
- Sewing thread

## Design

Since the designs are also not easily reproducible due to the variable availability of working materials, reconstruction is often misunderstood as an exclusive design approach. This, of course, is dependent on the type of reconstructed garments you choose to create.



Fig 2 Illustrated sketches

## Selected sketches

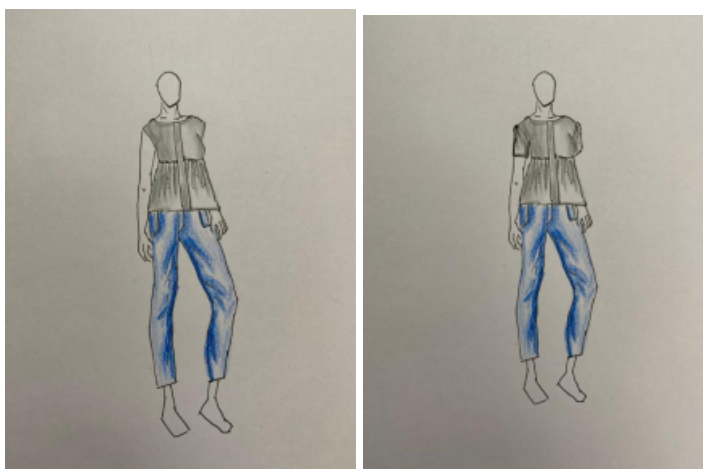


Fig 3 Selected sketches without and with sleeves



## Experimental setup

- Chosen garment



Fig 4 Front and back of chosen garment

- Dismantled components of shirt



Fig 5 Dismantled components of shirt

## Garments developed



Fig 6 Constructed garment with detachable sleeves

The garment is constructed according to the customer demand which were analyzed through the survey. The garment can be worn as with and without sleeves thus lasting the life of the garment in terms of style.

## Conclusion

Fashion designers, primarily from Japan and Belgium, have developed a new concept of fashion, inspired by conceptual debates about deconstruction and practical input. This concept rejects the utilitarian nature of clothing and dismantles fashion garments to create new meanings and interpretations. In addition, the paper discusses the cultural and visual roots of deconstruction fashion. Thus deconstructed contemporary garment with detachable sleeve would be in demand among the customer. The concept of deconstruction is indeed an essential one for the future fashion world.

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