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SPECIFIC FEATURES OF DECONSTRUCTION IN THE WORKS OF JAPANESE, BELGIAN AND UKRAINIAN CLOTHING DESIGNERS: A COMPARATIVE ANALYSIS

INTRODUCTION

There are today many forms of interpretation of the key features of deconstruction in the field of fashion. Manifestations of deconstruction at the level of colour, application of materials, clothing shape and silhouette, principles of construction and decoration are very expressive and widespread, as are interpretations at the conceptual level, provoking the creation of new unique clothing collections. Based on this, what is deconstruction in terms of fashion? The concept of deconstruction has been used with unswerving consistency in describing clothing that seems unfinished, worn out or subject to recycling¹. In addition, deconstruction suggests a simple reversal of construction and reading of clothes as unfinished, undone, destroyed or as deconstructed fits². Considering deconstruction from this point of view (the physical properties of cloth) it is possible to allocate and generalise the basic features of fashion deconstruction in order

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1 Agata Zborowska, "Deconstruction in contemporary fashion design: Analysis and critique", *International Journal of Fashion Studies*, 2 (2) (2015), 185–201.

2 Alison Gill, "Deconstruction Fashion: The Making of Unfinished, Decomposing and Re-Assembled Clothes", *Fashion Theory*, 2(1) (1998), 28.

to help analyse clothing collections and determine the effect of deconstruction in those collections. There are such characteristics as using non-textile materials³; colour combinations; a breaking of the classical rules of European clothing design⁴; asymmetry of the general form and its parts; cutting old-line structures to form unfinished, broken areas; special approaches to shape that distorts the proportions of the human body⁵; technological imperfections as decoration⁶; intentionally ignoring of the practical functions of clothing, its elements or combinations; ways of wearing clothing. The conceptual component of such fashion products is significant from this point of view. Using artistic techniques and symbols from other arts and eras, the emphasis is on individual conceptual elements or their combinations, or intentional exaggerations thereof.

Thus, the key concepts here is clothing deconstruction, a phenomenon that encompasses both an applied method of creating fashion collections and its underlying conceptual idea, as well as the design-compositional and conceptual-ideological features of deconstruction. The proposed methodology for analysing fashion collections, grounded in the principles of deconstruction as fundamental research guidelines, facilitates a comprehensive understanding of this phenomenon both at the level of garment construction and conceptual vision.

The selection of Japanese, Belgian, and Ukrainian designers for comparative analysis is based on their distinct roles in the historical and cultural evolution of deconstruction in fashion design. Japanese designers such as Rei Kawakubo, Issey Miyake, and Yohji Yamamoto are widely recognised as pioneers who first introduced deconstructive principles into fashion, challenging conventional norms of form, structure and beauty. Belgian designers Martin Margiela, Ann Demeulemeester and Walter Van Beirendonck are often described as representatives of the “second wave of deconstructivism”⁷, expanding

3 Sandy Black, *Knitwear In Fashion* (New York: Thames and Hudson, 2002), 99.

4 Sandhya Laloo-Morar, “Design innovation by japanese designers Miyake, Kawakubo, and Yamamoto”, *Berg Encyclopedia of World dress and Fashion: East Asia*, 6 (2010), 1–6.

5 Black, *Knitwear In Fashion*, 99.

6 Harold Koda, “Rei Kawakubo and the Aesthetic of Poverty”, *Dress*, 11(1) (1985), 5–10.

7 Gizem Kızıltunalı, *New Frameworks in Deconstructivist Fashion: Its Categorization in Three Waves, Application of the Notions of Plasticity, De-design and the Inclusion of Bora Aksu and Hussein Chalayan as the Third Wave Turkish Deconstructivist Designers* (Manchester: The Manchester School of Art MIRIAD Manchester Metropolitan University, 2017), 409.

and reinterpreting these principles within a European context, infusing them with new conceptual and stylistic meaning. Ukrainian designers DZHUS, Yuliya Kros, Ostel, Vozianov provide a contemporary and localised perspective, demonstrating how deconstructive strategies are being adapted and transformed within the national fashion discourse. This three-way comparison allows for a culturally diverse and methodologically robust application of the developed analytical framework.

The characteristics of deconstruction in the works of Japanese and Belgian designers are foundational and distinctly articulated. These characteristics served as the basis for developing a methodology for analysing clothing collections through the lens of universal deconstructive features. The methodology's application has been demonstrated through the analysis of collections by Ukrainian designers, thereby confirming its relevance and effectiveness in identifying and interpreting deconstructive strategies within contemporary fashion design.

The work of outstanding fashion designers in this sphere shows that deconstruction has different interpretations in their work, with the same feature applied differently depending on the time and place of creation. In the investigation we will analyse the most recognisable examples of European deconstruction from its first manifestations to the present day. As for Ukrainian fashion design, in terms of fashion deconstruction we can say that such features have been found only in the last decade (this is confirmed by visual analysis of clothing collections).

The main purpose of this article is to identify the key characteristics of deconstruction in Ukrainian clothing design, in comparison with Japanese and Belgian. Another objective is to define the specific artistic and practical features of deconstruction in these collections. Identifying both shared and distinct traits, as well as making a broader comparison between Ukrainian and European fashion deconstruction, can help trace the evolution and transformation of deconstruction as a fashion phenomenon. In addition, we propose a practical methodology for analysing collections in terms of deconstruction at various levels that can be successfully applied to any clothing collection.

FASHION DECONSTRUCTION IN EUROPEAN AND UKRAINIAN DESIGN: COMMONALITIES AND DIFFERENCES

The concept of deconstruction, which involves the creation of new objects, often in opposition to existing ones, is manifested primarily through work with new materials. However, the novelty of such material is quite doubtful. To a greater extent, it is the transfer of material from its usual fields to a new field to create new visual combinations and interpretations. In the early 1980s it was a real shock when Japanese designers began to use paper, wood, reeds, bamboo, and other material in clothing. For example, Issey Miyake, who is one of the most experimental designers in the application of materials, uses iron, paper, reeds, bamboo, silicone and stones to transform the shape of the human body⁸. Other Japanese designers such as Rei Kawakubo and Yohji Yamamoto work on a similar principle, in particular deliberate damage, the ageing of exquisite fabrics, and the use of holes and unbound edges as an aesthetic element.

As a second-wave deconstructivist designer, Martin Margiela deconstructs the conventional notion that new materials must be used in garment construction. He does so using de-designs, which marry the binaries of old and new⁹. Another feature of his work is the use of finished products such as newspaper clippings, ready-made gloves (Fig. 1) and ties to create fashion objects. We can see these elements in the Absolute in Vitro collection by Elena Burenina (Fig. 2). In comparison, Ukrainian designers like Japanese designers also often use fabric imperfections, combine plastic, polyethylene, and other modern materials with classic ones, and use recycling and upcycling methods in the manufacture of clothing, as in fact do the Belgian designers.

Lack of colour (shades of grey and blue, fading colour, naturally yellowed colours) as a technique that was actively promoted in the early works of deconstructivism and which developed in Belgian design (Ann Demme, Martin Margiela), has also

⁸ Khrystyna Shevchuk, "Deconstructivism characteristics in Japanese fashion designers at the end of XX – early XXI centuries", *Art and design*, 4 (2020), 175.

⁹ Kızıltunalı, *New Frameworks in Deconstructivist Fashion: Its Categorization in Three Waves, Application of the Notions of Plasticity, De-design and the Inclusion of Bora Aksu and Hussein Chalayan as the Third Wave Turkish Deconstructivist Designers*, 409.

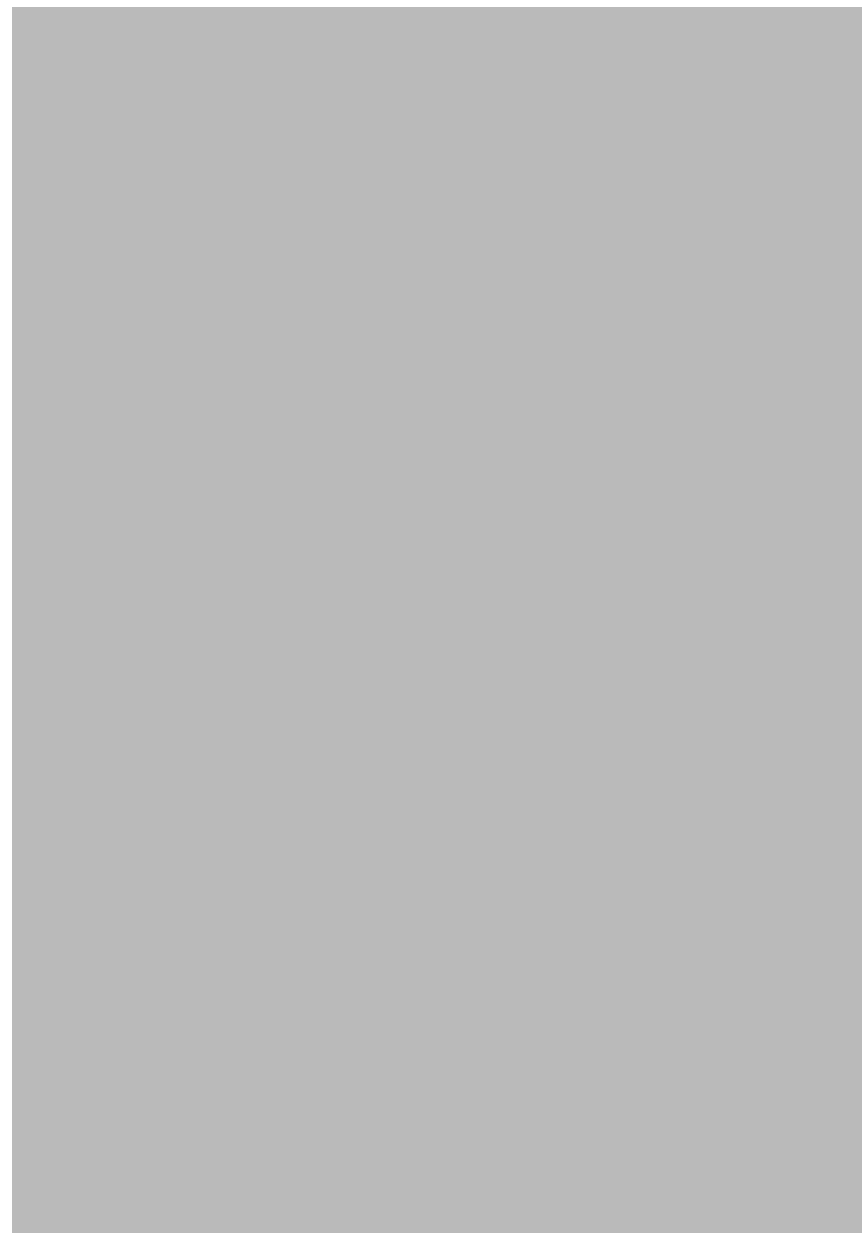


FIG. 1. MAISON MARTIN MARGIELA. TOP MADE OF GLOVES, ARTISANAL COLLECTION, SPRING-SUMMER 2001. PARIS, 2000. PHOTO: CONDÉ NAST ARCHIVE.



FIG. 2. ELENA BURENINA. "ABSOLUTE IN VITRO" COLLECTION, SPRING–SUMMER 2011. KYIV, 2010. PHOTO: OLEKSIY PONOMAROV, UKRAINIAN FASHION WEEK.

been adapted to modern design. The use of achromatic colours is a common feature in the work of Rei Kawakubo and Yohji Yamamoto, and Ukrainian designers such as Bevza, Bobkova, Dzhush and Elena Burenina, Juliya Kross, Kir-Khartley, Ostel, etc. However, this does not mean the absolute absence of colour in deconstructive works. Veller (2021) and Rybalko (2014–2015) can be used as an example of such combinations in Ukrainian fashion. Yes, even Rei Kawakubo, who so actively promoted black, used bright contrasting colour and texture combinations in her 2012 collection. Martin Margiela and other representatives of the 'Belgian six' skilfully work with colour, using it as hyperbole, emphasising specific nodes. This leads to the idea that in deconstruction colour is of secondary importance, the main thing is to work with form.

Sandhya Lalloo-Morar examines the relationship between clothing and the human body and shows specific examples of how this principle of deconstruction works in the collections of Japanese designers¹⁰. Based on the tradition of wearing kimonos, these designers developed the concept of wabi-sabi (sacred unique space around the human body). As for Ukrainian deconstructivism, departure from the figure is more like a process of finding a new form. In the works of Iryna Dzhush (the autumn–winter 2021 collection), we can see silhouettes that are formed independently of the human figure, hyperbolic forms that provide for numerous variables.

If we understand the classical rules of clothing construction literally as a way to combine elements of clothing so that they create a certain whole, then by deconstruction the most important construction elements are thus isolated fragments of fabric patterns joined by stitches (including darts), frequently supplemented with various stiffening elements in the form of pads, whalebones or gluing, protected with a lining inside. By moving as well as unstitching seams, and consequently making visible what was previously, in a supposedly natural manner, hidden – for example, lining or shoulder pads – the garments gain an unprecedented look¹¹. Martin Margiela's 1997 collection can serve as a vivid example of the use of this technique (Fig. 3). We see here the principle of inversion, clothes turned outwards

¹⁰ Lalloo-Morar, "Design innovation by Japanese designers Miyake, Kawakubo, and Yamamoto", 1–6.

¹¹ Zborowska, "Deconstruction in contemporary fashion design: Analysis and critique", 187.

showing internal seams and elements, as well as pins, pieces of fabric, patterns and other hidden details. Here it is worth mentioning the works of the Balossa brand, which have repeatedly appeared on the Ukrainian fashion scene¹². A characteristic feature of almost all collections of this brand is work with a white shirt. The designer cuts, stitching and drapes are the basic elements, turning the functional details upside down: she ties the sleeves instead of the belt, shifts the collars onto the sleeves, uses the pockets on the back, and so on.

Another demonstration of illogicality by redistribution of clothing components in Ukrainian design is also presented by the works of Juliya Kros (Fig. 4). Clothing elements are duplicated, connected, and arranged in such a way as to focus attention on these elements and their properties while ignoring the overall integrity of the product and its harmony. This approach resonates with Belgian designer Ann Demeulemeester, who builds clothing compositions by layering and moving elements. Clear geometric shapes and draperies, and material contrast combinations form complex, conceptually complete silhouettes and designs¹³. Demeulemeester very often uses the principle of asymmetry, which is created mainly using layers; clothes designs are dynamic, contrasting and chaotic.

Asymmetry as a basic principle in the deconstruction of clothing requires more detailed consideration. First, it is not just about asymmetry of shape or decor. Asymmetry in terms of deconstruction of clothing is a manifestation of imperfection, but because deconstruction is an ongoing process, the movement from asymmetry to symmetry and vice versa is not only possible but also necessary for the viability of deconstruction itself. Therefore, when analysing examples we can see asymmetry in action, starting with its first manifestations (the collections of Japanese designers of the 1980s), its development in Belgian design¹⁴, and in domestic clothing design¹⁵. What about the

12 The fashion brand Ballosa is an Italian brand, its designer is Indra Kaffemanaite (born in Lithuania). However, since 2017 the brand has regularly presented its collections at Lviv Fashion Week (Ukraine), making it relevant to consider in this context.

13 Khrystyna Shevchuk. "Creativity of Martin Margiela and designers of the Antwerp Six in the context of deconstructivism of the late XXth – early XXIst centuries", *The Culturology Ideas*, 20 (2021), 70.

14 John Galliano for Maison Margiela Martin. Fall 2018 Couture. Paris, 2018. URL: <https://www.vogue.com/fashion-shows/fall-2018-couture/maison-martin-margiela> [accessed February 14, 2025].

15 Iryna Dzhus, autumn–winter collection 2021. Kyiv, 2021. URL: <https://www.irinadzhus.com/aw21> [accessed February 14, 2025].

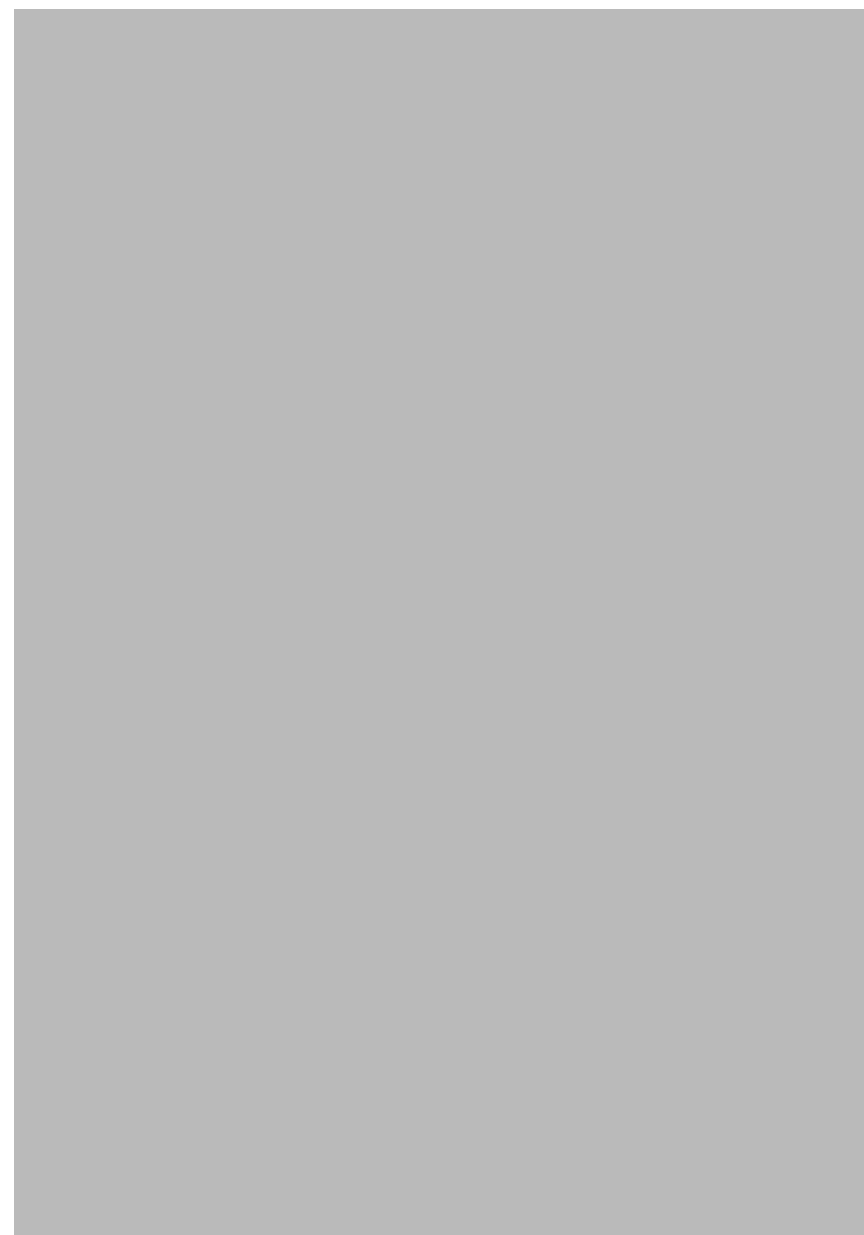


FIG. 3. MAISON MARTIN MARGIELA. READY-TO-WEAR COLLECTION, FALL 1997. PARIS, 1997. PHOTO: CONDÉ NAST ARCHIVE.



FIG. 4. JULIYA KROS. SPRING–SUMMER 2019. KYIV, 2018. PHOTO: IGOR FEDORIV, LVIV FASHION WEEK.

asymmetry of clothing construction or decoration in Ukrainian design in the works of Bevza, Bobkova, Elena Burenina, Juliya Kros, Kir-Khartley, Rybalko and Vozianov?

The use of the technological shortcomings of a fabric as a means of decoration was initiated by Japanese designers. Using innovative technologies to create materials, they made 'lace' from holes and deliberately damaged fabrics, and demonstrated torn product elements. This paradox (the production of damaged fabrics by innovative means) fully illustrates deconstructivist clothing. In *Knitwear in Fashion* Sandy Black mentions this, describing the theoretical qualities of fashion deconstruction: "...the purposeful use of the unfinished edge to create aesthetic effect..."¹⁶. A striking example, in this case, is "Sweater with Holes" by Rei Kawakubo (Fig. 5), as well as the works of Yohji Yamamoto (Fig. 6).

Ann Demeulemeester used rough and tattered edges to create textured effects such as Iron Tread in the 2021 spring–summer collection. Martin Margiela, as already mentioned, used contrasts, combining damaged old fabrics with exquisite materials. Similarly, fabric defects and intentional contamination were successfully combined with elegant fabrics in Ukrainian designer Sofia Rusyanovich's autumn–winter 2017 collection. It is worth noting the use of additional 'bad taste' elements such as paint that mimics dirt or perfume with a strange odour, applied to models before going on the catwalk. In the collection of Martin Margiela in 2006, for example, we can explore coloured ice cube jewellery that slowly melted, staining the garments (Fig. 7).

The next characteristic feature of deconstruction is summarised in the phrase "form became divorced from function"¹⁷. The creation of clothing according to the methods of deconstruction involves a certain creative process based on oppositions. Creating visual effects or visually expressive shapes very often negates the functional characteristics of clothing. This can be traced back to the "Minaret Dress" by Issey Miyake (1995), which was flat but changed shape as the wearer moved. The Belgian designer Walter Van Beirendonck's Menswear Collection (2012) includes voluminous hyperbolic shapes

¹⁶ Black, *Knitwear In Fashion*, 99.

¹⁷ Bonny English, "Sartorial Deconstruction: The Nature of Conceptualism in Postmodernist Japanese Fashion Design", *The International Journal of Humanities*, 9(2) (2011), 81–85.



FIG. 5. REI KAWAKUBO FOR COMME DES GARÇONS. "DESTROY" COLLECTION, AUTUMN-WINTER 1981. PHOTO: VALERIE MENDES, BLACK IN FASHION (LONDON: V&A PUBLICATIONS, 1999), 106–107.

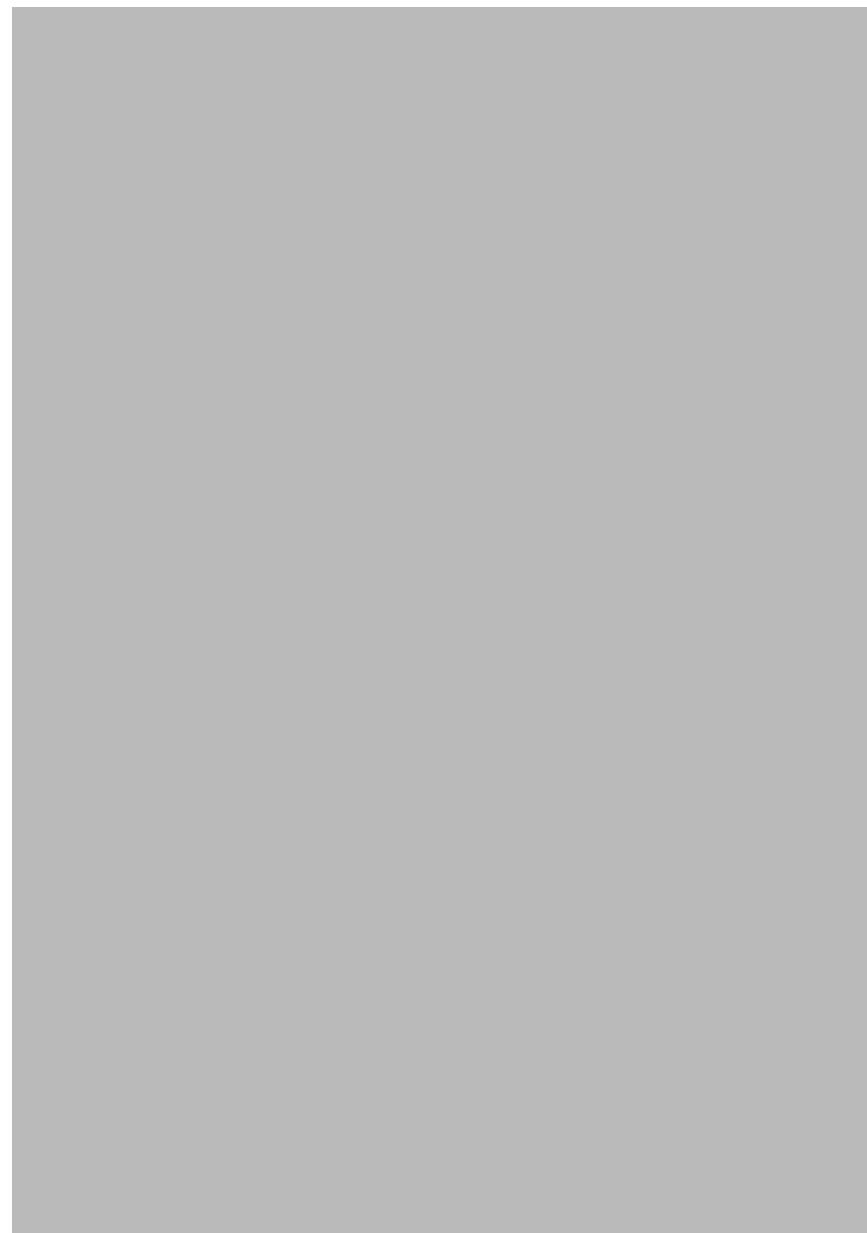


FIG. 6. YOHJI YAMAMOTO. READY-TO-WEAR COLLECTION, SPRING 2009. PARIS, 2008. PHOTO: MARCIO MADEIRA.



FIG. 7. MAISON MARTIN MARGIELA. READY-TO-WEAR COLLECTION, SPRING 2006. TEXTILE CANVAS, FROZEN PAINT CUBES. PARIS, 2005. PHOTO: MARCIO MADEIRA.

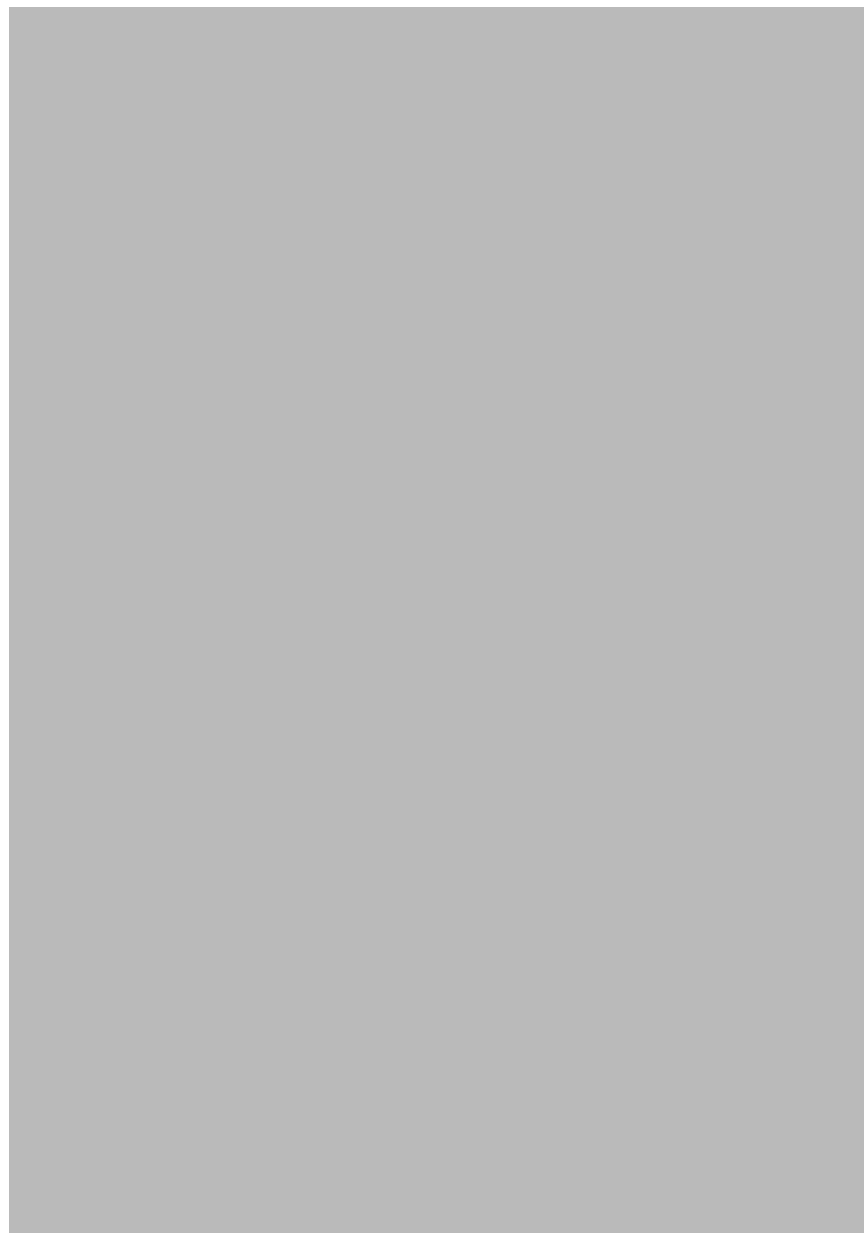


FIG. 8. JOHN GALLIANO FOR MAISON MARGIELA. COUTURE COLLECTION, FALL 2018. PARIS, 2018. PHOTO: KIM WESTON ARNOLD, INDIGITAL.TV.

that cover the face, thus eliminating practicality. The principle of deliberate neglect of the practical functions of clothing, their elements or combinations, such as fasteners at the bottom of the product or pockets on the back, is very common in the works of Martin Margiela (Fig. 8). Drawing parallels with Ukrainian fashion, one should note the neglect of functionality when working with the general form in the collections of Dzhus (Fig. 9) (as well as Japanese artists), and the non-functionality of the separated parts, which have a conceptual load, in Voizianov (as well as the Belgians, in particular, Margiela).

This suggests that fashion deconstruction leads primarily to the creation of art objects, not clothing. More precisely, clothes created by deconstruction become art objects. The conceptual content and intellectual component of clothing collections come to the fore. However, deconstruction cannot have a monotheistic reading or interpretation, hence, the next characteristic of fashion deconstruction is the variability of ways of wearing and transforming clothing. The Japanese created clothes that could be changed directly on the catwalk, or had several holes and could be worn in different ways. For example, the principle of incomplete products in designer Yamamoto's work manifests as a great advantage by allowing the consumer to manifest her or his creative potential and feel a moment's complicity and co-authorship in the creation of the visual image¹⁸. In Ukrainian design, this principle is most fully expressed in the collections of the Dzhus brand. Like Issey Miyake, Yamamoto works with forms, setting parameters for transformations. Parts of the suit (sleeves, bodice, pockets) easily flow into other parts or become separate accessories. Thus, consumers choose one of the proposed ways of wearing, or even comes up with their own.

After analysing the shape, design, silhouette, colour, material, and decor, there is always the question of the conceptual basis of the deconstruction of clothing. At one level, the word deconstruction suggests a simple reversal of construction, and therefore, at this common-sense level, a reading of clothes that look unfinished, undone or destroyed as 'deconstructed' fits¹⁹. We can observe references to traditions or their deliberate destruction, the use of symbols of other

18 Shevchuk, "Deconstructivism characteristics in Japanese fashion designers at the end of XX – early XXI centuries", 178–179.

19 Gill, "Deconstruction Fashion: The Making of Unfinished, Decomposing And Re-Assembled Clothes", 28.

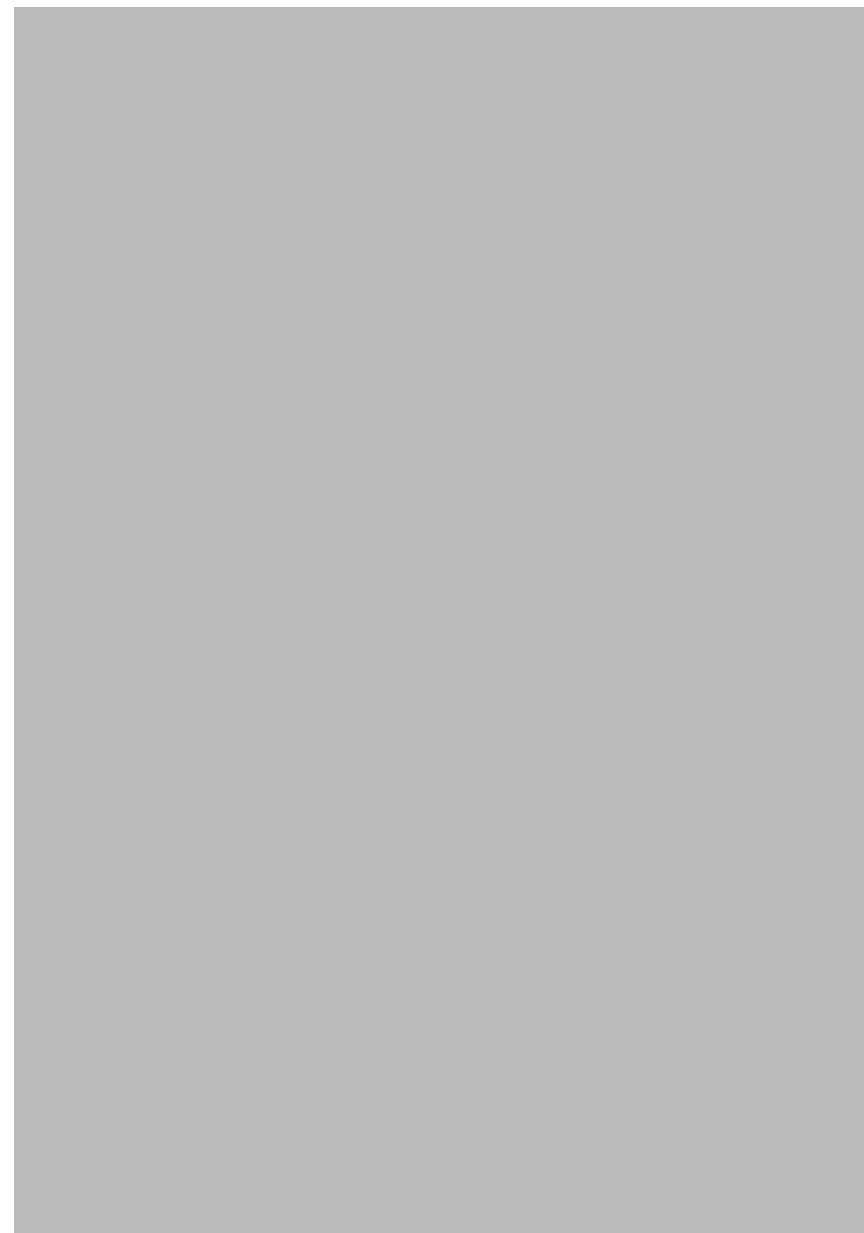


FIG. 9. DZHUS. AUTUMN–WINTER 2021 COLLECTION. KYIV, 2021. PHOTO: OLEKSIY PONOMAROV, UKRAINIAN FASHION WEEK.

arts or time periods, the deliberate hyperbole of certain elements or their levelling, as well as many other concepts that describe a rather complex task. After all, the same concept can be interpreted differently in different periods of time, which corresponds to the theoretical position of deconstruction, the continuity of its action²⁰. So, we see references to tradition (such as wearing a kimono or a philosophy of imperfection) in Japanese clothing design, in opposition to the established way of building clothes and its presentation by Martin Margiela, as well as irony and the grotesque through the performance fashion of Walter Van Beirendonck's and other Belgians. What about Ukrainian design? In the studied collections we observe the use of the artistic symbols and techniques of other arts and eras, for example in the collections of Elena Burenina, Vozianov, as well as conceptual transformations in the Dzhus brand, manipulating the values of individual components of the costume system to acquire new meanings in new contexts.

DECONSTRUCTION IN UKRAINIAN FASHION DESIGN: SOME FEATURE SPECIFICS

Identification of deconstruction in the collections of Ukrainian designers is a difficult task primarily because we can't talk about an established direction for deconstructivism in Ukrainian clothing design. Examining European examples of deconstruction, starting from the 1980s we see its striking difference from Ukrainian design. In this case, we can also talk about the effect on fashion's deconstruction of time, place, political, social, and cultural-historical conditions. But, at the same time, Ukrainian fashion design, especially the new generation, has signs of deconstruction that cannot be ignored.

The most striking example of a deconstructive approach to the creation of clothing in Ukrainian design, in my opinion, is the work of the Dzhus brand. According to the concept of deconstructivism, the sources of inspiration for the brand designer are industrial facilities and the architecture of constructivism. Aesthetics are based on innovative structural solutions (here you can catch the connection with the architecture of deconstructivism). First of all, work with the

20 Jaques Derrida, *Of Grammatology* (Baltimore: The Johns Hopkins University Press, 1997), 360.

form: clean, structured, large components that are interconnected by folds, clips, buttons, or zips. The components of clothing are not distinguished, there is almost always a mono form. However, there are countless transformations with slots, holes, buttons, and more.

At the heart of almost all collections is symmetry, although asymmetry is also provided in the above-mentioned clothing transformations. The designer works as an architect, with the forms enveloping the body, changing around the figure, not obeying it. It should be noted here that the author works with flat dimensional structures, destroying the flatness–volume opposition. Classic clothing designs are replaced by direct moulding on the model. The structural elements of the products are important – at first glance, small details, with a different way of dressing, come to the fore. Monochrome collections are made mainly of natural fabrics and knitwear. Here, opposition to materials is traditionally used for embroidery and innovative forms of clothing. Methods of fabric processing – seam allowances, raw edge, edging, and overlock fringe – are brought to the front. Gender conventionality is important in the studied collections as these clothes do not have gender specifics. However, the importance of the probable wearer as a participant in the creative process is emphasised due to the possibility of different ways of wearing these garments. Such clothing is something like an art object, it is non-functional and should be talked about in terms of art history, rather than just clothing design.

Similar in the use of colours and materials is the work of designer Juliya Kros. Discreet colours and monochrome help to strengthen the emphasis on the importance of clothing design. Although Juliya Kros is also inspired by architecture when creating collections, her work focuses mainly on the individual structural elements of clothing. The principle of inversion, contrasting combinations of fabrics, and untreated edges in refined fabrics are used. Clothing construction is complex, multi-layered, loaded, and very often asymmetrical. An important place is occupied by draperies that gently envelop the figure. Clothing sets have many parts; one signature is a work with a white shirt (representing gender issues). Parts are moved, superimposed, and replaced with places to form clear silhouettes. The complexity of the design is illustrated by details that allow you to transform elements (for example, sleeves that are tied like a belt). Thus, a distinctive feature of this brand is working with parts restructuring and determining

the initial elements and their relationships with their subsequent recombinations.

Designer Olena Burenina is the most experimental in Ukrainian design in the use of materials. The use of ready-made and other non-traditional materials for clothing is accompanied by appropriate conceptual ideas. Burenina raises socially important issues in her work, from psychological states to genetic experiments. She transforms fashion shows into performances, mixing different media, reference to symbols from other eras, and more. The shape and design of clothing in this case are of secondary importance. The process of creating clothes is clearly different from the traditional process as we can see some elements that are taken out of context together with classically cut clothes. That is, reconstruction is taking place. Clothes are broken down into components, and some elements are replaced by completely random things such as hangers, carrots, metal plates, etc. The lack of practicality of clothing is also inferior here. And although these are only some signs of deconstruction in the work of Elena Burenina, they are quite clear, especially in the use of materials and ideology.

There are also other clothing designers in Ukraine in whose work you can see the peculiarities of deconstruction. However, it is worth noting that this often applies to work with form, material, and decor. Ukrainian designers use deconstruction to explore form and classical clothing compositions through redistribution, layering, and reinterpretation. Muted or achromatic colour combinations are generally used, less often bright colour accents. There are decorative solutions characteristic of deconstruction such as untreated edges, seam allowances, torn fabrics.

As for the connection between the deconstruction of clothing and the philosophy of deconstructivism, fundamental changes in clothing design are now preferred over creating aesthetic objects, in particular in Ukraine. Having developed over time, the main features of deconstruction were used by Ukrainian designers in accordance with the development of the fashion industry in the country. Some simplifications and generalisations are also present here. But if we can describe the artistic and expressive means of deconstruction (even if their interpretations are different at different times and in different places) it will bring us closer to understanding the limits of deconstruction from a practical point of view.

CONCLUSION

This paper examines the main features of deconstruction in clothing design from the perspectives of material, colour, silhouette, shape, design, garment components, and construction principles. It also analyses the technological, functional, and ideological aspects of such clothing. The paper highlights how Ukrainian, Belgian, and Japanese designers apply deconstruction principles, exploring both common and distinct features across their work.

It has been shown that Ukrainian designers have adopted an approach from Japanese fashion that emphasises exaggerated forms that are not subordinate to the human figure, garment creation through flat layout, the use of incomplete pieces, and variability in how these elements can be transformed. These principles are most clearly expressed in the collections of the Dzhus brand. Ukrainian designers share the disassembly of clothing into components and reassembly into new combinations with Belgian clothing design, as well as the non-functionality of the clothing, its timelessness, and references to different types of art. We see this in the works of Ukrainian designers Yuliya Kros, Olena Burenina, and Fedor Vozianov. At the same time, based on the study of visual materials and theoretical concepts of deconstruction, specific features of the use of deconstruction in Ukrainian clothing design were identified.

The proposed scheme for analysing fashion collections in terms of deconstruction is of practical relevance and can be applied to any clothing collection. The main characteristics of deconstruction outlined in this paper can serve as identifiers of deconstructive design. By determining aspects such as shape, design, silhouette, materials, colour, and decorative methods, we can draw conclusions about what constitutes fashion deconstruction and what does not.

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KEYWORDS: DECONSTRUCTION; FASHION DECONSTRUCTION; UKRAINIAN CLOTHING DESIGN; CONCEPTUAL DESIGN

SUMMARY

This article aims to define the basic concepts of fashion deconstruction and its artistic means of expression. Based on a comparative study of clothing collections by Ukrainian, Belgian and Japanese fashion designers, this study identifies the main features of deconstruction, and ways to interpret these features across time and in cultural and spatial terms. The visual investigation of clothing collections focused on shape, principles of clothing construction, silhouette, use of material and colour, and the technological processing of garments. Emphasis is placed on conceptual and ideological aspects, the use of symbols and references, and the relationship between the practical function of clothing and modes of wearing. The article outlines common and distinct features of deconstruction in the studied examples and illustrates how the same principle can be interpreted differently. The leading names in Ukrainian fashion deconstruction and its specific manifestations in design are also analysed here. As a result of this research, a practical framework for analysing clothing collections from the perspective of deconstruction is proposed, grounded in its theoretical principles.

CV

Khrystyna Shevchuk (PhD) is a lecturer at the Fashion Design Department, Lviv National Academy of Arts. As a researcher, she specialises in contemporary fashion design, postmodernism, deconstruction, and digital transformations in clothing design. Shevchuk has authored multiple scientific papers exploring the intersection of fashion, philosophy and innovative design methodologies.

As part of her PhD research, she examined deconstruction in contemporary Ukrainian fashion design, proposing an original methodology for analysing and researching fashion collections from the perspective of deconstruction. She actively contributes to academic discourse and practical advancements in design education, emphasising the integration of conceptual approaches and technological innovations in modern fashion.