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# An Architecture Clothing Correlation in Deconstructionism

T Zaitseva<sup>1</sup>, O Ivanova<sup>1</sup>, A Kopeva<sup>2</sup>

<sup>1</sup>Associate Professor, Design and Technology Department, Vladivostok State University of Economics and Service, 41 Gogol Str, Vladivostok, 690014, Russia

<sup>2</sup>Professor, Architecture and Urban Planning Department, Far Eastern Federal University, 8 Sukhanov Str, Vladivostok, 690900, Russia

E-mail: 457594@mail.ru

**Abstract.** Architecture and clothing are interrelated in many aspects. These are based on visual and psychological perception; similar utilitarian purposes (protection from both climate and psychological exposures) and on similar principles of building spatial structures. The paper performs comparative analysis of the garment and architecture in the context of forming Deconstructionism as a 20<sup>th</sup> century architecture style. Investigating clothing and architecture of deconstruction makes it possible to trace common shaping principles used by architects and fashion designers. The object of the research is the interrelation of styling and composition shaping between architecture of deconstruction and garments. The mutual influence and interrelation between the two have markedly manifested themselves within this 20<sup>th</sup> century art movement.

## 1. Introduction

Over many centuries of history, architecture and clothing are part of the human habitat and object environment of man. Both architecture and clothes are based on functional, technological and aesthetic elements. Despite their scale difference, architecture and clothing follow similar forming principles, reflecting human ideals of harmony in different historical periods. Clothes and architecture are interrelated in terms of style, which manifests itself in the same artistic solutions; similarity of the forms and elements, and major schematic inner divisions. Basic composition categories, such as spatial structures, tectonics, coloring, proportions, rhythm, scale, symmetry and asymmetry are used both in architecture and fashion design. Architectural structures and clothing as well as other objects of arts represent the artistic style of every epoch. The creators of architectural structures and fashion designers are inspired by the same ideas and they have the same technical terms: silhouette, shape, texture, ornament, sketch, and construction.

The subject of this paper is interdisciplinary, and the authors have studied a large body of literature which embraces works on style problems; history of clothing; history of architecture as well as those on clothing creation and construction. The paper is based on investigations devoted to styling in art and design, namely V. Aronov [1]; I. Bartenyev [2]; L. Bhaskaran [3]; V. Vlasov [4,5]; A. Ikonnikov [6]; M. Kagan [7]; E. Murina [8]; E. Ustyugova [9]; C. Khan-Magomedov [10].

Theoretical aspects of clothing evolution in the 20<sup>th</sup> century are investigated by such authors as R. Zakharzhevskaya [11]; D. Yermilova [12]; F. Parmon [13]. In the works, they analyze the development male and female clothing fashion, tracing the dynamics of changes in garment shaping; considering clothing fashion in the creative works of Western and Russian fashion designers.



S. Belyayeva-Ekzemplyarskaya's study considers problems of garment construction and ergonomics. Also, B. Quinn's [15] and N. Palomo-Lovinski's [16] works, in which styles and trends in modern fashion related to architecture and design are examined, are of great importance in the context of our research. The garment is considered not only as an object of art but also as a complex social, cultural and psychological phenomenon. G. Lipovetsky [17] considers the phenomenon of fashion and its role in forming culture from the philosophical perspective. R. Barthes [18] investigates fashion semiotics, its coverage by mass media, translation of visual images into verbal signs and social values.

Basic theoretical concepts and characteristics of Deconstructionism are considered in the works of B. Berdzhanov and E. Ass [19]; M. Wigley [20]. C. Jencks [21], I. Dobritsina [22], I. Ilyin [23] reveal an intimate connection between Deconstructionism and post-modernism while M. Kovaleva [24, 25] speculates on the connection between Deconstructionism and Constructivism. F. Akiko and S. Tammami [26] place emphasis on deconstruction fashion design in 20<sup>th</sup> century conceptual Japanese fashion designers' creative works.

## 2. Methods

An interdisciplinary investigation, this paper is based on knowledge of aesthetics; history and theory of the arts; design; history of architecture and clothing. The methodological approach is based on revealing styling regularities in architecture and clothes. Art criticism is the basic method which allows investigating the artistic aspect of architecture objects and clothing. While characterizing the objects of architecture and clothing, artistic and stylistic method was used; comparative analysis of architecture and design was applied to investigating architectonic, compositional and styling peculiarities of clothing.

## 3. Results

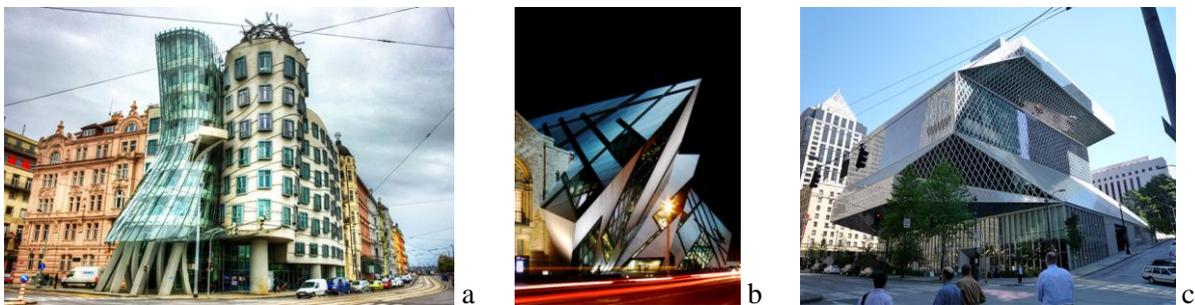
The paper represents an attempt of considering mutual influence of architecture objects and garment styles in the context of Deconstructionism development. An investigation of spatial, pliable, coloring and artistic peculiarities of deconstruction in architecture and fashion design was carried out. On the basis of investigating the interrelation between deconstructionist architecture and clothing at the artistic level as well as at that of compositional building of spatial volume structures, it was stated that division dynamism and predominant geometric shapes are common for deconstructionist architecture and clothing; rejecting architectural history can be clearly seen; the dependence of architectural structures and clothing shapes on the pliability of materials is markedly pronounced; rejecting ornament as a traditional means of adornment is characteristic of the style; construction is considered decoration. On the basis of the principles and techniques revealed, Design and Technology Department, VSUES, has been designing collections of clothes styles since 2010.

## 4. Discussion

The idea of deconstruction was developed by the French philosopher Jacques Derrida in the 1980s and it lay in the deliberately engineered conflict between the meaning of a text and its interpretation; it then spread over architecture and - later- artistic environment and fashion, destroying conventional concepts of architecture and clothing functions. "In architecture, form is separated from function, with architectural objects being interpreted as a text. Thus, architecture is being liberated from compositional requirements." [22, p. 7]. Absence in space corresponds to text lacunae, the idea of which deconstructionist architects brought to life by using horizontal bars and vertical light shafts in their works. Contemporary conceptual fashion designers also play with "void" while turning to deconstruction in their creative works. To this end, they follow the modernist principle of eliminating "redundant" details, purifying the object from superfluities in order to convey its primary meaning. When the structure of construction is demonstrated, it fills the garment with a new sense of integrity based on transparency and asceticism. Thus, pieces of clothing and architectural objects are unified by deconstruction. Deconstructionism added both new forms and functions to architecture. At present, architecture not only reflects historical styles, political doctrines and public ideology like a mirror but

it also directs the development of social thought and becomes a symbol of time despite its possible losing of conventional architectural characteristics.

Deconstruction architecture is varied and diverse, with every author using their own devices and techniques; nevertheless, deconstructionists use motifs and forms of the Russian Constructivist movement of the 1920s by deforming, or “de-constructing” them. Works by the Russian avant-gardists W. Kandinsky, K. Malevich, L. Popova, A. Rodchenko, N. Ladovsky, I. Golosov, brothers A. and V. Vesniny, etc. are the sources of inspiration for deconstructionists. Having borrowed a lot from Constructivism and from J. Derrida’s philosophy, Deconstructionism became an independent and remarkable phenomenon in the mid-20<sup>th</sup> century, manifesting itself not only in architecture and fashion design but also in other objects of the spatial environment. Among the best-known representatives of Deconstructionism are Peter Eisenman, Daniel Libeskind, Bernard Tschumi, Zaha Hadid, Remment Koolhaas, and Frank Owen Gehry (Fig. 1).



**Figure 1.** Examples of Deconstruction Architecture:

- a) Dancing House by Vlado Milunic and Frank Owen Gehry, Prague, Czech Republic, 1996;
- b) Royal Ontario Museum by Danien Libeskind, Toronto, Canada, 2007;
- c) Seattle Central Library by Remment Koolhaas, Seattle, USA, 2004

Deconstruction found its way to fashion design owing to conceptual Japanese fashion designers Rei Kawakubo, Yohji Yamamoto, Issey Miyake, and Junia Watanabe (Fig. 2). Turning to a traditional Japanese kimono, they ‘deconstructed’ it, destroying historically accepted notions of the shape, functionality and boundaries of clothing; they considered the garment as a pure artistic form and an object for experimenting.



**Figure 2.** Deconstruction in contemporary Japanese fashion designers creative works:

- a) Yohji Yamamoto; b) Rei Kawakubo; c) Issey Miyake; d) Junya Watanabe.

Deconstruction in clothes was first represented during Paris Fashion Week in 1981 where Yohji Yamamoto and Rei Kawakubo showed their fashion collections. Their works resonated with the public as the designers broke all existing European fashion conventions. Their models wore quaint loose garments combining features of different clothing items which interacted with the figure in a

new way and reminded one of abstract installations. The designers used asymmetrical cut, unseamed fabric components, and a poor color gamut consisting of black, gray and beige.

Deconstructionism was a source of inspiration for Ann Andriyash when - supervised by Tatyana Zaitseva -she created a *Parallel* fashion collection. The collection comprises seven dress styles, six of which are sets of clothes – five female ones and a male one – along with a female dress (Fig. 3). In this collection, physical attractiveness is not the purpose as the body is cocooned in clothes and they ‘live separate lives’. To finish the image, the models showing these garments have to use their own imagination and to consider themselves the designer’s co-authors. It places a lot of responsibility on one, but at the same time helps one feel liberated and allows looking at oneself from a different perspective. Integrity is the distinctive property of the collection. The unity of composition can be traced both in a set of clothes and in all the collection. The silhouettes differ in their pliability from smooth oval forms to geometric precise lines, which shows that clothing is just geometry, a combination of curves and lines, and nothing more is needed in order to feel comfortable.



**Figure 3.** The *Parallel* designer’s collection.

by A. Andriyash supervised by T. Zaitseva, VSUES, 2010:

- a) a man’s suit of a tunic, detachable collar and belt and trousers; b) a transformer waistcoat;  
c) a woman’s suit of a dress and a bolero jacket

Fabrics of different pliability were selected for the collection as some styles required stiff forms while others needed those offsetting softness and fluidity. The collection places emphasis on the fabric movement and on clothing shapes that appear and change due to creases while moving rather than on the garment adjustments for better fit. The authors used the expressiveness of the fabric; simple geometric shapes and plain one-piece, which made it possible to reveal the beauty of the body flexibility and the properties of the fabric which plays and changes while moving. The collection combines the pliability of clothing, plays on materials and colors with aspiration for outwardly austere appearance, which is also in compliance with Deconstructionism.

The majority of the collection outfits are transformer garments. Their transformation process is defined by dynamism, movements of metamorphosis or slight modifications which allow for possibility of creating individual projects using one’s imagination and experimenting with silhouettes, proportions and forms.

The collection uses three colors: gray, blue and black. The color blue accentuates the feeling of dynamism while black is the basic color of the collection, with gray complementing the two. Black helps reveal the shape and silhouette and generalizes the details without distracting from the personality of a person cocooned in clothes.

The forms of clothing enlarged as compared to body proportions cause the feeling of deformation enhanced by the asymmetrical cut, non-standard fit, magnified designs, contrasting massive upper suit parts and tight-fitting lower ones. On the whole, the collection may be defined as a single interrelated

graphic structure unified first and foremost by the inner contents of the form, its evolution and repletion as well as the colors and textures of the fabrics.

## 5. Conclusions

The evolution of deconstruction in architecture and clothing was investigated; basic theoretical deconstructionist concepts, peculiarities and characteristics were considered. An objective correlation between composition principles, devices and techniques of artistic expressiveness used in deconstruction architecture and clothing was stated; typical style features common for deconstructionist architecture and clothing were formulated. Thus, a conclusion can be made that having borrowed a lot from Russian Constructivism and from J. Derrida's philosophy, Deconstructionism has become one of the brightest phenomena in mid-20<sup>th</sup> century art manifesting itself in architecture and objects of the spatial environment.

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