

G.E.L., Landfall Press, Graphicstudio, Impressions Workshop, The Printmaking shop тощо. Саме вони сформували обличчя післявоєнної та сучасної американської графіки.

Всі ці фактори поступово створили фундамент того феномену розквіту естампу, який чітко окреслився після II Світової війни, коли США зайняли повідну роль глобального лідера у сфері політики, економіки, культури і мистецтва.

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DECONSTRUCTION IN FASHION DESIGN: BECOMING THAT REALIZATION

Deconstructivism, as an innovative style, which includes experiment and improvisation, is one of the innovative trends in modern design. Deconstructivism can be called an artistic movement, in the modern world is inherent in all types of art, including architecture and design – designing clothes. This style found its name in the literary movement of deconstruction, the theorist and leader of which was Jacques Derrida, a French philosopher, a representative of postmodernism. The main task of his works is the deconstruction of metaphysics, that is, the

structural revision of the established principles, categories and concepts [1]. Deconstruction is not only a method of philosophical thinking, but also a design method in literature, architecture, design, and the visual arts.

The study of the style «deconstructivism» as an innovative movement, its development and manifestations in clothing design is the subject of the works of modern scientists: A.V. Svintsov, Yu.V. Shatalova, V.P. Mironenko, A.V. Gerasimova, I.I. Eremenko.

The phenomenon of deconstructivism continues to attract the interest of specialists in the fashion industry and scientists from around the world. However, important aspects of the topic remain that require further research, especially given the relevance and significant potential of this style in modern design.

The «deconstructivism» style in clothing design as a concept was formed in the early 1980s, but the destruction of generally accepted canons in fashion was confirmed by Coco Chanel, Jean Paul Gaultier, Vivienne Westwood. Jean Paul Gaultier, known for his revolutionary ideas, full of creativity and freedom from stereotypes, made an undeniable contribution to the modern vision of fashion. His bold projects – the use of underwear as outerwear, men's suits with a skirt – in the distant eighties caused a real explosion of criticism and condemnation. The fashion collections of British designer Vivienne Westwood, the founder of the punk style, are characterized by a combination of styles and materials that are not at all compatible. An important aspect of the punk style was the manifestation of protest both in the design of clothing and in overall appearance. Asymmetric intricate cut, raw edges in garments – these are all signs of deconstruction in the 1970 suit. The formation of an innovative style received a new impetus in the collections of Issei Miyake, Yoji Yamamoto, Rei Kawakubo. Japanese designers demonstrated clothes that did not correspond to the generally accepted norms of world fashion. At the moment of its appearance, the new in fashion almost always causes a negative attitude, because this new wave is created in unusual forms, often requires a change in taste and stereotypes of thinking. Rapid metamorphoses in fashion create challenges, teach a person to be flexible, open to new things and tolerant to those who are not like you.

The style of «deconstructivism» is precisely the trend in fashion, that the corresponding trends. In the 1980s, Rei Kawakubo, the queen of the avant-garde, creates intellectual fashion. In her collections, the understanding of color, cut and the very purpose of clothes is actually turned inside out. Kawakubo's models seem odd: dresses with clasps without buttons; sweaters like moth-eaten. Moreover, these costumes and dresses, illogical in their design, whose elements turned silhouettes into a new work of art, found their connoisseurs and had a tremendous influence on the fashion of the 80s. The collection of Japanese designers at Paris Fashion Week (1981) destroyed the stereotypes of European fashion, for which it received the name «destructive look». The «deconstructivism» style in the context of the new aesthetics brought new decorative features to the design of clothes: holes, tears, scuffs, deliberate imperfection. Man-made is not always perfect, but it can be beautiful nonetheless. In absolute symmetry and correctness, there is no

movement, no life – it is artificial. The destruction of the structure of the material gives the form a new reading, evokes new sensations and emotions.

Deconstruction in clothing changed the general value criteria, expanded the possibilities for experimenting not only with forms, but also with their content. Design-projection in the style of deconstruction turns into a kind of game with fragments, when the incompatible is connected, paradoxes are born. A critical and ironic attitude towards rules and authorities, a new interpretation of traditions, the destruction of canons, familiar connections – these are methods of deconstruction, leading to the creation of a new image, as an open system capable of transformation.

Design-designing of clothing collections in the style of «deconstructivism» includes the following signs of deconstruction: asymmetric cut, horizontal or vertical cuts or cut-out parts of clothing, double or triple collars or sleeves, inverted pockets, the use of elements of clothing of different styles in one image, layering, the combination of opposites, arouses the interest of fashion consumers. Deconstructed design projection gives intelligence to the clothes and the costume becomes a work of art. New images, interesting in their expressiveness, appear as a result of changes in classical proportions, designs, and interrelationships between elements. The decorative features of deconstruction in clothing design have been investigated, which include: horizontal or vertical cuts, the transformation of sleeves, the effect of layering due to cutting out fragments, cutting of knitwear (loops are «loose»), the effect of processing basic things into a suit with a complex cut, collages from several different things, deconstructing denim, deliberate wear of clothes, asymmetrical cut, the use of elements of clothing of different styles in one image.

Methods of deconstruction give the image dynamism, irony, innovative form, uniqueness, which indicates the prospect of scientific research on the manifestation of the style direction «deconstructivism» in clothing design and the practical implementation of this style in the modern design of fashion collections.

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