

Research on the Design Characteristics of Denim Clothing Based on New Deconstructionist Fashion

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Abstract

This study delves into the aesthetic characteristics of neo-deconstructionist fashion design. Three deconstructionist denim brands are selected for analysis to explore the expressive methods and techniques within their designs. Through an examination of previous studies, it is concluded that the aesthetic characteristics of neo-deconstructionism encompass diversity, fun, pursuit of new experiences and communication. The playfulness of this movement manifests in the ironic metaphors of irregular designs and experimental patterns. It utilizes fashion as a medium to convey positive messages and establishes both spiritual and visual communication with people, thus inspiring them to reevaluate themselves and the society and to pursue new experiences from the diversity of Neo-Deconstructivist fashion aesthetics. As a result of this study, four fashion designs were created, with two of them being produced. The findings of this study can serve as fundamental data for the development of neo-deconstructivist denim fashion design and offer extensive inspiration for the creativity in denim design.

1. Introduction

Since the 21st century, Neo-Deconstructionism has witnessed exploration and development through diverse approaches within the realm of denim design in the context of a diverse modern society. As a significant fashion trend, neo-deconstructionism has injected new inspirations for sustainable design by deconstructing and reshaping the silhouette defined by traditional denim principles. Previous studies have focused on the theoretical framework and design features of neo-deconstructivist fashion. However, there has been a comparative lack of research specifically focused on denim clothing.

The difference between this study and previous studies is that it applies the design of denim

clothing to the aesthetics of neo-deconstructivist fashion, aiming to develop designs and produce physical prototypes.

The purpose of this study is to investigate the application of Neo-Deconstructivism, a prominent modern fashion trend, to denim clothing. Moreover, it endeavors to leverage Neo-Deconstructivism's aesthetic features to upgrade it to the concept of sustainability, thereby enriching the diversity of denim clothing design in the future and to enhancing its eco-friendliness.

This study integrates theoretical research, case studies, and practical design to analyze the aesthetic characteristics of neo-deconstructionist fashion, its emphasis on material sustainability and the application of sustainable fashion design within the realm of neo-deconstructionist fashion. Based on previous research concerning fashion in the context of neo-deconstructionism (Hong & Kim, 2022; Kim & Park, 2021; Kim & Park, 2020; Kim & Sun, 2022; Kim & Ha, 2016; Kim & Ren, 2023), the aesthetic characteristics of neo-deconstructivist fashion were identified, namely, diversity, fun, pursuit of new experiences, and communication.

In order to analyze the case of sustainable design application of neo-decon structionism in modern denim, three senior denim designer-buyers who have been working in the denim industry for more than 10 years were gathered together to discuss three denim fashion brands with high visibility and style fit: Diesel, Maison Mihara Yasuhiro, and Y/Project(Table 1).

Table 1. List of Research Subjects

Subject	Brand Name	Year/Season	Quantity of Analyed
1	Diesel	2023 S/S	71
		2023 F/W	72
		2024 S/S	73
		2024 F/W	61
		2025 S/S	71
2	Maison Mihara Yasuhniro	2023 S/S	57
		2023 F/W	60
		2024 S/S	50
		2024 F/W	52
		2025 S/S	55
3	Y/Project	2022 F/W	63
		2023 S/S	62
		2023 F/W	54
		2024 S/S	52
		2024 F/W	53
Total Quantity			906

2. Literature Review

Neo-deconstructivist fashion derives from the philosophical theory of deconstructionism, which was put forward by the renowned 20th century French philosopher Jacques Derrida. Deconstructionism, by unveiling contradictions and logical disruptions within texts, embarked on

a critical interrogation of fundamental philosophical categories. It had a profound impact on a number of disciplines and underwent a significant evolution within the domain of contemporary art and design. When applied to design, deconstructionism functions as a creative method that plays a dual role in both shaping and style-forming. Specifically, as a creative method that shapes modern residual fashion, it makes substantial contributions to the development of postmodernist aesthetics as well as to the development of modern residual fashion (Y, 2023). Deconstructivist designers with their unique thinking subvert the traditional expression of “line” in clothing, creating a variety of new visual images, thereby exerting a significant impact on the traditional aesthetic standards (Wan, 2015).

2.1 Filed Research

In the realm of art and design, Neo-deconstructionism refers to the reinterpretation, reappropriation, and subversion of traditional design forms. It lays emphasis on fragmentation, ambivalence, and fluidity, facilitating the creation of innovative and diverse visual representations in apparel design. In the 21st century, with the further integration of digital technology and global culture, 'New Deconstructivist Fashion' has become a key concept for integrating and reevaluating tradition and innovation. The term 'neo-deconstructivism' was initially introduced in Kim and Ha's research in 2016, which suggested that Demna Gvasalia's Velements marked the beginning of the movement in 2014. It provides designers across brands with inspiration and new paths to follow and injecting fun and personality into their designs. With the advent of Generation Y and Generation Z, the differences between generations became more prominent, showing distinct characteristics (Yoo & Lee, 2021). As youth culture has become popular, people are becoming more tolerant and empathetic to diversity in all fields, and are coming to understand individuals' unique tastes. In the digital age, neo-deconstructionism is underpinned by several driving forces. These include a broad acceptance of multiculturalism, a rejection of normcore trends, a tendency to be optimistic in the face of challenges, and the evolving cultural values embodied by the Millennials and Generation Z, who constitute the primary consumer group (Wu, 2021).

3. Methodology and Procedures

Neo-deconstructionist fashion has distinctive aesthetic characteristics. Through an in-depth exploration, I conducted an analysis of the previous studies concerning neo-deconstructionist fashion and cross-integrated the aesthetic characteristics as shown in Figure 1.

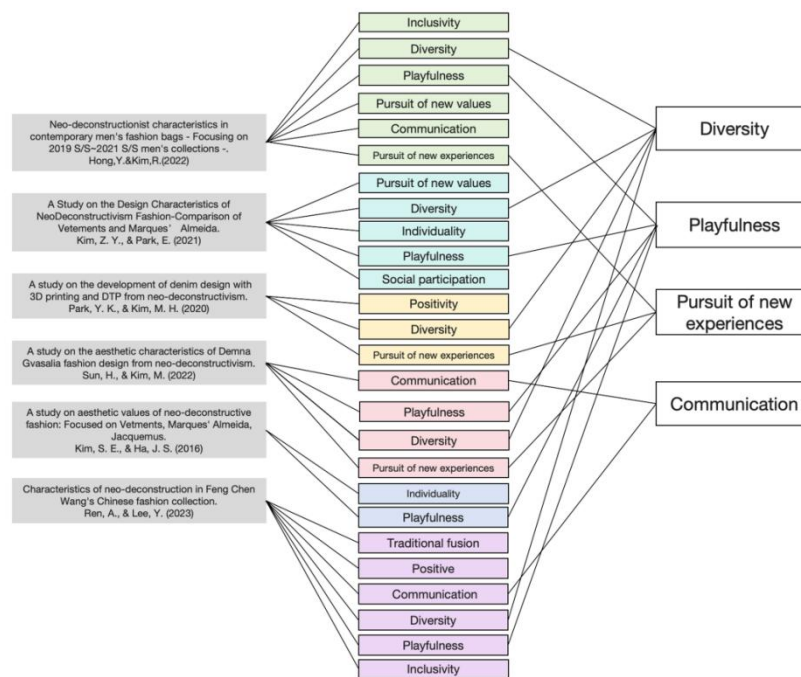


Figure 1. Neo-Deconstructionist Fashion Characteristics

In previous academic research, several scholars have made significant contributions to the exploration of neo-deconstructionist fashion. Kim and Park (2021) reclassified the aesthetic value categories of new deconstructionist fashion, and by comparing and examining the design features of all the collections of Vetements and Marques Almeida, the representative brands of new deconstructionist fashion, the commonalities and differences in the design features exhibited by the two brands' collections were derived and discussed to help broaden the comprehension of the unique characteristics of neo-deconstructivist fashion, such as social participation, diversity, fun, individuality and the pursuit of new values. Kim and Hong (2022) “reinvented” men's bags, derived from the “decomposition of form” and the “decomposition of dress”. Kim and Hong (2022) designed a “re-creation” of the men's bag, derived from “decomposition of form” and “decomposition of dress code”, and concluded that the characteristics of the neo-deconstructivist modern men's bag encompass inclusiveness, diversity, fun, and the pursuit of new experiences and new values. Park and Kim (2020) understood the denim design of contemporary fashion from the perspective of neo-deconstructivist, and transformed it into new design perspectives, which are active design, pursuit of diversity and new experiences. Sum and Kim (2022) categorized Demna Bazaglia's design from a neo-deconstructivist perspective and derived characteristics like communication, playfulness, and diversity. Kim and Ha (2016) pointed out that neo-deconstructionism is characterized by individuality, inclusiveness, diversity, playfulness, and the dissolution of gender boundaries, and they endeavored to present designs that advocate embracing the aesthetics of playfulness, rather than rejecting the ideal beauty of tradition. Finally, Ren and Lee (2023) interpreted the implicit meaning of neo-deconstructionism by analyzing the characteristics of Chinese fashion designer Wang Fengchen's designs and summarized his aesthetic characteristics as: tradition fusion, active playfulness, open communication, and pluralistic inclusiveness. Therefore, after analyzing the commonalities of the characteristics of neo-deconstructionism in previous studies, this study highlights diversity, playfulness, the pursuit of new experiences, and communication as the principal aesthetic characteristics representing neo-deconstructionism(Table2).

3.1 Diversity

Neo-deconstructionist fashion emphasizes the breaking down of traditional structures and binary oppositions and presents diversity and pluralism as its core aesthetic features. The embodiment of these characteristics not only challenges traditional aesthetic rules, but also expands the cultural, social and philosophical boundaries of fashion. Neo-deconstructionist fashion often engenders a transgressive experience by blurring the boundaries of gender and identity. In this context, clothing is transformed into an instrument for redefining individual identity. Designers' express fluidity and diversity of gender and identity through mixing and intersecting elements, creating a new experience that crosses traditional cognitive frameworks. This experience is not only a visual impact, but also a deep exploration of individual identity and gender concepts (Skivko, 2020). The diversity of fashion presents an open and tolerant attitude, and its inclusiveness can provide more design inspiration for fashion design, facilitating the creation of novel and individualized works

3.2 Playfulness

The playfulness of Neo-Deconstructionism is reflected in the positive messages and attitudes conveyed through positive, fun, free and ironic designs. In contrast to traditional deconstructionism, Neo-deconstructionism embodies more positive ideas in the presentation of social issues, by applying a large number of uncertain silhouettes, creative fabric modifications, and dynamic and interesting patterns to form a more positive design. As shown in Diesel, 2023 S/S, bright clashing colors exaggerate denim burlap and bright red are incorporated into the design, taking people back to the millennial era and interpreting Diesel's unique Y2K aesthetic, which is characterized by rebelliousness and fun. Diesel 2023 F/W, magnifies lips and teeth through large spoof digital prints, which resonate with the condoms in the background of the show. Similarly, Y/Project combines visual mismatch and digital prints in its Spring/Summer 2023 collection. Denim remains the central element, yet the prints are stacked to create a kind of visual mismatch, giving this season's looks a sense of layering and playfulness.

3.3 Pursuit of new experiences

"The pursuit of new experiences" constitutes a crucial attribute of the new deconstructionist fashion. "New experiences" is not only a visual innovation, but also a deep reflection on culture and consumerism, which promotes the change and redefinition of the deconstructionist fashion. It is a new experience that is out of the box, open and participatory. New deconstructionist fashion challenges the traditional fashion definition of beauty and function through emotional and sensory reconstruction. In terms of design, it focuses not only on the appearance of the garment, but also on the wearer's perceptual experience. For example, through asymmetrical design, heterogeneous materials and unconventional cutting technique, designers endow clothing with a confrontational and unstable nature. As a result, the wearers not only distinguishes themselves from conventional fashion in terms of appearance, but also emotionally experience a sense of "instability" and "rebellious spirit" (Geczy & Karaminas, 2020).

Neo-Deconstructionism not only focuses on the design and expression of clothing, but also challenges the traditional fashion consumption model and advocates a more personalized and independent way of consumption. The designers endeavor to break the logic of "fast fashion"

consumption, and advocate for a freer and more independent consumption attitude by leveraging the non-mainstream and rebellious attributes of their creations. This new experience represents not only a departure in dressing, but also a reflection on modern consumerism (Maksimova, 2020). Diesel 's Spring/Summer 2025 collection undertakes a bold initiative by recycling 14,800kg of denim trimmings for the set. In this collection, each model is transformed into characters such as vampires or aliens, displaying the new season's clothes against the backdrop of unconventional colored pupils and blue denim fabrics that pervade the showroom. The presentation of new season's clothing within this context, along with the setup of the show seemly satirizes the waste and pollution of the clothing industry. Moreover, with the BGM intermittently repeating the slogan “Diesel is Denim”, it gives the audience a deeper thought and inspiration about consumerism and sustainable fashion both visually and aurally.

3.4 Communication

The “communication” within new deconstructionist fashion is not only the transmission of visual symbols, but also the interaction of culture, history and personal interpretation. This kind of communication breaks through the boundaries of traditional fashion, emphasizing multi-dimensional, hierarchical and cross-cultural expressions, thereby transforming fashion into a complex and open medium for dialogue. The application of deconstructionism in Chinese traditional dress design provides a new perspective for cultural communication. Research has shown that by deconstructing elements and combining them with modern design, cultural barriers can be broken down and a new communication between tradition and modernity can be realized (Meng et al, 2024). As shown in Figures 14 and 15, the childlike innocence shown in Maison Mihara Yasuhiro's Spring/Summer 2025 collection constitutes a spiritual communication with the young audience. It evokes the romance of the 90's as if transporting them to the karaoke scene of that era. Y/Project's Spring/Summer 2024 collection utilization of pleats to add layers and depth not only breaks down the flatness of the traditional clothing design, but also creates a strong dynamic effect visually. Each garment seems to narrate a story, positioning the wearer as the central character in the story. In contemporary society, such a design concept holds particular significance, given that each of us is a unique individual.

Table 2. Aesthetic characteristics of neo-deconstructionist fashion

Characteristics	Content
Diversity	(1) Diverse expressions of different genders, identities and bodies (2) Respect for the diversity of different countries, regions, and cultural backgrounds (3) Diversity in the choice of models, respect for sexual orientation, age and occupation.
Playfulness	(1) Bright colours and exaggerated prints (2) Innovative and thematic staging that conveys a positive and interesting visual message.
Pursuit of new experiences	(1) Conveys the idea of freedom and the pursuit of personal values. (2) Advocating deeper thinking about consumer concepts

Communication	(1) Breaking through the boundaries of traditional fashion, emphasising multi-dimensional, hierarchical and cross-cultural expression. (2) Breaking down cultural barriers, serving as a medium of dialogue, and emphasizing interactivity.
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4. Results and Discussion

In recent years, the relationship between deconstructionism and sustainable fashion has gradually become an important issue in the realm of fashion design. Neo-deconstructionism, as a design philosophy that rebels against tradition and norms, promotes innovation in sustainable fashion by re-examining and deconstructing established clothing structures, forms, and the use of materials. More than just a challenge to form and function, this design concept has had a profound impact on the sustainability of the fashion industry (Tristantie, 2019).

In order to analyze denim brands with neo-deconstructivist fashion styles, the quarterly collections of the last three years and the show fashions of spring/summer 2022-2025 were selected as research objects. Specifically, the contents of Diesel, Maison Mihara Yasuhiro 2023 S/S-2025 S/S collection, Y/Project 2022 F/W-2024 F/W collection were analyzed. The analysis was conducted across four main areas, namely fabrics, craftsmanship, colors and silhouettes. The content is as follows.

Regarding the Diesel 2023 S/S collection, denim material was employed throughout its design. The practicality in denim fabric stands as its most prominent feature and advantage. To reinforce this quality, Martens uses denim to create everyday wearable garments such as sweatshirts, blazers, zip-up jackets, and wide-strap undershirts, accompanied by tailoring that flatters the body's curves and bright colors. In terms of craftsmanship, he resorts to burnout technique to give the denim surface different patterns. Moreover, the layering of denim was implemented in multiple ways. For instance, embroidery was employed to blend denim with tulle, or denim was spliced with cotton and then subjected to acid-washing. This treatment not only rendered the fabric softer but also achieved a distinct worn-in aesthetic. Through bold cuts, especially H silhouettes and T silhouettes, combined with low-rise jeans, work jackets, underarm bags, biker elements, etc., the collection takes people back to the millennial generation, thereby interpreting Diesel's unique Y2K aesthetic, which is characterized by rebelliousness and fun. In terms of color, the utilization of denim blue, along with low saturated sandy earth color and waste land style, expresses a unique sense of fun and play.

In the Diesel 2023 F/W, the design delivers a positive message, with a theme revolving around freedom, joy, experimentation, play and sex positivity, and attempts to communicate through this creative theme. The fabrics present destruction, rips, abrasions, holes and cut-outs, denim jackets, denim undershirts, jeans, denim half-skirts, etc. Fur or lace is incorporated to enrich the details, and vintage green, light blue, and yellow colors, and, in particular, a lot of T-, O-, and indeterminate silhouettes are utilized. The patterns of the Y2K aesthetic provide a strong visual impact, and in this way, expresses positivity advocating for sexual safety.

For Diesel 2024 S/S collection, which is party-ready, it is made up of the four pillars of Diesel: denim, utility, pop and artisanal, with each piece aged in a different way and printed from the inside with Diesel's red logo and a dreamy floral print. The utility pieces are crafted from zippered denim, presenting both clean and neat prints and those that have faded in the sun and rain. Handmade zippered jackets knead the poster into a fur-like silhouette. Predominantly featuring red, yellow, and blue, the collection incorporates a combination of burnout and lace

fabrics. This not only obscures the model's figure but also accentuates the curves of the woman. The denim wash play is once again refreshed, not limited to vintage old craft, but more like an exploration and extension of the fabric. The logo hardware, serving as a visual hammer, is enlarged to encircle the short skirt, breaking the conventional leather restructuring. This approach embodies a rebellious spirit and adds an element of intrigue to the collection.

Diesel's F/W 2024, themed "Break the Box", undertakes a profound exploration that transcends the conventional boundaries of the fashion industry, thereby challenging established perceptions. The innovative campaign, a collaboration between Creative Director Glenn Martens and Art Director Christopher Simmonds, explores fringe themes such as "voyeurism" through a unique lens. As Diesel persistently endeavor to push the boundaries, it encourages individuals to embrace their own unique identities, emancipate themselves from society's constraints and pursue new experiences. Soft tailoring in dark coated denim creates a minimalist aesthetic, while acid rain prints and oversized faux fur reflect a sense of liberation. The collection also featured burnout denim, Diesel underwear and vibrant vintage pop prints that exuded hedonistic appeal. Conveying the value of pursuing new experiences and forming a strong link between the show and the audience, using fashion as a medium of conversation to transmit and communicate.

Diesel 2025 S/S focuses on the sustainable recycling of denim from an aesthetic of disrepair and destruction. Creative Director Glenn Martens, in this season, uses denim fabrics in 80% of the collection in an effort to bring renewed attention to Diesel's denim offerings. Denim, jacquard and knit products are laser burnished for a mottled aesthetic; Prince of Wales checks are printed on PVC and then cut into garments. In terms of pattern, the Diesel turban pattern is reused and printed on pleated fabrics for the women's collection. The color palette is based on low saturated primary colors, mainly around lavender violet and cement to build a harmonious and tranquil color combination. Lavender violet incorporates light purple tones into the common denim color palette, presenting a romantic yet classic sense of sophistication. Neutral light colors with rain cloud grey and cement color as the core, interpreting the cold and calm features of modern industry, allowing people to feel the waste texture and future rhythm. The integration of cherry mahogany neutralizes the overall cool-toned colors, bringing a deep and warm natural tone to the collection.

Maison Mihara Yasuhiro 2023 S/S continues the deconstructed patchwork style, focusing on dismantling the aesthetics of Japanese deconstructionism with mix and match. The colors predominantly feature vintage green, vintage blue, white, black, and brown. The collection showcases numerous H-, box-, and Y-shaped silhouettes. Fabrics and silhouettes are combined in various ways, such as denim-jacket patchwork, plaid-denim patchwork and jacket-plaid patchwork.

The theme of Maison Mihara Yasuhiro F/W 2023 is "Imitation Complex". The designer was inspired by thinking about some questions: What is original? What is considered fake? What is a copy? And does it really matter? The designer pays homage to LOEWE with cat heels and ball-heeled pumps. The bear fur boots, which were popular in Fall/Winter 2022, return in the form of Knee-High Stompers. Continuing the parodic nature of the concept, there is a nod to The North Face, with "Sublime Meets Ridiculous" replacing the classic The North Face logo. The concept of parody extends to dresses and capes printed with fake money and faux leather that are crafted to resemble authentic and worn-out leather. All these elements are supported by Maison Mihara Yasuhiro's distinctive silhouettes. The silhouettes of this season's designs were mostly T-shaped, H-shaped, boxy and a small number of indeterminate outlines. The colors scheme includes white, blue, black, green, and sandy earth tone.

Title 'Lo-Fi Vision', Maison Mihara Yasuhiro 2024 S/S men's collection, depicts the atmosphere

of Yasuhiro Mihara's youth. Drawing inspiration from the fashion trends of the late 1980's, it is filled with decadent characteristics of youthful styles. The collection incorporates features such as signs of wear and tear, vandalism details, oversized silhouettes, tape bags, handheld recorders, and magazine clutches. Through techniques like washed and acid-washed, which are aged craftsmanship, the collection explores the expanded potential of denim, and extends the individuality from the classic. The colors palette predominantly consists of dark blue, off-white, black, and medium blue, evoking a retro aesthetic reminiscent of the late 80's and transporting the viewer back to the designer's youth, from which "communication" is once again in play.

Maison Mihara Yasuhiro 2024 F/W emphasized large silhouettes with exaggerated sleeve lengths and hemlines, echoing this season's theme, "WOBBLER PART FOUR". The silhouettes range from X-shaped, H-shaped, O-shaped, and to boxy form. Exaggerated jackets and inner garments are crafted from various materials, such as down coats, cotton coats, jackets, shirts, leather coats, and denim. These elements are masterfully mixed and matched, maintaining a cohesive sense of style despite the diversity of materials. The colors scheme is composed mainly black, red, green, blue, and purple, presenting a fun retro-rock street style.

Maison Mihara Yasuhiro 2025 S/S was inspired by 90s karaoke, imbuing the entire show with a sense of youthfulness. The stage art was restored to the glamor of the ballroom, and the backdrop was decorated with tasseled metal from childhood birthday parties. As an old-fashioned beat plays, a giant screen projects lyrics in the style of karaoke. The designer, in this collection, aims to prompt a re-evaluation of "self-construction" by communicating, through design, the diversity and communication that it engenders. Questions such as "What is 'individuality' and "What makes people human?" are implicitly posed. The clothing silhouette predominantly features H-type and A-type, striking a balance between fashion and practicality. The color palette is relatively unrestrained, in order to create the atmosphere of childhood. Orange, red, purple, fluorescent green, yellow and other bright colors become the main color. Additionally, elements representing childhood like children's stickers also appeared in some of the denim clothing, reflecting the playful and childlike innocence.

The Y/Project 2022 F/W collection is based on the theme of *trompe-l'œil*. This involves creating illusory images out of vast spaces, serving as a way to flirting with and questioning notions of gender. As he told *Vogue*, this is something that Jean Paul Gaultier has been doing for years and something Glenn Martens is keen to explore. We took one of his most iconic prints and interpreted it in a Y/Project way," he told *Vogue*. He also mentioned, "It's very layered, with men's prints and women's prints stacked on top of each other." This experimental design presents the diversity that characterizes New Deconstructionism. Unlike other New Vintage's common washed-out designs, this season's collection takes the symbols of the 90's and re-combines them with current contexts to create colorful but not kitschy fall/winter styles ranging from oversized irregular tannin jackets to sports suits with subtle pleats. This collection also pays homage to John Galiano, the era's "pirate" of fashion, who used the illusion of a human body to create a colorful and different style. Through the overlapping and fading of fluorescent colors, a nostalgic 90s mood is successfully evoked.

The Y/Project 2023 S/S collection was held in the gravel paths of the Parisian gardens. Denim continues to set the design tone for this season. The collection features twisted silhouettes which are integrated with the Eiffel Tower logo and bustling graphics, presented with a touch of gentle irony. The wide and stacked denim boots are accompanied by the deconstructed and twisted design techniques of the designer's garments. The silhouette is deconstructed using A-shape, H-shape, box shape and asymmetry, and the digital prints are stacked and diagonalized to create a visually layered and interesting contrast.

For the Y/Project 2023 F/W, the designer references Baroque composer Georg Friedrich Handel's famous aria "Lascia ch'io pianga" to interpret a series of shape. Each shape can be seen as a potential character in a dramatic story, reflecting emotions such as anguish, serenity and solemnity through the piece. Set against a soundtrack composed by Senjan Jansen, a unique atmosphere is created for the Y/Project Fall/Winter 2023 collection. The collection features oversized jeans with sculptural shapes, twisted seams and buttons that allow wrapping around the legs. There are tops sewn together asymmetrically, and fluffy jackets made up of intricate layers of denim. Y/Project takes familiar elements, tweaks them, and then allows the wearer to personalize the look. This could mean undoing every snap on the overlay cowboy boots and leaving them untrimmed, or simply removing the overlays altogether and adopting a cleaner, bone-chilling style. In either case, it reflects the wearer's personal perception of their style and identity. It also represents the designer's quest for a new experience and challenges the perception of identity.

Y/Project 2024 S/S continues to explore its signature deconstructed and irregularly cut designs by combining inspirations such as dyed denim and reptiles. Oversized tan trench coats were loosened from the hood section by intricate buttons up, revealing the bare skin area. Aviator jackets were deconstructed by zippers to create two Y shapes. Shirts and T-shirts were twisted and entwined to create an aberrant effect. Subversion was the key word of this season. Sliding reptiles hanging from the necks of models and cockroach brooches worn on the chest added a touch of treachery. Evening gowns made of metallic foils have a paper-like texture, presenting a balance of static and dynamic sensations as you walk around. Silhouettes use H, T, A and asymmetrical structures, which allows room for twisted shapes to be played with. The colors are mostly black, white, fluorescent pink and brown.

The Y/Project 2024F/W collection uses the brand's signature deconstructed interpretation of the dune wasteland aesthetic. The earth-toned color scheme set the tone. The knit dresses feature prints that create an illusion of the human body, while hooded elements added to suits and dresses beneath tulle enhance the cool and sophisticated allure of the wasteland aesthetic. The silhouette uses O-type, T-type, A-type, and the cut emphasizes wrapping and stacking as well as irregular and asymmetrical structure. The color palette includes sandy, purple, brown, black, grey, and blue, which together encapsulate the mysterious essence of the wasteland aesthetic.

4.1 Practical Design

The design series of this research is inspired by marine pollution. The issue of man-made garbage floating on the sea surface has become increasingly severe. Common types of such garbage include plastic, discarded fishing net products, garbage entanglements, etc. I've abstracted these elements and employed fabric transformation to convey the sense of entanglement characteristic of floating garbage. Auxiliary materials such as cotton rope, cotton yarn and muscle denim are utilized and transformed by techniques like stacking, destroying, cutting and restructuring. Additionally, organza, through the application of the stacking - fold technique, creates a visual effect reminiscent of ocean waves. The overall objective of this experimental fabric - transformation design is to prompt people to reflect on the problem of ocean pollution (Fig.2).

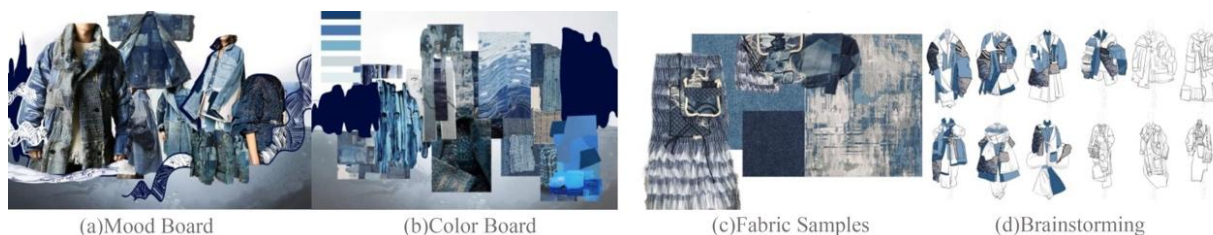


Figure 2. Sketch Design (drawn by author)

Based on the previous research and analysis, I integrated the four aesthetic characteristics of New Deconstructivism: diversity, fun, communication, and the pursuit of new experiences to create a collection of four denim garments. This collection consists of two men's and two women's garments, with the two women's pieces crafted into ready-to-wear garments. Guided by the aesthetic characteristics identified in Neo-Deconstructivism, I focused on creative and experimental designs. The highlights of these four sets of garments are the exaggerated silhouettes, which are transformed by cutting, reorganizing, stacking, and destroying fabrics and accessories

In designing the garments, I adhered to the natural color of denim. A significant amount of light blue, medium blue and dark blue were utilized, with white, brown and other colors as accent colors.

A variety of denim fabrics is incorporated into the designs, including denim with texture and



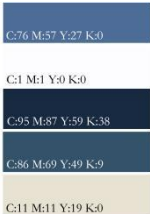

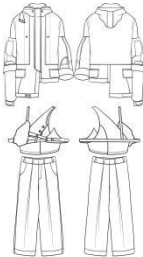
smooth surface. Organza is used as an accessory material and a lot of folding techniques are applied. The fabric modification part is created with irregular and asymmetric techniques, presenting an experimental abstract texture as a partial highlight of the garments. Prior to finalizing the four outfits, I engaged in an in - depth brainstorming process, generating over ten conceptual sketches. Finally, I selected the four designs with the most harmonious silhouettes in terms of creating a sense of collection. In the subsequent sections, I will explain each of the final designs in detail (Fig.3).

Figure 3. Design description (drawn by author)

Look1 The jacket is tailored in a menswear silhouette, with the sleeves emerging as the highlight of the whole design. Displaying two sleeves of disparate lengths on either side, along with a fabric - modified surface section, they create a distinct visual. The detachable undershirt with external binding is a feminine design element that is applied to the menswear silhouette. It

challenges the traditional gender concept, emphasizing the high degree of inclusiveness of neo-deconstructivist diversity and obscuring the gender of the fashion object (Table 3).

Table 3. look 1

Color	Fabric	Schematic
		

Look2 is a combination of a strappy coat, jumpsuit and removable culottes. The fabric modification part is mainly placed on the back of the strappy coat, culottes' hem and leg. The hem is made of 4 kinds of denim patchwork, and a zipper is installed at the waist of the pants to turn them into jeans after removing them. The coat can be carried on the back or worn on the body, adding fun and practicality. Additionally, the side of the jumpsuit has a scooped-out design highlighting the curves of the female body, forming a visual difference effect with the exaggerated A-shape hem of the skirt and pants, which gives people a new experience of showing their individuality and the pursuit of freedom (Table 4).

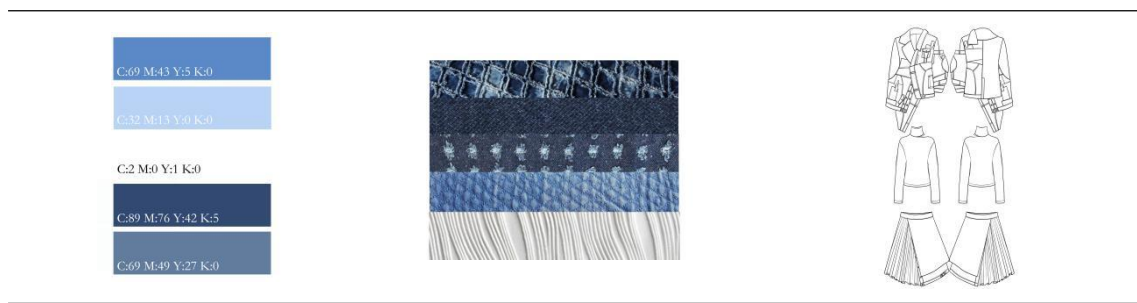
Table 4. look 2

Color	Fabric	Schematic
		

Look3 consists of three pieces, jacket, lingerie and long skirt. The core of the whole look is the jacket, which is deconstructed, complex and diverse. The fabric modification focuses on the hemline, where the layers of material are arranged to evoke a “marine garbage winding” effect. This design is highly detailed and robust, serving as a visual focus. It aims to convey the seriousness of the marine garbage pollution issue, using clothing as a medium to create a sense of communication with the audience (Table 5).

Table 5. look 3

Color	Fabric	Schematic
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Look4 is a menswear silhouette. It consists of two tops, worn in an irregular and asymmetrical manner on the left and right sides. Additionally, there are two jackets that can be removed or combined. When combined, they create an exaggerated silhouette that lifts up the altered part of the fabric. The pants also have a large silhouette, with legs flaring outwards. Overall, the set demonstrates a creative approach to experimental clothing design (Table 6).

Table 6. look 4

Color	Fabric	Schematic

5. Conclusion and Suggestion

This study delves into neo-deconstructionist fashion design by exploring neo-deconstructionist fashion. Through previous research, this study integrates four aesthetic characteristics: diversity, playfulness, pursuit of new experiences, and communication. Diversity refers to the integration of different cultural backgrounds, genders, body types, and aesthetic differences into the scope of design. Playfulness conveys positive and playful messages through bright colors, interesting themes, exaggerated designs, and creative fashion shows. The pursuit of new experiences refers to the idea of freedom and the pursuit of personal values by conveying the idea of freedom and advocating deeper thinking about the concept of consumption. Communication means the designers transcend the boundaries of traditional fashion, emphasize multi-dimensional, layered, and cross-cultural expressions, break down cultural barriers, and use fashion as a dialogue medium to stress the interactivity with the audience.

This study integrates the fashion aesthetic characteristics of neo-deconstructionism to design four sets of costumes. The first set incorporates feminine elements to design men's clothing, thereby manifesting diversity. The second outfit showcases an innovative design by employing various forms of detachable pieces and straps. This design disrupts the traditional way of wearing jackets, skirts and pants. The third ensemble, with its substantial and elaborate design, centers around the jacket. It is replete with deconstruction techniques and intricate fabric transformations. The focus on depicting marine pollutants as a specific motif serves as a poignant visual metaphor, echoing the overarching theme. This serves as a means to raise awareness about the significance of marine environmental conservation, thereby facilitating a form of communication. The fourth set features

a highly exaggerated large silhouette, distinguished by its asymmetry and irregularity. By detaching two jacket pieces, it presents an uninhibited new experience with a sense of street trend. All of the above four outfits articulate the communicability of experimental fashion design through creative design methods.

Neo-deconstructivist fashion design is leading the way in sustainable denim. This highly individual and content-rich design approach aligns with the future expectations of the apparel industry for the denim category. Through the experimental design exploration of this study, its findings can be used as fundamental data for the development of unisex denim apparel design and neo-deconstructionist fashion design, and provide a wide range of inspirations for the future of the apparel industry.

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