

Deconstructionism in Issey Miyake's Fashion Design⁺

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Abstract

This study aims at analyzing the characteristics of deconstructionism expressed in Issey Miyake's fashion who is one of the most creative designers in the world.

Method and contents of this study are as follows.

Through the review of literatures, three major categories such as interminacy of meaning, decentring, and intertextuality and eight subcategories have been identified as major features of deconstructionism. These subcategories for content analysis were selected to examine the characteristics of deconstructionism expressed in Issey Miyake's design in depth. Interminacy of meaning was divided into unstructured and unconstructed factors while decentring into qualities of cross-gender, subculture, anti-fashion, and post-humanism. Lastly, intertextuality was classified into factors of disordered mixing mode and mixed styles.

Materials for analysis were chosen from total 349 designs on the website, www.firstview.com, which carries Issey Miyake's collection from 2002 S/S through 2006 F/W. 2 fashion major analysts including the researcher participated in 1st analysis and two another fashion major analysts participated in 2nd analysis. The final level of consistency between analysts was over 97% for all categories. The data analysis quantitatively evaluates the frequency of each category and qualitatively evaluates the characteristics of design.

The result is as follows.

First, the avant-garde facets of inter-textuality are most prominent. In particular, Miyake has introduced the various novelty textiles to fashion and employed the mixtured styles, not to copy them but to create hybrid designs by using pastiches and mixing fashion styles. Moreover, he has used various fabrics in order to inflict shock and contrast but still create subtle harmony, thus enriching his fashion.

Second, the indeterminacy of meaning is the second most frequently shown facet of Miyake's fashion design. Miyake has employed unconstructed expression techniques, which has projected unusual images free from basic forms of designs and also has used the unstructured styles which dismantle harmony and balance—the common rule of design. He has made a new attempt to acknowledge clothing as an expressive artwork by allowing clothes to take a complete form when a person actually wears them. He has demonstrated a unique perspective

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on cloth construction and presented a love for artistic collaboration in the development of his collections. A distinct manufactured aesthetic is exaggerated, even hyperbolic.

Thirdly, the aspects of decentralization were also shown in Miyake's design, however, it has been visibly decreased after 2002 S/S.

Key Words : deconstructionism, indeterminacy of meaning, non-formality, decentering, inter-textuality

I. Introduction

Deconstructionism is a powerful postmodern movement currently in vogue and its influence permeates every area of our culture. It can be found in movies, rock videos, history textbooks, political campaigns, theology and religious issues, performance art, TV commercials, ethnic and gender studies, and especially in literary criticism from which it arose. This movement has given rise to tribalism, political correctness, re-imagining, multiculturalism, and culture wars and has become a hammer for smashing traditional values. Its influence permeates every area of our culture.¹⁾

The perceptual system of post modernist and deconstructionist philosophy that allows us to have the critical angle of view such as the deconstruction of the existing foundation and the absence of the meaning of the reason centered thinking of the west, are shown to be grafted into design, fashion and so forth.²⁾

In the 1980s, with a booming economy in Europe and North America, the fashion pendulum swung back toward conspicuous consumption. Avant-garde Japanese fashion designers such as Issey Miyake, Yohji Yamamoto, and Rei Kawakubo of Comme des Garçons revolutionized the fashion world with their deconstructive creations that broke with the long history of European fashion design. They were influenced by the minimalism of their own art and culture,

and other philosophies which included the literary philosophy of deconstruction by Jacques Derrida. At first, their seemingly shapeless clothes drew criticism in the Western press for looking strange and ugly. Eventually the Japanese designers succeeded in radically revising contemporary Western ideas about fit and proportion.³⁾⁴⁾

As the 1980s gave way to the 1990s, glitzy clothes fell out of fashion. The first major fashion story of the 1990s was grunge. As the fad for grunge waned, fashion designers turned briefly to the so-called monastic look, which featured long dark clothes and accessories such as crosses. These and other avant-garde designers took their cues from literary and artistic movements such as deconstruction and minimalism.⁵⁾

Fashion refers to the popular and prevailing style at any given time and place. Fashion is a mirror of society—a mirror of history within a society. Fashion changes as society changes. Change is inevitable. The degree and speed of change varies from time to time and place to place and is discussed in terms of 'trends.'⁶⁾

A relatively extreme trend in fashion is rightly called 'deconstruction,' with the purpose of making a visual 'anti-statement' of defiance and rebellion. The clothes and the outfits are literally deconstructed – taken apart in some way or another that goes against established ways of dressing.⁷⁾ The trend toward deconstruction

started out with unbuttoned blouses and exposed seams. Now we're seeing necklines, hemlines, collars, and cuffs without any finish or facing. And deconstruction in fashion involved the exploration of clothing structure, featuring, for example, putting seams and zips on the outside of a garment showing the inner construction workings of tailoring that in the past were the hidden features. Also it recycled old fashion and make the undesirable part of dress such as a laddered stocking a desirable feature. Sold at regular prices, raw edges are ready to fray apart at the first wearing or wash—and that's exactly the idea. Deconstructed clothes are intended to communicate unwillingness to conform to looking "nice" as we used to see it. Like thus, deconstructionism questioned the rules and broke conventions in fashion.⁸⁾⁹⁾

Deconstructed fashion is providing some of the most innovative, sensual and playful looks around. Today's famous names, such as Issey Miyake, Kenzo, Yohji Yamamoto, and Comme des Garçons were not new but the collective works of the 'mode Japonaise' or 'Japonaiserie' movement made a big impact on contemporary fashion. Their use of inventive shapes and monochrome tones, particularly the use of black, shook the fashion industry and still play a big part in setting the trends for world fashion.¹⁰⁾

Fashion has been represented the aesthetic themes and the styles of formative art of the times. Fashion designer has been played the bridge role that grasped the demands of the time and then, delivered it to the public. Therefore, we can understand one of the aesthetic trends of the time through the study of fashion designer's work.¹¹⁾¹²⁾

This study aims at analyzing the aesthetical characteristics of deconstructionism expressed in Issey Miyake's fashion who is one of the most

creative designers in the world and understand the fashion in its formative and aesthetic aspects.

II. Theoretical Background

1. What is deconstructionism ?

Deconstructionism, a body of ideas closely associated with post-structuralism and post-modernism, is a strategy of analysis that has been applied primarily to linguistics, literature, and philosophy. It was popularized mainly by Jacques Derrida.¹³⁾

Jacques Derrida's main concern was to critique metaphysics and its impact on the theory and practice of philosophy and writing. He rejected two main characteristics of Western philosophy: meaning is grounded in metaphysical presence, and time is oriented to its end. Derrida posed two main alternative ideas: meaning is an affair of language's systems of difference without positive terms, and writing is prior to speech. Derrida's strategy for demonstrating the fallibility of metaphysical thinking was to deconstruct texts. Derrida's deconstruction was a complex response to a variety of twentieth century theoretical and philosophical movements.¹⁴⁾

Though Derrida himself denied deconstruction was a method or school of philosophy, or indeed anything outside of reading the text itself, the term has been used by others to describe Derrida's particular methods of textual criticism, which involved discovering, recognizing, and understanding the underlying—and unspoken and implicit—assumptions, ideas, and frameworks that form the basis for thought and belief, for example, in complicating the ordinary division made between nature and culture.¹⁵⁾

Derrida's concept of deconstruction had an

immense impact on theoretical debates during the 1970s, gathering a number of dedicated and vocal proponents and a varied assortment of equally dedicated and vocal detractors.¹⁶⁾ It is a challenge to the attempt to establish any ultimate or secure meaning in a text. Basing itself in language analysis, it seeks to deconstruct the ideological biases – gender, racial, economic, political, cultural– and traditional assumptions that infect all histories, as well as philosophical and religious truths. It is based on the premise that much of human history, in trying to understand, and then define, reality has led to various forms of domination – of nature, of people of color, of the poor, of homosexuals, etc.¹⁷⁾

2. Modes and Characteristics of Deconstructionism Expressed in Fashion Design

Jacques Derrida's concept of deconstruction has been used to analyze everything from modern art to architecture. As applied to fashion, deconstruction has come to imply a decoding of both meaning and designer intent, as well as a descriptive term for certain structural characteristics.¹⁸⁾

The major concepts with regard to deconstructionism and the characteristics of deconstructionism expressed in fashion are as followed.

1) Indeterminacy (Non–formality)

Indeterminacy means that the confusion and obscurity of meaning so as to hinder the communication of ideas, disturb the purpose of language as an instrument to record thoughts and express ideas, and even result in the abuses of language. With regard to the abuses of language, many external personal factors, besides imperfections in language itself, should also be taken into our consideration, because people as

the users of language, when employing language to express ideas and communicate thoughts, either for some specific purposes or from a certain neglect, would either intentionally or unintentionally cause it to be more obscure and confused.¹⁹⁾

As it is oriented to fortuity that is caused by the infinitely open space, and no fixed index or standards exists in it, the clothes and the outfits are literally deconstructed–taken apart in some way or another that goes against established ways of dressing.²⁰⁾ Also, it addresses the body as only part of the integral whole of the garment, therefore, alternative forms dependent on, but not defined by, the body. It produces radical garments with shapes and textures that don't necessarily respond to the contours of the human body. It is up to the wearer to decide how to wear. Sometimes, for example, garments would be totally out of shape or a piece of large fabric is often the key to wearing clothes which are versatile. There can be two neck holes instead of one or three sleeves instead of two, and leave it up to a wearer to decide which hole or sleeve one wants to wear.²¹⁾

In fashion, it is expressed by non–formular way. It has been classified into two categories of the unstructured and the unconstructed in this study.

(1) Unstructured

The deconstruct fashion entrenched conventions, scrutinizing the origins of preconceptions–the 'hows' and 'whys' of traditional fashion rules– and considered any building block in the process fair game for subversion and conversion. Designers, who revolutionized methods of garment construction or challenged the existing canons of the body's form, proportion, and fashionable silhouette, have introduced subversive elements into the fashion system, examining and

deconstructing its entrenched conventions and changing the rules about what is aesthetically pleasing and fashionable.²²⁾

In fashion, unstructured feature has been expressed by destroying the design principles such as balance, proportion, emphasis, rhythm, and harmony. It has employed unstructured expression techniques, which dismantle harmony and balance—the common rule of design, and has presented unorganized images free from basic forms of designs. This has been found in designs which have excessive asymmetrical diagonal line of front opening, exaggerated or enlarged details, or let the edge of the skirt unravel without a hem and utilize it as part of clothing.

(2) Unconstructed

The unconstructed feature regards the absence of center and the opened space important. In fashion, the absence of center means that ignores the essential construction factors of clothing and avoids the conventional way of clothing construction, and as a result, a new clothing construction through the free ideas could be created.²³⁾

The method of construction is a fundamental component of the design of a building, sculpture, or garment. In contrast to traditional Western methods of cutting, padding, and fastidious tailoring to fit an idealized silhouette, in the 1980s Japanese designers, in particular, introduced a new aesthetic based on the Eastern concept. They used draping and construction techniques not for perfect fit, but to craft shapes that were in concert with, or in opposition to, existing body parts. More recently, inner-construction details that previously were hidden have been exposed as part of the finished garment.²⁴⁾

In this category, clothings which largely unfinished and rough around the edges, sometimes lacking a sleeve or other component would be included. Some designs which it is used draping and construction techniques not for perfect fit, but to craft shapes that were in concert with, or in opposition to, existing body parts also belong to this category. And deconstructed clothe pursuits the indeterminent open forms which could be accomplished differently according to the way of wearing them and this concept would be the most prominent in layering method.²⁵⁾

The kimono, was characterized by flat surfaces. Such clothing covers up the contours of the woman's body, such as the curvature of the breasts and the constriction of the waistline. As a flat piece of cloth is draped over the body, there emerges an excess with free-flowing cloth, but this extra space is meaningful space.²⁶⁾ This type of clothing could include in this category, too.

2) Decentering

According to Derrida, all Western thought is based on the idea of a center – an origin, a truth, and ideal form, a fixed point, an immovable mover, an essence, a god, a presence, which is usually capitalized, and guarantees all meaning.²⁷⁾ Deconstruction defined as deconstructs the existing traditional values, assumptions, ideas, and frameworks that form the basis for thought and belief, etc.²⁸⁾ It causes to undergo a shift away from what has been its traditional center, focus, orientation, or emphasis. In other words, it deconstructs the traditional value of male-centered sex, discrimination between high culture and pop culture, caucasian-centered race concept.

In fashion, deconstructionism challenged the normative gender-specificity in clothes which

was the characteristics of Western clothes.²⁹⁾ And high culture is no longer viewed as aesthetically superior to popular culture and dominant cultures are no longer more significant than minority cultures. The shift from modernist to postmodernist styles is viewed as a consequence of social, political, and cultural changes that have altered the relationships between different social groups and the dominant culture, as well as the ways in which these social groups can be plausibly represented by cultural categories.³⁰⁾ The conception of fashion is synonymous with the conception of beauty. Therefore, an attack on a convention of fashion becomes an attack on the aesthetic related to it. By breaking the Western convention of fashion, the new style and new definition of aesthetics were suggested by deconstructionism.³¹⁾

Decentering in fashion has been expressed by cross-gender, third world costume, anti fashion, and post-humanism.

(1) Cross-gender clothing

Gender roles are determined only by social rules and regulations formed by society. Clothing is a major symbol of gender that allows other people to immediately discover the individual's biological sex.³²⁾ The gender paradigms were being abolished, pants became a part of every woman's wardrobe finally merging men's and women's clothing, particularly women's clothing influenced by men's suits.³³⁾

Androgynous look which has the characteristics of both male and female, unisex look which suitable for both sexes, and manish style belong to this category.

(2) The third world costume

During the early 20th century, western culture

had moved to globalism. This phenomenon had lead to the ethnic, primitive, and natualistic expressions in fashion.³⁴⁾

The third world means that economically under-developed countries of Africa, Asia, America, and Oceania considered as an entity with common characteristics, such as poverty, uncontrolled high birthrates, and economic dependence upon the advanced countries tended to be former European colonies.³⁵⁾ The ethnic looks from various countries including the third world but western countries belong to this category in this study.

(3) Anti-fashion

Aesthetic criteria play an essential part in clothing design and evaluation. However much they shift, there are finely calibrated touchstones, standards, and ideals for beauty.³⁶⁾ Historically, the fashion system was understood to be a hierarchical system. The nature of this system relied on a central creative force, Paris fashion. However, in the postmodern context, the Paris catwalk dictate gives way to a more fragmented democratic fashion influence from a variety of sources, such as street fashions, subcultures, and immigrant cultures.³⁷⁾

A subculture is a group of people with a set of behaviors and beliefs and culture; that could be distinct or hidden, and which differentiate them from the larger culture to which they belong. Subcultures can be distinctive because of the age, race, ethnicity, class, and/or gender of the members. The qualities that determine a subculture as distinct may be aesthetic, religious, political, sexual, or a combination of factors. Members of a subculture often signal their membership through a distinctive and symbolic use of style, which includes fashions, mannerisms, and argot.³⁸⁾ The subculture – the

clothes that the young wear in the street, the ideas of the rock bands, the clothes in the clubs, etc. influence a lot the fashion design. The subculture with its unlimited varieties, because the subcultural fashion attracts and charms with its spontaneity and incredible imagination. Censorship and standard do not exist for it, because the marks and symbols that it uses are born from the energy of the rebellion and disagreement with the already existing rules and restrictions.³⁹⁾

Subcultural creativity is a fertile source of creative material for the fashion industry.⁴⁰⁾ The anti-fashion of late 1970s punk, was an early manifestation of deconstructionist fashion, showed a nightmarish picture of the human daily full of poor taste and anti-aesthetics, as well as vulgarization of the behavior, driven to excess. It is an important component of late twentieth-century postmodern style and continues to be seen in the work of contemporary fashion designers.⁴¹⁾⁴²⁾ And the popularity of black music and the crossover of music and subcultural style in the specific subcultures of Mods and Rude Boys resulted in an uneasy alliance of youth occasionally fractured by racial issues (*e.g.* Skinheads). The sharp look of the Mods and the Rude Boys was eventually spilt along racial lines to form the Skinheads and Two-tone movement that fed into the Casuals in the early 1980s.⁴³⁾

Kitsch is a term that has been used to categorize art that is considered an inferior, tasteless copy of an existing style. The term is also used more loosely in referring to any art that is pretentious to the point of being in bad taste and also commercially produced items that are considered trite or crass.⁴⁴⁾ This concept also applied to fashion same meaning.

The styles of subculture and kitsch are new styles of aesthetics which have been suggested

by deconstructionism and belong to this category in this study.

(4) Posthumanism

Posthumanism or post-humanism, meaning beyond humanism, is a major European continental philosophy of the late 20th and early 21st centuries. It strives to move beyond the ideas and images of the world of Renaissance humanism to correspond more closely to the 21st century's concepts of technoscientific knowledge.⁴⁵⁾

For deconstructed fashion, posthuman style began 1960s when the space age opened and has continued contemporary futuristic look or space look which borrowed from futuristic technology. And this tendency has lead to the concept of cyborg which is used to refer to a man or woman with bionic, or robotic, implants.⁴⁶⁾

3) Intertextuality

Intertextuality means that the shaping of texts' meanings by other texts. It can refer to an author's borrowing and transformation of a prior text or to a reader's referencing of one text in reading another.⁴⁷⁾ It is defined as relationship between texts: the relationship that exists between different texts, especially literary texts, or the reference in one text to others.⁴⁸⁾ Intertextuality as the phenomenon or set of phenomena that becomes apparent when two or more texts are set along side each other for comparison and contrast.⁴⁹⁾

In a narrow sense, the text could be style, image, item, and material of clothing. The intertextuality within fashion texts implies the interrelationship of one text with another.⁵⁰⁾ The pluralism of style and a celebration of otherness and the intertextuality of the diversity of cultural

influences that infuse present society at in the close second half of the twentieth century.⁵¹⁾

In this study, intertextuality has been defined the styles employing the fashion texts more than two simultaneously and it is classified into two types.: disordered mixing mode and mixture of various styles.

(1) Disordered Mixing Mode

One of the most distinctive features of visual culture during postmodern times is the disaggregation and heteroglossia of dress codes and styles. Every item of dress occupies space in fashion archives and the history of aesthetics. Dress is, in part, frequently in large part, about cultural capital; it often serves political designs; it consorts with hegemonic norms and domination; its regulating force incites mainly conformity but sometimes resistance. To adopt a style is to choose a socioeconomic milieu and a future.⁵²⁾

The existing concepts of dress codes and styles also deconstructed. New coordination way of unmatched styles which ignored the T.P.O or seasons has suggested and no more boundary between inner wear and outer wear has existed. Mixture of unmatched styles or clothing items which ignored the established social norms has been attempted. And any textiles could use for clothing and the unmatched or the contrasting materials and patterns has mixed each other.

(2) Mixture of Styles

The pluralism of style represent the intertextuality of the diversity of cultural influences that infuse present society at in the close second half of the twentieth century.⁵³⁾ Fashion is a field where inspiration is routinely drawn from the "looks" of the past: perhaps no

more so than in the enthusiasm for retro dressing.⁵⁴⁾ For some designers, historical sources are analyzed, taken apart, and re-created, yielding recombinant forms of old and new in unique configurations seen.⁵⁵⁾

Mixture styles of various cultural sources, or idea sources from the past and the present or mixture of pastiche expression, which is an imitation of several original works, of various styles are belong to this category in this study.

III. Methodology

1. Sample selection

Samples were chosen from total 349 designs on the website, www.firstview.com, which carries Issey Miyake's collection from 2002 S/S through 2006 F/W. Designs which did not project the typical characteristics of avant-garde fashion or the deconstructive features were excluded.<Picture 1>



<Picture 1>

2. Content analysis categories and the detailed subcategories

This study selects three categories for analysis which are indeterminacy, decentering, and inter-textuality and then divides them into eight subcategories to examine the aspects of deconstruction in depth.

The indeterminacy of meaning is divided into unstructured and unconstructed factors in fashion, while decentralization into cross-gender, subculture, and post-humanism. Lastly, inter-textuality is classified into factors of mixing mode and mixed styles.

3. Data analysis

2 fashion major analysts including the researcher participated in 1st. analysis and two another fashion major analysts participated in 2nd. analysis. The final level of consistency between analysts was over 97% for all categories. The data analysis quantitatively evaluates the frequency of each category and qualitatively evaluates the characteristics of design.

IV. Results and Discussion

The results reveal that the avant-garde facets of inter-textuality are most prominent feature of deconstruction in Issey Miyake's design, and then followed by the indeterminacy of meaning and the decentering. The deconstructive mode of unconstructed styles is most dominant in his designs, and then followed by the mixture of styles and the unstructured. The mode of cross-gender and the mixing mode are shown almost same in their frequency of occurrence. <table 1>.

The main findings were: first, the avant-garde facets of inter-textuality are most prominent. In

particular, Miyake has introduced the various novelty textiles to fashion and employed the mixture styles, not to copy them but to create hybrid designs by using pastiches and mixing fashion styles. Moreover, he has used various fabrics in order to inflict shock and contrast but still create subtle harmony, thus enriching his fashion. It may be because that he has recruited a variety of textile and sculptural artists such as Yasumasa Morimura, Cai Guoqiang, painter Tadanori Yokoo, and architect Tadao Ando, and the latter partnered with Takao Kawasak.⁵⁶⁾ In the 1970s, Miyake studied foldable forms, a characteristic of Japanese clothing and craftwork, as typified by the Japanese kimono and origami, and started incorporating these concepts into his designs. He applied the three-dimensional property of pleats to cutting and created flat foldable clothes. In 1993, he launched "PLEATS PLEASE" which do not restrict body movement, while still maintaining their form. With "A-POC" since 1998, by using cutting edge weaving techniques, he has been able to weave designs and forms into the fabric itself and introduced the epoch-making concept that tube-shaped woven cloth is complete in itself as clothing.⁵⁷⁾

Second, the indeterminacy of meaning is the second most frequently shown facet of Miyake's fashion design. Miyake has employed unconstructed expression techniques, which has projected unusual images free from basic forms of designs and also has used the unstructured styles which dismantle harmony and balance—the common rule of design. He has made a new attempt to acknowledge clothing as an expressive artwork by allowing clothes to take a complete form when a person actually wears them. He has demonstrated a unique perspective on cloth construction and presented a love for artistic

<Table 1> Frequency in Content Analysis Categories of
Characteristics of Deconstructionism Expressed in Miyake's designs

Feature of Deconstruction & Mode in Costume	Characteristics	Characteristics of Deconstructionism expressed in Fashion	Frequency (%)	Ex.	Total (%)
Indeterminacy: Non formality	Unstructured	destroy the design principles such as balance, harmony and unity	40 (11.46%)	Ex.1-a,b	132 (37.82%)
	Unconstructed	Ignore the basic costume structures and components	92 (26.36%)	Ex.2-a,b,c	
Decentralization: Disorganized the existing concepts of sex, race, culture and humanism	Cross-gender	Androgynous look, Unsex mode, Mannish look, Dualism	1(0.2%)	Ex.3	27 (7.74%)
	3rd world costume	Ideas from ethnic/folk costume	1(0.2%)	Ex.4	
	Anti fashion	Anti aesthetics such as kitsch, punk, hippies.	23(6.59%)	Ex.5	
	Post-humanism	Futurism, The 4th Sex	2(0.57%)	Ex.6	
Inter-textuality: Employing the fashion text more than two.	Mixing Mode	Ignoring T. P. O, mixture of various items which ignored the established social norm	30(8.59%)	Ex.7 - a, b, c	190 (54.44%)
		Mixture of unmatched materials and patterns	50(14.32%)		
	Mixture of Styles	Mixture of various cultural sources or ideas from the past and the present	23(6.59%)	Ex.8 - a, b, c	
		Mixture of pastiche expression of various styles	87(24.92%)		
Total					349 (100%)

collaboration in the development of his collections A distinct manufactured aesthetic is exaggerated, even hyperbolic.

Thirdly, the aspects of decentering were also shown in Miyake's design, however, its frequency of occurrence presented very low rate comparing others and has been visibly decreased after 2002 S/S.

V. Conclusion

The result of examining the aesthetical characteristics of deconstructionism reflected in Issey Miyake's designs is as followed.:

First, Issey Miyake demonstrates the aesthetically unique structures and constructions in his designs. He has made great contributions to the innovative development of clothing by fusing Eastern and Western cultures and applying cutting edge technology. With his originality, he has recaptured the relationship between plane fabrics and the three-dimensionality of the human body and formulated the epoch-making concept of 'a piece of cloth' rooted in Eastern culture. Applying this concept and cutting edge technology to his designs, he has been creating clothing that can become a part of people's lives, cutting across time, national borders, and classes.

Second, Miyake's creativity and technical mastery revealed in the mixing mode and mixture of styles. His accomplishments made possible the recognition that clothing designs are, without doubt, a legitimate art form. He has been seeking the meaning and ideal forms of clothing and has incorporated old traditions, cutting edge technology and Eastern and Western forms into clothing. Furthermore, his broad-ranging activities have not only had an enormous influence on other art genres, but also proved that clothing design is an excellent medium of expression in contemporary art, and elevated clothing production to a philosophical level."

In 1994 and 1999, Miyake turned over the design of his collections respectively, to his associate, Naoki Takizawa, so that he could return to research, however, it can be identified that Miyake's unique characteristics and styles have been inherited. Few designers could have managed such a feat: combining a novel concept, remarkable design, and the advanced materials to make it all possible, however, it can be seen that Issey Miyake, his talent for all three came together. Also the result shows that how the cultural flow of the time was accepted, analyzed, and modified in fashion trend through the analysis of Miyake's collections.

Ex.1-a,b,c. Indeterminacy- Unstructured



Ex.2-a,b,c. Indeterminacy- Unconstructed



Ex.3.Cross-gender



Ex.4.3rd world costume



Ex.5.Kitsch



Ex 6.Posthuman



Ex.7 -a,b,c. Intertextuality –Mixing mode
(Mixture of unmatched materials, patterns,Items)



Ex.8-a,b,c.Intertextuality –Mixture of styles
(Mixture of pastiche expression of various style)



As a result, we can identify that deconstructionism questions the rules and breaks conventions in fashion as in linguistics, literature, and philosophy. Issey Myake attempted to deconstruct the ideological biases – gender, racial, economic, political, cultural– and traditional assumptions that infect all histories, as deconstructionists did and, today, we have a pastiche or parody of multiple styles, a hybridisation of forms, genres, cultures or decades and a fragmentation of the self in our fashion.

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