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Temporality and deconstruction as interrelated strategies in contemporary clothing design

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Abstract. The study was devoted to identifying the connections between temporality as an aesthetic category and deconstruction as a creative trend in contemporary clothing design. The article used a comprehensive approach that combined methods of cultural, visual-analytical and art analysis, which made it possible to study deconstruction and temporality not only as separate concepts, but also as interrelated strategies in clothing design and design in general. The use of these strategies and the analysis of their interconnection were justified, in particular, how the sense of time and its cyclicity is embodied in deconstructive forms, as well as methods of experimental clothing design. It has been determined that the combination of these approaches forms a unique concept of time, which is assembled in parts, corresponding to the contemporary postmodern worldview. Particular attention was focused on the manifestations of these strategies in contemporary design practices and their interpretation in Ukrainian and world fashion. Deconstruction has proven to be an effective tool for actualising time as a conceptual category. Typical techniques that combine temporal and deconstructive methods have been systematised. Using examples from the work of leading international and Ukrainian designers (Maison Margiela, Comme des Garçons, Junya Watanabe, DZHUS, Litkovska, Gunia, KSENIASCHNAIDER), the article showed how contemporary artists integrate temporal sensitivity into design, specifically through the deconstruction of traditional forms. In particular, the Ukrainian context reveals its own attempts to “work with memory.” It has been confirmed that deconstruction in clothing design not only destroys fashion standards but also creates a new aesthetic of time, where the past, present, and future coexist in a single visual system. The results of the study offer innovative approaches to creating meaningful authorial clothing collections, in particular through the use of deconstruction and temporality. The materials can be used in educational programmes, scientific works and practical design activities

Keywords: futurism; conceptual fashion; cultural context; asymmetry; anti-structure; postmodernism; semiotics

INTRODUCTION

In contemporary cultural discourse, clothing design takes on special significance in the context of temporality and deconstruction, reflecting new approaches to the perception of time, structure, and identity. In conditions of global instability, digital transformations and rethinking of consumer practices, fashion emerges as a critical reflection on changeability, memory and transitional states. Therefore, the relevance of the study is determined by the need for theoretical understanding of these phenomena within the framework of the latest design strategies at the beginning of the 21st century. In the 2020s, the theme of deconstruction in design has been

reinterpreted through a reference to philosophical and aesthetic concepts in the contemporary scientific space. In particular, K. Shevchuk's (2021) study analysed the features of deconstructive methods in the work of Japanese, Belgian and Ukrainian designers, where deconstruction is seen as a tool for a conceptual rethinking of fashion through the prism of culture, identity and time. According to K. Shevchuk (2024), digital transformations in clothing design have been outlined, which are associated with the flexibility of visualisation, design and forecasting of processes that directly indicate the changing nature of time in a virtual environment.

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The temporal aspects of fashion in connection with the transformations of the fashion industry were examined by I. Gardabhadze (2023), focusing on the cyclical-ity and dynamism of styles and the influence of digital platforms on the speed of updating visual codes. In this context, the research by V. Cherevach (2023) was important, analysing digital clothing as a manifestation of a new post-temporal fashion, devoid of a material carrier but embedded in the visual communication of contemporary culture. This approach echoes the concept of H. Chon (2021), who considered sustainable practice as a special mode of fashion temporality, where material culture and bodily experience of time form an alternative paradigm for the development of costume design. The author explored fashion that embodies a new perception of time, its interpretation and representation. The author also analysed how the rhythms of trends and style adaptation reveal the temporal nature of fashion, and how material objects acquire meaning through the socio-cultural unfolding of sustainable practices. At the same time, these ideas are consistent with the research of Z. Lyu & Y. Lee (2023), who, within the framework of a neo-deconstructivist approach, emphasised intertextuality, material durability and the search for new design strategies aimed at expanding the operational potential of clothing.

In contemporary fashion studies, it is important to examine nostalgia and retro aesthetics as factors in the formation of trends. Thus, in the article by I. Ugrehelidze (2024), attention was focused on the phenomenon of the revival of vintage in contemporary design practices. The author analysed the terms “vintage”, “nostalgia” and “trend” in detail and traced how historical fashion codes are integrated into contemporary design through prints, fabrics, accessories and decorative techniques. The role of nostalgia as a mechanism that influences consumer preferences and determines the popularity of retro trends is particularly emphasised. The study also highlighted the importance of designers in shaping the ways in which retro aesthetics are used, which in turn expands the possibilities of design and creates conditions for the individualisation of style. Thus, the study revealed the social aspect of fashion, emphasising that the revival of vintage is not only a stylistic trend but also a means of self-expression and identification for consumers.

The article by N. Mokhtari Dehkordi & M. Vaezizade (2021) explored the phenomenon of deconstruction in contemporary fashion design using the example of Maison Martin Margiela collections. The authors used a qualitative descriptive and analytical approach to reveal how the aesthetics of deconstruction manifests itself through the violation of traditional ideas about the form, proportions and functionality of clothing. The study paid particular attention to the influence of post-modernist philosophy, in particular the ideas of J. Derrida, where the destruction of established meanings is

interpreted as a way of rethinking beauty and fashion. The work emphasised that Margiela’s creativity is not limited to visual experiments, but embodies deeper cultural codes – the grotesque, carnival, and playing with time – which makes it an important link in the formation of a neo-deconstructive paradigm in fashion. However, the problem of interpreting deconstruction and temporality as interrelated categories in clothing design has hardly been addressed in scientific literature. Thus, the aim of the study was to analyse the relationship between temporality and deconstruction and to identify the functional and aesthetic role of temporality and deconstruction as interrelated strategies in the formation of a new design language in contemporary clothing.

MATERIALS AND METHODS

In the process of researching temporality and deconstruction as interrelated strategies in contemporary clothing design, a set of general scientific and special methods of cognition was used. The main methods were comparative method, content analysis, visual analysis, as well as the method of historical and cultural contextualisation. Analysis and synthesis made it possible to break down the concepts of temporality and deconstruction into their constituent elements, establish their semantic, formal, and ideological characteristics, and synthesise the information obtained into general conclusions about their interaction in contemporary design. The comparative method was used to compare different design approaches to temporality in the global and Ukrainian contexts. Content analysis was applied to critical texts, interviews with designers, and reviews of collections in Vogue and FAB style to identify conceptual emphases in design statements. Visual analysis was conducted to evaluate the form, texture, style, deconstructive elements, and compositional solutions in designers’ collections. The method of historical and cultural analysis made it possible to comprehend the contexts in which temporal thinking in fashion is formed, in particular through the rethinking of heritage, archivality, and ethnic codes.

At the first stage, the field of research was formed, and the key concepts of “temporality” and “deconstruction” and their meanings within the contemporary cultural paradigm were outlined. The next stage was the collection of materials, scientific sources, designer catalogues, visual materials, analytical reviews, as well as publications from professional platforms and media. The analytical stage involved a visual and content analysis of selected design collections, aimed at identifying strategies for representing time and deconstructive techniques. Particular attention was paid to the concept of the collections, the nature of the design solutions, and the use of materials and symbols. Next, a comparative analysis of Ukrainian and global examples was conducted to establish the specifics of the local context and its interpretation of global trends. The final stage was the

formulation of conclusions about the role of temporality and deconstruction as tools of a new design language that combines visual, content and conceptual components.

The study used archives of collections on the official websites of brands, scientific and critical publications, and books on fashion theory. Materials from Ukrainian design platforms were also actively used. Official resources such as *Vogue*, *Elle*, *WWD*, *FAB style*, etc. were used to collect factual data, visual material, and analyse design interpretations. The following global designers were included in the analysis: Martin Margiela (deconstruction), Yohji Yamamoto (philosophy of time), Rei Kawakubo, Demna Gvasalia, Iris van Herpen (technological futurology). Ukrainian designers: Ksenia Schneider (upcycling, post-Soviet aesthetics), Litkovska (Ukrainian code), Juice (transformability, modularity). The analysis was conducted with the theme of time (archival, folklore, futurism), using deconstructive methods (asymmetry, open construction), a critical or narrative approach to design, and taking into account the availability of visual and textual sources. Criteria for analysis: collection concept, design solutions, work with materials, symbolism, cultural codes, type of representation of time (retrospective, archive, simulation of the future).

RESULTS AND DISCUSSION

In contemporary cultural discourse, clothing is increasingly interpreted not only as an element of everyday use or a means of individual self-expression, but also as a complex visual-communicative system capable of reflecting deep socio-cultural processes. This approach leads to a rethinking of clothing design as a conceptual practice that integrates aesthetic, philosophical, anthropological, and critical strategies. The categories of temporality and deconstruction are particularly relevant, which at the current stage of design development act as both artistic techniques and independent analytical tools for understanding fashion in the paradigm of time, memory, identity and cultural transformation. Temporality in clothing design is seen as an aesthetic category that reflects different models of time perception, from retrospective nostalgia to futuristic projections. In design practices, this manifests itself through the citation of historical silhouettes, the use of material ageing techniques, archival thinking, or, conversely, through the use of innovative technologies and the creation of visual scenarios of the future. Clothing takes on the role of a materialised temporal construct, where fabric, cut, and form represent social, cultural, and personal narratives.

Deconstruction, as a strategy of visual and conceptual destruction of integrity, emerges in design practice as a means of critically rethinking classical structures, norms, and forms. It allows to question established ideas about function, beauty, symmetry, and the logic of form. In the context of fashion, deconstruction helps to bring hidden socio-cultural signs to the surface and

form an alternative language of design. Visual techniques of deconstruction, unstitching, multilayering, incompleteness, and asymmetry convey a state of crisis, search, and hybridity, while at the same time contributing to the formation of new aesthetic norms. The use of a deconstructive approach becomes a tool for visualising temporal shifts, combining the past with the present, simulating the future, cyclicity, archivality, and the destruction of linear time. Thus, clothing appears as a carrier of multi-layered meanings that represent not only physical form but also the conceptual structure of time.

When considering the work in the context of clothing design, it is necessary to refer to the scientific interpretation of the concept of “temporality,” as the concept reveals the connection between time, the process of creating clothing, and its use. Temporality describes the perception of time, its passage, presence or absence in human experience (Heidegger, 1962). Thus, L. Bilyakovich (2018) considered temporality as a structural factor in the formation of fashion trends, which has a dynamic nature and is subject to analytical prediction within the framework of fashion analytics. The philosophical perception of time in clothing design is often based on ontological and interpretative tradition, in particular on the ideas of M. Heidegger (1962), who considered being as always “temporary” and the objective world as an experience of “presence.” It is this perspective that allows to see clothing as an artefact of experiencing time. It is the way in which a person experiences time, which manifests itself in various spheres – art, design, culture, architecture and the fashion industry. In particular, the irrational as sensually experienced in time, as an experience of the past, present and future, can be represented through stylistics, visual images and conceptual ideas.

Considering temporality in clothing design, a certain interaction between the perception of time and clothing itself can be identified. According to J. Derrida (1978), there are such categories of time as the past, present and future. The author interpreted texts as open, unstable structures where meaning is not fixed but constantly moving. Therefore, this logic can be transferred to fashion through the practices of silhouette destruction, playing with form, irony, and rejection of established norms. S. Evans (2003) deepened this understanding in the context of fashion by analysing borderline phenomena – destruction, death, modernity as key elements of avant-garde clothing. In the paradigm of the past, time is viewed as nostalgia, when clothing is styled after a particular era, such as the 1920s or 1970s – vintage dresses or flared jeans, which designers are actively using in their practices in the 2020s. The moment of the present, manifested in the format of “here and now,” is a dynamic manifestation of temporality, which is reflected in fashion practices and responds to current social and cultural events, referring

to the future as an abstract concept that opens up space for experimentation with materials, technologies and the latest form-creating approaches characteristic of

futuristic visions. Examples of the visual embodiment of fashion images representing the past, present and future in the context of temporality are shown in Figure 1.



Figure 1. Representation of the past, present and future in clothing design

Note: a, b – past: vintage look of the 1920s and 1970s; c – present: eco-themed clothing; d – future: futuristic temporality, experiments with form and the latest technologies (use of AI)

Source: Elle (n.d.), Sookmyungflower Vinyoo (n.d.), Vogue (n.d.)

A separate manifestation of time in clothing design is the reinterpretation of the past, when designers use elements of historical costumes in a modern context in their work, for example, a dress inspired by Ukrainian folk costumes (Fig. 2).



Figure 2. Reinterpretation of Ukrainian folk costume, HISTROV, spring/summer 2025

Source: Histrov (n.d.)

Temporality in clothing design appears as a means of visualising the connection with time and memory, which is realised through the use of specific fabrics, shapes, colour schemes, visual images, and sometimes sensory elements, such as scents. Thus, temporality acts as a form of communication, i.e. clothing is capable of conveying information about when it was created or to whom it appeals. At the beginning of the 21st century, there is a clear trend in clothing design towards reflection on time, i.e. its transience and repetitiveness. This temporal sensitivity reveals the visual embodiment of

deconstruction as a design strategy that deliberately violates construction and stylistic norms. After all, deconstruction, in a philosophical sense, is not only the decomposition of form into parts (details), but also a critical reflection on the structure of the costume. In the context of postmodern fashion, another key strategy in clothing design is deconstruction. As J. Derrida (1978) noted, it is deconstruction that is a way to rethink and show the temporal multi-layeredness of an image. References to the past, quotations of forms and images and their transformation, artificial ageing of materials, and emphasis on wear and tear and fragmentation are reflected in Figure 3. Thus, deconstruction allows these temporal and spatial manifestations to be materialised through changes in cut, asymmetry, incompleteness, or the reassembly of elements (details) from different periods of fashion history.

The relationship between temporality and deconstruction strategies plays a key role in contemporary clothing design, although these approaches have different philosophical foundations, they are often used as a single whole in design practice. When combined, they form complex, multi-layered aesthetic structures (constructions) of clothing, as their coexistence is based on a common desire to overcome normativity and linearity in the perception of clothing as a product of time. Deconstruction and temporality act as tools for rethinking time. Thus, both strategies point precisely to a “shift” in the traditional as a multi-vector reading of the past, present and future in the form of fragments or quotations. As an example, we can cite the designs of Yohji Yamamoto (Fig. 4) or Maison Margiela (Fig. 5). Their works demonstrated “outdated” silhouettes combined with the destruction of modern construction, deliberate ageing or the expression of the concept of image through already old materials (Mardgiela, 2009).



Figure 3. Manifestations of deconstructive temporality

Note: a – Soren on Macbeth, China, 2024; b – Thom Browne Fall/Winter, USA, 2017; c – Balenciaga, Spain, fall 2013 / Hussein Chalayan spring, 2013

Source: Vogue (n.d.)



Figure 4. Examples of time interpretation in Yohji Yamamoto brand costumes

Note: a – 1986 collection; b – 2003 collection; c – 2017 collection

Source: Wanderful (n.d.)

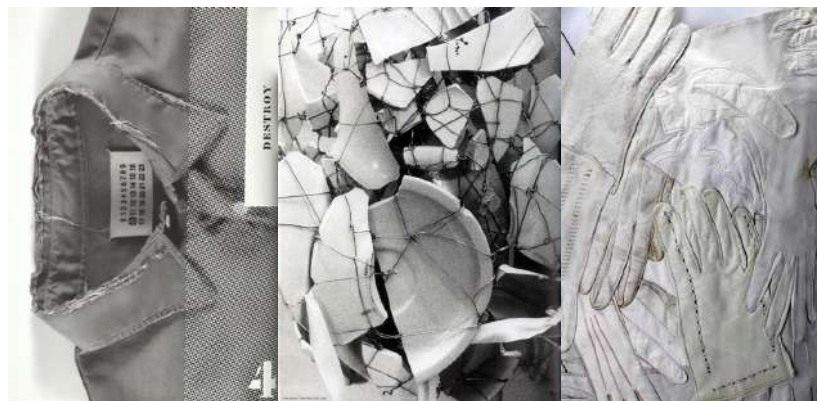


Figure 5. Examples of time interpretation in Maison Margiela costumes, The Exhibition collection, 2008, Belgium

Source: Vogue (n.d.)

In recent studies, clothing design is viewed as a field of complex interaction between time, culture, and identity. Research by V. Cherevach (2023) introduced the concept of digital fashion as a phenomenon that levels material space and simultaneously transforms the temporal perception of clothing. In the virtual environment,

the image of clothing exists not in the chronological logic of consumption, but as an event rooted in visual communication. Such dematerialisation reinforces the idea of fashion as a variable, open process that operates not in linear but in fragmentary time. This study demonstrated consistency with this position, as temporality was

considered a factor that determined the logic of design decisions and structured the stages of form creation. Temporality is also associated with the concepts of memory, nostalgia, and retro aesthetics. In this aspect, time appears not only as a sequence, but as a layered structure of experience activated through image. In comparison with the results obtained in this study, it was established that the directions of temporality outlined in the literature manifested themselves not only at the level of concepts, but also in the practices of deconstruction of silhouette, materiality, and methods of presentation.

A common feature between deconstruction and temporality is the formation of form through fragmentation. Both aesthetic categories are characterised by a rejection of integrity, where the construction deliberately loses stability, elements from different historical eras are stitched together, and visually conflicting materials are combined. The inverted parts of the product and cut silhouettes are like the actualisation of the traces of time and its manifestations. Temporality in fashion, like deconstruction, rejects the idea of the absolute novelty of “progress.” Design decisions are based on recycling the past, but not as copying, but as a reflective appeal to cultural memory. In other words, through rethinking and transforming the old, something completely new is created, but with a deep understanding of the past (Lahoda, 2021).

Despite the very similar characteristics in the forms and manifestations of temporality and deconstruction

in clothing design, it is important to distinguish between the conceptual differences. Thus, temporality focuses on the temporal aspect – clothing as a carrier of memories, as a result of the accumulation of historical experience. Deconstruction, on the other hand, in this context, is aimed at destroying internal rules. It is not only about the aesthetic effect, but also about the philosophical criticism of the stability of form. The unique experience of clothing design in the context of temporality and deconstruction was formed as a result of profound socio-cultural transformations. This is particularly evident in the national revival and historical sense of fashion. Designers rethink elements of traditional costume and its stylistic features and interpret them in contemporary contexts. In the design practices of Vetements, Comme des Garçons, and Junya Watanabe, this symbiosis manifests itself in the combination of “past and present,” that is, items from different times and different historical forms are combined into a single whole, and as a result, their own interpretations of costumes, images, and ideas are created (Fig. 6). A significant contribution to the understanding of the body as a place of fashion manifestation was made by J. Entwistle (2000), who proposed the concept of a “socially clothed body,” where clothing functions as a means of visually structuring identity inscribed in a temporal context. Thus, deconstruction helps to express temporality, and temporality fills deconstruction with philosophical depth of meaning.



Figure 6. Examples of temporality combining the past with the present

Note: a – Vetements, France, spring-summer 2024; b – Comme des Garçons, Japan, 2017; c – Junya Watanabe, Japan, spring-summer 2006

Source: WWD (n.d.), Wanderful (n.d.)

In contemporary research, temporality and deconstruction are considered not only as separate conceptual approaches, but as interrelated strategies that form a new aesthetic paradigm of fashion. Temporality in the fashion industry is represented through references to historical eras, the use of vintage visual symbols, the imitation of fabric ageing processes, and the creation of futuristic images that model alternative visions of the future. As noted by O. Zhydkykh & O. Tryhub (2018),

the transformation of Ukrainian ethnic motifs in contemporary clothing involves the layering of temporal strata – from archaic forms to experimental contemporary interpretations. In this context, digital technologies become a tool for rethinking temporality. B.O. Protzyk *et al.* (2023) emphasised that digital clothing allows modelling objects that exist beyond the physical limitations of time, creating new forms of creative expression. O. Yezhova *et al.* (2024) proved that the use of 3D

modelling and virtual platforms opens up opportunities for the simultaneous implementation of deconstructive and temporal strategies, ensuring the multi-layered nature of visual and semantic series. In the authors' research, these trends were developed in combination with the analysis of cultural codes and a visual-analytical approach, which made it possible to deepen deconstructive strategies in the material environment.

Deconstruction plays a critical role in this process – it challenges established fashion canons by breaking down traditional silhouettes, exposing internal seams, disrupting symmetry, and experimenting with texture and multi-layering. N. Paranko *et al.* (2021) emphasised that such techniques in Ukrainian designer clothing are not only an

aesthetic game but also a form of cultural commentary that reflects on identity and memory, as proven in the author's research. Another example of rethinking the past in the context of clothing design is the work of Estonian designer Marit Ilison, which represented a return to the past in a contemporary context. Colourful vintage wool blankets with patterns originate from the Soviet Union of the 1970s and 1980s, when they were very common. In terms of temporality and memory connections, blankets were often associated with very personal memories. The blankets were made of high-quality wool, which was later recycled into raw material for knitted sweaters. In fact, this is a temporal reinterpretation of the old into the new as part of past experience (Fig. 7).



Figure 7. Marit Ilison. Estonia, collection “Longing for Sleep” 2015

Source: Marit Ilison (n.d.)

The symbiosis of art and fashion, particularly evident in deconstructive design practices, was analysed in the work of A. Geczy & V. Karaminas (2012), where fashion is interpreted as a visual text with a high degree of interpretability. S. Pitiot & I. Herpen (2023) worked at this intersection, whose monograph demonstrated the integration of technology, body and time in the creation of clothing that exists between the material and the digital. The works of Dutch designer Iris van Herpen attract attention precisely in the context of temporality. The designer works at the intersection of fashion, science, technology and art, and her work is filled with deep philosophical dimensions that go beyond traditional clothing design. Temporality in her work is associated with a sense of movement, transformation and the passage of time. For example, her collections often use organic forms that imitate growth, excitement, evaporation or metamorphosis. The names of her collections refer to natural or physical processes: “Hypnosis”, “Aeriform”, “Between the Lines”, emphasising the temporal state of the body and matter (Fig. 8). Modern technologies create the effect of living, dynamic clothing that changes in space and time and experiences its own temporality. Deconstruction in her clothing collections manifests itself through the blurring of boundaries

between the body and clothing, as if the construction envelops the body, floats around it and removes it from the centre of the composition. By breaking down classic silhouettes into molecular structures, fractions, and patterns, she often reinterprets the concepts of femininity, corporeality, and matter in her works, which is why her collections look like “the future” because the clothing becomes almost inhuman, timeless, and the deconstruction calls into question the very essence of fashion, clothing, and the human body.

Ukrainian scholars are also actively exploring the processes of temporality and deconstruction in clothing design. For example, K. Shevchuk (2022) analysed deconstruction as an intercultural phenomenon, emphasising that the destruction of a holistic form is a way of critically rethinking norms, hierarchies, and traditions. In a later work, K. Shevchuk (2024) emphasised the role of digital technologies as a mediator between deconstructive aesthetics and temporal shifts, where 3D visualisations allow clothing to be modelled in potential future scenarios, in particular before it is materialised. Ukrainian designers actively use the language of temporality and deconstruction as a tool for artistic reflection on time, memory and national identity. This approach recreates a new quality of domestic

fashion – critical and sensitive to experience. Through rethinking, a unique direction of Ukrainian deconstructivism is emerging through the prism of time. A striking example of conceptual design is the Ukrainian brand DZHUS. One of its distinctive features is the idea of transformed clothing that changes its function, form and, as a result, appearance. This author's technique can be interpreted as a metaphor for the transience of time, where clothing is not seen as something permanent and stable, but rather as a living, changing body that reacts to life circumstances and directly to the mood of the wearer (person). It is precisely the

transformational concepts and polymorphism of citation that reflect the transience of states that correspond to the temporal rhythms of the modern world (day-night, private-public, peace-war). The ABSOLUT Autumn-Winter 24/25 collection (Fig. 9) represented temporality through instability, a sense of transience, identity and protection. It is the aesthetics of a crisis reality, where any thing becomes multifunctional, responding to a lack of resources and time. Iryna Dzhus, designer, embodied temporality as a design strategy, where clothing is an object of time integrated into contemporary existence.



Figure 8. Examples of futuristic temporality Iris van Herpen, 2013, the Netherlands
Source: Iris van Herpen (n.d.)



Figure 9. DZHUS, Ukraine, “ABSOLUT” collection, autumn-winter 2024
Source: FAB style (n.d.)

A separate dimension of temporality emerges in the context of sustainable fashion. V. Budyak *et al.* (2024) analysed the ecological discourse in contemporary fashion as a key factor in the transformation of consumer practices. They emphasised that temporality in this context is associated with a conscious extension of the life cycle of clothing, an emphasis on material durability and experiments with recycling, which forms a new ethical position in relation to fashion. Another Ukrainian brand that combines art, design and cultural

heritage is Gunia Project (Fig. 10). Its activities represent a striking example of a temporal strategy focused on revitalising (recreating) the past through the aesthetics of the current cultural context. The brand's main strategy is to recreate and reinterpret traditional Ukrainian symbols, techniques and costume forms in a contemporary context. Gunia recreates the past and activates historical memory through the stylisation of images, giving them a new meaning. Gunia's costumes reflect the multi-layered nature of fabrics as well as the

multi-layered nature of time: the past as a source of inspiration (ethnographic archives, Ukrainian symbols, decorative and applied arts); the present as contemporary visual culture; and the future as a vision for the

preservation and development of identity. Thus, this example of deconstruction of temporal design demonstrated a rethinking of traditional values while preserving their basic symbolic meanings.



Figure 10. Gunia Project, Ukraine, “Vilce”, spring-summer 2025

Source: Elle (n.d.)

The work of Ukrainian designer Lilia Litkovska reflects temporality as a “slowing down of time”. The designer often uses elements of traditional clothing, such as shirts, jackets, and belts, transforming them into contemporary styles and forms (Fig. 11), which is a reflection on history through the material representation of the contemporary form of costume. In costumes, the designer often uses deconstruction techniques, which are temporal in themselves, such as spreading the structure

of an item in space and time, open seams, unfinished edges of products – as a metaphor for imperfect time, post-memory or fragmentary experience of modernity, multi-layeredness and incompleteness as a visualisation of the transience of the moment and openness to change. It is about the aesthetics of contemplation, which emphasises a respectful attitude towards craftsmanship and the creative process as a multi-layered experience that goes beyond typical fashion trends.



Figure 11. Litkovska, Ukraine, “Vesnyanka,” spring-summer 2023

Source: Vogue (n.d.)

The collections of another well-known Ukrainian brand, KSENIASCHNAIDER (Fig. 12), are a striking example of how temporality as an aesthetic, conceptual and sociocultural category is embodied in contemporary

fashion. This is a work with the concept of re-proportioning, i.e. reloading old proms, denim, army jackets, work clothes, etc. Reinterpreting the historical and the everyday, using upcycled materials, modifying the

silhouettes of denim products, layering and texturing as a “accumulation of memory”, but not literally recreating the past, it is time and experience that become tools for play. The brand’s philosophy is sustainable development,

revealing temporality as an ethic of awareness of time, consumption and responsibility. The KSENIASCHNAIDER brand is a striking example of the integration of tradition, innovation and historical experience into fashion.



Figure 12. KSENIASCHNAIDER, Ukraine, Spring-Summer 2024-2025

Source: Vogue (n.d.)

Clothing design in the modern cultural space reveals time through form, material, methods of creation and ways of reconstructing meanings, in which temporality and deconstruction appear as interrelated tools for understanding fashion not only as an aesthetic phenomenon, but also as a cultural and social one. Thanks to the above, it is possible to analyse the typology of manifestations of temporality in contemporary clothing design. Retrospective temporality involves the use of elements from the past, in particular traditional costumes or historical forms that refer to a specific time or style. Cyclical temporality manifests itself in the repetition of fashion styles and costume forms that return in new cultural contexts, in particular in the reproduction of the style of the 2000s in the present day. Archival temporality consists in appealing to collective memory, reconstructing archival sources and visualising them in fashion. Deconstructive temporality is expressed in the deliberate disruption of the integral structure of clothing, the destabilisation of form as a metaphorical manifestation of time, the visualisation of postmodern fragmentation and the critique of stability. Transformational temporality reflects the changeability of the form of clothing according to time, space or need, emphasising flexibility, mobility and ecological adaptation. Situational temporality consists in the embodiment of personal experiences of time, moments or events in clothing, which contributes to the individualisation of the image and gives it emotional expressiveness, particularly in the form of art objects or performance costumes. Futuristic temporality is associated with the vision of clothing design in the future and includes the use of new technologies, artificial intelligence and the creation of digital clothing.

CONCLUSIONS

The study found that temporality and deconstruction are not only separate conceptual approaches to clothing design, but also interrelated aesthetic and methodological strategies that shape the new paradigm of contemporary fashion. Thus, temporality in fashion discourse manifests itself through references to historical eras, the use of visual codes from the past, the use of vintage elements, the imitation of fabric ageing processes, and the creation of futuristic images that model scenarios of the future. Thanks to this, clothing appears as an open object, capable of changing over time and rethinking its own semantics. The study proposes a typology of manifestations of temporal experience in clothing, from stylisation of the past and retro aesthetics to concepts of constant incompleteness, when the finished look of a product is fundamentally absent. This approach contributes to the enrichment of the visual language of fashion and expands the range of design interpretations of time.

Deconstruction, in turn, plays a critical role in design practice. It challenges established fashion canons by destroying traditional silhouettes, disrupting symmetry, bringing internal seams to the outside, using asymmetrical cuts, layering, and experimenting with textures. An analysis of the work of Martin Margiela, Demna Gvasalia, Yohji Yamamoto and Rei Kawakubo has shown that these designers actively combine deconstructive techniques with temporal references to create multidimensional images. In the Ukrainian context, temporality is often associated with the reinterpretation of folk heritage, the transformation of ethnic codes, and the use of archaic techniques as tools for preserving collective memory and identity.

The combination of these approaches allows for the formation of a unique design language in which global trends are reinterpreted nationally. Prospects for further research are linked to the expansion of an interdisciplinary approach to the study of temporality and deconstruction in fashion, in particular through the integration of cultural, philosophical, technological, and marketing analysis. Further scientific research may focus on studying temporal strategies in digital fashion, the influence of algorithmic trend forecasting on design decisions, and the transformation

of the concept of time in the context of instant online consumption.

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Темпоральність і деконструкція як взаємопов'язані стратегії у сучасному дизайні одягу

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Анотація. Дослідження присвячено виявленню зв'язків між темпоральністю як естетичною категорією та деконструкцією як творчим напрямком в сучасному дизайні одягу. У статті використано комплексний підхід, що поєднав методи культурологічного, візуально-аналітичного та мистецтвознавчого аналізу, що дозволило дослідити деконструкцію і темпоральність не лише як окремі поняття, але і як взаємопов'язані стратегії в проектуванні одягу і дизайні в цілому. Обґрунтовано використання цих стратегій і аналіз їх взаємозв'язку, зокрема, те, яким чином втілюється відчуття часу і його циклічність у деконструктивних формах, а також методи експериментального проектування одягу. Визначено, що поєднання цих підходів формує унікальну концепцію часу, який зібраний по частинах, що відповідає сучасному постмодерному світовідчуттю. Особлива увага зосереджена на проявах цих стратегій у сучасних дизайнерських практиках та їх інтерпретації в українській та світовій моді. Деконструкція виявилась ефективним інструментом актуалізації часу як концептуальної категорії. Систематизовано типові прийоми, що поєднують темпоральні й деконструктивні методи. На прикладах творчості провідних світових і українських дизайнерів (Maison Margiela, Comme des Garçons, Junya Watanabe, DZHUS, Litkovska, Gunia, KSENIASCHNAIDER) показано, як сучасні митці інтегрують темпоральну чутливість у дизайн, саме шляхом деконструкції традиційних форм. Зокрема, український контекст виявляє власні спроби «роботи з пам'яттю». Підтверджено, що деконструкція в дизайні одягу не лише руйнує модні стандарти, а й створює нову естетику часу, де минуле, теперішнє і майбутнє співіснують у єдиній візуальній системі. Результати дослідження пропонують інноваційні підходи до створення змістовно насичених авторських колекцій одягу, зокрема через використання деконструкції та темпоральності. Матеріали можуть бути застосовані в освітніх програмах, наукових роботах і практичній дизайн-діяльності

Ключові слова: футуризм; концептуальна мода; культурний контекст; асиметрія; антиструктура; постмодернізм; семіотика