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POSTMODERNIST IDEAS IN CONTEMPORARY FASHION DESIGN

IDEAS POSTMODERNISTAS EN EL DISEÑO DE MODA CONTEMPORÁNEA

		
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RESUMEN
El objetivo de la investigación es determinar las ideas posmodernas de Martin en el diseño de moda contemporáneo. En este estudio, las obras de Martin Margiela se han utilizado para describir el método que se ha utilizado para explicar las ideas posmodernas de la existencia, incluida la deconstrucción, el pluralismo y la negación de la originalidad. En este artículo, que tiene una naturaleza analítica, en ese sentido se ha tratado de interpretar las ideas de moda de Martins en la era posmoderna en la actualidad.
Palabras clave: Posmodernidad, Deconstrucción, Pluralismo, Moda.

ABSTRACT
The aim of research is determining Martin postmodernist ideas in contemporary fashion design In this study, Martin Margiela's works have been used to describe the method that has been used to explain postmodern ideas of existence, including deconstruction, pluralism, and the denial of originality. This article, which is analytical in nature, has attempted to interpret Martins' fashion ideas in the postmodernist era in contemporary.
Keywords: Postmodernism, Deconstruction, Pluralism, Fashion.

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INTRODUCTION

Postmodernism is one of the most important philosophical, cultural and artistic movements of contemporary times. A complex collection of ideas that emerged in the second half of the twentieth century in response to modernism and influenced by public consciousness after World War II. Postmodernism is generally light in the field of philosophy, architecture, literature, painting, photography, etc., which was the source of significant developments (Arnold, 2018; Baudrillard, 2016; Benesh, 2019; Benjamin, 2018; Best and Kellner, 2017). In this thinking, language has an important place and it is viewed as an arena for the realization of reality. On the other hand, it has been said that this thought has come up against the idea of modernism and its critique. The intellectual and theoretical foundations of what we consider to be postmodernism are generally based on the proposition that meaning or meaning is not constant, but that meaning is always constructed and that a fixed structure or fixed range cannot be considered for it (Blanchard, 2018; Carter, 2017; Cawthorne, 2015; Debo, and Loppa, 2014; Ginsburg, 2017).

Postmodernism is considered as a critical and flexible subject with a range of potential perceptions and applications. It is a critique that enables us to get acquainted with the vague ideas about the specific features of today's world. Among the features that are considered in the art of this period are pluralism and denial of authenticity along with the deconstruction that many artists have performed in these fields. In the context of postmodern thoughts, diversity and plurality are an undeniable fact, because the meanings are constantly being reproduced or reproduced. The pluralism and multidimensional attitude toward phenomena is a matter which has led to a postmodern view of the negation of unity, and in effect, in the sense that no trace has a single, complete meaning, and only in connection with other phenomena and in the context of the intertextual communication network, it is possible to read will find.

Deconstruction is seen as a turning point against conventional structures and norms that criticize the rules and regulations and create new structures. In the design of clothes, these ideas have been clothed in the language of clothing and clothing. Since contemporary clothing, in addition to traditional functions, has also found media and communication work, artists can use it as a work of art in expressing their concepts. Martin margiela, the Belgian designer, is a pioneer in the midst of contemporary fashion designers' waves, as the decoder's word was first used to describe her collections. Margiela's works, with a rejection of unity and deconstruction strategies and games with the role of clothing and accessories, have taken a huge step in the fashion world of the postmodern period (Godfrey, 2016; Gray, 2017; Hoffman, 2019; Kim, Fiore and Kim, 2017; Mears, 2017).

Thus, the present study aims to identify the works of Belgian designers of the postmodern using their works as a inspirational source for designing contemporary designs.

METHODOLOGY

In this study, Martin Margiela's works have been used to describe the method which has been used to explain the postmodernist ideas of existence, including deconstruction, pluralism and negation of originality. In a more general look, these indicators are in the works of the Belgian designer Martin Margiela, to the subset certain generalizations.

This is This is an analytical investigation that has been done in qualitive method. Six approaches and effects from the works of Martin Margiela have been selected as samples during his 20 years of his activity between 2018 and 2017 based on non-probabilistic method has been used. These works were then analyzed qualitatively and finally compared with the postmodernism features in fashion.

FINDINGS

DECONSTRUCTION, POSTMODERN IDEAS IN FASHION AND CLOTHING DESIGN

One of the features of its constructive approach is to express familiar concepts in a new style and make familiar matters unfamiliar. Throughout the history of human thought, value hierarchies have been formed which have resulted in the excellence of a number of concepts against their concepts, including value hierarchies such as center / periphery, philosophy / literature, man / woman, speech / writing, and pointed out that they always have a concept over another concept. The designers of the deconstructionist seem to have formed a powerful statement of resistance, and at first the strange appearance of their design has forced many journalists to describe it as Punk or Granch post.

Nevertheless, the destructive force in the works of these designers is not only reflected in the destruction of the structure of a particular outfit, the unfinished dress, the decoration of the elements of clothing or changing them, but also in reflecting on the role of dress and its meaning. In fact, they create a constructive reflection that speaks of the relationship between the body and clothing and asks for the body itself.

The magazine Knitwear in Fashion describes the deconstruction features in fashion as follows: 1- Asymmetry in the left-to-right conditions of the balanced form 2. Use of non-synthetic textiles and yarns 3. The composition of the constructors in

terms of weight 4. Cutting traditional shapes into broken and unfinished parts 5. Targeted use of unfinished edges to create aesthetic effect 6. Distortion Body proportions by changing the form.

DECONSTRUCTIVE BELGIAN DESIGNER: MARTIN MARGIELA

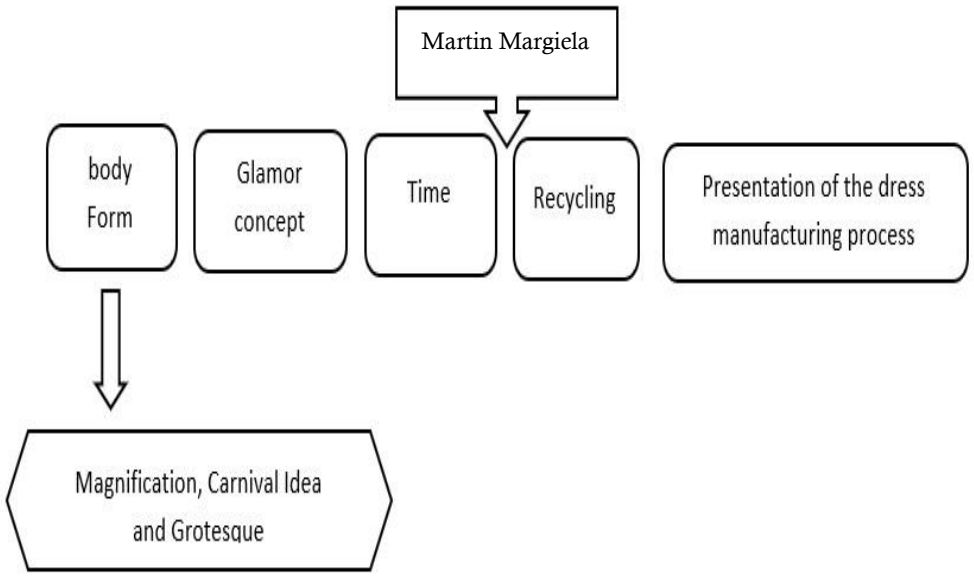
In most articles and magazines, Martin Margiela is referred to as invisible. Indeed, Margiela had a creative but anonymous personality, he was someone who never interviewed, and her clothes always came with a simple white brand without any name. The white color was chosen as a signature for a different style from this fashion house, and white became the central brand philosophy. The white color is important for Margiela, because the color is unknown and unclear. The white is normal, the black opposite color and the empty canvas, and the selection symbol that allows the selection of any kind of expression and interpretation.

This man was renowned for his invisibility, and the work of the fashion house of Maison Martin Margiela is independent of a dress that is solely for wearing, but what the designer wants to create, and a presentation of what has been observed at the moment. He became an assistant to Jean Paul Gaultier between 1984 and 1987, and since 1987, when Margiela split from Gaultier, with Jenny Meirens, the brand name of Maison Martin Margiela and the MMM brand. The brand of Maison Martin Margiela was an avant-garde feminine tailor and Margiela himself as a designer whose work was at the center of the opposition to the techniques and order in fashion. He strips old clothes and rebuilds them in modern language, as well as more works to enhance recycling in an artistic way than other designers, as many Margiela are known as the father of recycling.

Marjela highlighted the technique of work and the parts that she had as the principal of her dress, in contradiction to the concept of newness and innovation in design thinking. As Margiela himself points out, we refresh the forms by re-leveling them, and we also redefine the way of wearing certain garments.

The deconstruction in Margiela's works challenges every constancy of fashion in the fashion world and defines the concepts of glamor, drama, luxury, and innovation. In the works of Martin Margiela, in addition to the general characteristics mentioned, we find different types of deconstruction approach in the postmodern period, which can be divided into the following:

Illustration 1: Deconstruction in Margiela's works



Source: Authors 2019

DECONSTRUCTION THROUGH BODY FORM

A specific method that deconstruct designers use to reduce, substitute and use different methods is not clear, but on the other hand, it is a conclusive and conditional condition to say. The conventional form of the ideal Western woman's body is used as a structure, which leads to a decoding visual principle in relation to the best body fitting the mainstream of fashion and Haute couture .

In his article, Fashion Theory, pursues deconstructive history in the analysis of literature and philosophy, especially in relation to Margiela's work, and, by analyzing deconstruction in other disciplines, states that, in fact, deconstruction in a variety of forms of discipline, rules, and Challenges the rules.

In Margiela's work, the size of the t-shirts has grown exaggerated so that the face disappears in the collar, and the body is uniformly integrated and displays things that were not common before."Margiela deploys the two-way relationship between clothing and body and the disintegration that occurs when wearing clothes, so dresses turn into bodies and bodies" (Cawthorne, 2015, p. 48).

Figure 1: T-shirts size



Spring summer 1990



Spring summer 1990

Source: Dua, 2017

Based on this, the human body and its ways of displaying and the structure of clothing and the rules of displaying collections were subjected to deconstruction.

The conventional form of the ideal Western woman's body is used as a structure, which leads to the decoding visual principles in relation to the best body fitting the mainstream of fashion and fashion. In general, the body was always recognized as a tool that could represent our identity and personality, and paying attention to the appearance and care of the body was essential to representing the proper image of one's personality and personality, as the main source of determining the meaning of everything is its appearance.

Magnification is a concept repeated under various pretexts in the works of Martin Margiela. Several of his collections featured these themes, and most notably the works that Margiela produced at the head of the new millennium. Massive transformation on a scale from the very beginning has made Margiela unique. From his XXXXL T shirt, he was from the spring and summer of 1990, which was 200 times larger than the standard size, to his series of collections in 2000 and 2001 (spring and summer 2000, autumn and winter 2000-2001, and spring and summer 2001).

In Margiela's work, the size of the t-shirts has grown exaggerated so that the face disappears in the collar, and the body is uniformly integrated and displays things that were not common before. Margiela, by disturbing proportions in her work, tries to change the ideal body of women by creating an abnormal thing, and provides an example of the challenge created against the ideal Western symmetry and shows the social structure of a woman as a beautiful and elegant woman.

MAGNIFICATION, CARNIVAL IDEA AND GROTESQUE

Concepts written by Mikhail Bakhtin, a Russian theorist, in the field of critique and literary theory put new possibilities for the advancement of the artwork analysts. One of the most important concepts in the circle of his terms is the carnival concept. The carnival is a ceremony that is not a joy and humor, but also in the first instance of the equalization of individuals along with the collapse of the hierarchical system of Bakhtin.

The grotesque, which is a sign of carnival, can be said in Grocery realism that Grotesque's connection with material and physical matters is not only a violation of the norms and natural order of the universe, but also its norms and order. Grotesque Bakhtin's body is a universal manifestation unfinished and constantly changing. There is never any difference between the grotesque body and the universe; this body is transmitted to the world, blended and melted, and includes unknown territories. The most prominent features that make up the Grotesque effect include inconsistency, exaggeration, exaggeration, abnormal, funny, and frightening.

Deconstruction through body form can take place through the size and dimensions, which itself mentions the Grotesque and Carnival elements found in Martin Mariglia's clothing. One of his collections shows a kind of carnival technique of scale change, which is the first collection of infinitely large clothing and comic attributes of XXXXL t shirt, and this enormous scale transformation of Margiela's works in the spring and summer of 1990 is also visible. He developed this idea in a series of large collections in the years 2000 and 2001 (spring and summer 2000, autumn and winter 2000-2001 and spring and summer 2001), as well as in collections based on Barbie dresses (autumn and winter 1994-1995). , Spring and summer 1995, and spring and summer 1999).All of these collections make clown proportions along with often metaphorical and apparently unfinished designs.

DECONSTRUCTION OF THE CONCEPT OF GLAMOR

Similar to Derrida's deconstruction and its strategy of Western classical thinking, deconstruction in fashion creates a new perspective through the struggle for great commercially-established commercial styles. Deconstruction in fashion, which is like challenging the fashion system itself, shows the charms of this system and reasserts the audience to rethinking it. Charms embodying decorations, glamor, clothing accessories, fantasy and creative designs in clothes, as well as traditional principles including the structure and shape of clothing, used materials, pattern, stitching, and the like.

In Haute couture, high-end business fashion and the mainstream of fashion are used in basic design thinking, textiles and materials to produce designs that can be of high quality or with a specific visual standard to create a glamorous, To be One of the innovations created by the designers of the Japanese and Belgian designers is that they deconstruct the well-known glitter concept from the earlier periods of fashion, and these designers took a look at poverty and began to manufacture clothes that perfected the principles of perfectionism Deconstructs the approved in Haute couture and the main path of fashion. Also, Martin Margiela created designs with deliberate gaps and dressed up old clothes and used old clothes to make new dresses to show the importance of patronage and aging.

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Margiela does not use precious materials in his designs, and the word "luxury" here suffers from a change in meaning that he, by putting a descriptive card on collections, refers to the number of hours used to generate each part. Margiela actually points to human suffering, which is the most important and valuable resource that every dress can have. The concept of credit and value is not limited to the glamor and the ever-accepted appearance in the mainstream of fashion, the glory and perfection of human effort for production, and it thereby deconstructs the concept of glamor.

DECONSTRUCTION OF TIME

The deconstruction fashion demonstrates a continuous and continuous expression of insurrection, and avant-garde creativity challenges the boundaries of time, such as present, past, and future. Vivian Liska, professor of German literature and Director of the Institute for Jewish Studies at the University of Antwerp, Belgium, states that the avant-garde is more famous than its actual terms, due to its disorder. While the concept of truth is the right to judge appropriately from the time

and the art with which it corresponds, it points to the perspective of a critical, independent and disregard of the demands of the day. Also, judging everything is based on a random concept that is regarded as inappropriate in meeting expectations, demands, and criteria of the present. Meanwhile, the notion of disorder refers to the condition that art can only speak about its time correctly, as far as it really depends on this time and the methods available. In this way, deconstruction, disorder, and disorganization of the structure of clothing are time-consuming and, with regard to the elements defined at any time, stand against the criteria and expectations of that period.

The operating time is in progress, in which fashion moves forward and seasons reflect the mode of time variation. Decomposing decoration fashion challenges the concept of time, and the main change in their designs fights the traditional perception of time, so decomposing fashion innovations have never been part of the mainstream fashion. Hence, fashion decoding modes are not designed for a commercial position and seasonal timed form that reflect fashion trends from a specific time, but these designed designs depict time separation in a variety of ways.

Martin Margiela in his collection "Martin Margiela (16/6/16/14)" deconstructs the concept of fashion in time and shows that time has left its linear journey. The traditional fashion system operates on the basis of a timetable based on seasonal changes, and the new look of each chapter is valid until the following season; that is, each season is temporary and highlights the short fashion system.

In general, deconstruction and disorganization of the structure of clothing are time-consuming and, depending on the elements defined at any time, stand against the criteria and expectations of that period. Martin Margiela in his collection "Martin Margiela (16/6/16/14)" deconstructs the concept of fashion in time and shows that time has left its linear journey. In this collection, the designer worked with a microbiologist to use bacteria in clothing. After displaying various materials and organisms on clothes, they were transferred to a greenhouse for four days for continuous rot and then displayed on Stockman mannequins. After these four days, with the growth of bacteria and a series of interactions on the fabric, these apparels showed an appearance of destruction that lasted many years under normal conditions. Consequently, the deconstruction of time in this collection focuses on this topic so that what is going to be done over a long period of time in clothing will show in a short time and break the boundaries of time. This set of Margiela deconstructs time because it shows the fuzzy of time that never happened, and shows real years that never happened, but made the clothes get old.

Figure 2: Deconstruction of the concept of fashion in time (1)



Source: Kim & et. all, 2017, p. 62

Figure 3: Deconstruction of the concept of fashion in time (2)



Spring summer 2001 Spring summer 2001

Source: pinterest.co.kr, Dua, 2017, p.39, http:/maisonmartinmargielatumblr.com

DECONSTRUCTION THROUGH RECYCLING

The mainstream fashion often uses the materials and fabrics that are new to the market, and these materials are varied in color, sex, texture and fibers, and maintain a constant change in the fest. Martin Margiela deconstructs the accepted principle, which adheres to the use of new materials in the structure of clothing.

> Recycling in relation to the concept of being fresh as an important technique emerges from the newly designed design of Margiela and distinguishes between designer clothes and design thinking from existing techniques and principles of the mainstream fashion. (Gray, 2017, p. 395)

The use of second-hand materials or second-hand clothing, or the re-production of a previously designed work, can be seen in the works of Martin Margiela as the main and predominant technique of his work. Considering Margiela's work, military socks are seen in sleeves and use industrial design as a belt, and bottles made of tops made of leather-coated leather belt with no cloth, and old accessories and past items in the artisanal line design have been used continuously to rebuild new fashion designs. "Margiela is a deconstructor who cleaves old clothes and brings them together to create a new life and history." (Gray, 2017, p.397)

DECONSTRUCTING THROUGH THE PROCESS OF MAKING CLOTHES

Margiela sells abrasives extracted from improved Vintage dresses and gives them the opportunity to bring their old life to life again. His clothes are made of uncoordinated cloths and austerity with silk and knitted fabrics, and the internal mechanism of dress patterns including sassons and zippers can be seen, and old jackets are cut and sewn again. By accepting that the sewing process or sewing operation acts as a definite task to give the body a form that is enclosed to the body, the interior seams are stripped of the dress, which is retained by the dress itself and displays the dress uniformly. Margiela has put these secrets and cues on the surface of the dress.

Figure 4: Some Margiela´s secrets and clues



Fall-winter 1997

Source: Dua, 2017, p. 46, 47

Martin Margiela is among the various experiences that portrays the process of dressing up or the stages of clothing, and believes that these can be design motifs. He shows that the creative form is always fashioned through fashion history, and his innovations always relate to the tailoring tradition that seems to have gone through. In his collections, the secrets of tailor-made sewing such as Hem, Sasson, etc. have come to the surface and hidden items, including Zippers or Pressed buttons, are clearly in sight.

It can be said that Margiela, by doing so, challenges not only the structure of clothing but also the structure of the fashion system. By exploring conceptually, the contractual principles of clothing production, Margiela deliberately designed the design, taking steps towards conventional sewing techniques and visual guides. In fact, Margiela deals with deconstruction with more attention to the production process, relative to the final product, by displaying the process of making the dress.

They point out that: the results of the study of postmodern ideas in Martin Margiela's works are generally presented in Table 1.

Table 1: Reviewing Postmodern Idea

	Shoe Tabi	Martin Margiela	Semi Couture	Replica	Play with Scale	Artisanal
Deconstruction through body form	✓				✓	
Magnification, Carnival Idea and Grotesque					✓	
Deconstruction of time		✓		✓		✓
Deconstruction of the concept of glamor		✓	✓	✓		✓
Deconstruction through recycling				✓		✓
Structural presentation through the process of dressing up		✓	✓	✓	✓	✓
Instability means meaning, interpersonal		✓	✓	✓		✓
Infinite Essence, Carnival Idea and Grotesque	✓	✓	✓	✓	✓	✓
Pluralism by making changes, adding			✓	✓		✓
Pluralism by creating change, asymmetry			✓	✓		✓
Negation of originality		✓		✓		✓
Present symbolic objects ready				✓		✓
Extended intervention					✓	
Data form of the process of change and implementation		✓	✓			✓

Source: Authors, 2019

DISCUSSION

A complex collection of ideas that emerged in the second half of the twentieth century in response to modernism and influenced by public consciousness after World War II.

Deconstruction is an indicator of the art of this period, which has been traced back to the works of many postmodern artists such as Martin Margiela.

In this study, the emergence of this component in the works of Margiela was classified into various types of deconstruction, including the deconstruction of the body form, the deconstruction of the concept of Glitter, the deconstruction of time, deconstruction through recycling, deconstruction through the representation of the fabrication process, which showed that Margiela

To reject a given path and to re-think traditional fashion techniques.

Margiela shows that in his works he changed the way of design and followed his rules, and this was an idea for determining the types of deconstruction in his works. Margiela, with the deconstruction and negation of common concepts, is at the same time as the past has given a lot of attention to, and shows, that the past is not simply eradicated, as the philosophy of Derrida is not abandoned. In the work of this Belgian designer, the concepts of Derrida have been widely seen, the concept of deconstruction of his philosophical texts.

CONCLUSION

As a result, the study showed that the works of Martin Margiela do not just speak of a simple and meaningless subject, and he made a new attempt to conquer the concept of beauty, and he exaggerated in size and form, disrupting equilibrium and proportions using various materials. In other areas, however, in line with the clothes, he created an opportunity to get out of the constant framework of clothing in the fashion world.

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