

## SUMMARY

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**Object of research.** Deconstructivism, deconstructivist design objects, and also exploration of social innovation and development related to the use of the deconstructing method in visual arts. It is emphasized that deconstructivist design today is one of the factors generating innovation and development, along with aesthetic, cultural and social revival. Deconstructive approach highlights a combination of contradictions and a cultural footprint, therefore, in design, it encourages the reconsideration of daily experience. The work addresses the general purpose of deconstructivism, its forms in the visual arts, as well as the impact of deconstruction on the person (as a unit of the social structure), and the issues of aesthetic feeling and survival. Deconstructivism, as the main object of research, is the most important. At the same time, the work explores the aesthetic change in the context of contemporary art. Exploration includes the social and cultural aspects related to deconstruction.

**Problem.** One of the main issues raised in the work is the determination of the impact of innovative deconstructivist design to the public. The main problem is the occurrence of deconstruction and related deconstructive artistic phenomena, and their change and interaction with the public.

**Goal of the work.** To substantiate the assertion that the deconstructivist design is one of the factors influencing innovation in society. In highlighting the positive potential of deconstructive design objects and phenomena, the aim is to identify the ways and means in which the deconstructivist design has innovative effects on the society. Because of the multiple levels of this phenomenon; in the research of innovation, the dissertation addresses a number of different aspects, such as social and environmental aspect. The deconstructivist design theme includes not only the qualitative criteria of modern art and design works, but also the content and many different socio-cultural backgrounds. As a phenomenon it not only operates in the industrial design environment, but also in architecture, graphic design, photography and conceptual art. Selected research areas and aspects help to reveal the characteristic methods of deconstructivist design and their application possibilities.

**Work hypothesis.** The work will test the assertion that the deconstructivist design affects the socio-cultural environment, resulting in the creation of new innovative ideas and inventions.

**Tasks.** After formulating the work target, the comprehensive tasks of the research were provided. Subsequently, the target is analysed in more detail and the steps and measures for its achievement are presented.

The first group of tasks is based on the theoretical discourse. The analysis of theoretical texts is aimed at defining the deconstruction theory and deconstructivist design, as well as at finding out the similarities and patterns related to the visual use of deconstruction. The aim is to identify the catalyst factors for public innovation. The comparison of the creating and subversive operational principles of deconstruction is intended to reveal the operating area and nature of these parts of the deconstruction.

This second group of tasks, based on the social discourse, aims to explore how the use of the deconstructing approach affects the socio-cultural environment, and it's influence on the values and meanings of the social collective places. This part analyses the applications of the deconstructing approach for creating environment-friendly architectural objects and concepts. In order to reveal the multifunctionality of

the phenomenon of deconstruction, the idea of deconstructing as environmental transformation is presented. This group of tasks also raises questions such as: how does deconstructivist design work? What is its relationship with the public? It analyses the application of the developing and the destructive deconstruction principles in the deconstructivist design.

The third group of tasks is based on the author's subjective discourse. It aims to determine the characteristic traits during the deconstructivist design that determine its uniqueness and impact of innovation. It analyses the deconstructing methodology of photography and discusses the impact of image to the socio-economic environment, and the perception of reality. This section also aims to explore the main deconstructing features of the image, and the nuances of the application of the destructive and the developing principles of deconstruction.

**Methods of work.** The research paper was written in several stages by applying the following main research methods: document analysis method, comparative method, synthesis method, and the survey method.

*Document analysis method* includes a collection of primary data, source examination, information gathering and processing. The first phase was focused on the collection, analysis and studies of literature related with deconstructivism, construction/deconstruction (Jacques Lacan), deconstruction theory/philosophy (Jacques Derrida, Peter Eisenman). It analyzes the key works in this field by theorists, philosophers and scientists works, monographs, normative materials, and individual empirical studies. This part was mainly was dedicated for the analysis and summary of information.

*Comparative method* – analysis and comparison of results obtained, and of the accumulated information. In the second stage, with the collected and analyzed material at hand, the comparative method was used. At this stage, manifestations of deconstructivism in architecture, design (graphic, industrial design) and contemporary art (photography, installation, performing, pop art) were analysed. By cross-comparing and analyzing different deconstructivism representatives the author attempted to determine how the use of the deconstructive method in visual arts affects the public

innovation. The works of prominent representatives of deconstructivism (Zaha Hadid, Daniel Libeskind, Gordon Matta-Clark), were discussed and innovation aspects of design objects were studied.

*Survey method* – questionnaires was used as the most convenient form of the quantitative research. By asking open and close ended questions, the questionnaire “Innovation and impact on society of deconstructivist design” [Annex 1] aims to find out the public's awareness of deconstruction, and deconstructing, as well as the views on deconstructivist design. This statistics were included in the overall synthesis process of information collected during the research, thus enabling to critically overview the findings of the research and verify whether problems formulated in the theoretical work are relevant to the public.

*Synthesis method* – linking individual parts of the collected information into a whole, and their interpretation. The third stage included a thorough analysis of the design value to society, modern design innovations, and it's innovation strategies. Parts of the research work were connected to the whole. This method allowed to perceive the mechanism of the analysed processes and phenomena, and causal relations in their elements. Pieces of information collected during the research or, rather parts of it, were compared with each other in order to discern certain regularities (differences and similarities). This synthesis of information enabled to formulate the basic statements and conclusions of the research work.

Conclusions of the theoretical part were synthesized using three different, yet closely interrelated discourses. The first one historically established the attitude reflecting the approaches of other theorists that have analysed this topic was theoretical discourse. The synthesis of theoretical texts on deconstruction theme purified the dominant theory approach. The second was the public discourse, revealed during the online survey. Searching for an answer to questions about benefits and damage of the deconstructivist design, the preliminary public approach to deconstruction was obtained. The third was the author's discourse, the author's approach, associated with the art project “Deconstructed cracks in the city structure“. The third section sets out the urban-social features of deconstruction analysed in the project, the author's experience, insights and observations.

**Novelty of scientific work.** Research and reviews relevant for this work on the topic of innovation of deconstructivist design can be divided into several groups:

1. Research emitting and describing the components of the deconstruction theory that predetermine the innovating phenomenon of deconstruction in the design environment.
2. Definition of the subversive and the creating deconstruction concepts, interdisciplinary analysis and comparison with a description of each of their positive and negative features.
3. Analysis of the deconstruction methodology application in the shaping of public spaces, transforming architectural objects and deconstructing social problems.
4. Research involving the deconstructing approach of the image and object in the foreign and Lithuanian artistic context. Applications of research in practice.

The research involves interdisciplinary and multidisciplinary aspects by defining a broad field of interest. Useful material was collected about the innovative phenomenon of deconstruction in the design environment, and was structured and clearly presented in the dissertation. There have been no research on this subject in Lithuania before.

#### **Defended statements**

1. The deconstructivist design acting on socio-cultural environment leads to the creation of new innovative ideas and inventions.
2. Deconstruction collision with reality is one of the catalysts of public innovation. Innovation is achieved by destroying well-established physical environmental images thus gradually changing social attitudes.
3. Deconstructivist innovative design initially as the innovative effect on the cultural field and only then, on the social field. The ideological content of deconstructivist design objects, due to its complexity, is incomprehensible to the society; the cultural field converts it from developing to the destructive deconstruction content.

4. Deconstructivist design can be regarded as one of the major innovative environmental design elements influencing the individuality and exclusivity of the environment and individual objects.

**Structure of the dissertation.** It is closely related to the processes and changes that took place during the implementation of the artistic project “Deconstructed cracks in the city structure”. Empirical research resulted in the selection of the delivered information, samples, and allowed to form this particular structure of the theoretical work. The introduction briefly presents the theme of the artistic project, the problem and the analysed issues. It specifies the reasoning for the choice of the topic and defines the basic parameters of the study: the problem, the object, the hypothesis, the target, the tasks and the research methods.

The first chapter, “Deconstructivism as a historic event”, reveals the nuances of the occurrence of deconstruction and deconstructivism and their development in a concentrated manner. In this chapter the reader is introduced to the deconstruction as an action, theory, philosophy and artistic movement. The aim is to clearly convey knowledge about deconstruction, deconstruction theory, deconstruction philosophy and deconstructivism. It specifies the basic science highlights and authors (Jacques Derrida, Peter Eisenman) on which the research is based. It analyses and systematises the approaches of object, and selects and defines theories and concepts (“Chora L Works”). Much attention is paid to the analysis of the structure of the deconstruction theory, since one of the goals was to identify and distinguish the deconstruction, deconstruction theory parts predetermining innovation in the society. These innovating fragments are later studied by analysing the deconstructivist design realization in the artistic environment. The first section denotes the beginning of the artistic project which included the collection and synthesising of the theme information useful for the research, and various authors’ theories and thoughts. Concentrated materials were collected about the deconstruction, and deconstruction theory which is one of the exceptional features of this work, because until now the topic has been only explored and presented in a fragmentary manner in Lithuania. After defining deconstructivism and deconstruction

as a historical event in the literature, its change and adaptability in practice was later discussed in the second section of the dissertation.

The second section is devoted to discussing the deconstruction and deconstructivism application in practice, i.e. application and realization in architecture, design, photography and art. This section analyses the usability of the deconstructing approach. Much attention is paid to the architectural field, as the deconstruction theory by Jacques Derrida's, in particular, has been applied in the project of architects Peter Eisenman, Daniel Libeskind, and Zaha Hadid. These world-renowned authors and deconstructivist architectural pioneers were chosen because they are the representatives of the popular culture, well reflecting the professional (from the architect's perspective) field of deconstruction understanding and realization. Another field that reflects the prospects of implementation of artistic deconstruction is Gordon Mata Clark. Juxtaposition and comparison of these fields helps the reader to reveal the duality of deconstruction by defining the developing and subversive concepts of deconstruction. Applicability of deconstruction as a method in architecture, is presented in this chapter in two perspectives which are topical today: urban ecology, and urban public space design. These texts show how relevant problems can be solved through deconstruction, and reveals the multifunctionality of the deconstruction phenomenon. Another part of this section – “Deconstructivism in the design environment” – is closely related to the empirical quest, the search of artists and art projects, in order to understand and define the ongoing project in the joint European artistic context. This section presents artists and their projects which have been chosen as the most appropriate examples in presenting the capabilities of the deconstruction method. In order to reveal and explore the phenomenon of deconstruction multifunctionality, the research covers a number of different viewpoints, therefore, the second part of the dissertation is the largest by volume.

The third part of the dissertation “Effects of deconstructivist design” discusses deconstruction as a method in the socio-cultural context, since the aim is to explore how the use of the deconstructing approach works in the socio-cultural environment. In order to determine the characteristic deconstructivist design features that define the uniqueness and innovation of its effects, its relationship with the public

was studied. It includes the analysis of public approach to deconstruction and positive/negative effects relating to the phenomenon. The work presents a logical scheme of the empirical research, data collection methods and tools, basic data analysis procedures of the study participants. This section includes representation, analysis and interpretation, evaluation, discussion and summarisation of the empirical research findings.

General conclusions are presented in three main cross-sections, as the study itself includes the theoretical, the social and the author's discourses. The theoretical discourse is the base of the research and represents the direction and purpose of research, meanwhile, the author's discourse refers to the investigator's position. Separately, findings and observations important for each of the discourses are presented. Each finding contains a brief summary.

## **GENERAL CONCLUSIONS**

***Theoretical discourse.*** In the dissertation, the theoretical discourse is presented on the basis of the analysis of literature related with deconstruction, deconstruction theory and philosophy, and deconstructivist design. One can distinguish the following characteristics of the deconstruction method and deconstructivist design innovation:

**1) The deconstruction theory is not a homogeneous critical system based on a single idea. It is a universal theory capable of debate, changing depending on the critical field, therefore, it can be relatively defined.** By recognising the structure of the deconstruction theory and knowing all its components, it is a lot easier to follow the change of this theory, which historically has started out as a text analysis and continues to this day as environment deformation.

**2) Visual realization of the theory of deconstruction, deconstructivist thoughts and ideas is closely linked with the technological and digital progress, therefore, collision of deconstruction with reality is one of the catalyst factors of public innovation.** Transformation of the deconstruction theory (text) into image led to the emergence of new, visuality-related concepts. This visual deconstruction can be

described as humane, inherent from the destructive, devastating emotional and aesthetic content, thus deconstructivism philosophy evolving into an individual movement was separated from the original theory of deconstruction.

**3) The abundance of deconstructing methods and means prevents from naming this phenomenon with a single word, also the ease of identifying similarities and patterns in relation to the visual use of deconstruction, therefore, deconstructivist design cannot be described using the concept of style, – it must be individually investigated and discussed.** Deconstructivist design should be seen as a design which celebrates not only the aesthetic qualities of the object, but also its deep philosophical context. Philosophical contents, concealed in each of the design objects, are seen as an individual intellectuality determinant to the collective innovation. In the beginning of creation, deconstructivists relied on the theory of deconstruction, but later began to apply individual deconstructing methods. The deconstruction theory is the first factor unifying deconstructivists, the second factor being the lack of creative tools. Parametrisation has solved this problem and led to the merger of a group of different individual deconstructivist styles while deconstructive creative works expressed by the parametrisation tool have gained general geometric forms and, simultaneously, the same general theoretical meanings.

**4) Creative deconstruction causing new social values has innovative impact on the public collective social meanings. During the deconstruction rejection reaction in the society, not only the ideology of resistance is formed, but at the same time innovative doubts are created.** The principle of subversive deconstruction, by deconstruction of images, stories and objects, is used to create a modern design. It destroys previously created public aesthetical rules, they are re-defined and re-presented. By dismantling and deconstructing the existing, historically established, objects, their collectivist meanings are also deconstructed, therefore the principle of destructive deconstruction is mainly used in social projects and works of art. These works of art, by deconstructing the historical footprint, express the prevailing social problems. A deconstructed object has an indirect relationship with every member of society, because this form of deconstruction is about the volatility of the common environment and it leads to its intellectual and also physical change.

**Public discourse.** The public discourse or social discourse here is presented in the dissertation on the basis of the author's professional expertise and analysis of the questionnaire survey and public monitoring data. A distinction could be made for the following most common features inherent to the relation between the social field and the deconstructivist design:

**1) Deconstructing achieves strong innovation of the socio-cultural environment – by dismantling well-established physical reality images and replacing longstanding social provisions.** The public is reluctant to adopt innovative changes, innovation is linked to the existential deconstruction, therefore, new ideas are met with scepticism and innovative creativity is understood and absorbed gradually. Deconstructing helps to create not only environmentally friendly architectural products, but also preserve collective social values of the location, the identity of the urbanised environment, creating local distinctiveness, by strengthening and maintaining the historical identity of the social environment. From the socio-cultural point of view, the architectural processes determining the quality, such as the development of the aesthetic image and a sense of community identity and local identity, which are easily achieved by deconstruction of the existing urban structure, are important.

**2) In order to understand the meaning of problems of historical urban spaces, one has to deconstruct them, replacing the meanings of urban public spaces embedded in the individual and public consciousness.** Deconstructed urban spaces, as upgraded cultural objects, are of great importance to the social and cultural improvement of the city as a social media, therefore, it goes without saying that the city's cultural objects that have been formed long ago cannot remain unchanged and continue to be socially popular. In order to preserve the historical city objects, it is necessary to deconstruct them by adapting for modern urban needs, while not forgetting to leave the prevailing basic social values of the cultural object. The urban cultural object has collective-general and personal – social values, which are difficult to change, as they define the meaning of the cultural object. By losing the meanings of a cultural object, the cultural object itself is destroyed.

**3) Deconstructivist design, created by applying the principles of creating deconstruction as innovative impact on the cultural field, and destructive deconstruction – on the social field.** Deconstructive design objects created by designers (artists), because of their ideological complexity, are partly understood in the society, therefore, are more potent on the same environment in which they were conceived. Deconstructivist design, developed in accordance with the principles of destructive deconstruction, has innovative effect on the social field. Functions, shapes and meanings of design objects created from different elements in the transformation society are easily understood and absorbed, and, therefore, affect the general public significantly. Innovation path can be seen as a vicious circle, starting with the deconstructive environment. Deconstructive environment in its own way is represented in art, creativity is innovatively expressed by designers and planners. Their design objects affect the socium, which in turn creates new deconstructive environment.

**4) Deconstructivist design creates conflicts, disputes and disagreements in the society, but not compromises, and seeks to reveal the current problems through contrasts and uncertainty, indicating unexpected solutions that have not yet been applied.** Deconstructive methodology acts as a way to help promote globally and to deal with complex, discussed problems, which often simply have no correct answers. Deconstruction helps to emphasize the emotional aspect of visuality, which helps identify the visual information, linking it to a particular social context. Deconstructivist design artefacts generate a wider field of values, therefore, the public differently perceives abstract forms and images, which results in the creation of different interpretations of social problems.

**5) Deconstructivist design is regarded as one of the major design elements of the innovative environment, creating a direct link with the society.** The society, from a personal position, perceives the design as a tool of self-expression and individuality helping to stand out from other members of the public. Deconstructivism in its complexity leads to this individuality and uniqueness. By most of the public, the design is perceived as a source of innovation and a component of the technologisation process. Examples of design encourage them to take interest in innovation, changing

attitudes to the surrounding environment, constantly surprising, and inspiring to contemplate the new technological possibilities to improve things. In a society, deconstructivist design as one of the social aspects of innovation is viewed positively.

**Author's discourse.** In the dissertation the practical discourse is based on the author's artistic research and empirical insights related to the image deconstructing techniques in photography, graphic and industrial design, as well as contemporary art practices. Looking at these artistic fields through practical ratio, the following features are distinguished:

**1) By applying photography deconstructing methods it is easy to achieve the focus and innovation of the socio-cultural environment, thus deconstructivist design changes the public perception of reality.** Deconstruction not always helps to achieve the interpretive variety of the viewer; sometimes, the created infinity of interpretations can lead the perceiver to a simpler irrational perception of image. However, this is an inevitable condition for reading the newly created images and at the same time is a challenge not only to the perceiver, but for the creator, seeking to understand the wholeness of all interpretations of the newly created image. The deconstructive approach strengthens the emotional message of the image, which is easier accepted and understood by today's consumer, since visual communication is created from the information field which is already boring to the public.

**2) Deconstructivist design is distinguished by its creativity, emotionality, experimentalism and processuality.** Emotionality and creative expression of the deconstructivist design affect the social field, but this is a superficial emotional connection, which is sufficient to temporarily affect the public openness, individual tolerance and creative expression. The cultural field, in contrast to the social, which only monitors the and embraces deconstruction, implements emulsion in its creativity – the creative industry. Experimental aspect is manifested through the deconstruction method, by willingly or unwittingly treating random images, opposite forms and different meanings. The result is unpredictable and uncontrolled just as the design development process. One part of the deconstructivist design are objects created with a purpose, guided by the need for, or associated with social problems. The other part

is curiosity-based artistic expression. The latter part creatively affects its environment – the creative sector, which is more related to the industrial design and realization. Processuality in innovation sense is more important than the final product. In order to realize complex objects, new tools and devices are first invented, thus by creating an object the process is also deconstructed. Deconstruction realization leads to the development of design tools, expands the possibilities and re-invents processuality, creating a unique and innovative product.

**3) Participant's image is not enough to focus and properly direct the viewer's attention, therefore, in order to preserve the multiplicity of meanings, the context realisation is most important in photomontages.** By developing complex, indirect parallels between everyday objects of the city and research spaces, the social message is masked. On the one hand, by connecting with each other phenomena such as space – time, object – process, process – time, process – problem, object – social meaning, the multiplicity of meanings and interpretative set of the images constructed. On the other hand, it leads to a loss of context, as the main message associated with the escalated social problem does not reach the viewer. The participant's image is used as a reference to the present a problem, however, it is difficult for the viewer to grasp to which space-time it belongs and what it represents. The participant maintains a contact with the viewer, but it is only an intermediate – connecting element between the two contexts.

**4) Application of creating deconstruction in the image construction results in the readability and comprehension problems. By creating a direct, visually elementary destructive deconstruction, object of the urban structure are interconnected to fantastic and incredible deformations, therefore, deconstruction is easily identifiable.** These image deformation are understood by the viewer not familiar with the context, regardless of his age, education, or ethnicity. By applying the principle of developing deconstruction – new concepts, intellectual collective values or social problems are attributed to images and objects in them. This is indirect deconstruction when moving a small object or slightly changing the structure of part of the object one can create new locations, and socio-cultural meanings of the object. Only the viewer aware of the context can read these image deconstructions.