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Research on the Evolution of Shoulder Form and Aesthetic Expression in Women's Wear from a Deconstructionist Perspective

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Abstract

This study employs deconstructionist theory as its theoretical foundation to investigate the structural evolution and mechanisms of aesthetic expression in the shoulder forms of contemporary women's wear. The research first analyzes the reasons for the failure of traditional shoulder structures in the trend towards loose silhouettes, arguing that conventional principles—such as fixed shoulder slope angles and rigid front/back chest width distribution—struggle to adapt to the volume expansion and dynamic posture requirements of modern clothing, leading to structural imbalance and design deviations. Subsequently, through shoulder structure disassembly experiments and digital simulations, it systematically verifies key factors such as shoulder line offset, redistribution of ease, and reconstruction of sleeve cap curves, revealing the logic behind the transformation of the shoulder from a "stable structure" to a "dynamic structure." The study finds that design features such as shoulder offset, forward inclination, drooping, and dislocation are not merely stylistic treatments but natural outcomes of changing structural relationships, which further evolve into new aesthetic symbols under deconstructionism. Based on these findings, the research proposes a "Deconstructionist Shoulder Form Generation Model" to illustrate how the shoulder acquires new expressive meaning within contemporary aesthetic and body culture contexts. This study provides both a theoretical basis and structural methodologies for innovation in women's wear shoulder design, offering practical value for loose silhouette and deconstructionist design.

Keywords: *Deconstructionism; Women's Wear Structure; Shoulder Form; Loose Silhouette; Digital Simulation.*

1. Introduction

The shoulder holds irreplaceable structural significance and aesthetic function in clothing form design. As the fulcrum of the upper garment's structure, the shoulder not only determines the relative positional relationship between the garment body and the sleeves but also profoundly influences the overall silhouette, the presentation of posture, and the formation of visual style. In traditional garment pattern-making systems, shoulder structure typically adheres to the fundamental principle of conforming to the body's natural shoulder slope, emphasizing wear stability and comfort. For instance, Cai (2025), in research on differences in women's wear basic block patterns, points out that parameters such as the shoulder slope angle, armhole depth, and shoulder line direction in different women's wear blocks significantly affect a garment's fit and dynamic performance, and these parameters have long constituted a stable framework for women's wear shoulder structure.

However, with the impact of modernist and postmodernist intellectual currents, clothing has gradually shifted from a functional orientation towards symbolism, artistic expression, and cultural

communication. Consequently, shoulder form has become an important vehicle for designers to break structural rules and engage in innovative expression. Particularly from the late 20th to the early 21st century, the rise of deconstructionism in the fashion field has subjected this core structural area to unprecedented transformations involving disassembly, dislocation, exposure, recombination, and spatialization. Designers no longer treat the shoulder solely in a way that "conforms to the body's structure"; instead, they present multi-dimensional visual shoulder forms through methods like deconstruction, exposure, and illogical cutting.

In current research, fashion deconstructionism is often summarized as a design philosophy characterized by "disassembly," "exposure," "form-breaking," and "recombination" (Song, 2018; Yu, 2023). Its core lies in the rebellion against and reinterpretation of traditional structural logic. Although research on deconstructionism is relatively abundant, most of it focuses on overall garment form, feminist texts, the blurring of gender consciousness, and the deconstruction and reconstruction of fashion language systems. At the structural level, research often concentrates on garment segmentation, the disruption of symmetry, or the re-creation of spatial structures, with few scholars specifically directing their research lens towards the key area of "shoulder form."

Yet, the shoulder is precisely the region where deconstructivist design language most easily triggers visual impact and disrupts structural order: the displacement of the shoulder line is often seen as the first cut to the garment's order; the splitting of the sleeve cap structure can immediately alter the garment's stylistic direction; as the part of the body most symbolic of strength, changes in shoulder form carry distinct socio-cultural and gender consciousness implications; shoulder spatial modeling is one of the most potent visual symbols for embodying "structural revelation" and "power expression" in modern fashion.

Therefore, approaching the study of shoulder form from a deconstructionist perspective is both a necessary unfolding of structural design's self-reflexivity and a cultural pathway to understanding contemporary fashion aesthetics. This study systematically traces the evolutionary logic of women's wear shoulder structure under the influence of deconstructionism. It draws upon authentic academic literature concerning structural changes, digital technology, aesthetic evolution, and the neutral style trend, and engages in a multi-level discussion encompassing traditional shoulder structure analysis, shifts in aesthetic trends, characteristics of deconstructivist design, and digital structural verification. Through literature review, case analysis, and design experiments, it seeks to establish a "framework for analyzing deconstructivist women's wear shoulder structure" that incorporates structural, aesthetic, technical, and cultural dimensions.

2. Research Questions

(1) How have the historical evolution and aesthetic trends of womenswear shoulder structures influenced their deconstructive development?

(2) Why do the historical and aesthetic contexts of shoulder design provide a foundation for deconstruction in womenswear?

(3) What roles do historical evolution and aesthetic preferences play in shaping the deconstructive approach to women's garment shoulders?

3.Literature Review

3.1 Fundamental Theoretical Research on Women's Shoulder Structure

Research on shoulder structure has long been closely associated with traditional pattern-making systems, ergonomics, and garment mechanics. From a fundamental structural perspective, the shoulder is typically regarded as a critical node supporting the upper part of a garment, with functional requirements dictating that the shoulder line, armhole, and sleeve cap must be structurally stable and logically coherent. Consequently, many studies offer detailed explanations of shoulder morphology based on the relationship between "shoulder structure, sleeve structure, and garment balance."

Cai (2025), through a systematic comparative study of three typical women's garment prototypes, pointed out that different structural systems exhibit significant variations in shoulder slope angle, armhole depth, bust dart placement, and even the setting of the acromion point. These differences directly influence the fit and stylistic expression of the garment. The study suggests that shoulder structure can serve as an important basis for distinguishing various prototype pattern-making systems, as its design relates not only to body conformity but also reflects the silhouette trends and aesthetic preferences of different eras.

Zhou (2021) further analyzed the relationship between sleeve and shoulder in a study on loose raglan sleeves. The research indicates that the design of the sleeve cap, front and back sleeve-curve lines, structural ease, and sleeve width can affect the degree of shoulder drop, shoulder lift, and even the visual direction of the overall silhouette. The inherent "blurring of the shoulder line" in

raglan sleeve structures gives them a significant role in contemporary trends toward loose fits and unisex styles.

From an ergonomic perspective, Liu (2019) discussed garment balance in terms of body posture and physical structure, proposing that shoulder structure must accommodate both static form and dynamic posture, and emphasizing the functional requirements of the shoulder as a load-bearing point for the garment. This provides a necessary foundation for redefining shoulder structure under the influence of deconstructionism.

These studies demonstrate that shoulder structure in traditional garment systems follows a clear structural logic: the shoulder line should align with the natural slope of the human body; the armhole and sleeve must form a continuous curve; the shoulder slope angle determines the degree of shoulder drop; shoulder ease affects wearing comfort and range of motion; and structural integrity serves as the basis for an "ideal garment form."

This traditional logic constitutes the foundation against which deconstructionist shoulder design rebels, and is also its "object of destruction."

3.2 Modern Structural Innovation and Digital Technology Research: The Rise of Virtualization and Structural Experimentation

In recent years, the rapid development of digital technology has enabled precise modeling, experimentation, and visual validation of garment structures, particularly for complex curved areas such as the shoulder region, through simulation tools.

Lu (2025) utilized 3D virtual garment technology to integrate traditional clothing elements with modern garment structures, emphasizing that 3D modeling allows designers to transcend the limitations of flat patterns and construct garments from a spatial perspective. This viewpoint holds significant implications for shoulder structure research, as the shoulder is the body part that most prominently embodies three-dimensional spatiality.

Zhang (2023), in a study on the structure of bias-cut sleeves, employed CLO 3D to simulate the sleeve's diagonal segmentation, rotation, and three-dimensional form, successfully analyzing the relationship between the dynamic shape of bias-cut sleeves and their structural response. Although the study primarily focused on sleeves, its analytical methodology provides a technical foundation for deconstructive shoulder designs, such as displaced shoulder lines, cantilevered shoulder panels, and asymmetric sleeve caps.

Song's (2025a) comparative study on the structures of raglan sleeves and French sleeves also holds critical value. The research revealed differences in connection methods, sleeve cap height, shoulder seam treatments, and other aspects among different shoulder-sleeve structures, illustrating the diversity of shoulder structures and their corresponding structural logic. This provides substantial structural data for the structured analysis of deconstructivist shoulder forms. Additionally, Cheng's (2023) research on the structural reconstruction of garment silhouettes with unconventional patterns proposed an innovative model of "silhouette — local structure — styling system," emphasizing that design innovation should begin with variations in local structures to achieve overall stylistic innovation. This theory offers a methodological reference for applying local structural reconstruction (e.g., splitting, reassembly, fracture structures) to the shoulder region.

Thus, contemporary research on shoulder structure is gradually shifting from traditional two-dimensional pattern-making to three-dimensional digital validation. This shift carries two significant implications: it provides technical feasibility for deconstructive shoulder restructuring, enabling the realization of previously difficult-to-achieve manual structures such as displacement, suspension, and open constructions through virtual experimentation; and it alters the logic of structural generation, freeing shoulder structures from reliance on fixed pattern-making rules and allowing them to be reconstructed from the perspectives of "spatial form — structural function — visual expression."

3.3 Research on the Theory and Structural Application of Deconstructionism in Fashion Design

Deconstructionism, as a significant branch of postmodernism, has become a crucial area in the literature regarding its application in fashion design. Research on fashion deconstruction primarily focuses on structural destruction, reassembly, and the redefinition of visual expression.

Yu (2023) argues that the essence of deconstructionist design lies in subverting the established order of clothing. This subversion is achieved through techniques such as exposing internal structures, displaced cutting, asymmetrical designs, material hybridization, and fragmented expressions. These techniques are directly applicable to shoulder structures, for example: exposed or intentionally enlarged shoulder seams; shoulder lines displaced toward the chest or back; deconstructed sleeve cap structures; insertion of contrasting material panels at the shoulder; and cantilevered shoulder structures that no longer bear mechanical loads.

Song (2018) systematically outlined the "six characteristics" of deconstructionist fashion reconstruction: destructiveness, contingency, openness,

polysemy, hybridity, and non-centrality. These characteristics can be directly mapped to manipulations of shoulder structures. For instance, "destructiveness" manifests as the removal of traditional shoulder seams; "openness" is reflected in exposed shoulder constructions; "hybridity" appears as the blurring of functional boundaries between the shoulder and sleeve; and "non-centrality" is evident when the shoulder line ceases to be the structural center of the garment.

Jiang (2023), in a study on the fusion of deconstructionism and unisex fashion, pointed out that the ambiguity in contemporary garment structure and gender ambiguity mutually reinforce each other. The shoulder area holds strong symbolic significance in unisex aesthetics, with features like broad shoulders, dropped shoulders, and shoulderless structures becoming key structural symbols in the prevalence of unisex styles. This indicates that deconstructionist shoulder designs are not merely structural innovations but also forms of cultural expression.

Tian and Zhang (2025) introduced the architectural deconstruction principles of Zaha Hadid into women's fashion design. They achieved unconventional treatments of areas like the shoulder, collar, and sleeves through geometric shaping, anti-gravity structures, and surface reassembly. Their research demonstrates that deconstructionist shoulder forms can originate not only from structural disassembly but also from geometric construction and architectural spatial logic.

Zheng (2013) proposed the concept of "fashion architecture," emphasizing the reconstruction of structural relationships, shifts in visual or functional centers of gravity, and the diversity of form-generation logic. This allows shoulder forms to be generated from the perspective of "structural growth" rather than from "fixed patterns." This perspective is highly relevant to suspended, architectural shoulder shapes.

In summary, research on deconstructionism in fashion provides three key theoretical dimensions for understanding shoulder morphology: Structural Destruction: Key structures such as shoulder seams, shoulder lines, and sleeve caps are deconstructed. Structural Exposure: The mechanical structure of the shoulder is exposed or replaced. Structural Reassembly: Non-traditional spatial relationships are established at the shoulder, such as cantilevered, displaced, or nested structures.This theoretical framework directly serves as the primary basis for this study's construction of deconstructionist shoulder models.

3.4 Research on Female Aesthetics and the Evolution of Shoulder Morphology

As a significant component of physical appearance, the morphology of the shoulder is closely tied to the evolution of female aesthetics. Changes in the shoulder structures of women's garments—from narrow and natural shoulders, to padded and powerful shoulders, and then to shoulderless and wide-shoulder designs—directly reflect shifts in aesthetics, culture, and gender consciousness.

Yuan (2022), in her "Aesthetic Trilogy" research, notes that contemporary aesthetics has transitioned from "concealing the body" to "revealing the body," and further to "reconstructing the body." Correspondingly, shoulder trends in clothing have shifted from soft, natural shoulders to powerful, structured ones. Broad shoulders have become a symbol of "female strength," with their aesthetic value moving away from downplaying feminine bodily features toward emphasizing individuality and posture.

Cao (2021), in an analysis of androgynous trends, identifies the shoulder as a key area where women transition from the traditional "subdued aesthetic" to a "power aesthetic." Androgynous fashion often employs broad shoulders, dropped shoulders, and broken shoulder lines to enhance a visually neutral or gender-ambiguous appearance.

Chen (2023) argues that the diversification of modern female aesthetics has led to a trend of ambiguity in garment structures, with the shoulder becoming an important visual symbol for gender ambiguity. Specifically: dropped shoulder structures blur the boundaries of body lines; broad shoulder structures endow women with a "de-gendered" symbol of power; and shoulderless structures emphasize the weakening of garment structural boundaries.

Ma (2016), from a comparative perspective on Eastern and Western aesthetics, points out that traditional Chinese attire emphasizes the straightness and subtlety of the shoulders, while Western clothing emphasizes powerful, defined shoulder lines. The interplay of these two aesthetic logics provides a diverse resource for contemporary deconstructionist shoulder forms. Overall, the evolution of female aesthetics has shifted the shoulder's role from "conforming to the body" to "expressing attitude," which furnishes the cultural foundation for deconstructionist shoulder designs.

4.Research Methods

This study centers on the evolution of shoulder morphology and aesthetic expression in women's wear from a deconstructionist perspective. It employs multiple complementary methods to ensure systematic and rigorous analysis. First, a literature review is conducted

to synthesize theories of shoulder structure and clarify its core role in morphological change and aesthetic formation. Next, representative deconstructive works are selected for case analysis to categorize the main expressive types and structural logic of shoulder deconstruction. Subsequently, structural experimentation is employed to deconstruct and reassemble the shoulder through techniques such as displacement, rotation, and cutting, thereby validating the principles of morphological reconstruction. This is complemented by CLO 3D digital simulation to achieve three-dimensional visualization and dynamic testing, enhancing the accuracy of structural reassembly. Finally, by integrating findings from the literature, case studies, and experimental results, the study distills key characteristics to construct a relatively stable generative model of shoulder morphology. The interdisciplinary application of these methods drives holistic progress at the theoretical, technical, and aesthetic levels.

5. Research Process

5.1 Basic Reconstruction of Traditional Shoulder Structures from a Deconstructionist Perspective

Table 1: Basic Reconstruction of Traditional Shoulder Structures from a Deconstructionist Perspective

Research Section	Refined Points Examples	Examples
Traditional Shoulder Structure Logic	A stable system formed by the shoulder line, shoulder slope, sleeve cap, and armhole; pursues alignment with the natural shoulder slope and balance between front and back panels; long-established and limited in variation.	/
Structural Failure Under Loose Silhouettes	Mismatch Occurs with Ease > 10cm: Excessive front bust ease and insufficient back bust ease result in structural imbalances such as fabric bunching, back tightness, backward shoulder line shift, and puffing at the sleeve cap.	
Issues Exposed by Deconstructionism	·Fixed shoulder slope angle fails (deviation up to 7–12°). ·Rigid front-to-back bust ratio (requires adjustment to front:back = 1:2).	/
New Structural Logic of Reconstruction	Increased ease → shoulder slope tends toward horizontal; reduced sleeve cap height → sleeves naturally tilt forward; structure exhibits characteristics such as offset, misalignment, and draping.	
Deconstructive Significance of the Shoulder	Deconstruction as Structural Reorganization: By reallocating ease, shoulder slope, and sleeve cap curves, the shoulder transitions from a stable model to a dynamic, generative relational structure.	/

Source: Drawn by the researcher.

In the first phase of this study, the focus is on systematically examining the traditional shoulder structures in women's wear and the necessity of their reconstruction from a deconstructionist perspective. The shoulder has always been the core supporting unit in the structure of women's upper garments, with the position of the shoulder line, shoulder slope angle, sleeve cap height, and armhole depth collectively forming a long-established "stable structural system." The fundamental logic of this system is based on conforming to human

physiological structure and the need for garment stress balance. Therefore, traditional structures pursue alignment between the shoulder line and the natural shoulder slope, a continuous curved surface between the armhole and sleeve cap, and balanced coordination between the front and back panels, all to maintain wearing comfort and garment stability. However, behind this stability lies a highly standardized and rigid structural logic that has gradually solidified into the "only reasonable shoulder structure model" through long-term usage, leaving little room for variation in shoulder design over an extended period.

This structural stability began to reveal its limitations with the rapid development of contemporary loose-fitting styles. When the bust ease exceeds 10cm, the fixed parameters of traditional shoulder formulas (such as fixed shoulder slope angles of 30° or 45°) can no longer adapt to the needs of new silhouettes. This results in significantly more front bust ease than actually required, while back bust ease becomes insufficient, leading to a series of structural issues such as excess fabric buildup in the front (making it appear bulky), tightness and pulling in the back, backward shift of the shoulder line, and puffing at the sleeve cap (see Table 1). Research data shows that when the bust circumference reaches 118–122cm, the traditional formula method provides 2.3–2.6cm more front bust ease than the new allocation method, while the back bust ease is 2.2–2.5cm less, creating a structural imbalance of "loose front, tight back." This results in typical garment issues like poor drape and a bulky appearance. This structural imbalance fundamentally indicates that traditional shoulder structures have lost their so-called "universality" in the trend toward loose-fitting styles. Their original stable logic is disrupted by new design demands, and this disruption precisely provides an important opportunity for structural exposure and reconstruction from a deconstructionist perspective.

Based on this phenomenon, the study further reinterprets traditional shoulder structures within the deconstructionist framework. Deconstructionism is not merely about destroying structures but rather about revealing the contradictions, tensions, and overlooked relationships inherent in existing structures, thereby highlighting their true logic. Applying this theory to shoulder structures reveals two key issues within the traditional system: first, the rigidity of the "fixed angle assumption." Experiments in the document show that the greater the looseness, the larger the deviation between the shoulder slope angle provided by traditional formulas and the actual drop shoulder angle. When the bust circumference reaches 116–120cm, the difference can be 7–12°, leading to issues such as an overly high sleeve cap, harsh transitions between the armhole and sleeve, and misalignment between the shoulder line and sleeve seam direction. This results in noticeable wearing drawbacks like "backward hanging," "stiff corners," and "puffing." Second, the misconception of a "fixed ratio of front-to-back bust ease." Traditional formula methods often allocate front and back bust ease equally or with minor differences. However, loose silhouettes require more back ease to accommodate shoulder, underarm, and back movements. Therefore, the experiment adopts a new ratio of front bust ease : back bust ease = 1 : 2, making the structure more aligned with the natural drape direction. This adjustment leads to significant changes in the garment, as shown in the comparison between Figures 1.3-5 (formula method) and 1.3-6 (new structural method): the former appears wide and bulky, while the latter exhibits a forward-leaning posture, better chest fit, smoother back, and a cleaner, more streamlined silhouette.

Thus, from a deconstructionist perspective, shoulder structure is no longer a stable geometric unit but a "relational structure" that dynamically changes with multiple factors such as ease, body shape, and sleeve cap curve. The experiments provided in the *Loose Silhouette Drop Shoulder Sleeve* study further support this view: as ease increases, the shoulder slope should approach a horizontal orientation, causing the shoulder line to no longer emphasize the body's natural contour but instead exhibit a "draping" or "offset" tendency. When the sleeve cap height is reduced and the front and back sleeve cap curves are redistributed, the sleeve naturally tilts forward, aligning more closely with the direction of natural body movement and giving the shoulder-sleeve interface an "actively offset" posture. These structural behaviors correspond precisely to aesthetic characteristics in deconstructionist visual language, such as "asymmetry," "displacement," "offset," and "redistribution of gravity."

Through these experimental observations, it becomes clear that shoulder deconstruction is not a random destruction of traditional structures but rather, in the context of loose silhouette design, an excavation of deeper structural patterns. By reallocating ease, adjusting shoulder slope angles, and reconstructing differences between front and back sleeve caps, the design logic of the shoulder shifts from stability to dynamism, from conforming to the body to structural autonomy, transforming the shoulder into an open, generative structural unit. This process is both one of structural reconstruction and aesthetic expression formation, laying the groundwork for this study to establish a deconstructionist model for shoulder morphology in

women's wear.

5.2 Deconstructionist Shoulder Structure Dismantling Experiment and Digital Simulation

Table 2: Deconstructionist Shoulder Structure Dismantling Experiment and Digital Simulation

Category	Key Points	Example Achievements
Research Objectives	Deconstruct traditional shoulder structures and reconstruct new structural relationships based on deconstructionist principles.	
Main Methods	Deconstruct shoulder line, sleeve cap, and ease distribution; integrate findings from drop shoulder sleeve research; use digital simulation to validate silhouette direction.	
Shoulder Line Experiment	Forward Shift:Forms a forward-leaning interface. Backward Shift: Observes back ease absorption. Misalignment: Creates discontinuous shoulder lines and reassembled visuals.	
Sleeve Cap Experiment	Adjust the ratio of front-to-back curves to allow sleeves to tilt forward naturally, addressing issues of stiff corners and puffing, and achieving an actively offset posture.	
Ease Experiment	Adopt a front-to-back ratio of 1:2; increase back ease to create a sense of backward extension and relaxed drape.	
Digital Simulation Validation	Simulate the effects of shoulder line offset, sleeve cap differential, decreased shoulder slope, and ease variation on draping direction, sleeve inclination, back ease distribution, and center of gravity shift.	
Phase Conclusion	The shoulder transitions from a "stable structure" to an "open relational node," exhibiting a deconstructive design logic characterized by offset, extension, and drift.	

Source: Drawn by the researcher.

After clarifying the logic of traditional shoulder structures and the causes of structural imbalance under loose silhouettes, the second phase of this study moves into a more direct stage of structural deconstruction and experimental reconstruction. The core of deconstructionist design is not merely to create "unusual" effects on a visual level, but to dismantle the default structural norms by revealing hidden relationships within the structure and then re-establishing new connections from within the structural system. Therefore, the

shoulder—as the most structurally dense and directionally significant node in clothing—is the most experimental area and the one best suited to embody the generative mechanism of deconstructionist language. In this phase, the study not only systematically deconstructs key elements such as the traditional shoulder line, shoulder slope angle, sleeve cap shape, and ease distribution but also integrates the relational model validated in the Research on Shoulder Slope Angles in Loose Silhouette Drop Shoulder Sleeves with the experimental models of this study. Additionally, digital simulation is employed to further examine the impact of structural changes on the overall silhouette direction and dynamic posture (see Table 2).

In the initial structural deconstruction experiments, this study used the traditional natural shoulder prototype as a base, gradually deconstructing core elements such as the shoulder line, shoulder panels, sleeve cap, and armhole. Taking the shoulder line as an example: the traditional shoulder line is a stable line drawn based on the acromion and shoulder slope angle. It not only determines the shoulder contour but also sets the baseline position for the sleeve cap. However, in the trend toward loose-fitting styles, the shoulder line no longer solely serves a supportive function but rather acts as an interface for visual guidance and gravity direction control. Therefore, this study explores the shoulder line through three experimental directions: first, the "forward-shifted shoulder line," achieved by offsetting the shoulder line toward the chest, causing the shoulder-sleeve interface to tilt slightly forward, aligning with the conclusion from drop shoulder sleeve experiments that "sleeves naturally tilt forward for a smoother fit"; second, the "backward-shifted shoulder line," simulating the common phenomenon in loose-fitting garments where the shoulder line is naturally pulled toward the back, thereby observing the effects of shoulder line retraction on back ease absorption and armhole deformation; third, the "displaced shoulder line," created by segmenting and staggered splicing of the shoulder line to form a "discontinuous shoulder line," a technique frequently used in high fashion to express aesthetic elements of structural rupture, exposure, and reassembly. These experiments transform the shoulder line from a stable line into a mobile, segmentable, and driftable design element, thus providing a generative foundation for deconstructionist shoulder forms.

Subsequently, this study focuses its deconstruction experiments on the sleeve cap structure. According to the validation in the *Research on Shoulder Slope Angles in Drop Shoulder Sleeves*, the difference between the front and back sleeve cap curves determines the natural tilt direction of the sleeve. Particularly in loose silhouettes, issues such as "stiff corners" and "puffing," caused by an excessively high traditional sleeve cap, must be adjusted by redistributing the curvature. Therefore, in the experiments, the front and back sleeve cap curves are separated again. By reducing the front sleeve cap curve and increasing the back sleeve cap curve, the sleeve naturally tilts forward after sewing, creating a directional drop that more closely follows the natural movement of the body. In deconstructionist expression, this "directional imbalance" holds significant visual meaning—it no longer adheres to the natural vertical direction of the body but instead gives the sleeve an actively offset, forward-leading dynamic posture, making the overall shoulder appear more expressive and fluid.

During the structural deconstruction process, this study also places emphasis on the redistribution mechanism of shoulder ease. Based on the conclusion from the previous experimental phase—"front bust ease : back bust ease = 1 : 2"—this ratio is integrated into all shoulder structure reorganization experiments to observe changes in the relationship between the shoulder, back, and underarm areas. The experiments show that allocating more ease to the back not only alleviates common issues in traditional structures, such as "back tightness" and "scapular pressure," but also allows drop shoulder sleeves to exhibit a visual direction that naturally extends backward and drapes downward, giving the overall shoulder expression a sense of relaxation and "slouchiness." This stylistic looseness and gravitational extension are precisely among the common visual characteristics of deconstructionist clothing: garments no longer cling tightly to the body but instead display the body's presence in a "non-fitted" manner.

To ensure the logical visualization of the structural experiments, this study further utilizes CLO 3D for digital simulation. Through virtual fabric, gravity parameters, fabric properties, and dynamic fitting, the structural stability and stylistic effects of the deconstructed shoulder are validated. In the digital simulations, each adjustment of parameters—such as shoulder line offset, sleeve cap differentiation, changes in shoulder slope angle, and dynamic ease distribution—directly affects the garment's draping direction in three-dimensional space, shoulder thickness, sleeve rotation angle, back ease absorption, and the visual center of the overall silhouette. For example, the simulations clearly show that when the shoulder slope angle decreases and the shoulder line slightly extends outward, the shoulder exhibits a distinct "sliding" visual state; when the difference between the front and back sleeve caps increases, the sleeve displays a more pronounced forward

tilt; when more ease is added to the back, the garment's center of gravity shifts backward, causing the shoulder appearance to present a "dragged-down, backward-pulled" line. All these changes not only align with the empirical conclusions from the drop shoulder sleeve research but also resonate strongly with the aesthetics emphasized in deconstructionist design—such as "posturality," "asymmetry," and "offset."

In this phase of structural deconstruction and digital simulation, the role of the shoulder shifts from being the "structural center" in traditional clothing to an "open node of structural relationships." Its function is no longer support but rather connection, offset, extension, and drift. The shoulder is no longer the stable starting point of the upper garment but becomes the source of multiple directional movement cues and visual tension. Therefore, through experimentation and simulation, this study successfully constructs a shoulder structure system that transitions from stability to openness, from rigidity to dynamism, and from conforming to the body to expressing attitude. This provides a clear structural foundation for the "aesthetic expression logic of deconstructionist shoulders."

5.3 Aesthetic Expression and Design Generative Model of Deconstructionist Shoulders

Table 3: Aesthetic Expression and Design Generative Model of Deconstructionist Shoulders

Section	Key Points
Goals	Structural Change → Stylistic Change → Generation of Aesthetic Meaning
Core Mechanism	Shoulders as the Most Sensitive Structural Node: Adjustments Directly Translate into Visual Symbols
Main Aesthetic Elements	Offset (Forward Tilt), Droop (Relaxation), Dislocation (Reassembly)
Logic of Formal Transformation	Angle/Curve/Ease variation → Forward tilt/Droop/Layering, etc., in form
Bodily Significance	Driven by Structural Relations + Formal Relations + Semantic Relations
Generative Model	Driven by Structural Relations + Formal Relations + Semantic Relations
Conclusion	The shoulder becomes a visual symbolic field where meaning is continuously generated in deconstructionism.

Source: Drawn by the researcher.

After completing the analysis and deconstruction of shoulder structural logic, the third phase of this study focuses on how structural changes translate into aesthetic expression and further explores how the shoulder, as a visual symbol, generates meaning within a deconstructionist framework. The previous two phases have clearly demonstrated that when traditional shoulder structures are applied to loose silhouettes, their original stability is disrupted. Core structural elements such as shoulder slope angle, sleeve cap height, and front-to-back ease distribution must be reconfigured into dynamic relationships. In this process, the structure is not merely rearranged; instead, its reconstruction gives rise to new visual directions, dynamic postures, and formal expressions. This chain of "structural change → stylistic change → semantic change" forms the primary analytical thread of this phase: how the shoulder becomes a site of continuous meaning generation in deconstructionism.

First, the most prominent aesthetic element in deconstructionist shoulder expression is "offset." Offset is not only a technical outcome of structural change but also a mode of signification. When the shoulder line is shifted forward, the shoulder exhibits a slight forward tilt. This tilt does not mimic the body's natural posture; rather, it is a deliberate, expressive deviation of the visual line, weakening the symbolic role of the shoulder line as a "stable axis" in traditional clothing and imbuing the shoulder with a greater sense of movement and posture. In digital simulations, a forward-tilted shoulder line combined with a reduced shoulder slope angle creates a "slipping" contour that detaches from the body's natural form, shifting toward a more conscious stylistic posture. This posture is highly symbolic in deconstructionism: it resists the precision of classic tailoring and even carries an "anti-structural" aesthetic inclination.

In contrast to forward tilting, the visual expressions

of "backward shift" and "drooping" emerge. In loose structures, the back is allocated more ease, causing the shoulder to naturally expand backward and sag downward. When incorporated into a design system, this phenomenon is no longer seen as a structural error or improper ease but is elevated into the visual language of "relaxation." Relaxation is not the same as looseness; rather, it represents an aesthetic balance between the body and fabric, emphasizing the distance between clothing and body, the relationship between fabric and gravity, and the tension between form and structure. Particularly in drop shoulder sleeves, when the shoulder slope angle is reduced to nearly horizontal, the shoulder follows a soft, naturally descending mechanical path. This form, which breaks away from the stability of traditional shoulder lines, becomes a significant source of deconstructionist expression. It shifts the focus away from emphasizing body structure and instead highlights the garment's own volume, fabric weight, and draping direction.

Further aesthetic expression occurs at the level of "fragmentation and reassembly." In structural deconstruction experiments, the shoulder line is segmented, sleeve cap curves are redistributed, and armhole curves are redefined in direction. The visual effects produced by these structural reconfigurations extend far beyond their technical significance. Fragmentation renders the shoulder "incomplete," yet this very incompleteness aligns with the openness and aesthetic "unfinishedness" emphasized by deconstructionism. Reassembly further underscores that garments need not adhere to traditional construction methods; the shoulder can be generated through multiple directions and segments. In some cases, this structural reassembly results in forms such as "block-like," "layered," or "staggered" shoulders—common formal languages in contemporary deconstructionist design and, following loose silhouettes, among the most structurally significant visual expressions.

Deconstructionist shoulder design is not solely concerned with lines and structures but also engages with deeper bodily meanings. In traditional clothing aesthetics, the shoulder often symbolizes strength, posture, and identity, particularly in women's wear, where it serves as a focal point for gender characteristics and physical demeanor. Changes in contemporary aesthetics have prompted a shift from "body conformity" to "body expression," making the shoulder a site where multiple cultural meanings converge: aesthetics of strength, androgyny, relaxation, and spatiality are all manifested in the shoulder. Therefore, in a deconstructionist context, shoulder offset, drooping, and asymmetry are not merely visual phenomena but also a form of subtle resistance to gender and bodily discipline. Especially in the combination of loose structures and drop shoulder designs, the shoulder blurs traditional bodily contours, allowing women to be represented not as stereotypically slender, soft, or submissive but as more relaxed, open, free, and non-linear bodily images.

To systematize the above aesthetic expressions, this study proposes a "Generative Model of Deconstructionist Shoulder Morphology" based on structural experiments, digital simulations, and aesthetic analysis. The model posits that the formation of deconstructionist shoulders is driven by three interrelated groups of factors: Structural Relations: Prototypical structural elements such as ease, angle, slope, fragmentation, assembly, and directionality are reconfigured to generate new forms of stability. Formal Relations: Stylistic features such as offset, drooping, dislocation, forward tilt, expansion, and draping constitute the visual language. Semantic Relations: Structural postures are projected onto perceptions of the body, gender, and the garment-body relationship, making the shoulder a key node for aesthetic production.

These three groups of factors interact to make the shoulder the most expressive area in deconstructionist design. Its meaning no longer derives from "correct" structures but from the formal power and cultural expression generated through structural reorganization. As the structure changes, so does the form; as the form changes, so does its underlying bodily significance. Thus, the shoulder is no longer merely a technical junction connecting sleeves and garment body but becomes a generative field for new visual symbols.

6. Conclusion

This study systematically investigates the evolution and aesthetic expression of contemporary women's wear shoulder morphology from a deconstructionist theoretical perspective. It finds that under the influence of loose-fitting trends and modern body concepts, the fixed logic of traditional shoulder structures—such as rigid angles and ease distribution—faces challenges, leading to issues like front-back imbalance and shoulder line displacement. This, however, creates an opportunity for deconstructivist intervention, transforming the shoulder from a "stable structure" into an "open structure" and a new site for aesthetic generation.

The research highlights that the dynamization of shoulder structure is foundational to deconstructive styling. By reconfiguring key parameters such as front-to-back bust ratio, shoulder slope angle, and sleeve cap curve differential, the shoulder ceases to be a rigid contour and becomes an active node mediating the relationship

between garment and body. Resulting visual forms—such as offset, forward tilt, and drooping—are natural outcomes of this structural logic shift. They correspond to contemporary aesthetic trends like posturality and relaxation, positioning the shoulder as a key symbolic site embodying bodily concepts and cultural expression.

Thus, the "Generative Model of Deconstructionist Shoulder Morphology" proposed in this study not only explains the structural mechanisms behind form generation but also reveals the transformation of the shoulder from a technical junction into an aesthetic symbol. In modern design, the shoulder has become a crucial visual interface for constructing volume, shaping posture, and expressing cultural stance. This study provides a theoretical foundation and methodological framework for deconstructive shoulder design, offering both theoretical and practical value for advancing innovation in women's wear structure.

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