

Avante Garde Fashion as a Catalyst for Innovation: Experimentation with Form, Fabric, and Construction in Shaping Global Fashion Trends

Akanksha Garg^{ORCID}, Rita Kant

University Institute of Fashion Technology and Vocational Development, Panjab University, Chandigarh, India
Email: akankshagarg47@gmail.com

How to cite this paper: Garg, A., & Kant, R. (2026). Avante Garde Fashion as a Catalyst for Innovation: Experimentation with Form, Fabric, and Construction in Shaping Global Fashion Trends. *Art and Design Review*, 14, 237-360.
<https://doi.org/10.4236/adr.2026.143012>

Received: May 25, 2026

Accepted: August 23, 2026

Published: August 26, 2026

Copyright © 2026 by author(s) and Scientific Research Publishing Inc.
This work is licensed under the Creative Commons Attribution International License (CC BY 4.0).
<http://creativecommons.org/licenses/by/4.0/>



Open Access

Abstract

This study explored the role of Avante Garde Fashion in shaping contemporary clothing styles through experimentation and innovation. The objectives of the study were to explore techniques and experimental approaches used in Avante Garde design, study the impact of experimenting with form, fabric, and construction, and to examine the influence of Avante Garde designers in shaping global fashion trends. “Global Fashion Trends is the evolution of styles and designs in fashion and becoming popular worldwide.” A qualitative analysis approach was used to examine techniques such as deconstruction, zero-waste pattern cutting, 3D garment construction, and material experimentation. The result found that Avante Garde fashion challenges traditional design boundaries and transforms garments into conceptual and artistic expressions. Experimentation with silhouettes, unconventional materials, and innovative construction methods drives aesthetic, functional, and sustainable innovation. Most of the Japanese designers globally, such as Rei Kawakubo, Yohji Yamamoto, Issey Miyake, and Iris van Herpen, have significantly influenced global fashion by redefining beauty and promoting individuality. The study concluded that Avante Garde fashion acts as a transformative force, shaping the future of fashion through creativity, sustainability, and innovation.

Keywords

Global Fashion Trends, Avante Garde Designers, Avante Garde Fashion, Innovation

1. Introduction

“Avante Garde” is a French term meaning “Advanced Guard or Vanguard”. It

represents experiments, concepts, and artistic aesthetics of clothing or art that push the boundaries of conventional fashion. Avante Garde refers to artists and designers who introduce innovative ideas. According to [The Economic Times, 2026](#) “Innovation is the term used as the process of bringing new ideas, methods that add value and promote progress in different fields”. In fashion, Avante Garde design emphasizes experimentation with form, fabric, different ways of garment construction, material, structure, and artistic expression, often transforming garments into conceptual objects. Whereas conventional fashion focuses on mass-produced styles, Avante Garde fashion focuses on artistic explorations and conceptual design. Avante Garments are considered wearable art.

The artistic movements in the world were adopted in the late 19th century, and innovation in fashion started in the early 20th century. It was driven by societal changes and artistic experimentation in Europe, where it began influencing clothing design. In the late 19th century, French artists focused on light, color, and daily life rather than historical narratives, which said that art was known for its impressionism. This period was a transition from historical movements to Modernism. This was a period of Art Nouveau (organic forms and naturalism), Realism, and Symbolism (realistic objects or figures with symbolic elements). In this time period, the relationship between art and fashion increased, as designers started drawing inspiration from modern art movements like Cubism (artist Pablo Picasso), Surrealism (artist Salvador Dalí), and Futurism embracing speed and modernity (artist Umberto Boccioni). There are many other unique arts, but these are the arts of the famous artists who worked on the modern art movements.

In post-World War II after 1945, Avante Garde fashion became prominent in Europe and later in Japan. The designers redefined contemporary fashion aesthetics through innovative constructions and structures. Paul Poiret, the first French experimental designer, brought free silhouettes that allowed movement and comfort, inspired by flat rectangular shapes such as the painting of Henri Matisse’s rectangular shape. During the 1930s, Avante Garde designer Elsa Schiaparelli became recognized for her “Lobster Dress” and “Shoe Hat.”

2. Review of Literature

2.1. Evolution of Avante Garde Fashion

Avante Garde fashion has evolved from an artistic movement that challenged conventional aesthetics into a significant force driving innovation in contemporary fashion. Early studies describe Avante Garde fashion as a medium for experimentation, conceptual thinking, and the rejection of traditional design conventions. [Crane \(1997\)](#) explains that the transition from modernism to postmodernism enabled designers to embrace plurality, abstraction, and conceptual expression rather than functionality alone. Similarly, [Erjavec \(2017\)](#) argues that Avante Garde fashion functions as both material culture and symbolic language, communicating social transformation, identity, and utopian ideals through garment construction. [Manovich \(2002\)](#) further extends this discussion by demonstrating how Avante Garde

principles have influenced digital creativity and contemporary media practices.

2.2. Avante Garde as a Driver of Fashion Innovation

Several studies identify Avante Garde fashion as a catalyst for creative innovation within the fashion industry. [Adjei-Appoh et al. \(2022\)](#) examined the introduction of Avante Garde.

fashion to encourage young fashion designer students and practitioners to experiment beyond conventional design practices and advocated handling fashion materials and finishings to encourage creative thinking. [Kostochka et al. \(2024\)](#) introduced Avante Garde and Futurism, which contribute characteristics such as dynamism, energy, movement, contrast, geometry, abstraction, transformation, expression, individuality, and experimentation, making them an influential source of inspiration for contemporary costume design as they reflect social, cultural, technological, and aesthetic trends.

2.3. Experimental Design, Pattern Making, and Garment Construction

Innovation in Avante Garde fashion is closely associated with experimental pattern making and garment construction. [Huang et al. \(2024\)](#) propose shape-changing fashion prototyping strategies that enhance computational thinking, material exploration, and repetitive prototyping to enhance creativity and design efficiency. Similarly, [Reddy-Best & Burns \(2013\)](#), through a case study of Martin Margiela, demonstrate how deconstruction, unconventional construction techniques, and conceptual garment development redefine traditional design practices. These studies indicate that experimentation with garment structure and pattern making is central to Avante Garde design innovation.

2.4. Material Innovation and Interdisciplinary Influences

Recent literature highlights the increasing importance of advanced materials and interdisciplinary approaches in Avante-Garde Fashion. [Moratti \(2025\)](#) discusses the use of recycled plastics, metal mesh, algae-based threads, bacteria-grown leather, smart fabrics embedded with sensors, shape-memory alloys, and responsive fibers, emphasizing sustainability and technological innovation.

3. Research Gap

Although existing studies have discussed the principles, functions, and description of Avante Garde fashion as an innovation, the handling of fashion materials in Avante Garde fashion, and the characteristics of Avante Garde fashion, no study has discussed the influence of Avante Garde designers in shaping global fashion trends and how the form, fabric, and construction contribute to innovation.

4. Scope of Study

The focus of this research paper is on the Avante Garde Fashion Designers in

Global Fashion Trends. The major role of designers in challenging conventional fashion is exemplified by Japanese designers such as Rei Kawakubo—Founder of Comme des Garçons, Yohji Yamamoto—Founder of the label Y's, Issey Miyake—Founder of Miyake Design Studio, Shingo Sato, Junya Watanabe, as well as a few designers from other countries who have challenged conventional fashion, such as those from Sydney, America, the Netherlands, Britain, Belgium, and the UK.

5. Objectives

- To examine the influence of Avante Garde designers in shaping Global Fashion Trends.
- To analyze how experimentation with form, fabric, and construction contributes to innovation in Contemporary Fashion.

6. Methodology

This study adopts a **qualitative and exploratory research approach** to examine Avante Garde fashion designs and its role in contemporary innovation. The research is primarily based on 15 **secondary data, in which 8 studies are included in the literature review**, including journals, research articles, and documented case studies.

The literature was screened for its relevance, credibility, and alignment with the research objectives. Peer-reviewed journal articles and designer websites were used to screen the relevance of data.

Designer case studies were selected through purposive sampling based on “Designers working on Avante Garde fashion and on different aspects of Avante Garde fashion.”

The literature was sourced from peer-reviewed journal articles, fashion and architectural blogs, online fashion magazines, etc. The literature search was conducted using keywords such as: Avante Garde Fashion, Contemporary Fashion Innovation, Designers working on Avante Garde Fashion, Deconstruction Fashion, Zero Waste Fashion, Biomorphic Fashion, Minimalism in Fashion, Fashion and Architecture.

7. Discussion and Interpretation

7.1. Influence of Avante Garde Fashion Designers in Shaping Global Fashion Trends

There are various aspects that influence Avante-Garde fashion designers in shaping global fashion trends through redefining aesthetics by shifting from perfection to imperfection, challenging conventional norms and emphasizing movement and comfort, presenting fashion as art that communicates deeper meaning and narratives, technological innovations by using 3D printing and various materials, sustainability to promote upcycling and recycling, gender-fluid clothing to promote gender neutrality by bridging the lines between men's and women's fashion,

and changing consumer perception by challenging unconventional norms and analysis of different aspects on global fashion trends.

1) Redefining Aesthetics: Is to accept diverse body shapes and shift the idea from a perfect body shape to individual expression. The impact on global fashion of Rei Kawakubo's bulge design in the collection in **Figure 1** "Body Meets Dress and Dress Meets Body" in 1997. Rei Kawakubo added pads to give bulges in unexpected areas that changed the perfect body shape of the model. The collection has encouraged viewers to change the perception of perfection towards imperfection.



Figure 1. Collection: body meets dress, dress meets body in 1997 of Rei Kawakubo, founder of Comme des garçons; a Japanese fashion designer. Source: Kawakubo (1997). Ready-to-wear collection. Vogue.

<https://www.vogue.com/fashion-shows/spring-1997-ready-to-wear/comme-des-garcons>.

2) Challenging Conventional Norms: Through the use of asymmetry, fluid silhouettes, and curves. Using different techniques and cuts has a deep impact on global fashion by emphasizing movement, comfort, and the beauty of the exposed. The best instance is the Japanese designer Yohji Yamamoto in the 1980s collection, in **Figure 2**, that uses asymmetrical cuts to drape and create a flowing double-folded jacket.

3) Fashion as Art: After challenging conventional garments, unconventional garments communicate deeper meanings and narratives that act as art. Art also communicates deeper meaning and narrative, in the same way that garments also communicate. The best instance is Rei Kawakubo, a Japanese fashion designer Avante-Garde collection collaborated with the Met, titled "in-betweenness," was showcased in a museum and exhibition as a form of art, as shown in **Figure 3**. The imperfections have been presented as art and have had a huge impact on global fashion.



Figure 2. Yohji Yamamoto black asymmetric jacket with double-folded draped front panels (1980s)—Founder of Y’s label; a Japanese fashion designer. Source: Yamamoto (1980). Asymmetric Jacket with double folded draped front panels. Pinterest.
<https://in.pinterest.com/pin/70931762875905096/>.



Figure 3. Rei Kawakubo and the met collaborated in the exhibition “in-betweenness” in 2017. Founder of Comme des garçons; a Japanese fashion designer. Source: Metropolitan Museum of Art. (2017). Rei Kawakubo/Comme des garçons: Art of the in-between. Arts and culture.
<https://artsandculture.google.com/story/rei-kawakubo-comme-des-gar%C3%A7ons-art-of-the-in-between-the-metropolitan-museum-of-art/cwVRRcFf8h7zKA?hl=en>.

4) Technological Innovation: This unique concept of integrating new materials, digital fabrication, and wearable technology such as 3D printing, laser cutting, and magnetically generated textiles has changed the perception of consumers and had a huge impact on global fashion by leading towards futuristic and interactive garments. In **Figure 4**, Iris Van Herpen, a Dutch fashion designer, was inspired

by the water that falls on the garment in the collection Crystallization 2010; the technology used in the collection was transforming splashes of water into 3D printing.



Figure 4. Iris van Herpen—founder of Iris van Herpen; a Dutch fashion designer in her crystallization 2010 Collection showcased transforming the splash of water into 3D printing. Source: [van Herpen \(n.d.\). Crystallisation haute couture. Creative exchange agency. https://cxainc.com/portfolio/24753/.](https://cxainc.com/portfolio/24753/)

5) Sustainability: It is the technique to promote slow fashion, upcycling, and thrift culture. In **Figure 5**, Timo Rissanen, a fashion scholar, raises awareness about the environmental impact and eco-friendly practices through zero waste fashion by eliminating textile waste through innovative ideas like zero waste pattern cutting directly on the fabric.



Figure 5. Timo Rissanen—zero waste fabric cutting (2016); a fashion scholar and practitioner in zero waste fashion design; Sydney. Source: [Damarwala \(2017\). Finnish designer empowers sustainable fashion. This is Finland. Article. https://finland.fi/business-innovation/finnish-designer-empowers-sustainable-fashion/.](https://finland.fi/business-innovation/finnish-designer-empowers-sustainable-fashion/)

6) Gender-Fluid Clothing: Gender fluidity is the term used to describe changes over time in a person's gender expression or gender identity. It is a way to promote gender-neutral concepts by blending the lines between men's and women's fashion. In **Figure 6**, Yohji Yamamoto encouraged the acceptance of diverse gender identities through his gender-neutral capsule collection, focusing on shape, color, and styling freedom so that every piece can be worn and loved by anyone.



Figure 6. Gender-neutral capsule collection Y's SS23. Yohji Yamamoto—Founder of Label Y's; a Japanese fashion designer. Source: Yamamoto (2023). Y's gender neutral. Yohji Yamamoto Inc.

<https://www.yohjiyamamoto.co.jp/collection/capsules-ys/ys-gender-neutral-ss23/>.



Figure 7. Lumps and bumps SS1997—padding on unconventional areas Rei Kawakubo—founder of Comme des garçons; a Japanese fashion designer. Source: Ahmed (2016). Lumps and bumps at Comme des garçons S/S97. Another.

<https://ar.pinterest.com/pin/776167317037038913>.

7) Consumer Perception: Fashion is a medium of self-expression, reflecting individuality, values, and cultural change. Consumer perception is to transform consumer behaviour by breaking conventional rules and challenging Western no-

tions, as well as challenging social constructs of the perfect body to the imperfections of the body by adding pads to unconventional areas. In **Figure 7**, the Rei Kawakubo Collection “Lumps and Bumps” body is distorted and extended, not restricting the body.

7.2. Experimentation with Form, Fabric and Construction to Innovation

In Objective 2, there are different techniques that are used by Avante Garde fashion designers through experimentation conducted with form: exaggerated volumes, distorted proportions, space and structure, fashion silhouettes inspired by architectural concepts such as tectonics, deconstruction, biomorphism, and minimalism. Experimentation is conducted with fabrics such as unconventional materials, innovative textile manipulations, hybrid fabric combinations, surface manipulation techniques, fraying and raw edges, and textural layering. Experimentation is also conducted with construction: deconstruction, unconventional dart manipulation, modular construction, and zero-waste pattern cutting.

1) Experiment with Form

Experimentation with form allows fashion designers to think beyond conventional boundaries and convert into unconventional forms through:

a) Exaggerated Volumes: This is an innovative approach used to create 3-D structures by imparting bold, voluminous forms to garments, enhancing aesthetic appeal and structural expression. A Japanese designer, Issey Miyake, founder of Miyake Design Studio, is known for his fabric manipulation technique such as the pleating method as shown in **Figure 8** Pleat Please Collection in 1988, which created volume through consistent, rhythmic pleats while maintaining flexibility, movement, and 3D form.



Figure 8. Exaggerated volumes by Issey Miyake—pleats please collection 1988. Source: Moss (2023). Pleats Please Issey Miyake celebrates 30 years of innovation with a colorful capsule. Fashion & Beauty. <https://www.elle.com/fashion/a43470946/pleats-please-issey-miyake-30th-anniversary/>.

b) Distorted Proportions or Asymmetry: This is an innovative technique that disrupts the visual harmony and balance of the silhouette by introducing asymmetrical forms and uneven proportions. It creates visual interest through irregular shapes, off-centred elements, and unexpected garment structures. Yohji Yamamoto, founder of Y's Label and a Japanese fashion designer, is renowned for asymmetrical cuts, uneven hemlines, off-centred closures, and deconstructed silhouettes that challenge conventional notions of beauty and embrace imperfections. In **Figure 9**, Yohji Yamamoto's 1986-87 Fall-Winter Collection is known for its black coats with a red tulle bustle. Yohji Yamamoto transforms garments into expressive art that redefines the relationship between form, movement, and the human body.



Figure 9. Distorted proportion or asymmetry in FW 1986/87 by Yohji Yamamoto. Source: Saillard (n.d.) Yohji Yamamoto: Top ten collections 1983-2003. Maramarietta. <https://www.maramarietta.com/the-arts/fashion/yohji-yamamoto/>.



Figure 10. Space and structure collection fall 2016 of Rei Kawakubo. Source: Mordudack (2017). The art of the in-between: Rei Kawakubo's work at the met. Yatzer. <https://www.yatzer.com/rei-kawakubo-met-costume-institute>.

c) Space and Structure: This innovative design technique explores the relationship between the body, garment, and space by breaking conventional garments. In fashion design, positive space is the area occupied by the body and the garment, while negative space is the area intentionally created to form bulges, voids, and gaps around the body. Rei Kawakubo, founder of Comme des Garçons, is a Japanese fashion designer known for asymmetry, irregular shapes, and deconstructed silhouettes. In **Figure 10**, Kawakubo utilizes negative space as a design element, incorporating exaggerated voids, padded bulges, and distorted structures that distort traditional body proportions and conventional ideas of beauty. Kawakubo redefines the relationship between the body, form, and fashion, creating sculptural garments that blur the boundaries between clothing and art.

d) Fashion Silhouettes Inspired by Architectural Concepts/Patterns, Colours, Textures, Cutting-Edge Materials, High-Performance Fabrics, Smart Textiles, Sustainable Materials, 3D Materials

- **TECTONICS:** In Architecture; it's a playful lego block that refers to the expression of the building's structure and the way it interacts with its surroundings. According to Kenneth Frampton, a British architect, creating an architectural expression is about how it is assembled. Similarly, in Fashion, tectonic craft is an engineer-led approach that is constructed with precision and structural integrity. Tectonics in architecture in **Figure 11** involves shifting and folding and geometrical shapes. Irina Dzuhs; Ukrainian fashion designer by the brand name Dzuhs. Her concept works with different shapes and folds, just as the earth is constantly changing shapes through the tectonic plates, where shifting, folding and transformation create continuously evolving landforms. In **Figure 12**, Dzuhs in her collection worked on the architectural cut of the designs: split and reunite, breaking of construction into modules, reorganization into new forms, clothes are modified through geometric shifts, voluminous layering, and textured gathers. The rough textures of felt, denim and wool appeal to the beginning of the planet and ancient solids show the impact of global industrialization.



Figure 11. Tectonics in architecture. Source: Richter (n.d.). Office building in Istanbul/Tago architects. Pinterest. <https://in.pinterest.com/pin/331155378821326672/>.



Figure 12. Tectonics in fashion. By Irina Dzuhs, inspired by plate tectonics of the earth AW 2017. Source: Morby (2017). Dzuhs looks to the earth's formation for tectonic fashion collection. Dezeen.

<https://www.dezeen.com/2017/08/17/dzhus-looks-to-earths-formation-for-tectonic-fashion-design-collection/>.

- **DECONSTRUCTION:** In Architecture; Deconstructivism in **Figure 13** is where chaos meets creativity, embracing complexity and contradiction, breaking the harmony, unity, and symmetry. Similarly, in Fashion; Deconstruction is an innovative approach characterized by an intentionally unfinished appearance, showcasing raw edges, exposed seams, asymmetrical designs, and distressed textiles. A few of the designers working on Deconstruction in Fashion are: Martin Margiela, Yohji Yamamoto, Dries Van Noten, Rei Kawakubo, Issey Miyake, Rick Owens (Gris, 2024).

The first one is Martin Margiella brand name Maison Margiella; a Belgian fashion designer known for deconstruction designs (Dscene, 2024) featuring unconventional materials, oversized silhouettes, upcycled vintage items, and visible seams with raw edges, cutting and reassembling parts of old garments, crafting unexpected pieces in a new way in **Figure 14**.



Figure 13. Deconstruction in architecture. Source: Meyer (2025). Deconstructivism architecture—Pushing the limits of design. Art in Context.

<https://artincontext.org/deconstructivism-architecture/>.



Figure 14. Deconstruction in fashion by martin Margiela in artisanal collection 2007. Source: Grourou (2025). Martin Margiela: The invisible architect of deconstruction in fashion. Medium. Blog.

<https://tarekgrourou.medium.com/martin-margiela-the-invisible-architect-of-deconstruction-in-fashion-3466e0973337>.

- **BIOMORPHISM:** In Architecture; Bios (Life) and Morphe (Form or Shape), this architecture in **Figure 15** is inspired by natural forms like flora and fauna, curves and waves. In Fashion, Biomorphism refers to clothing that is inspired by forms, patterns, movements, and life in nature. The best instance of brand name Iris Van Herpen is in Figure; Dutch fashion designer uses the construct of natural forms with the assistance of complicated software and 3D printers, and innovative fabrication techniques to develop sculptural garments in **Figure 16**.

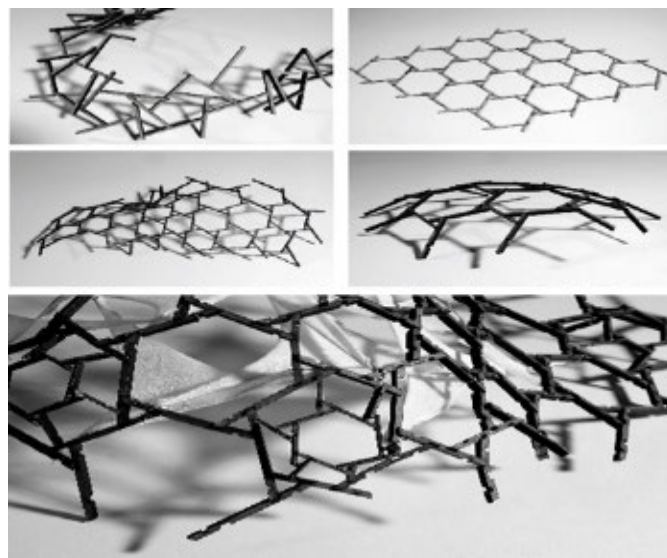


Figure 15. Biomorphic in architecture. Source: Agkathidis (2016). Implementing biomorphic design—design methods in undergraduate architectural education. Semantic scholar. <https://www.semanticscholar.org/paper/Implementing-Biomorphic-Design-Design-Methods-in-Agkathidis/dfd9951ed2e737c0e72429bf27289c34bfca6d06>.



Figure 16. Biomorphism in fashion by iris van Herpen in Sympoiesis 2026. Source: Kolesnikov (2025). Fall 2025—Iris Van Herpen’s Sympoiesis. Couture notebook. <https://www.couturenotebook.com/best-haute-couture-blog/iris-van-herpen-fall-2025>.

- **MINIMALISM:** In architecture, minimalism in **Figure 17** focuses on functionality and simplicity (Denkgallery, n.d.). In fashion, it is about simplicity, quality, versatility, and practicality. A German fashion designer, brand name Jil Sander S.P.A Fall in Figure says a minimalist is a Queen of Less and emphasizes restraints on embellishments, neutral palettes, pure forms, material, and precision fabrication according to **Figure 18**. The core principles of minimalism can achieve sophistication and enduring appeal.



Figure 17. Minimalism in architecture. Source: Puisis (2022). What is minimalist architecture. The spruce. <https://www.thespruce.com/what-is-minimalist-architecture-5224419>.



Figure 18. Minimalism in fashion fall 2022 by Jil sander. Source: Sander (2022). Jil sander fall 2022 ready-to-wear. Vogue.

<https://www.vogue.com/fashion-shows/fall-2022-ready-to-wear/jil-sander>.

2) Experiments with Fabric

a) Unconventional Materials: Use of plastics, metal, rubber, paper, and composite surfaces, or by the oxidation process by losing electrons during a reaction of molecules, atoms, or iron. Hussein Chalayan brand name Chalayan, a Cypriot-British designer, in **Figure 19** uses “Oxidation as a process of Textiles” in his Tangent Flows Collection (Saldanha, 2015). He used a silk garment buried with iron filings and dug out six weeks later; the garment appeared decomposed and rotten, and rusty red stains were present in the garment.



Figure 19. The tangent flows collection 1993—Hussein Chalayan. Source: India Block (2025). Dirty looks: desire and decay in fashion at the barbican review—bury me here. The standard. <https://www.standard.co.uk/culture/exhibitions/dirty-looks-desire-and-decay-in-fashion-barbican-review-b1249852.html>.

b) Innovative Textile Manipulations: Transforms the physical behavior and visual language of fabrics through pleating, felting, bonding, and laminating. In

Figure 20, Japanese designer Issey Miyake brand name Miyake Studio, Pleat Please Collection generates dynamic forms that respond to body movement while maintaining structural integrity.



Figure 20. Pleats please collection by Issey Miyake in 1988. Source: **Issey Miyake** 1989 spring summer pleats please ensemble. 1stDiBS. Website. https://www.1stdibs.com/fashion/clothing/suits-outfits-ensembles/issey-miyake-1989-spring-summer-pleats-please-ensemble/id-v_140242/.

c) Hybrid Fabric Combinations: The experimental strategy combines diverse materials (Cotton-Polyester Blend, Wool-Acrylic Blends, Silk-Lyocell Blends, Nylon-Spandex Blends, Linen-Viscose Blends) (**Abiteks, 2024**) to create Hybrid Fabrics. In **Figure 21**, Junya Watanabe, a part of Comme des Garçons, a Japanese fashion designer, in the 2026 collection titled “The Art of Assemblage Couture,” infused protective gear, gloves, and helmets, which were integrated directly into the garments.



Figure 21. Junya Watanabe: The art of assemblage couture fall 2026. Source: **Fashionado (2026)**. Junya Watanabe fall/winter 2026: The art of assemblage couture. Blog. <https://www.fashionado.net/blog/2026/3/11/junya-watanabe-fallwinter-2026-the-art-of-assemblage-couture>.

In **Figure 22**, Iris Van Herpen brand name Iris Van Herpen; a Dutch fashion designer, worked on the collection Crystallization 2010, made with shells, coral, crystal, fossils, and snail.

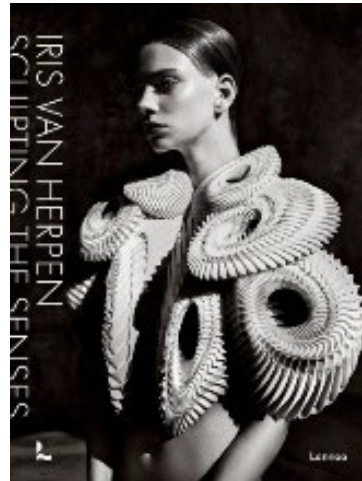


Figure 22. Crystallisation collection 2010 by iris van Herpen. Source: Rotterdam (2025). sculpting the senses. Meer. Blog. <https://www.meer.com/en/102252-sculpting-the-senses>.

d) Surface Manipulations Technique: Distressing, burning, fraying, embroidery abstraction, textural layering. In **Figure 23**, Martin Margiela brand name Maison Margiela; a Belgian designer incorporates the Distressing collection 2024 by introducing signs of damage, aging, worn fabrics, and faded textiles.



Figure 23. Distressing collection 2024 by martin Margiella. Source: Margiella (2024). Artisanal collection 2024. Blog. <https://www.maisonmargiela.com/en-us/mm-artisanal-spring-summer-2024.html>.

e) Fraying and Raw Edges: Fraying and raw edges are used to expose the hidden structure of fabrics. In **Figure 24**, Rei Kawakubo brand name Comme Des

Garçons: the Japanese designer incorporates in the After the Dust collection spring 2026 frayed hems, unraveling seams, and loosely finished edges.



Figure 24. After the dust collection spring 2026 at Paris fashion week by rei Kawakubo. Source: *Fatas (2025)*. After the dust: Rei Kawakubo rebuilds beauty from the ruins. *Vein*. Blog. <https://vein.es/after-the-dust-rei-kawakubo-rebuilds-beauty-from-the-ruins/>.

f) Textural Layering: Accumulation of multiple layers to create depth, density, and tactile complexity. In **Figure 25**, Rei Kawakubo, founder of Comme Des Garçons; a Japanese fashion designer, worked on textural layering through rough fabrics contrasted with delicate lace, while padded puffball shapes expanded in impossible directions, challenging both gravity and the viewer's expectations.



Figure 25. Textural layering spring/summer 2026 collection of Rei Kawakubo. Source: *Fatas (2025)*. After the dust: Rei Kawakubo rebuilds beauty from the ruins. *vein*. Blog. <https://vein.es/after-the-dust-rei-kawakubo-rebuilds-beauty-from-the-ruins/>.

3) Experiments with Construction

a) Deconstruction: Disrupt the finished look of the garment through exposed seams, linings, raw edges, facings, closures, and unfinished hems. In **Figure 26**, Yohji Yamamoto brand name Y's; Japanese fashion designer collection 2020 worked on jackets that were deconstructed with architectural precision. Leather corsets accentuate the rich volumes of skirts that were playfully deconstructed or layered over trousers.



Figure 26. Deconstruction fall 2020 by Yohji Yamamoto. Source: [Tamonqmyi \(n.d.\)](https://fr.pinterest.com/pin/850335973381717316/). Yohji Yamamoto fall 2020 menswear collection. Vogue.
<https://fr.pinterest.com/pin/850335973381717316/>.

b) Unconventional Dart Manipulations: The unconventional dart manipulation is to shift darts, fragment, and exaggerate darts to create unexpected forms and silhouettes. A best instance is Shingo Sato: Transformational Reconstruction Technique, who combined the flat patternmaking and 3D draping techniques to bring new movement to the fashion industry. In **Figure 27**, Shingo Sato, a Japanese designer, shifted a basic dart into an unconventional dart by showing the circular wave in the image to give an interesting look to the garment.



Figure 27. Transformational reconstruction technique of Shingo Sato. Source: [Welle \(2023\)](#). Exploration techniques Japanese designer Shingo Sato. Dutch couture academy. Blog.

c) Modular Construction: Modular construction is the technique used to modify the same garment in multiple ways. In **Figure 28**, Norma Kamli, an American fashion designer, created a collection for women that has been draped in different ways to create a variety of looks.



Figure 28. Modular clothing fall 2020 RTW. Source: Puri (2026). The modular fashion trend redefining versatile dressing. Elle. Blog. <https://elle.in/trending/modular-fashion-trend-12165541>.

d) Zero Waste Pattern Cutting: The name of the technique indicates that the fabric is cut in such a way that there is no wastage left on the table. In **Figure 29**, Timo Rissanen and Holly McQuillan, Fashion Scholar of Sydney, use flexible strategies and easy-to-master zero waste pattern cutting techniques to develop their own cutting-edge fashion designs.

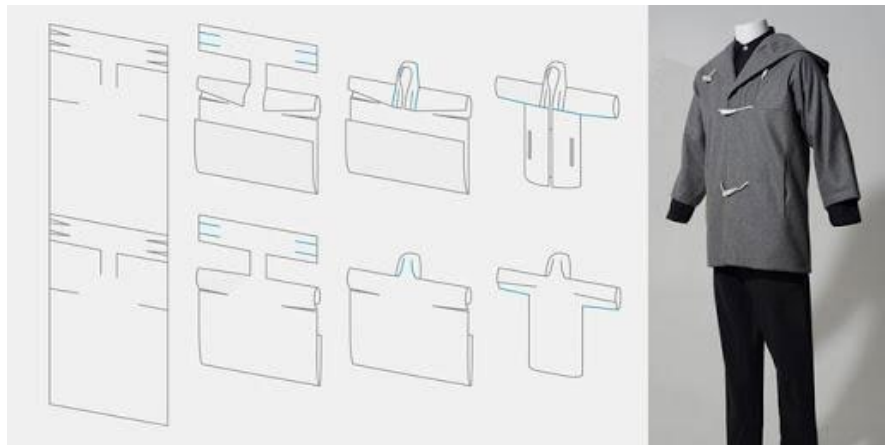


Figure 29. Zero waste pattern cutting in 2016. Source: Telfer (2023). What is zero waste pattern making? Its history and pattern cutting process. Online clothing study. Blog. <https://www.onlineclothingstudy.com/2023/03/what-is-zero-waste-pattern-making-its.html>.

8. Conclusion

The study covers influence of Avante Garde designers in shaping global fashion trends and experimentation with form, fabric, and construction as a key driver for

innovation in Avante Garde fashion.

An analysis shows that Avante Garde fashion pushes traditional boundaries by continuous experimentation and innovation through various forms or shapes, fabric materials, and construction techniques. It alters silhouette structures, using volume, distorted proportions, the use of negative and positive space, architectural construction inspiration, deconstruction, biomorphism, and minimalism. Unconventional materials, manipulation of textiles, combining fabrics with other materials, layering of fabrics, and rethinking construction techniques also result in Avant Garde fashion. By giving thought to fashion once again, designers have changed the purpose of garments from functionality, resulting in artful fashion.

Moreover, the Avante Garde designers such as Japanese designers, Rei Kawakubo Brand name Comme Des Garçons, Yohji Yamamoto Brand name Y's Collection, Issey Miyake Brand name Miyake Design Studio, Shingo Sato master of pattern making and known for the Technique Transformational Reconstruction, Junya Watanabe part of Comme Des Garçons; Associate Professor of Sydney Timo Risannen; Dutch fashion designer Iris Van Herpen Brand name Iris Van Herpen; Cypriot-British designer Hussein Chalayan brand name Chalayan; Belgian designer Martin Margiela brand name Maison Margiela, Dries Van Noten, Ann Demeulemestere, Craig Green, a British designer; all have pushed the boundaries of conventional fashion towards fashion as an art. Their work has redefined aesthetics and shifted the perception from perfection towards individual expression. According to the designers, fashion communicates deeper meanings and can be presented as art in museums and exhibitions. These designers have expanded design possibilities by leading to futuristic garments, while some designers are working on raising awareness of environmental impact.

Overall, Avante Garde Fashion creates a bridge between Art, Fashion, and Technology. It not only drives innovation but also influences societal values and global fashion practices. Thus, Avante Garde Fashion shapes the future of Fashion by encouraging experimentation, creativity, and critical thinking.

Author Contributions

Ms. Akanksha Garg (Senior Research Fellow) conceptualized the study, conducted the research, performed the analysis, and prepared the manuscript. Dr. Rita Kant (Retd.) provided supervision, academic guidance, and critical review of the manuscript.

Conflicts of Interest

The authors declare no conflicts of interest regarding the publication of this paper.

References

- Abiteks (2024). *Hybrid Fabrics: Innovative Solutions for Sustainable Textiles*. Blog. <https://www.abiteks.com.tr/blog/hybrid-fabrics-innovative-solutions-for-sustainable-textiles>

- Adjei-Appoh, G., Acquaye, R., & Ampadu, J. (2022). The Concept of Avant-Garde as a Creative Fashion Design Trajectory in Sekondi Takoradi-Ghana. *Textile & Leather Review*, 5, 120-131. <https://doi.org/10.31881/tlr.2021.35>
- Agkathidis, A. (2016). *Implementing Biomorphic Design—Design Methods in Undergraduate Architectural Education*. <https://www.semanticscholar.org/paper/Implementing-Biomorphic-Design-Design-Methods-in-Agkathidis/dfd9951ed2e737c0e72429bf27289c34bfca6d06>
- Ahmed, O. (2016). *Lumps and Bumps at Comme Des Garçons S/S97. Another*. <https://www.anothermag.com/fashion-beauty/8174/lumps-and-bumps-at-comme-des-garcons-s-s97>
- Crane, D. (1997). Postmodernism and the Avant-Garde: Stylistic Change in Fashion Design. *Modernism/Modernity*, 4, 123-140. <https://doi.org/10.1353/mod.1997.0050>
- Damarwala, S. (2017). *Finish Designer Empowers Sustainable Fashion*. This Is Finland. <https://finland.fi/business-innovation/finnish-designer-empowers-sustainable-fashion/>
- Denkgallery (n.d.). *Minimalist Sculpture: Discover the Beauty of Simplicity in Art*. <https://denkgallery.com/minimalist-sculpture/>
- Dscene (2024). *The Rise of Deconstruction Fashion*. <https://www.designscene.net/2024/05/deconstruction-fashion.html>
- Erjavec, A. (2017). The Avant-Gardes, Utopias and Clothes. *Filozofski Vestnik*, 38, 89-106.
- Fashionado (2026). *Junya Watanabe Fall/Winter 2026: The Art of Assemblage Couture*. <https://www.fashionado.net/blog/2026/3/11/junya-watanabe-fallwinter-2026-the-art-of-assemblage-couture>
- Fatas, P. (2025). *After the Dust: Rei Kawakubo Rebuilds Beauty from the Ruins*. Vein. <https://vein.es/after-the-dust-rei-kawakubo-rebuilds-beauty-from-the-ruins/>
- Gris, D. (2024). *Deconstruction in Fashion: Definition, Characteristics, and Designers*. <https://danslegris.com/blogs/journal/deconstruction-in-fashion>
- Grourou, T. (2025). *Martin Margiela: The Invisible Architect of Deconstruction in Fashion*. Medium. <https://tarekgrourou.medium.com/martin-margiela-the-invisible-architect-of-deconstruction-in-fashion-3466e0973337>
- Huang, X., Kettley, S., & Lycouris, S. (2024). Developing Shape Change-Based Fashion Prototyping Strategies: Enhancing Computational Thinking in Fashion Practice and Creativity. *Fashion Practice*, 16, 282-310. <https://doi.org/10.1080/17569370.2024.2335615>
- India Block (2025). *Dirty Looks: Desire and Decay in Fashion at the Barbican Review-Bury Me Here*. The Standard.
- Issey Miyake (1989). *Spring Summer Pleats Please Ensemble*. 1stDiBS. https://www.1stdibs.com/fashion/clothing/suits-outfits-ensembles/issey-miyake-1989-spring-summer-pleats-please-ensemble/id-v_140242/
- Kawakubo, R. (1997). *Ready-to-Wear Collection*. Vogue. <https://www.vogue.com/fashion-shows/spring-1997-ready-to-wear/comme-des-garcons>
- Kolesnikov, S. (2025). *Fall 2025: Iris Van Herpen's Sympoiesis*. Couture Notebook. <https://www.couturenotebook.com/best-haute-couture-blog/iris-van-herpen-fall-2025>
- Kostochka, A., Kizayeva, N., & Vysotska, V. (2024). *Avant-Garde and Futurism in the Art and Design of Contemporary Costume*. Institutional Repository of Technical University of Moldova. <http://repository.utm.md/handle/5014/28365>

- Manovich, L. (2002). Avant-Garde as Software. *Artnodes*, No. 2, 1-13.
<https://doi.org/10.7238/a.v0i2.681>
- Margiella, M. (2024). *Artisanal Collection 2024*.
<https://www.maisonmargiela.com/en-us/mm-artisanal-spring-summer-2024.html>
- Metropolitan Museum of Art (2017). *Rei Kawakubo/Comme des Garçons: Art of the In-Between*. Arts and Culture.
<https://artsandculture.google.com/story/rei-kawakubo-comme-des-gar%C3%A7ons-art-of-the-in-between-the-metropolitan-museum-of-art/cwVRRcFf8h7zKA?hl=en>
- Meyer, I. (2025). *Deconstructivism Architecture—Pushing the Limits of Design*. Art In Context. <https://artincontext.org/deconstructivism-architecture/>
- Moratti, B. (2025). *Material Experiments in Avant-Garde Fashion: New Age Fabrics and Technologies*.
<https://barbarosamoratti.com/blogs/news/material-experiments-in-avant-garde-fashion-new-age-fabrics-and-technologies>
- Morby, A. (2017). *Dzuhs Looks to the Earth's Formation for Tectonic Fashion Collection*. Dezeen.
<https://www.dezeen.com/2017/08/17/dzhus-looks-to-earths-formation-for-tectonic-fashion-design-collection/>
- Mordudack, A. (2017). *The Art of the In-Between: Rei Kawakubo's Work at the Met*. Yatzer. <https://www.yatzer.com/rei-kawakubo-met-costume-institute>
- Moss, J. (2023). *Pleats Please Issey Miyake Celebrates 30 Years of Innovation with Colorful Capsule*. Fashion & Beauty.
<https://www.elle.com/fashion/a43470946/pleats-please-issey-miyake-30th-anniversary/>
- Puisis, E. (2022). *What Is Minimalist Architecture*. The Spruce.
<https://www.thespruce.com/what-is-minimalist-architecture-5224419>
- Puri, A. (2026). *The Modular Fashion Trend Redefining Versatile Dressing*. Elle.
<https://elle.in/trending/modular-fashion-trend-12165541>
- Reddy-Best, K., & Burns, L. D. (2013). Avant-Garde Fashion: A Case Study of Martin Margiela. *International Journal of Costume and Fashion*, 13, 1-13.
<https://doi.org/10.7233/ijcf.2013.13.2.001>
- Richter, K. (n.d.). *Office Building in Istanbul / Tago Architects*. Pinterest.
- Rotterdam, K. (2025). *Sculpting the Senses*. Meer.
<https://www.meer.com/en/102252-sculpting-the-senses>
- Saillard, O. (n.d.). *Yohji Yamamoto: Top Ten Collections 1983-2003*. Maramarietta.
<https://www.maramarietta.com/the-arts/fashion/yohji-yamamoto/>
- Saldanha, N. (2015). *Hussein Chalayan: The Tangent Flows, Central Saint Martins, 1993*. Blogspot.
<https://chelseamaterialstudy.blogspot.com/2015/10/1-hussein-chalayan-tangent-flows.html?lr=1770353505128>
- Sander, J. (2022). *Jil Sander Fall 2022 Ready-to-Wear*. Vogue.
<https://www.vogue.com/fashion-shows/fall-2022-ready-to-wear/jil-sander>
- Tamonqmyi (n.d.). *Yohji Yamamoto Fall 2020 Menswear Collection*. Vogue.
- Telfer, D. (2023). *What Is Zero Waste Pattern Making? Its History and Pattern Cutting Process*. Online Clothing Study.
<https://www.onlineclothingstudy.com/2023/03/what-is-zero-waste-pattern-making-its.html>
- The Economic Times (2026). *Innovation: Definition*. Economic Times.

<https://economictimes.indiatimes.com/definition/innovation>

van Herpen, I. (n.d.). *Crystallisation Haute Couture*. Creative Exchange Agency.

<https://cxainc.com/portfolio/24753/>

Welle, S. (2023). *Exploration Techniques Japanese Designer Shingo Sato*. Dutch Couture Academy.

Yamamoto, Y. (1980). *Assymetric Jacket with Double Folded Draped Front Panels*. Pinterest.

<https://www.farfetch.com/shopping/women/yohji-yamamoto-asymmetric-flap-pocket-jacket-item-37767044.aspx>

Yamamoto, Y. (2023). *Y's Gender Neutral*. Yohji Yamamoto Inc.

<https://www.yohjiyamamoto.co.jp/collection/capsules-ys/ys-gender-neutral-ss23/>