

BEHIND THE SCENES OF TEXTILE DESIGN IN FASHION SHOWS

S. Krithika, Assistant Prof and Head, Satyabhama Institute of Science and Technology, Chennai

M.Karthika, Assistant Prof and Head, Erode Arts and Science College, Erode

ABSTRACT

The main focus of the article concerns the perception and realization of new pedagogy for a fashion academy studio within the field of Arts, Design, Architecture, and Fashion Design and modelling. The use of textile research-based pedagogy, including the application of materials and their utilization of materials and textile techniques, can contribute to the instability of the fashion design framework. Students can therefore be able to learn by interacting with the textile and its related aspects for them to fully understand the craft of fashion. On top of that, this habitude, we call it textile thinking, can lead to a novel trend of fashion designing that will integrate techniques and artistic ideas as well as fashion casting and exhibition performances. The integral element of the learning process that allows the perception of practical managing as a process of the suitable integration of theoretically and practically formed data through the mechanism of reflective learning has formed the basis of the hands-on studio pedagogy. Fashion business classes can be taught based on the basics of textiles scientifically proved by epidemiological studies- which include knits, embroideries, prints, and other finishing techniques to get an understanding of the manufacturing process, in addition to industrial needs. Such projects are forced to mix industrial production knowledge with scholars neatly. This research illuminates how students, tutors, and classrooms play a role in fashion expression as reflected in textile thoughts through a mix of instructor's reflections, student interviews, and observations. In addition, the learning outcomes have been equated to the curriculum transformation so that you can draw a picture in your mind about such a process.

Keywords: Fashion Design, Textile, Fashion Pedagogy, Fashion Style, Modelling, Model Casting

INTRODUCTION

The medium, through which fashion is represented, is becoming prevalent and wearing new shapes and the passion behind this study comes from a desire to better understand how fashion expression intersects with textile design as both aspects are particularly relevant to the main subject at hand as if a three-pronged approach to the communication between clothing and materials can be demonstrated These methods are called "textile-led", "garment-led" and "simultaneous". "Textile-led" means that the fabric is incorporated in the design through the fabric characteristics like pattern or texture of the fabric, fabric colour, fabric weight, and so on. "Garment-led" names garments, whose shape is a determining factor for both in contrast, there are differences in the meaning of these two yet they are being used together. On the contrary, "simultaneous" is understood to be a process that takes both the perspectives and the design of the process into consideration and in which they are all done simultaneously However, we can better comprehend the meaning of merging textile design with fashion if we consider the basic idea of expository communication through it. Within the group of several different ways used, the creation of a series could be derived

or even an individual piece of clothing. Not to mention that for professional designers, the fabric is often chosen months in advance with due consideration given to the delivery cycle, it can be only natural for school kids to emulate this kind of fabric-centred approach. In fashion design, fabrics and garments are mirror images of each other and therefore, must entrain one another before declaring each other metaphorical in order to fit. It is necessary that fashion designers should be endowed both with a tactile sense (acquired through fabric handling), and a profound understanding of how the properties of fabric, textile structure, and materials affect the shape and function of the final garment. Geared toward fashion in textiles, the concept of thinking textile is used in the building of garments and collections. The process entails starting with the making of the textiles and includes the attributes; both the patterns the textiles make and the patterns they bring into the physical appearance of the garments. At the same time, the slight patterns that the textiles and the colours bring about are the inspiration that produces the overall physical appearance of the collection. Participation in fibre arts is an efficient and powerful tool for characterizing the taste and creativity of a fashion designer, as well as displaying his master ship in the area of material.

TEXTILE AND FASHION DESIGN

Being a textile thinker relevant to the body involves the embodiment of material processes in textile production either through the body or through many other hands. Social skills, tooling, and hand-eye coordination are the important parts that a person undergoes in the Textile of Thinking learning journey. The author then talks about nine types of textile thinking, which are rooted in these pre-existing concepts. These categories are felting, spinning, sewing, plaiting, weaving, cutting, knotting/knitting, and styling. By choosing "the textile toolbox" as a new epistemic foundation of arts, practitioners' knowledge and experience will come from their abusive review done by historians and theorists. Utilizing studio mode, the course ensures students grasp an embodiment of taking textile medium as a mediator of theory and practice with a vital and subtle knowledge of the material through experience and conscious understanding of the mock process. Practitioners of creativity are endowed with both personal and accumulated knowledge, which is a construct of theoretical and intuitive wisdom. The manner creative textile thinking can invent new material movements and enable the previously absent or hidden qualities of materials to surface and switch to sensory leisure is undeniable. Tacit knowledge is a term that refers to the actions-based and undeclared information similar to the experiential kind. Detailed design knowledge based on body mechanics and haptic sensuality is the basis for the studio instruction. In-depth design knowledge, the body's function, and haptic sensory experiences provide the foundation for practical studio instruction.

FASHION, MODELING, AND STYLE

Social capital is a vital concept in fashion and really in business in general, which in various ways contribute to increasing or limiting the prospects for both men and women, based on the results of this study. Nevertheless, despite the alteration of certain concepts into popular ideas regarding social capital, some basic changes in the workplace, for instance, the transition from the industrial economy to a post-knowledge economy have not been taken into account. The capitals of the gig economy have made employment insecure by reducing job tenure, broadcasting independent contractors and freelancers, and wasting non-standard working patterns. The newly defined economy rests on informality, and this determines the significance of the existing organization of employment in the information era. The expansion of pinpointed issues discussed in this paper included the earlier studies into the role of affiliation or networking on the careers of creators and ideas such as an open platform for sharing fashion trends and fashion shows. However, a rapid pace of short-term work does grow certain temporary subgroups, like the models and actors that come together suddenly, work for some time, and then vanish. Their level of probabilities of success is varied according to the area of application. Adopting this view, it is truly observed that the great utility, known as the concept of the "transitory ties" which are the frequent, short-term, and very meaningful

social links that take place have almost all the practical benefits or utilized by dress models, who make use of these bonds interact with gatekeepers as well as present status and signal through role modelling. The study put forth is a result of ethnographic recordings of fashion shows and castings and also individual interview information.

Additionally, models' smash hits networks illustrated a considerable effect on their career

success probability despite the application of social networks and visualization controls, such

as fashion house connections, media attention, and public notability. They expand the basic meaning of social relations beyond its normal strength usable indicator to either repetition or categorical change nowadays looking at the employability aspect.

KEY SECTORS OF THE FASHION INDUSTRY

TEXTILE DESIGN AND PRODUCTION

Most fashions are made from textiles. The partial automation of the spinning and weaving of wool, cotton, and other natural fibres was one of the first accomplishments of the Industrial Revolution in the 18th century. In the 21st century those processes are highly automated and carried out by computer-controlled high-speed machinery. A large sector of the textile industry produces fabrics for use in apparel. Both natural fibres (such as wool, cotton, silk, and linen) and synthetic fibres (such as nylon, acrylic, and polyester) are used. A growing interest in sustainable fashion (or “eco-fashion”) led to greater use of environmentally friendly fibres, such as hemp. High-tech synthetic fabrics confer such properties as moisture wicking (e.g., Cool max), stain resistance (e.g., 303 High Tech Fabric Guard), retention or dissipation of body heat, and protection against fire, weapons (e.g., Kevlar), cold (e.g., Thinsulate), ultraviolet radiation (Solar weave), and other hazards. Fabrics are produced with a wide range of effects through dyeing, weaving, printing, and other manufacturing and finishing processes. Together with fashion forecasters, textile manufacturers work well in advance of the apparel production cycle to create fabrics with colours, textures, and other qualities that anticipate consumer demand.

FASHION DESIGN AND MANUFACTURING

Historically, very few fashion designers have become famous “name” designers, such as Coco Chanel or Calvin Klein, who create prestigious high-fashion collections, whether couture or prêt-à-porter (“ready-to-wear”). These designers are influential in setting trends in fashion, but, contrary to popular belief, they do not dictate new styles; rather, they endeavour to design clothes that will meet consumer demand. The vast majority of designers work in anonymity for manufacturers, as part of design teams, adapting trendsetting styles into marketable garments for average consumers. Designers draw inspiration from a wide range of sources, including film and television costumes, street styles, and active sportswear. For most designers, traditional design methods, such as doing sketches on paper and draping fabric on mannequins, have been supplemented or replaced by computer-assisted design techniques. These allow designers to rapidly make changes to a proposed design’s silhouette, fabric, trimmings, and other elements and afford them the ability to instantaneously share the proposed changes with colleagues—whether in the next room or on another continent. Only a minuscule number of designers and manufacturers produce innovative high-fashion apparel. An even smaller number (mostly in Paris) produce haute couture. Most manufacturers produce moderate-priced or budget apparel. Some companies use their own production facilities for some or all of the manufacturing process, but most rely on separately owned manufacturing firms or contractors to produce garments to the fashion company’s specifications. In the field of women’s apparel, manufacturers typically produce several product lines (collections) a year, which they deliver to retailers at predetermined times of the year. Some “fast fashion” manufacturers produce new merchandise even more frequently. An entire product development team is

involved in planning a line and developing the designs. The materials (fabric, linings, buttons, etc.) need to be sourced and ordered, and samples need to be made for presentation to retail buyers.

An important stage in garment production is the translation of the clothing design into a pattern in a range of sizes. Because the proportions of the human body change with increases or decreases in weight, patterns cannot simply be scaled up or down uniformly from a basic template. Pattern making was traditionally a highly skilled profession. In the early 21st century, despite innovations in computer programming, designs in larger sizes are difficult to adjust for every figure. Whatever the size, the pattern—whether drawn on paper or programmed as a set of computer instructions—determines how fabric is cut into the pieces that will be joined to make a garment. For all but the most expensive clothing, fabric cutting is accomplished by computer-guided knives or high-intensity lasers that can cut many layers of fabric at once.

The next stage of production involves the assembly of the garment. Here too, technological innovation, including the development of computer-guided machinery, resulted in the automation of some stages of garment assembly. Nevertheless, the fundamental process of sewing remains labour-intensive. This puts inexorable pressure on clothing manufacturers to seek out low-wage environments for the location of their factories, where issues of industrial safety and the exploitation of workers often arise. The fashion industry in New York City was dominated by sweatshops located on the Lower East Side until the Triangle shirtwaist factory fire of 1911 led to greater unionization and regulation of the industry in the United States. In the late 20th century China emerged as the world's largest producer of clothing because of its low labour costs and highly disciplined workforce.

Assembled garments go through various processes collectively known as “finishing.” These include the addition of decorative elements (embroidery, beading); buttons and buttonholes, hooks and eyes, snaps, zippers, and other fasteners; hems and cuffs; and brand-name labels and other labels (often legally required) specifying fibre content, laundry instructions, and country of manufacture. Finished garments are then pressed and packed for shipment.

FASHION SHOWS

Fashion designers and manufacturers promote their clothes not only to retailers (such as fashion buyers) but also to the media (fashion journalists) and directly to customers. Already in the late 19th century, Paris couture houses began to offer their clients private viewings of the latest fashions. By the early 20th century, not only couture houses but also department stores regularly put on fashion shows with professional models. In imitation of Parisian couturiers, ready-to-wear designers in other countries also began mounting fashion shows for an audience that combined private clients, journalists, and buyers. In the late 20th and early 21st centuries, fashion shows became more elaborate and theatrical, were held in larger venues with specially constructed elevated runways (“catwalks”) for the models, and played an increasingly prominent role in the presentation of new fashions.

By the early 21st century, fashion shows were a regular part of the fashion calendar. The couture shows, held twice a year in Paris (in January and July) by the official syndicate of couture designers (comprising the most exclusive and expensive fashion houses), present outfits that might be ordered by potential clients but which often are intended more to showcase the designers' ideas about fashion trends and brand image. Ready-to-wear fashion shows, separately presenting both women's and men's wear, are held during spring and fall “Fashion Weeks,” of which the most important take place in Paris, Milan, New York, and London. However, there are literally dozens of other Fashion Weeks internationally—from Tokyo to São Paulo. These shows, of much greater commercial importance than the couture shows, are aimed primarily at fashion journalists and at buyers for department stores, wholesalers, and other major markets. Extensively covered in the media, fashion shows both reflect and advance the direction of

fashion change. Photographs and videos of fashion shows are instantaneously transmitted to mass-market producers who produce inexpensive clothing copied from or inspired by the runway designs.

WORLD FASHION

Most people in the world today wear what can be described as “world fashion,” a simplified and very low-cost version of Western clothing, often a T-shirt with pants or a skirt, manufactured on a mass scale. However, there are also numerous smaller and specialized fashion industries in various parts of the world that cater to specific national, regional, ethnic, or religious markets. Examples include the design, production, and marketing of saris in India and of boubous in Senegal. These industries operate in parallel with the global fashion industry on a minor and localized scale. One significant development in the field of ethno-religious dress was widespread adoption of the hijab (religiously appropriate attire) among Muslim women not only in the Middle East but throughout the Islamic world in the early 21st century. With millions of Muslim women living in numerous countries worldwide, veiling norms and styles are myriad. For some, veiling can mean a withdrawal from the vicissitudes of fashion altogether. Other women, including those for whom modest garments are obligatory in public, may wear fashionable European styles underneath their more conservative street attire. Still others have sought looks that are themselves both chic and modest. At the beginning of the 21st century the international market for modest fashions was growing. Muslim and non-Muslim designers produced a widening selection of appropriate and stylish looks, and numerous fashion blogs and magazines targeting Muslim women became available. Some designers and manufacturers confronted not only the aesthetics of modest attire but also the practical challenges associated with conservative dress, as seen in efforts to produce modest yet effective swimwear and sportswear for Muslims.

THE FASHION SYSTEM

The fashion industry forms part of a larger social and cultural phenomenon known as the “fashion system,” a concept that embraces not only the business of fashion but also the art and craft of fashion, and not only production but also consumption. The fashion designer is an important factor, but so also is the individual consumer who chooses, buys, and wears clothes, as well as the language and imagery that contribute to how consumers think about fashion. The fashion system involves all the factors that are involved in the entire process of fashion change. Some factors are intrinsic to fashion, which involves variation for the sake of novelty (e.g., when hemlines have been low for a while, they will rise). Other factors are external (e.g., major historical events such as wars, revolutions, economic booms or busts, and the feminist movement). Individual trendsetters (e.g., Madonna and Diana, princess of Wales) also play a role, as do changes in lifestyle (e.g., new sports, as when skateboarding was introduced in the 1960s) and music (e.g., rock and roll, hip-hop). Fashion is a complex social phenomenon, involving sometimes conflicting motives, such as creating an individual identity and being part of a group, emulating fashion leaders and rebelling against conformity. The fashion industry thrives by being diverse and flexible enough to gratify any consumer’s desire to embrace or even to reject fashion ability, however that term might be defined.

In comparison, the simultaneous de-sign approach, inspired by the practice of Delaunay, deals with both the garment’s form and surface (textile) at the same time. As such, the two aspects are mutually dependent on each other and have to be developed alongside. For example, the development of technology has allowed for the development of engineered digital print, designed within the form’s constraint (Fogg, 2006). Designers like Mary Katrantzou and Peter Pilotto are known for their mastery of working with digital engineered prints. “It is about trying to do with print, what a black dress does,” Katrantzou says about her way of working (Katrantzou in Muller, 2012). Digital technology allows for the print to take on a more significant role within the garment’s design process. However, the connection between printing) and garment’s form remains that of one informing the other.

FASHION WEEK BACKSTAGE ROLES

THE PRODUCTION TEAM

Many times, designers will hire a production company to create their vision and piece together every single aspect of the show. The producer is the person/team who works closest to the designer, ensuring that every decision made reflects the brand's aesthetic and the vision of the show. They are the glue that holds the entire event together and usually are in charge of overseeing every detail down to the lighting, sound and even the color of the benches guests will sit on.

Behind the scenes on the day of the show, the producer will oversee model timings, choreography, music and lighting. The production team is also in charge of setup and breakdown, knows the show space the best and therefore is usually the team you will see wearing headsets and controlling traffic backstage during the madness. If you've ever worked backstage during Fashion Week, you'll know that they are the people you go to with a question and also the ones you clear the way for anytime you see them running (they are always running!).

THE PR TEAM

Depending on the size of the brand, the Public Relations team may have different roles before, during and after a show presented during Fashion Week.

Some of the most important responsibilities a publicist has include: inviting press for show day coverage, managing editors backstage, arranging seating charts, overseeing RSVP lists and communicating needs for VIP accommodations and green room interviews. They are the keepers of "the guest list" and have the power to admit or turn away anyone at the door.

Some PR teams are known to work closer to designers on the actual layout, production and timeline of the show while others are in-house teams that know the brand aesthetic and can easily relay the narrative for the season's collection statement to the press.

STYLISTS + COLLECTION COORDINATORS + MODEL DRESSERS

While these roles don't fall under the same team, they do work together very closely behind the scenes and are vital to the success of the show.

Stylists are usually hired in-house by the brand and/or designer and will often have their own small team with one main stylist that is in charge of the rest. They work hand in hand with the designer long before Fashion Week to select the looks – from clothing down to shoes, jewellery and any additional accessories.

Many images are taken and a board, known as the Run of Show, is created with each look numbered and listed in various areas backstage. Once final looks are selected, the Collection Coordinators create small, individual boards – one per look. On each board, they list out every single item the model will wear for the look, specific styling instructions and any additional notes. These mini boards are placed strategically on racks with their corresponding looks backstage for dressers to reference when dressing their model.

Model dressers are oftentimes volunteers whose only responsibility is making sure the model(s) they are assigned are ready with their looks during the show. A dresser could sometimes be assigned multiple models to dress or have

1 model with multiple looks, called quick changes. Usually, these responsibilities go to seasoned dressers who can handle the speed and demands this role can have.

HAIR & MAKEUP (HMU)

No fashion show can go on without the incredible work of the hair and makeup teams. Similar to all the others, these teams also have a lead and various assistants for each area of work. By working closely with the designer and lead stylist, hair and makeup teams are able to create the show's overall visual aesthetic that is cohesive with the collection.

Various rounds of tests are done in the days leading up to the show, sometimes even on the day of. From there, the leads create a similar board of information that breaks down all the details for the stylists that will be working on models backstage the day of the show. The types of styles and colors used can be outrageous and time consuming, making the stylists' jobs stressful if models arrive later than scheduled due to delays from other shows they're coming from.

Designers like the late Alexander McQueen were notorious for using hair and makeup as an integral part of the show and an unmistakable element in the fantasy he produced season after season.

COMMUNICATION PERSPECTIVE OF THE FASHION SHOW

A Fashion Show is first and foremost a show. "Designer shows that fall into the category of spectacle are closely connected to the performing arts of theatre and opera, as well as feature films and music videos. As with stage performances, shows created by spectacle designers feature far more than garments. In most cases, they read as mini dramas, complete with characters, specific locations, related musical scores, and recognizable themes. Often, the only element setting fashion shows apart from their theatrical counterparts is their fundamental purpose—to function as a marketing ploy".

Shows have an entertainment function that can reinforce the idea of fashion beyond a simple information transmission function, i.e. an eventful character that can attract the attention of the audience. Nowadays, fashion shows are used as a central tool of communication, emphasizing the visual and performance aspects of modern media. The actual fashion shows exclusivity must not be preserved but can be used as a marketing tactic. Furthermore, the installations do not simply illustrate that these fashion companies are digital innovators but promote the use of media efforts on its own sake. When analysing and developing a fashion show, it is important not to forget the elements related to marketing and communication strategy. Therefore, the constancy and continuity of fashion shows every season work to consolidate the brand and position it in the market.

As mentioned above, in a fashion show there is no clear limit between what is fashion and what is art. All the elements that a fashion designer uses, such as popular culture or historical precedent, promote the integration of fashion and performance. There are four main elements that all designers can work with in order to make a unique show: model, location, theme and finale. The Spectacle effect can be added to these four, with other implicit elements such as music and lighting.

MODEL

There are many types of models in the fashion industry and they can be used for different purposes. For each Fashion Show the brands try to choose the right ones for the project. We can find: Runway models, Fit models, Glamour models, plus-size models or Alternative models. When the brands work with the models they have to take into account if they work with agencies or representatives, if an exclusivity contract is desired or what is the licence fee.

Some researchers point to Gianni Versace as the person responsible for the rise of the supermodel, which gave rise to the association with celebrities especially during the late 1980s and early 1990s. The model possesses a leading role in the show where the subject is not only a mere wearer of the garments as an object of expression but also shoes, accessories and branding. In addition, they play the role of showing the costume through their actions and movements on stage. Therefore, at the communication level, the models are also a key element to create attraction towards the event, to generate news and virility.

LOCATION

Beyond seeking novelty through unconventional models, designers also experiment with the location of their shows. The stage where a show takes place is of great importance for the designer and the brand. The shows associated with the official fashion week calendars are located mainly in: Paris, Milan, London, and New York. Each brand searches within these cities for the best place in relation to the inspiration of the collection, the media power or allowing a wide audience. Brands also organise shows outside of the fashion week circuit shows, known as cruise collections or 'destination fashion shows'. In these runways, the location is an essential element to attract the media. "Sometimes the location is related to national or regional origins of a label and are often centred on mythical fashion cities". Many cities present a symbolic capital that helps shape the Storytelling of a brand or a collection. "In the case of the runway shows, concentrating on the house's geographical origins is not the only way to create added value for a fashion brand. Increasingly, in addition to the birthplace of the house, other more exotic locations are used as fantasy projections and mythological reference points"

THEME

The theme of the show is the source of inspiration for the designer, the theme can be specific or abstract. The theme is an essential element in communication and marketing as it not only determines what the collection will look like, but also its communication, from the press conference and invitations to all the production of communication and sales materials, such as events associated with the shows. The theme will be the hook for all audiences: experts, media and consumers. As Evans (1999) explains, one of the first designers who gave great importance to the theme was Elsa Schiaparelli, who gave each collection a theme, two of them very renowned, inspired by the Circus Collection and the Commedia Delsarte. Other great renowned designers were also highlighted by the themes of their shows such as Alexander McQueen, John Galliano or Karl Lagerfeld. The theme is associated with "Story Telling", which is the technique of telling stories through Fashion Shows. Sung & Know explain that it is an essential element to transmit the brand and the history of the show and that it can be described as: "Story" = Fashion Design; "Telling" = Show. In other words, every Fashion Show must have and be a Storytelling, since people associate fashion design with the substance of a story, a show with the way of telling and a fashion show with the storytelling.

FINALE

For Duggan all shows, and therefore also fashion shows, have to pay special attention to how the event ends. This is one of the points where the Fashion Shows come more in connection with other arts such as theatre. The finales have to be designed to produce a great impact on the attendees that makes that show memorable and also generates conversations and news. The conclusion and the tone of the end of the show become determining factors for the audience, where the designer's creative idea is reflected.

SPECTACLE

Fashion designers or Creative Directors tend to turn their Fashion Shows into big spectacles. For this purpose, they usually focus on specific themes, create large stages, take care of the lighting, music, staging. They seek to produce visually impressive performances tied to a particular theme, time, and place. Sometimes, fashion shows also feature great choreography that tries to effectively showcase the theme of the fashion show and make an impact on the audience. In fashion shows, choreography also involves how the models walk and their facial expressions, enhancing the image of the show. In this paper we associate to the Spectacle variable all the elements related to the experience of the audience in the Show. Fashion shows are a form of multisensory stimulation

IN THE END, the production of a fashion show, especially during Fashion Week, takes an enormous amount of organization, flexibility and teamwork to successfully execute. Every single person that is working behind the scenes has a job to do and is essential in the hierarchy of responsibilities – from producers to runners to volunteers.

CONCLUSION

After the analysis of the show, we can affirm that the four variables proposed in this study are adequate in evaluating the communication of a fashion show. The collection reproduced a revolutionary encounter between the African craftsmanship of Rousteing's roots and the essence of the European culture that permeated his life.

Without losing its emphasis on novelty and spectacle, the show became a walking identity of its creative director, where through insignificant details and spectacular events he fused reality, fiction, and idealization. It should be noted that the importance of a fashion show is not just each individual collection, but instead, it's that special feeling that continues even after a show ends, such as what happened in the case of the Balmain fashion show.

The digital show was the other big show that the brand showcased through its various social channels. The panorama of new technologies is not alien to the world of fashion but is part of it, including behind the scenes of the show. Growing the impact and what is more important, the expectation towards the collection. Balmain's most relevant social networks and platforms, such as YouTube, Instagram and TikTok, showed the Festival live to their community.

The fashion industry is known for changing the status quo and an example of this was the creation of the new launch in three-dimensional format. Through the maison's social networks, following a content planning and a very careful aesthetic, the brand was revealing different details of what happened in the big show, dividing the show experience into: pre-show, show and post-show.

The proposal of analysis based on the four elements validates their importance in the fashion shows and opens a path to future research. Given the proliferation of brands that want to make fashion shows as a communication tool, or the ability to perform in a more democratic way with the digital shows, it could be interesting to systematically analyse

those elements that make the Fashion Show a unique communication or marketing action. Fashion Shows can not only be a moment where the new collections are shown. For the creation of brand experience for the followers and buyers of the brand, it is relevant also to highlight the elements that make this event unique.

REFERENCES

1. Duggan, G.G.: The greatest show on earth: a look at contemporary fashion shows and their relationship to performance art. *Fash. Theory* **5**(3), 243–270 (2001)
2. VanderPloeg, A.J., Lee, S.E.: The role of the creative director in sustaining the luxury brand. *Fash. Style Popular Cult* **5**(3), 343–358 (2018)
3. Strömberg, P.: Industrial chic: fashion shows in readymade spaces. *Fash. Theory* **23**(1), 25–56 (2019)
4. Evans, C.: The enchanted spectacle. *Fash. Theory* **5**(3), 271–310 (2001)
5. Kalbaska, N., Sádaba, T., Cantoni, L.: Fashion communication: between tradition and digital transformation. *Stud. Commun. Sci.* **18**(2), 269–285 (2018)
6. Lin, Y.J., Chen, J.L., Huang, I., Yeh, M.L.: Development and validation of a model for estimation of the effects of ritual design on audiences' satisfaction with fashion show. In: Rau, P.L.P. (ed.) *HCI 2022. LNCS*, vol. 13311, pp. 480–496. Springer, Cham (2022).
7. Pinchera, V., Rinallo, D.: Marketplace icon: the fashion show. *Consum. Mark. Cult.* **24**(5), 479–491 (2021)