

# NEW WAYS OF FASHION PRESENTATION IN THE DIGITAL AGE PERIOD

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**Abstract:** *The tendency of dressing in the new so-called "digital age" in the new not only fashionable but also global period is this – the individual needs to feel modern and unique, in that order it is necessary for him to be a part of the new world filled with avant-garde, co-formism, eclecticism, mega-popular goals, semiotic universals, to be outside the limits of the normal, generally accepted and conventional. Of course the same goals are in sync with the global world, its policies, social arrangements, rules and principles, not only in fashion but also in life in general. The fact that events in life and global changes (regardless of their nature) affect the changes that take place in fashion and the fashion world is undeniable. Today, we encounter modern materials, a product of new technology and science in general, which enable a greater level of sustainability and usability. Their representation in the collections is not accidental, the fact that the fashion shows are becoming ultra-modern, which are presented in an absolutely unconventional way by ultra-modern supermodels, requires the appropriate production of the same models from suitable materials that will correspond to the technology of the new century. The idea is to present a fashion collection in the most modern way possible - virtually, with the latest technology, through a modern mix of social platforms, supported by the most avant-garde models, in the most exotic places, in the most unusual way possible, complemented by modern technology, complemented by brilliant stage effects.*

**Keywords:** Fashion, modern society, visual, personal identification, digital age.

## NOVI NAČINI MODNE PREZENTACIJE U PERIODU DIGITALNOG DOBA

**Apstrakt:** *Tendencija oblačenja u novo takozvano „digitalno doba“ u novom, ne samo modnom, već i globalnom periodu je ovakva – pojedinac treba da se oseća moderno i jedinstveno, tim redosledom neophodno je da bude deo novog sveta ispunjen avangardom, koformizmom, eklekticizmom, megapopularnim ciljevima, semiotičkim univerzalijama, biti van granica normalnog, opšteprihvaćenog i konvencionalnog. Naravno, isti ciljevi su u skladu sa globalnim svetom, njegovom politikom, društvenim uređenjima, pravilima i principima, ne samo u modi već i u životu uopšte. Neosporna je činjenica da događaji u životu i globalne promene (bez obzira na njihovu prirodu) utiču na promene koje se dešavaju u modi i svetu mode. Danas se susrećemo sa savremenim materijalima, proizvodom nove tehnologije i nauke uopšte, koji omogućavaju veći nivo održivosti i upotrebljivosti. Njihova zastupljenost u kolekcijama nije slučajna, činjenica da revije postaju ultramoderne, koje na apsolutno nekonvencionalan način predstavljaju ultramoderni supermodeli, zahteva odgovarajuću izradu istih modela od odgovarajućih materijala koji će odgovarati tehnologija novog veka. Ideja je da se modna kolekcija*

*predstavi na najsavremeniji mogući način - virtuelno, uz najnoviju tehnologiju, kroz moderan miks društvenih platformi, uz podršku najavangardnijih modela, na najegzotičnijim mestima, na najneobičniji način moguće, upotunjeno savremenom tehnologijom, upotunjeno briljantnim scenskim efektima.*

**Ključne reči:** moda, moderno društvo, vizuelno, lična identifikacija, digitalna era.

## 1. INTRODUCTION

In the postmodern era, the fashion world is changing. The new paradigm is the possibility of fusion – in terms of haute couture, this means that its “death” is already being spoken loudly. Conditions have changed a great deal. The unification is one of the principles in clothing. Many fashion houses are going bankrupt, and the issue of piracy in the field of fashion in general, including high-fashion models, is beginning to feel unprecedented. The discourse is already new, to what extent we can talk specifically about high fashion in general, or to what extent the so-called countercultural tendencies i.e. “youth fashion”, “street fashion”, etc. can be “haute couture” if they correspond (and they in turn correspond) to the formal conditions for works of haute couture. They are sewn by individual designers, who are members of the Chamber of Haute Couture in Paris, are produced exclusively by hand and are demonstrated twice a year in front of a selected audience.

The new discourse in the era of postmodernism is that high fashion is part of society’s screen culture. This means that fashion shows today have much more functions and much more diverse tasks than simply displaying fashion. If in the pre-postmodern era the task was to show the new haute couture to a certain group of journalists who write about it and mainly to an audience that would be its consumer, as well as to traders and manufacturers associated with this part of the light industry, now fashion shows are not only part of light industry, but also primarily (and this is the difference) part of show business. This tendency in the period of today’s so-called “digital era” is becoming more and more obvious and more pronounced. At the base lies the glitzy and glamorous attraction. If in the past a certain fashion guru, together with his assistants, determined the order of presentation of the collections, which were commented on by a conférencier (conférencier – a person who speaks publicly, who teaches), pronouncing a pre-prepared text by heart, then in the postmodern era fashion revues are spectacles created according to as complex scenarios as those in the cinema or television.

Compared to their counterparts from the previous era, models have no less skills in dance, movement, vision and artistry. All the other arts are harnessed

in the presentations, so that the fashion shows turn into unprecedented fashion performances, spectacular enough to win over both the fashion specialists (who in principle are indifferent, because they have seen almost everything) and the general public who are just starting out to use and fully live the time of “haute couture” but in its adapted (toward today’s “non-time”) form.

## 2. FASHION AS A SOCIO-CULTURAL PHENOMENON

There are many definitions of fashion, but when we examine it as a phenomenon of society and the art it creates, embodies and demonstrates through it and also in the given text, I will use the following premises: fashion, in the broadest sense of the word, refer to existing in a certain period and generally recognized at a given stage relations to the external, materially realized forms of culture [1]. On the other hand, it is the constant and difficult to explain aspiration to change the shape of the clothes that a person designs, produces and uses both for himself and for society as a whole. The costume is the object of immediate artistic and social treatment. It may be said that from a rudimentary protective covering, man’s garment becomes something that is, to a large extent, the immediate symbol of individual existence, the existence of a particular group, class and also of a nation or an entire era.

From the point of view of sociology, with the greatest degree of probability of the results, we can assume that fashion is a combination of the laws of stylistic unity and color harmony, which gives unity, naturalness, a sense of measure, taking into account the factors of time, place, taste and age to large groups of people. For these strata, the garment must not only be beautiful, but also meet many conditions, the most emblematic of which is to be in sync with the times. Everyone is wearing what is like a second skin, which should be just as comfortable and functional as the “first”. That is why fashion, both from its own point of view and from the point of view of sociology, is an unmistakable indicator of both society as a whole and its individual strata. Among other things, it is also an essential element of the life of every person (even the one who declares that he ignores it), the country, the people, the way of life, the thoughts, the mentality, the professions.

If we are talking not only about the sociological, but also about the semiotic interpretation of the phenomenon, we should also mention the coded signs of social memory as “semiotic universals” within which an objective conversation about fashion with all its subtleties as semiotic accidents is possible. Of course, the relationship between different scientific disciplines will manifest itself at different levels when looking at fashion as social memory in the context of looking at culture as a global sign system. From such a position, social memory (of fashion) viewed as a network of knowledge producing the artefacts in a given society is comparable to a message transmitted from addressee to addressee by means of a code. According to Abram Moll, who studies the social dynamics of culture, the “memory of the world” materializes “in the form of a collection of messages continuous in time and space.” In short, according to Hegel, labor is not “instinctive, but rational” as a way of mediating the relationship between man and nature.

In the course of producing objects for their existence, people do not simply resort to one or another physical or mental act that dissolves without a trace after their performance, but continues to exist in their consciousness and continues and develops in their social practice. Their accumulation is a kind of “cultural archive”, the genesis of which is rooted in the immediate practice of physical and spiritual survival. Of course, it is difficult to accept, on the one hand, that the garment is nothing more than a utilitarian fact, and on the other hand, that it is an “extravaganza of the code” in which an isorosophical simulation of the image is incorporated, which, on the one hand, according to Jean Baudrillard [2], is a reflection of the basic reality, and on the other hand it masks and deforms the basic reality. This leads to the conclusion that the world of models and fashion shows is a simulacrum that has nothing to do with reality. Point of view. What we observe as a result of fashion reviews often turns out to be only a search for the ideal or the absolute, of high fashion as a theoretical achievement dressed in some “individual phantasmagoric clothes” (according to Yves Saint Laurent), while closest to practice, if not and the practice itself is the pret-a-porter (ready-to-wear) clothes that are sewn in hundreds or thousands of pieces and are the subject of fierce competition and specific market competition.

Modern man is characterized by the eternal desire to immerse in an imaginary world created by himself, rather than in the real one – “what is allowed in art (including fashion) is also allowed in life”. Such a kind of cultural avant-garde asserts itself first in fashion, then in behavior, morality and, ultimately, politics. In any

case, the majority of researchers tend to adhere to the opinion that the phenomenon of growing cultural symbolization and mythologizing of public consciousness with essential elements of quasi- and neo-mythology is produced in the fashion of clothes and is fixed in the process of their continuous seasonal replacement. At the level of the individual, this rests on the demonstration of one’s own culture and group affiliation.

Compared to other types of art, fashion has a unique quality – an opportunity to immediately and everywhere react to various important events in the life of the people, as well as to the change of ideological and aesthetic currents in their spiritual life. In this way, the art of fashion, contemporary mythological complexes of society and the general course of the history of a society emphasize that with the help of fashion, images and situations can be created that generate certain ideas, some of them being in the field of fashion and the circle becomes an eternally self-replicating reality, as is the society they serve.

### **3. FASHION AND THE NEW CULTURAL CHANGES IN THE GLOBAL WORLD**

Fashion is the only substantial element throughout in nowadays society a man can see all necessary elements of visualized energy expressed in a unique material form. That is why every subelemental substrate i.e. a person can participate indirectly in the creation not only of an individual vision but as well can integrate his own personal point of view of the world itself. This phenomenon is even more present in today’s more over and again modernized society full of requirements of complementary subtracts which observe each individual standard which is “meant to be fulfilled” in order for one to be “excepted and fully recognized by the society” [3]. This is intensive and extremely important thing. Why is it so important? Because by order and by own birth right it’s inheritably inner strength in each person to be obligated to himself to achieve more than self or should I say more than “he is” because of the simple reason – “You have to be the best version of yourself”. The last said becomes more and more popular since the beginning of the second decade of 21th century (even though it’s real beginnings are since 1960s) [4].

Can Fashion be complimentary birth right to each individual, why is it so important for that individual to actively participate in the creation of its visual essence and why the personal identification throughout fashion clothes is so deeply embossed in man’s psychology? The tendency of dressing in the new so-called “digital era” in the new not only fashionable but also global period is this – the individual needs to feel mod-

ern, in that order it is necessary for him to be a part of the new world filled with avant-garde, co-formism, mega-popular goals, semiotic universals, to be outside the limits of the normal, generally accepted and conventional. Of course the same goals are in sync with the global world, its policies, social arrangements, rules and principles, not only in fashion but also in life in general. The fact that events in life and global changes (regardless of their nature) affect the changes that take place in fashion and the fashion world is undeniable [5]. Nowadays, modernity is interpreted as an act related to the unique interpretation of individuality (which is becoming more and more eccentric), the image in public consciousness, popularity (especially on social networks), presence in fashion and other socio-cultural events, etc. From here it can rightly be concluded that in order for an individual to be modern, it is necessary not only to dress according to the latest fashion trends, but also to fulfill the above-mentioned parameters, to be up-to-date and in line with the requirements of fashion and digital market.

Digitization becomes especially present after the period of the pandemic, when the whole world, for practical reasons, imposes a completely new way of trade and marketing of economic, hence also of fashion products. The so-called "online" presentation is quickly transferred to the fashion world, so online presentations, castings, trainings, fashion shows and spectacles start to be organized quickly from here. Regarding the latter, in today's age of conformity and more emphasized eccentricity, when popularity has a higher price than true fashion quality, the fashion spectacle turns into a frequent phenomenon, which is becoming more and more present in today's haute couture fashion shows. The goal is to get on your side as wide a mass of audience as possible, to gain popularity and thus greater power, not only financial but also publicistic. Being influential nowadays signifies power and prestige. The influence of the fashion brand, designer and/or fashion house is of crucial importance that will determine how successful it will be. To achieve this goal, fashion houses usually hire the most popular models (not necessarily the most beautiful), those who are established in the virtual world and who have over a million followers on their social networks, and hire them to be involved in the presentation of their models – often hiring them to represent models in an unconventional way. In relation to the latter, not only the method, but also the matter moves in sync with the changes and technological achievements in the modern popularly named as "digital age".

Today we encounter more and more modern materials, a product of the new technology and science

in general, which enable a greater level of sustainability and usability. Their representation in the collections is not accidental, the fact that the fashion shows are becoming ultra-modern, which are presented in an absolutely unconventional way by ultra-modern supermodels, requires the appropriate production of the same models from suitable materials that will correspond to the technology of the new century. The idea is to present a fashion collection in the most modern way possible - virtually, with the latest technology, through a modern mix of social platforms, supported by the most avant-garde models, in the most exotic places, in the most unusual way possible, complemented by modern technology, complemented by brilliant stage effects. It is not by chance that the new digital fashion is compared to the genesis and dynamics of the modern world, and it is not by chance that it has the image of a world close to the galaxy, timeless and virtual. Why is that? Because in a world filled with a global economic, health and social crisis, fashion takes the right to be a visual epic - to become a saving "weapon" that will help the masses escape from reality at least for a moment and melt into one illusory and imaginary world [6].

#### **4. FASHION HOUSES PRESENT A NEW WAY OF FASHION PERFORMANCE IN THE NEW DIGITAL ERA**

Supermodel Bella Hadid, who enjoys mega-popularity on social networks and fashion in general, was not chosen by chance as a model who rightly went down in the history of fashion and fashion performance. The event is the fashion week held in the month of September 2022 in Paris, when at the haute couture show for the spring/summer 2023 season of the French fashion house "Coperni", Hadid appeared on the stage completely naked, wearing only panties and shiny silver heels. Standing in the pose of a Greek statue, a team of specialists led by Dr. Manel Torres, inventor of the spray material called Fabrican, sprayed directly onto her bare body, fashioning a dress with a minimalist cut and graceful lines. Onlookers in the crowd watched silently as the stunner's ensemble began to take shape. The technology is extremely phenomenal and sets a new beginning for a completely new generation of materials – Fabrican is sprayed from tin boxes, which hardens on contact with air and immediately turns into fabric, while providing a soft platform for shaping into any desired shape.

The model is later finished by a modeler who finalizes the dress by reshaping the deep and graceful neckline, thin straps and a deep provocative front slit. The full effect reaches a climax when Hadid parades in





**Figure 1:** Coperni's model from their spring/summer collection, 2023

Presentation of a new technological and artistic performance from the "Coperni" spring collection, 2023: Model of Coperni "woven in-live" onto the naked body of model Bella Hadid directly in front of the audience, tailored, modeled and fully made. The material is called Fabrican - it is stored in a tin container, which when sprayed oxidizes and transforms into a real material, which is later shaped and looks like an elegant long white dress with an open deep neckline, straps and a long slit.

The entire performance, apart from the modern technology, is enriched by the graceful and elegant movements of Hadid, who looks like a Greek statue!

front of the audience, showing how in just nearly 10 minutes her body transforms from naked to a beautiful sculpted, statue-like form and becomes a worthy representative of advanced technology and what the new fashion calls ultra-modern!

Designers Sébastien Meyer and Arnaud Vaillant declare that they dedicate this dress to the women of this world, to those who never lower their gaze in front of the barbed wire of morality. A powerful statement just like the performance itself!

In this context, we will draw a parallel with the fashion designer Alexander McQueen, I would say the "bad boy" of England and the "The revolutionary pioneer" of the contemporary fashion design – one with a touch of rebelliousness and innovation, who skillfully masters these forms of art, expressed within the framework of fashion design and artistic performance. He is one of the pioneers of fashion performance as we know it in this new digital age. One particularly impressive fashion performance is the spring show of 1999, in which supermodel Shalom Harlow wears a white voluminous dress, which symbolizes a dying swan, known as Dress No.13, but essentially it was inspired by the artist Rebecca Horn and her work, in which two hunting rifles shoot each other in red. The



**Figure 2:** Alexander McQueen's model from his spring/summer collection, 1999

Art performance from designer Alexander McQueen's spring collection, 1999:

Using model Shalom Harlow as a human canvas results in an iconic moment for McQueen. The model stands in the center of a rotating platform, and her dress is spray-painted by two side-mounted rotating robots. A performance that rightly puts art and fashion on the same level! The model is now exhibited as one of McQueen's most emblematic designs at The Metropolitan Museum of Art in London. The model is proof of an extremely unconventional way of presenting a rare and extraordinary fashion performance, one of the leading markers in the fashion industry of the XXI century.

dress, in which the upper part of the body is fastened with a belt, is freely released downwards with countless pleats of tulle, which create a particularly striking volume. The emphasis on the model is left for the end, when a complete fashion performance is created, unprecedented and particularly interesting, where the live model rotates in a circle, and two robots full of fluorescent colors (yellow and indigo) are placed on the sides, which spray it with paint. The model is currently exhibited as one of McQueen's most emblematic designs at The Metropolitan Museum of Art in London. The model is proof of an extremely unconventional way of presenting a rare and extraordinary fashion performance, one of the leading markers in the fashion industry of the XXI century.

The difference between McQueen's performance and that of Coperni is in the method of performance – the former uses artificial robots and a ready-made model, which is modified only through the surface spraying of the fabric with textile colors; while the second is made absolutely live, it is "woven" in front of the audience and simultaneously tailored, modeled and completely made. We have to admit that in 20 years, technology, fashion and the world in general have seen a lot of progress [7].



**Figure 3 (left):** Models of Diesel Spring/Summer 2008 from "Liquid Space" Preview collection Diesel's holographic fashion show (3D designed forms of aquatic creatures swim between the models during their catwalk).



**Figure 4 (right):** Alexander McQueen's model, spring 2008 The hologram of model Kate Moss at the end of McQueen's fashion show, which caused unprecedented applause and with which he was counted among the most innovative fashion geniuses of his time.



**Figure 5:** Burberry store in Seoul, South Korea 2015

This fashion store is complemented by extremely effective and dominant lighting effects - part of the advertising "tricks" of today, which aim to contribute to greater authenticity of the brand, increasing the attractiveness of the collection and maintaining the brand image.



**Figure 6:** 4D rendering of the "Ralph Lauren" on a building in New York

The fashion brand Ralph Lauren at 888 Madison Avenue in New York in 2010 presents a new visionary world: designed elements characteristic of the brand (polo, models and accessories) disappear before the eyes of observers and transform into a series of objects and images displayed in a 3-dimensional space. To enhance the particularly impressive event, it is complemented by an extremely powerful musical background.

After the Millennium, new technological achievements find practical application and implementation in the way of presenting fashion shows, as well as in the way of advertising fashion brands. In this content we will first mention the brand "Diesel" and its (at the time) pioneering fashion show for the Spring/Summer 2008 Preview Collection. Never seen before in the fashion world, Diesel's holographic fashion show displays 3D designed forms of aquatic creatures who swim between the models during their catwalk. As described by eminent fashion journalists, it is about

journey through time and liquid space to a futuristic world of bioluminescence, giant mechanic cephalopods, futuristic aquanauts and mysterious galactic polyps. It is the first catwalk show with real models showing with holographic models. Immediately after the show, the popularity of the fashion brand reaches unprecedented levels in the fashion world. A few seasons later, in 2010 the brand "Ralph Lauren" introduces the innovative 4D design in fashion whereby causing a sensation on a global level – it is a 4D hologram dominated by elements characteristic of the brand,

which are projected on the background of a gigantic building, which contributes to obtaining the effect of real existence and movement of the elements, although the same are actually imaginary. The same effects are introduced by the brand "Burberry", which, in order to increase its popularity, and thus its clientele, launching its first fashion magazine in Korea in 2015 "equips" its stores with the latest technology and thus proves that technology is a very important and powerful tool not only in modern society, but also in fashion design as a whole.

Digitization appears as the most effective means to fully optimize the design chain, focus on creativity and efficiently fulfill market demands and satisfy fashion novelties in the new digital age. At the same time, this technological phenomenon generates a revolution and opened doors for a new era of presentation of the fashion collection – using holograms, i.e. 3D forms as part of the exhibition space for displaying the collection. The goal is to turn the fashion show into a fashion spectacle that will cause cheers, popularity, attract new clientele, cause massive propaganda and social representation and make a big profit for the brand. These new fashion trends presents the ultimate fusion of art, fashion and technology in a visual feast for the five senses!

## 5. CONCLUSION

The trends of the fashion world in this new century are integrated into the visual culture of the modern man, who is consciously or not actively involved in the so-called digital age. It is becoming more and more present not only in fashion, but also in the social geo-political, socio-cultural, economic and technical-technological world in general. Of course, the fact is indisputable that today's global fashion subjects who dictate politics, and therefore fashion at the world level, will go down in the history of fashion as fashion pioneers who managed to mark the boundaries and existence of a completely different time.

In the modern world, the fashion spectacle is not only an inevitable expression of rebellion, creativity and a sign of cultural pathology, but at the same time it gives freshness and innovation to the fashion performance. It happens more and more often that a fashion show goes beyond the conventional display and is presented in a completely new light - when it turns into a spectacle, supplemented with the most modern elements (light, music, 3D design, hologram, the most diverse aesthetic elements distributed on the podium, a completely different way of walking the models – such as capricious flirting with the audience, dancing, participating in certain installations and montages as

part of the exhibition space, moving in the role of models-dolls, etc.). This unconventional way of fashion parade and presentation of the fashion collection is done for several reasons – the pronounced and increasingly emphasized fashion competition, the scandal as the surest tool that the anonymous designer or fashion brand will come out of the shadows and shine in the eyes of fashion journalists; the fashion brand will be refreshed with a new spirit and will attract attention; and the brand, in addition to continuing to grow in popularity, will enjoy even greater monetary earnings.

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