



# Technologies And Aesthetics Of Scenography In Fashion Show Production

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**Abstract.** The article considers scenography as one of the key components in the formation of the presentation space of a fashion show — as a form of monumental decorative art and the art of arrangement, which is the result of the collective work of designers, artists, and technical teams. The decorative design of the space reveals the central theme of the collection, supports its concept, gives the show a unified form, enhances the emotional impact of the show on the audience, and shapes its stylistic identity. The study identifies the differences between decorations for fashion shows and stage or cinematographic decorations. The principles of creating decorations for fashion shows are formulated. The main types of decorations for open and closed locations — interior, landscape, special, and projection — are considered in the context of the design of modern presentation spaces.

**Keywords:** scenography, presentation space, decorations, fashion show, fashion show production.

## Problem statement.

A modern fashion show is a synthetic spectacle that combines elements of a catwalk, theater, show, and performance. Therefore, the design of the presentation space must comply with the rules of catwalk design and decorative and applied design. That is why it is relevant to study the peculiarities of scenography formation, in particular, design activities aimed at creating decorative designs for fashion shows.

## Analysis of recent studies and publications.

The history of the fashion industry is quite widely represented in scientific literature, but there are few in-depth works devoted to scenography and decorative design of exhibition spaces. Various aspects of fashion are covered in the studies by L. P. Dykhnych [7], Yu. G. Legenky [8, 9], M. T. Melnyk [11], Z. O. Tkanko [16], and L. P. Tkachenko [15]. The works of V. V. Gurdina analyze the relationship between the stage and the catwalk [6], while the article by L. M. Bilyakovich and T. S. Vovchenko reveals the influence of theatrical practices on the formation of fashion shows [5]. Scenography, the history of theatrical and decorative art, and film sets have been studied by V. I. Proskuryakov [13], S. T. Trikolenko [17], M. A. Frenkel [18], A. A. Mikhailova [10], G. Aristarko [1], V. I. Proskuryakov, and D. R. Yarema, who examined scenography in detail as a component of monumental decorative interior art and an instrument for shaping the space of theatrical action [14]. Also noteworthy is the study by V. Y. Berezkin, “The Art of Scenography in World Theater: From Its Origins to the Mid-20th Century” [4]. The evolution of set design in film studio pavilions is discussed in the article by G. Mokhsin, “The Pavilion and Set Design as Cinematic Space” [12].

However, aspects of design activity directly related to the decorative design of fashion shows remain insufficiently studied, which determines the relevance of the topic.

The purpose of the article is to demonstrate the importance of scenography in the modern design of presentation spaces and to identify the features of monumental and decorative design of fashion shows.

The scientific novelty lies in the fact that:

- for the first time, the main types of decorations in the context of presentation space design have been systematized;
- the principles according to which decorations for fashion shows are created have been formulated.

### **Presentation of the main material.**

Scenography (from the Greek skene + grapho) is a type of visual art that forms the spatial and visual environment, visual image, and setting of a theatrical production or film.

In the context of a fashion show, scenography helps to reveal the main theme of the collection and its concept, gives the show a distinctive form, enhances the emotional effect, and determines the style of the show. The elements of artistic design — decorations, props, lighting, collection costumes, makeup, and models' hairstyles — work together in a unified aesthetic system.

Scenery can recreate both historical and contemporary environments and be realistic or surrealistic. Entire teams of specialists work on their creation: artists, decorators, and technical groups, who often combine several specializations and apply both creative and engineering skills. At the same time, there are significant differences between sets for fashion shows and those for theater or cinema.

The decorative design of presentation spaces is based on the following principles:

- sets must look flawless in close interaction with the audience and under intense photo and video shooting, which requires high-quality materials and workmanship;
- technical elements (lighting, sound, and stage equipment) are visible, so they also need to be decorated to match — unlike in theater or cinema, where they are hidden;
- installation and dismantling are carried out in a short time, as the design is temporary and, as a rule, one-time;
- Decorations in open locations must be scaled, stable, and suitable for professional filming.
- Decorative elements must provide ecological, functional, and aesthetic comfort.

Types of decorations for open and closed locations: interior, landscape, special, and projection [4].

Interior decorations are most common in closed spaces. Theater systems are adapted for fashion shows: mobile, pavilion, and volumetric. Simultaneous decorations are most often used, when all elements are installed at the same time and do not change during the show [3]. Unlike theater or cinema, where changing decorations is an organic part of the action, in a fashion show, the space creates a holistic conceptual image from start to finish.

The mobile curtain system includes a backdrop, curtains, and upper curtains that rise and fall synchronously. It is used for shows with clear zoning of space, where the compositional center is usually the brand logo (Fig. 1).

An example is Jeremy Scott's show, whose concept was based on the aesthetics of puppet theater. The mirror-symmetrical red backdrop and paper “puppet” costumes created a cohesive image, while the runway, covered in red fabric, visually extended the stage.



Fig. 1. Mobile backdrop  
(Moschino / Fall Winter 2017/2018 Full Fashion Show / Exclusive)

The pavilion decoration recreates the interior of a closed room and consists of frame walls (Fig. 2).



Fig. 2. Pavilion decoration  
(Karl Lagerfeld on the Spring-Summer 2013 Haute Couture Collection – CHANEL Haute Couture)

The three-dimensional set combines painted and spatial elements, creating the effect of maximum realism (Fig. 3).

Fig. 3. Three-dimensional set  
(Valentino's Celebration of Femininity, Vogue magazine, 09.10.2023)

A spatial decoration is a decoration built according to the "in-the-round" principle, i.e. when the audience surrounds the podium on all sides (Fig. 4).

The main decorative accent of Karl Lagerfeld's 2015 collection was flowers, and the key concept of

the exhibition space was the creation of a tropical garden. A spatial decoration system was used: a glass-framed rotunda was erected in the Grand Palais, in the center of which, under a transparent dome, a large-scale spatial composition of stylized bionic motifs was located. Mechanical floral props were made of white and colored paper. During the show, the futuristic garden “came to life”: paper flowers suddenly opened and “bloomed” in different colors, creating a dynamic scenographic effect.



Fig. 4. Spatial decoration. CHANEL. Karl Lagerfeld. Paris, 2015

([https://www.vogue.ru/fashion/news/videosalon\\_chanel/](https://www.vogue.ru/fashion/news/videosalon_chanel/))



Landscape scenery. Landscape scenery includes decorations that imitate natural or urban environments—city streets, squares, bridges, deserts, forests, etc (Fig. 5). A striking example is the Dior 2017/2018 collection presented by Maria Grazia Chiuri at the Hotel des Invalides in Paris. Italian artist Pietro Ruffo (author of the Atlas of European Animals project) was responsible for the design. The courtyard was transformed into a geographical map: the artist organized the space in the form of an amphitheater, divided it into “continents,” installed a globe in the center, and placed wooden sculptures of animals — giraffes, rhinos, lions, tigers, and monkeys — around the perimeter.

Fig. 5. Landscape decoration. CHRISTIAN DIOR. Maria Grazia Chiuri. Paris.  
(<https://www.youtube.com/watch?v=t7bC1v94Ow8>)



Special decorations. Special decorations include structures that imitate complex technical or transport objects—railway cars, ships, airplanes, submarines, spaceships, etc (Fig. 6). In 2012, Karl Lagerfeld presented the Chanel collection on an improvised airplane deck. It took five days to create the Air

Chanel model: one of the halls of the Grand Palais was completely converted into an airplane cabin with numbered seats, characteristic underglow lighting, and special screens on the ceiling that broadcast images of the sky, creating the illusion of real flight for guests.

In most cases, the concept of the show is formed by the author of the collection himself. Karl Lagerfeld traditionally developed sketches of the scenographic concept at the stage of creating the collection, after which the idea was detailed and implemented by the brand's creative team. Preparatory work usually takes several months, and installation takes several weeks.

All of the above types of decorations involve sculptors, artists, model makers, engineers, florists, etc. In parallel with the design of the presentation space, window display concepts are developed for visual unity. The decorations are made by a model maker-decorator. Each model or object is a complex structure consisting of many details of various shapes and textures. The model maker combines the skills of a carpenter, turner, locksmith, painter, engraver, and electrician.

Therefore, unique, stylistically balanced, conceptually coherent, and technically perfect decorations and props are an important part of organizing a fashion show, which is carried out according to the rules of designing a presentation space for presenting fashion innovations.

Fig. 6. Special decorations. CHANEL. Karl Lagerfeld. Paris, 2012  
(<https://www.youtube.com/watch?v=UD46l-xWDDA>)



Projection scenery. Projection scenery makes it possible to create virtual scenographic solutions using projection, lasers, or holograms [2]. There are static projections (logos, thematic compositions) and dynamic ones (moving images, video sequences) (Fig. 7).

A striking example of the use of 3D visualization on stage is the Victoria's Secret Fashion Show, where modern computer equipment was used to create photorealistic images and broadcast large-scale 3D graphics onto large surfaces.

Analyzing the decorative design of exhibition spaces, it can be seen that designers often combine several types of decorations. Modern technologies have significantly enriched the tools available to set designers: the use of light installations, 3D and 4D holograms, projections, and pyrotechnics makes it possible to create spectacular solutions with minimal use of real objects and props.

At the same time, to create the most realistic environment possible, set designers are increasingly using real objects furniture, tools, household accessories and natural materials (wood, earth, sand, water, metal, etc.). Despite all the technological possibilities, scenery always remains an illusion. Attempts to

overcome the conventionality of scenography lead to the abandonment of sets and the transfer of performances to real spaces — palaces, museums, city squares.

For example, Dolce & Gabbana's 2018 couture collection was shown on Lake Como in the Teresio Olivelli Park; Pierre Cardin (2018) and Karl Lagerfeld (2007) held shows on the Great Wall of China; Louis Vuitton (2018) — at the Miho Museum in Kyoto; Fendi (2016) held its show on a transparent catwalk installed in the Trevi Fountain; Dior (2016) held its show at Blenheim Palace in the UK; Chanel (2016) held its show on El Paseo del Prado in Cuba.

Other interesting examples include the Cavalera show (Brazil, 2013), held at the São Paulo municipal landfill, and the Pierre Cardin show (2007) in the Alashan Desert, China, where the natural relief of the dunes served as the main backdrop.

Fig. 7. Projection decoration  
(<https://sereneandspace.com/blog/runway-stage-designs>)



## Conclusions.

The decorative design of the presentation space is one of the key components in shaping the artistic image of a fashion show. It helps to reveal the main theme of the collection, visualize the author's concept, form the spectacularity and stylistic unity of the show, and enhance the emotional impact on the audience. The study reveals the differences between fashion show decorations and theatrical and cinematographic scenographic systems; it defines the principles according to which the decorative content of the presentation space is formed. The main types of decorations for open and closed locations — interior, landscape, special, and projection — are outlined in the context of the design of presentation environments.

It remains an indisputable fact that decorative design created by highly qualified specialists continues to impress with its scale, engineering complexity, and artistic ingenuity. The theatricalization of fashion shows, the active development of digital technologies, and multimedia tools have contributed to creative experiments and the emergence of unexpected solutions in the field of decorations, props, and accessories. The modern fashion show has turned into a synthetic spectacle that combines material and virtual components of space.

This study opens up prospects for further scientific research. In particular, it is advisable to study in depth:

- the specifics of the application of new technologies (projection systems, AR/VR solutions, dynamic scenography, interactive surfaces) in modern fashion shows;
- the influence of digital visual tools on the formation of the artistic image of presentation spaces;
- the peculiarities of adapting innovative scenographic technologies in the Ukrainian fashion industry;
- the possibilities of integrating traditional crafts and modern technical means in the decorative design of fashion shows.

The development of technologies and digital practices will continue to transform approaches to scenographic design, making research in this field relevant and promising for art history and design education.

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