



Immersive Storytelling: How AR/VR is Transforming Fashion Runways and Exhibitions

Shivangi Srivastava¹, Mahek Fatima²

¹Assistant Professor, Amity University, Lucknow, UP, India

ORCID ID: 0000-0001-9678-1208

²Student, Amity School of Fashion Technology, Amity University, Lucknow, UP, India

ORCID ID: 0009-0004-7890-2597

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Abstract— *The AR and VR Technologies are changing the world from the way we know it, reshaping industries by combining physicals and digital integration. The transformation of an attire for an exhibition or a runway show into an immersive digital avatar is a change of an era. This cutting-edge sophisticated technology empowers designers to exceed real world boundaries and create engaging and interactive narratives which increase perception, attention and appreciation. In this paper, I study AR and VR immersion and their use in creating fashion brand presentations, including those that completely transformed the fashion industry using advanced technologies. The biggest benefit in using AR/VR for apparel digitization is the ability to create alternative sustainable remediation for ordinary shows by saving on travel, venue, and physical material costs. Virtual reality fashion experiences also provide opportunities for cross-cultural interaction and engagement through accessible fashion. However, is it still easy to argue against the added challenges such as high production expenditure, technological inhibitions, and unwillingness to adopt AR/VR. Regardless these hurdles, AR and VR continues to change the narrative of the fashion world in terms of creativity and technology, consumer engagement and design storytelling with the passage of time.*



Keywords— *Augmented Reality (AR), Virtual Fashion Shows, Clothing Digitalization, Ecological Fashion, VR, Branding and Marketing in Fashion, Fashion and Digital Characters.*

I. INTRODUCTION

- Virtual Reality (VR) in Fashion_it is the digital and immersive virtual world created around you out of computer generated or video-based environments, be it through an HMD/VR headwear in which you are navigating within the VR. VR designers can develop, fit and demo clothing and improve their creativity in all ways but most especially sustainable without having physical interfaces. (Kompatsiaris, 2024)
- Augmented Reality (AR) in Fashion_digital elements brought by smartphones or smart glasses where textures/entities inside physical world (clothes accessories/effect) from markdown interactive windows and AR fitting rooms —

where the shopper can touch products in their real environment — at a premium technology level to retail therapy windows are all baby steps. (Kompatsiaris, 2024)

As technologies like Augmented Reality (AR), Virtual Reality (VR) have begun to become in integration within the industry of fashion.

The fashion industry is evolving rapidly with the inclusion of technologies such as Augmented reality (AR) and Virtual Reality (VR). Technologies provide the ideal and most efficient methods to represent designs, along with allowing an enhanced interaction with the audience. The fashion industry was concern about current technical ability and sketchy consumer acceptance, since so many recently have been latched on sustainability and innovation but

technology has progressed much faster. Moving from the physical resource to a creative enablement shift shall be advantage and hence use for AR and VR integration is imperative. (Kim, 2023)

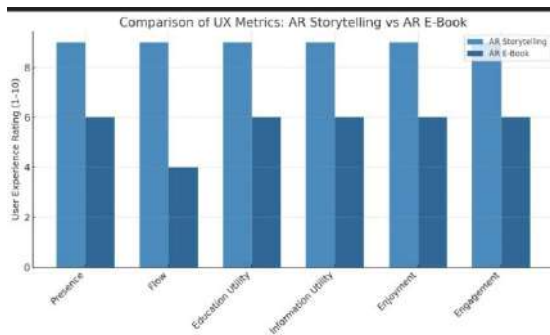


Fig.1: A comparative analysis of user experience metrics between AR e-books, based on presence, flow, education utility, enjoyment, and engagement. (Data adapted from Yang (2023) and Liu (2023))

Example relating to the respective issues is the VR Designer, introduced by Orestis Sarakatsanos. This app developed with VR technologies, redeploying the fashion design and presentation. Users can fit garments in a virtual environment via different professional applications by means of working on the unity engine, owning it from the Browzwear's V Stitcher. It means that designers are then able to evaluate both aesthetic and functional elements and even feel aspects without the use of physical samples for their virtual introduction. Showing cases without samples lowers the complexity for putting fashion in metaverse. Virtual multiuser virtuality promises a workflow solution for solving the largest collaboratively challenges in fashion design, VR adoption into professional practice. (Kim, 2023)

This study seeks to analyse the impact of Augmented Reality (AR) and Virtual Reality (VR) immersive storytelling technologies in altering the traditional fashion runway and exhibition paradigms. Given the increased importance of digital domains to the fashion industry, the research studies the impact of immersive virtual spaces on user experience, brand interaction, and creative expression. (Yang, 2023)

This research is informed by emerging academic literature, including virtual reality IVR fashion spaces, Se Jin Kim examines the impact of three types of virtual fashion environment design (physical duplication, mixed reality, and imagination) on cognitive, emotional, and aesthetic engagement. The aim is to analyse fashion's presentation not only as a storytelling element but also as a tool to strengthen emotional bond between consumers and brands. (Yang, 2023)

The scope also covers Class AR/VR integration in fashion shows and exhibitions for luxury, fast, and digital-first brands. It also addresses the educational, imaginative, and eco-friendly aspects of virtual fashion experiences, underlining the role of immersive technology in fostering diversity and inclusion in fashion discourse. This research seeks to advance the discourse on fashion and technology by examining the impact of emerging technologies on fashion communication.

II. REVIEW OF LITERATURE

The scholarly focus regarding the implementation of augmented reality (AR) in educational and cultural contexts has surged in tandem with the advancement of immersive technologies. In her article "Storytelling and User Experience in the Cultural Metaverse," Shuran Yang describes how AR storytelling can be used to improve user experience (UX) in digitally mediated environments. This research attempts to answer an important issue in applied research at the crossroads of narrative, technology, and cultural participation. (Tong Liu, 2024)

This study used a comparative method with a sample of 368 participants to assess user experience on two AR platforms: an AR e-book and a novel AR storytelling application located at the Shanghai Museum of Glass. Research: storytelling and user experience in the cultural metaverse. Her findings suggest that AR storytelling outperformed the AR e-book on almost all UX metrics: presence, flow, education, information utility, enjoyment, and engagement. Their results have resulted in some metaverse aimed at culture: in providing virtual cultural experiences, it seeks to enhance emotional engagement and immersion. (Tong Liu, 2024)

Perhaps most striking, and in line with previous findings, is the presence and flow reported by users of AR storytelling that suggests deep immersion into AR environments may stem from the interaction with powerful narratives.

The technology that intertwines fashion, storytelling, marketing, and AR/VR is termed as narrative-driven experiential marketing. From the fashion enterprise's perspective, this fusion aims to build a stronger emotional bond with customers which transcends a mere business relationship. The luxury segment of the fashion industry goes a step further as it moves beyond the visual stimuli to employ deep-seated consumer psychology, social identity, as well as perceptions of diffused ownership and bespoke experiences. (Cunha, 2023)

Derived from the more advanced virtual consumption theory, brand experience, and presence theory, the framework anchors explain the significance of branding in

the metaverse. The latter explains why some digital assets such as NFTs or garments for avatars are gaining disproportionate attention from the relatively younger Gen Z consumers. Brand experience explains the outcome of authentic and emotionally charged experiences that restructuring the perception of brands. This becomes detrimental for runways, showrooms, and exhibitions in VR fashion industry immersive environments. (Cunha, 2023)

Fashion brands use extended reality — essentially digital technologies that fall under the umbrella of Extended Reality (XR), including AR, VR, and MR for their audiences in an extensive manner. These new tools have added new levels of interactivity and personalization, that upend the binary between consumer-brand touch points etc.

XR allows brands to craft hyper personal experiences like using the AR, full immersive VR or digital showrooms so consumers can experience products in a very realistic and interactive way. These experiences not only enhance convenience but also foster deeper emotional connections through first-party control over their own fashion relating. Above all, integrated virtual settings add the world of storytelling and usually allow for playful, branched narratives that can fit in with a brand or align with various degrees of digital natives. (Kyung-Hee Choi, 2020)

XR use enables brands to capture live data, further helping them work out the actual consumer behaviour, preferences and pain-points. This data-driven analytics drives more focused and adaptive marketing plans that result in greater engagement with increasing loyalty. (Kyung-Hee Choi, 2020)

But the adoption of these technologies comes with its own challenges. The ROI of digital engagement is diluted by high implementation costs, technical limitations and varied user experience. Lack of consumer insights into XR expectations and usability can be a block to the mass adoption. (Alladi Venkatesh, 2010)

Industrially best practice informs that successful digital engagement is less about maintaining technology for the sake of it and much more about thoughtfully ascribing practical value. The use of XR should never be reductive to a singular user centred campaign that is as much about comfort and access as it is meaningful interaction. (Alladi Venkatesh, 2010)

Table 1: Overview of AR and VR applications across different domains of the fashion industry, highlighting their real world benefits.

<u>Fashion Domain</u>	<u>AR/VR Application Example</u>	<u>Impact/ Benefit</u>
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Fashion Shows	Virtual Runways, Metaverse Fashion Weeks	Global Access, Cost Savings, Creative Freedom
Retail	Virtual Fitting Rooms, AR Mirrors	Try-Before - You-Buy, Reduces Returns
Education	VR-based Design Tools (e.g., CLO3D)	Hands-on Learning, 3D Garment Visualisation
Marketing & Branding	Immersive Brand Storytelling, Virtual Showrooms	Emotional Connection, Higher Engagement
Sustainability	Digital Sampling, Avatar Fittings	Less Material Waste, Reduced Travel Footprint

III. OBJECTIVES OF THE STUDY

- Examine how collaborative online platforms and design tools (CLO 3D, After Effects) enable designers and animators to co-create digital fashion)
- Evaluate the 3D fashion dynamic garments for consumer personalization and customization, especially in the context of virtual fashion environments or online.
- Investigating the sustainability consequences of digital fashion by exploring how digital garments could minimize physical waste and stocks of fashion products throughout the novel domain of virtual recycling.
- To elucidate the utility and potential trajectory of responsive digital garments for e-retail, fashion in education & user engagement in digital/digital space.
- To investigate systemic digital technologies for adaptive fashion design garment that can change type, style, and colour through dynamic animated features.

IV. METHODOLOGY

Qualitative Research Design (This study sought to investigate on synthetic convergence of fashion, 3D dynamic design identity formation and virtual/digital sustainability within Luxury fashion ecosystems) The research scrutinizes subjective reading, investigating how digital garments and luxury fashion aesthetics affect self-presentations, consumer engagement, whatever is sustainable. (Mendes, 2019)

Based in an analysis of the theoretical framework that encompasses the aesthetics of production, aesthetics of reception and aesthetic labour, the study examines how

consumers think and act in response to fashion both on physical as well as virtual spaces. It considers digital design competencies and enters fashion storytelling as well means as personalization considering the role of interactive technologies. (Mendes, 2019)

Table 2: Key digital tools used in virtual fashion design projects, outlining their core applications and capabilities.

Tools Used	Application in Fashion	Features
CLO 3D	Virtual Garment Creation	3D Visualization, Dynamic Simulations
After Effects	Animated Garment Content	Motion Graphics, Rendering
VR Designer	Virtual Fitting & Presentation	Fit Simulation, Metaverse – Ready Export

Data Collection Methods

Qualitative data collection methods in the research:

- The research will explore digital fashion projects made from CLO 3D or After Effects. A project includes the making of a wearable piece that is clothing and treatable as art that promotes change in appearance design style, colour hue or pattern in real time (mostly by working together with motion graphic artists using social media). (Van Kerrebroeck, Brengman, & Willems, 2017)
- Interviews were done with fashion students & designers and digital creators working on virtual fashion design & collaborating. Interviews delved into their experiences, creative journey and thoughts on sustainability design identity as well as measures on audience engagement within a digital fashion environment. (Van Kerrebroeck, Brengman, & Willems, 2017)
- The visual studies included animated garment visualizations, virtual runway shows as well as online social media contents for the identification of repeated themes, aesthetic tactics and consumer interactions onto the garments. (Kompatsiaris O. S.-C., 2024)

V. SCOPE AND LIMITATIONS

Scope

- It speaks to digitally savvy and younger audiences (e.g. fashion students, designers as well early adopters to XR technologies).
- The study investigated virtual dynamic fashion as opposed to luxury fashion aesthetics that deal with

creative practices and style as symbolic identity for consumer engagement.

- Main areas are your customization, sustainability, cooperation and digital tools in shaping the future of fashion.

Limitations

- Qualitative study ⇒ findings derived according to interpretation and not statistically generalizable.
- Participants are only those who are knowledgeable about the digital fashion tools we used, and this sample cannot speak for a broader consumer base.
- The use of high-end software such as CLO 3D and the technical competence of users may have affected both the creative process and pool of participants.
- XR and even virtual fashion are endlessly mutable, so long-term industry shifts are not so clear.

As fashion communication landscape changes rapidly, immersive storytelling, digital fashion and virtual showrooms are three connected concepts such that innovation in these relevant areas could redefine the issue of audience engagement, brand identity, consumer experience. (Kompatsiaris O. S.-C., 2024)

Immersive Storytelling has evolved from fashion brands serious tools to build narratives that transcend beyond garments and deliver an emotionally valid story. Brands using curated scenography in dynamic spatial design to communicate the immersive atmosphere and values their aesthetic plus cultural messages. But these spaces act as heterotopias in the sense that they facilitate a real-world “other world” into which audiences are brought into the brand creative universe.

Digital media, particularly Instagram magnifies this immersive factor this “Instagrammability” of an event directly scales with how successful and far-reaching we think it will be. (Mendes, 2019)

Digital Fashion is the term for an item or entire sets that are in a digital space — either as overlays on top of real or completely virtual products. The clothes are commonly based on 3D-models and can serve different purposes, like storytelling and identity play for garments by minimizing unnecessary material wastage just in the name of sustainability advocacy. Immerse Scenography in digital is when fashion collections are performed over meticulously produced VR environments that combine arts, fashion and technology into one over-all experience. (Jee Hyun Lee, 2020)

Virtual Showrooms basically goes a level deeper into the immersive storytelling by creating brand spaces which are both highly interactive and gamified at times for consumers to visit remotely. Mimicking the sensory experience of

physical retail or fashion runway events, showrooms present with visuals and 3D spaces to navigate around, they tell some stories within architecture. Virtual Showrooms in this order turn out to be an edited, curated experience of brand defining in the current day living archive of a virtual universe as fashion brands work with architects, motion designers.

These two together, amount to a paradigm shifts from legacy, disembodied fashion presentation to multi-dimensional participatory experiences. They demonstrate the clash of storytelling and spatial aesthetics with technology at work across all that is fashion: production, presentation, perception — in a culture that is increasingly more images than reality. (Jee Hyun Lee, 2020)

Interrelation Between Technology, Creativity and Consumer Experience

The embedding of technologies such as VR (Virtual Reality) in a retail space signals a trend: there appears to become a merging of tech innovation and experiential, consumer experiences. For instance, as shown in their research on "Escaping the crowd: An experimental study examining the effect of a Virtual Reality experience in a shopping mall" by Van Kerrebroeck, VR not only can be a working medium providing entertainment or luring but also, strategically implemented as an environmental problem for retailers — consumer unwillingness/crowding among other things induced. (Jennifer Elaine Stanley, 2023)

Technology enables the underpinning for imagination using VR for a sleigh ride through crowded shopping mall that provides some consumers with escapism and are being psychologically delivered from something. Various Creative uses of virtual are proof on how technology can be used to change customer view about retail environment towards their emotional response. Retailers are then able to create fresh, multisensory experiences which engages emotion and psychology really rooting into the opinion of satisfaction, loyalty to brand. (Jennifer Elaine Stanley, 2023)

Again, in this vein, creativity serves as that link that turns unstructured technology into valuable consumer experiences. Designing virtual worlds — festive or serene, branded — is an act of good enough storytelling, and spatial design if it is going to work on the user. These curated experiences illustrate how creativity uniquely enables technology to not only be functional but to streamline it to perform specific emotional and behavioural goals. (R, 2021)

Immersive technologies such as VR are a new medium of experiential retail from consumers. The emotion/psychological benefits (reduced stress and greater satisfaction/respect for the brand) show that technology-

centric experiences can augment the consumer journey. Furthermore, it is highly effective in high density/ high stress environments which indicates it could have many roles in retail design and marketing (R, 2021)

In the end, the marriage between technology and creativity allows for intentional consumer engagement, which by its definition is impossible to replicate, unique, personalized and more importantly emotionally congruent. The relationship redefines the future of shopping as brands are pushed to reinvent not just what they do but also how. (R, 2021)

ROLE OF FASHION INDUSTRY

Economic and Creative Impact of Fashion Events

The emergence of Virtual Reality (VR) tools such as the VR Designer application heralds a disruptive wave which will redefine the fashion events landscape, thus fundamentally affecting both its economic and creative facets. Technologies that boost immersive, collaborative, and visual processes have been reshaping fashion: how it's imagined, developed or experienced. (Fiorentino, 2023)

When fashion goes to events, it has always been more about the budget for designers to show their creativity out in the world. Designers can see how garments move on animated avatars in real time, from drape and silhouette not just fit. It not only spurs swift creative decisions but allows for more in-depth investigations on form and motion with body-sizes. (Fiorentino, 2023)

Design professionals can now co-create, review and improve all aspects of collections in real-time without any physical boundaries. The collaborative method itself creates those global creative synergies, positioning virtual fashion events as unique meshes of design exchange and aesthetics. (Fiorentino, 2023)

And from a financial perspective, VR fashion tools will save you money in the long run. Digital presentations cut the cost of runway shows altogether — venue, construction, runways needle expenses and more while translating to a better-quality show which looks as impressive as a real-life event. Shippe Limited VR Designer however gives a garment evaluation in the very beginning stage which reduces production errors and can also speed up the supply chain. (Fiorentino, 2023)

Virtual events are also more scalable, enabling a new generation of designers and smaller brands to take part in fashion weeks or exhibitions as well. Through these technologies, the proliferation of the industry is lowering the threshold to entry in high fashion week or exhibitions. (Fiorentino, 2023)

Consumer Expectations and Experiential Marketing

In the current digitally fuelled fashion industry consumer expectations are no longer function-only product experiences but extending to experiential, personalized and emotionally driven experiences. Integrating Virtual Reality (VR) within fashion design curriculum illustrates how technology may be utilized to fulfil and surpass these expectations with experiential marketing practices. (Khanal, 2024)

Through the study, we see VR-Tools such as CLO3D complete and in real-time interactive collaboration which have in them an educational kind of engagement but mirror the interactive interaction consumers are basically demanding from brands nowadays. This phase is an immersive environment that elevates the emotional connection and brand loyalty because users get immersed in the creative process, rather than just viewing it — something much more powerful than the state of conventional marketing. (Khanal, 2024)

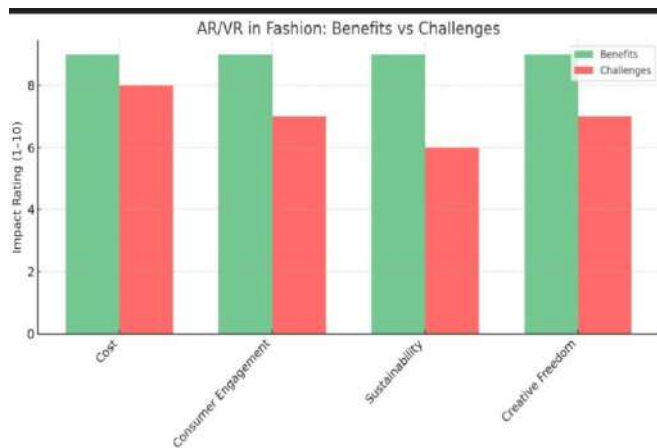


Fig.2: A comparative evolution of the key benefits and challenges associated with the adoption of AR/VR technologies in the fashion industry. (Source: Synthesized from various case studies discussed in the research.)

These could include immersive tech adaptations for fashion, such as hosting user-centred design sessions or virtual fashion labs or co-creation platforms that users can first visualize and then design/customize/experience/product develop on.

Some experimental application of Wallas creative thinking processes—preparation stage incubation and illumination with closest approximation (verification)— in VR based design models help understand that creativity can be structured yet improvised. When reading from consumer point of view they could inform the design of experiential marketing experiences that engage progressively deeper

states of engagement, creating curiosity and rewarding it with unlocking user-content. (Khanal, 2024)

Consumers today want to be a part of the brand narrative as well. Brands can meet the modern expectation of being both sellers and creative narrators and partners through innovative VR-based marketing. (Khanal, 2024)

VI. CHALLENGES AND OPPORTUNITIES

The concept of Virtual Reality (VR) in education for fashion design and practice is undoubtedly an exciting creative outlet but it yields many technical and financial barriers to adoption in addition for showcasing the current state-of-the-art.

A study of college juniors and seniors interacting with the HTC Vive, as well as Google Tilt Brush (a software) on devices reveals that despite enabling creative exploration, VR is bulky and not accessible to everyone in the subset. The students encountered a sense of intimidation or uneasiness during their interaction with the new hardware and perceived software environment even in early adoption phases. This may be a steep slope to adopt (although in context of quick moving academic or commercial environments such as time efficiency depends too much on automation).

High-end hardware, compatible PCs and software licenses can turn VR design tools into expensive things to implement. In the educational setting, this amounts to an additional expenditure by an institution for purchasing equipment maintenance and faculty train equipment. Similarly in fashion industry as well, the cost of turning on VR hub — realistic avatar rendering is what a start like I would imagine e.g. limited to a few brands or even start-ups. (Batmaz, 2023)

Keynote: Its research highlights and emphasis the need for course modification to truly incorporate VR into the traditional fashion design curriculum. This is reflective of a more universal industry workflow challenge VR in the sense that writing and concepts of creative processes are not specifically conditioned for VR incorporations- often this comes at an additional cost of re-envisioning existing systems. These transformations not only take time to learn and train on but also reduces the output speed (may lead to delay in projects) which will increase operational expenditure. (Batmaz, 2023)

From voice assistants (like Amazons Alexa) within Virtual Reality (VR) fashion retail environments the role of cross-industry coordination between developers of technology and fashion is becoming increasingly imperative. Not only will the blending enrich user experiences, but it will also

bring new dimensions that need a partnership of expertise to deal with. (Lei Zhang, 2025)

The research found that voice commands with VR experiences are more seamless and engaging for shoppers than in-store. Greater ease and personalization are the goods by not being physically constrained, interacting with virtual clothing products. Still, true frictionless experiences are the result of software engineers, UX designers, and fashion merchandisers working together so that the technology matches user intentions and aesthetic foibles. (Lei Zhang, 2025)

This all too naive aspiration to sprinkle magic over immersive retail spaces utilizing off-the-shelf voice assistants highlights the nits of technology, for example short session lengths, poor vocabulary comprehension, difficulties assembling. Overcoming these is the result of fashion retailers collaborating with voice technology providers and XR developers to create innovative, bespoke software solutions for digital fashion & product discovery. (Lei Zhang, 2025)

The research additional exhibits the differences in consumer trust, users were less willing to going through virtual fittings for sweaters than swimsuit. Such ambiguity will require research collaboration across apparel designers, psychologists and technologists to face and alleviate consumers worries on fit reliability; privacy, body representation in virtual environments scheme/setting. (Lei Zhang, 2025)

Ricci et al. (2023) show, the Immersive Virtual Reality have a huge potential to revolutionize the way we shop and get totally immersed in digital fashion online. IVR builds better hedonic and utilitarian values than the already present state of the art IV, in virtual fashion retail the next step is combination of tailored Artificial Intelligence (AI) and haptic technologies. These developments are going to make digital shopping a sensory and personalized visual experience from its current state of being predominantly visually immersive. (Caroline Swee Lin Tan, 2024)

3D products are being visually engaged, 77% of which increase attractiveness; and 68% stimulation and novelty. (Caroline Swee Lin Tan, 2024)

That said, it is missing the touch which matters in fashion — texture, fit and fabric response drive garments purchase decisions. Some of this dimensional closing would be accomplished by integrating haptic feedback devices that could feel fabrics or the act of trying on garments in a digital way versus the sensory gap existing between physical and digital experiences. (Caroline Swee Lin Tan, 2024)

The outcome would dramatically increase product diagnostically and make virtual fitting rooms more convincing as well as reduce returns.

Artificial intelligence can help in customizing the in-app fashion avatars to users' unique tastes. Machine learning algorithms could look at what you do in a virtual space to recommend clothes based on style; the fits you've already tried then try again for like behaviours. When combined with real-time IVR data, AI enables dynamic buying journeys in an adaptive and context-sensitive shopping experience, where avatars replicate the size of the user and products suggest themselves in tune with their aspirations and tastes. (Caroline Swee Lin Tan, 2024)

Natural Language Processing (NLP) can also aid voice command virtual assistants within IVR environments to make it easier for customers to browse and query products. Such high-level interactivity would not only make it convenient but also mimics the exact same personalized in-store experience consultation — engaging and trust increasing.

IVR improves the sense of telepresence and shopping satisfaction more than Desktop Virtual Reality, this study revealed but the lack of tangible/ emotionally personalization breaks immersion. Fusing haptic devices with AI agents to solve this problem, instead allows users experience the product the fashion with tangible and emotional connection not just visually. (Caroline Swee Lin Tan, 2024)

The fashion industry is seeing Metaverse runways and virtual avatars as part and parcel of brand strategy with sustainability, digital innovation takes the primacy — an intangible that evolves hand in hand with the increasing capabilities of Virtual Reality (VR). (Khanal, 2024)

The Metaverse as a single virtual shared space is changing the expectation of brands, enabling to present fashion runs as fully immersive. Instead of traveling, traveling and wasteful set designs for staging designers can create digital narratives in a 5G supported infinite virtual worlds. These shows, which launch in VR headsets and desktop platforms, transform into experiences where movement and story interact, allowing viewers to follow along on or in digital outfits. (Khanal, 2024)

They thus fulfil two functions: on the one hand they lessen the ecological footprint of productions as physical events but also develop and promote a brands identity through far more creative freedom than a limited material world would allow.

This is in line with Krishna Khanal's understanding of immersive brand experiences that create emotional connection and narrative depth, which are crucial for

building loyalty with eco-conscious consumers. (Khanal, 2024)

Case studies point to brands such as IKEA; The North Face and Patagonia are already using immersive technologies to instruct and engage users on sustainability. Likewise in fashion this could be virtual avatars that not only model the clothing but also interact and tell on-message narratives about production sourcing, ethical labour and circular design, making sustainability 'real' and communicable. (Khanal, 2024)

Metaverse runways are creative and imaginative, but some of the technological and ethical issues are still there. Higher cost VR/AR hardware is a hindrance not just to innovation, but accessibility owing its nose-diving price-back again into personal data to fuel hyper-individual synthetic avatar lifestyles also raises questions about data-mined psycho-emotional manipulation. (Khanal, 2024)

Challenges mirror the cautionary tale of Khanal about the necessity of immersion balancing transparency and ethical behaviour. (Khanal, 2024)

Rounding out the personalization is the incorporation of brand virtual avatars. Another one can try outfits in real-time, culturally experience fashion worlds as avatars and even be basically a stand-in for values by categorizing all body types, identities. Once the users are in these avatars through VR or AR, they start engaging and taking active route about the sustainability story that the brand must tell. (Khanal, 2024)

VII. DISCUSSION

By far the traditional, industry standards of fashion like runway shows & 2D look books have preformed within in a curation story telling scenario experiencing through linear content with strong visual focus. These formats are good for widespread messaging but often reduce audience dialogue and lose of immersion. (Ludovica Rosato, 2024)

Immersive Technologies on the other hand, including Virtual Reality (VR) and Augmented Reality (AR), drive dynamic, data-based storytelling in 3D worlds. Other mixed format combinations that should be explored are discussed in the study on hybrid immersive display environments. How it works: Immersive fashion presentation allows user to try on collection of garments, explore virtual spaces and feel reflexively about the brand story. Interventions that make spatial presence immersive — such as seeing the senses alive — are perceptible and meaningful, improving after experiences over simply passive viewing of established formats.

Immersive Presentations certainly faces challenge— technical limitations higher costs and need of fresh authoring. Eventually usable formats while still offering these might fall under hedonic value; but done right can add utilitarian value to consumer engagement. (Ludovica Rosato, 2024)

In the end traditional slide presentations provide order and ease-of-use, immersive technologies however provide potentiality for an even richer storytelling or new innovations. There is room for a middle ground merging that truly might be the future of fashion communication. (Ludovica Rosato, 2024)

Combining AR and VR with IoT expresses a radical move how brands can interact with their audiences.

Traditional media aside, these technologies transcend the senses to build lifelong emotional connections with users by creating multi-sensory, interactive experiences.

Long-term, these kinds of experiences could re-invent what brand engagement looks like Thereafter express consumers as agents instead of subjects, driving a more intimate relationship with the story of the brand. For instance, Household IoT devices in Jigsaw (smart lights and speakers) being used to create narrative environments as part of our daily interaction serve as proof points of turns on simple context into branded engagement moments. (Duck-Ki Ahn, 2023)

Beyond this, the barrier to content creation means more content creators can create more immersive campaign even brands that are not technically savvy about putting together that level of a campaign. But this democratisation should generate a deluge of user generated branded content, done better through social sharing and viral interactions. (Duck-Ki Ahn, 2023)

Still, for brands to be effective over time they need to manage the challenges of sensory overload, growing content consumption demands and narrative depreciation. As immersive platforms develop, data and adaptive storytelling will be what keep these locations of relevance to ensure higher consumer adventures. (Duck-Ki Ahn, 2023)

VIII. CONCLUSION

The above research identifies the disruptive power of AR Storytelling in cultural experiences in the emerging metaverse territory. Under a study of AR e-book and an innovative AR storytelling application in Shanghai Museum of Glass, the comparison indicates that AR narratives can significantly improve the immersion and interaction of users on multiple dimensions including flow, education

utility-information utility enjoyment-engagement. Although presence was not a primary predictor of engagement, the broader takeaways suggest AR technologies to be suitable for building richer, more lasting cultural encounters. Methodologically and practically as well, the study advances experience economy theory by providing recommendations for cultural institutions how to pragmatically implement immersive technologies with real-world visitor experiences.

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