

Development of Fashion Museums and Fashion Exhibitions

Nihan CANBAKAL ATAÖĞLU ^{1*} 

ORCID 1: 0000-0001-7110-0330

¹ Karadeniz Technical University, Faculty of Architecture, Department of Architecture, 61080, Trabzon, Türkiye.

* e-mail: nataoglu@ktu.edu.tr

Abstract

The preservation of cultural and artistic heritage, raising awareness of cultural values, elevating aesthetic and artistic values, expressing historical styles, reflecting social, cultural, and economic facets of daily life, and serving as information hubs with research opportunities are all reasons why fashion exhibitions and museums are so important. While clothing exhibitions originally took the form of ethnographic exhibitions featuring historical garments, they have now evolved into creative and dynamic exhibitions featuring the creations of modern fashion designers, installations, and sensory-appealing display spaces. In this context, the goal is to discuss the history of fashion museums, categorize and define fashion exhibitions, look at current fashion museums, and emphasize the significance of these institutions. This descriptive study reviewed clothing-fashion shows from the 2000s to the present; fashion exhibitions that incorporate on-site observations and conclusions to enrich and diversify them stylistically, contextually, and spatially are classified. By combining interesting exhibition themes, new museology, new technologies, and innovative space design, fashion exhibitions give visitors one-of-a-kind experiences.

Keywords: Fashion, clothing, museum, fashion museums, exhibition.

Moda Müzelerinin Gelişimi ve Moda Sergileri

Öz

Moda sergi ve müzeleri; kültürel, sanatsal mirasın korunması, kültürel değerlere olan duyarlılığın artması, estetik ve sanatsal değerlerin yüceltilmesi, dönemin tarz ve üsluplarını ifade etmesi, toplum yaşamına sosyal, kültürel, ekonomik boyutlarıyla ayna tutması, araştırma olanaklarıyla bilgi merkezleri olması açısından önemlidir. Giysi sergileri önceleri tarihi kostümlerle, etnoğrafik sergiler olarak biçimlenirken, çağdaş modacıların eserleriyle, enstalasyonlarla, duylara hitap eden sergileme ortamlarıyla, yenilikçi, dinamik sergilere dönüşmüştür. Bu kapsamda çalışmada, moda müzelerinin tarihine değinmek, moda sergilerini sınıflamak, tanımlamak ve çağdaş moda müzeciliğini irdelemek ve günümüz moda müzelerinin önemini altını çizmek amaçlanmıştır. Yapılan betimsel çalışmada, 2000'li yıllardan günümüze giysi-moda sergileri incelenmiş, yerinde gözlem ve saptamalarla mekânsal, içeriksel, biçimsel olarak zenginleşen ve çeşitlenen moda sergileri sınıflandırılmıştır. Moda sergileri, ilgi uyandıran sergi temaları, yeni müzecilik, yeni teknolojiler ile mekan tasarımı ile bütünleşerek özgünlüğü ve biricikliğiyle, ziyaretçilere eşsiz deneyimler yaratmaktadır.

Anahtar kelimeler: Moda, giysi, müze, moda müzeleri, sergi.

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1. Introduction

With its social, cultural, and economic components, fashion is an inescapable aspect of our lives and a reliable gauge of the passing of time. Fashion is more than just an expression of changes in how clothes are made; it is a significant part of many cultural histories.

Fashion was defined and examined in terms of its social, cultural, and economic dimensions as a result of the academic interest that began to develop in the concept of fashion in the second half of the 19th century. The definition of fashion is given as an abstract idea that establishes the time frame for change in a variety of consumer goods and socially acceptable behaviours. The term "fashion" is typically associated with clothing because it is easier and more practical to manipulate the economic change period for clothing than for other consumables.

"Fashion is invisible components that are covered by clothing rather than visible clothing. Fashion is a term that is frequently used to describe both clothing and appearance trends. Although clothing is often used to express fashion, it is the manner of dress, decorum, furniture, and speaking that is popular during a given period (Kawamura, 2016)".

As stated by Watson in 2007, "The history of fashion appeals to everyone in some way or another, and fashion is much deeper than skirt lengths, silhouettes, and colours." Roland Barthes claimed that although change is at the heart of fashion, it is also a system of cultural codes, and Benjamin (2002) has questioned the relationship between fashion and modern life. George Simmel, a sociologist of modernity, dealt with fashion as an interest in the desire for innovation and examined it concerning its social dimensions. No matter which historical period is mentioned, the decisive essence of fashion is innovation and change. Innovation is regarded as a crucial component of fashion. "We can only conclude that what we call fashion is what disappears as quickly as it arises," said Simmel (2003).

The archives and exhibits of museums include fashion and clothing collections in addition to the interest in fashion. Museum exhibition designs are influenced by the creativity and dynamism of fashion. Fashion exhibitions are the focus of viewers and museums because of their creativity. For those who are interested in fashion and the history of clothing, designers, and other professionals in the galleries of museums, costume and fashion exhibitions create an educational, research, and archive environment through their informational content. Fashion exhibitions that highlight the design process, are rich in interdisciplinary research, and have rich sensory and emotional environments built on performances attract attention and become the centre of attention. It is common to come across fashion houses displaying their archives in store museums to highlight their rich history, expertise, and creativity. The viewer's perception of museum space with showcases has been transcended by fashion exhibitions and museums, which have evolved into settings that are accessible democratic environments where contemporary fashion is displayed with creative, dynamic, warm, and appealing modern presentations. In this way, modern clothing enhances the appeal of museums and draws visitors.

With the idea that fashion, considered a part of fine arts, mirrors a period sociologically, the study mentions the history of fashion museums and draws attention to the significance and development of fashion exhibitions and museums. By highlighting the rapidly growing number of fashion collections and specialized fashion museums added to the collections of museums, as well as their causes, contents, exhibition venues, and changes in exhibition designs, it aims to increase awareness and contribute to the literature.

2. Material and Method

The descriptive research methodology was used in the study. The study in this axis is founded on two fundamental methods: a literature review and on-site observation. The historical evolution and transformation of clothing-fashion exhibitions and museums are discussed in the first stage. Three phases of Melchoir's fashion museology have been identified as a result of extensive research on the subject.

In the second stage, samples from the literature were determined depending on the scanning model. In selecting the sample, a case study with the clothing-fashion exhibitions put on by esteemed organizations like the V&A, Bath, and MET Museums was made. These exhibitions, which reflect the current situation and are acknowledged in the international press and dated to the 21st century and gaining attention in the current literature, reflect the situation today. Additionally, observations were made regarding the clothing exhibition museums that the author visited personally while traveling between 2013 and 2020. It is considered rather critical in the analysis and evaluations that the author experiences clothing fashion exhibitions as a museum visitor and designer and communicates the observations and conclusions. In light of Melchoir's fashion museum periods and new museology concepts, the information gleaned from the literature review and the author's on-site observations was analysed, and current clothing and fashion exhibitions were categorized. The original part of the study emphasizes the spatial, contextual, and presentational diversity of today's clothing-fashion exhibitions and museums through this classification, which also serves as the study's findings.

In the literature, terminologically speaking, the words dress, clothing, costume, textile, and fashion are used to describe the attire displayed in museums. Fashion is seen as a concept related to production that began with the industrialization process in the 19th century and modernity in the 20th century, taking into account the rate of change in fashion and the studies on the concept. According to Melchoir (2011), it is now critical to make a distinction between the ideas of clothing-costume-textile museology and fashion museology to comprehend how fashion has evolved in museums. In this sense, it would be more appropriate to refer to historical clothing and costumes with ethnographic value as clothing exhibitions-museums. Industrial processes in the 19th and 20th centuries led to a difference between clothing with ethnographic value and changing fashion with rapidly evolving consumption habits. When referring to the attire and exhibition methods that are typical of this era, it would be more accurate to say fashion exhibitions and fashion museums.

3. Findings

History and development of fashion museums

In museums, clothing is gathered, displayed, archived, and researched as a component of cultural identity. Since the end of the 18th century, historical clothing has been displayed in a variety of ways and locations, according to Petrov (2019), in the book "Fashion, History, Museums." However, for Melchoir (2011), fashion exhibits in museums are a 20th-century invention. Clothing and fashion collections have primarily been displayed in cultural history, art, and design museums. Today, both the number of museums adding fashion exhibitions to their collections and the number of museums with specialized fashion collections are rising quickly. The Victoria & Albert Museum in London, the Metropolitan Museum in New York, and the museums listed in Table 1 were historically responsible for creating the first collections of clothing and fashion (Vrencoska, 2015; Petrov, 2019) (Table 1).

The most recent fashion trends that contributed to the trend include those from The Mode Museum (Antwerp, 2002), The Fashion&Textile Museum (London, 2003), Museo de la Moda (Santiago, 2006), and MUDE Museo do Design et da Moda (Lisbon, 2008). The Kyoto Costume Institute (Japan, 1976), America Costume Institute (1937), Fashion Institute of Technology (USA, 1967), Galliera - Musee de la Mode de la Ville Paris (Paris, 1977), and Musee de la Mode Les Arts Decoratifs (Paris, 1986) are some of the fashion museums that exist outside of the countries listed in the table below (Melchoir, 2011). With the recognition of the significance of the cultural heritage of casual and contemporary clothing, the Louvre added a fashion museum in 1986. Galleria del Costume opened in Florence's Pitti Palace in 1983 with the goal of promoting the preservation and historical study of the local clothing heritage. Rich fashion museums have been established by or are associated with sizable educational institutions, including Bath in England and Bunka Gakuen in Tokyo (Waquet & Laporte, 2011). Collections and exhibitions are being launched in nations that do not yet have a fashion museum as a focus (Melchoir, 2011).

Table 1. Museums that historically created the first collection of clothing and fashion, (Edited from Petrov (2019))

Museums	Collection	Date Established	First appearance of fashion in galleries
Victoria & Albert Museum (Londra)	Arts and manufactures; decorative arts and design	1852	1913
Metropolitan Museum (New York)	Fine and decorative arts	1870	1929
Brooklyn Museum(New York)	Fine and decorative arts	1897	1925
Royal Ontario Museum (Toronto)	World culture and natural history	1933	1939
McCord Museum (Montreal)	Canadian social history	1921	1957
Moda Museum (Bath)	Contemporary and historical fashion	1963	1963

Melchoir (2011), a historian and fashion writer, divides the history and evolution of fashion exhibitions in museums into three key eras:

First Period: "The first attempts were made with collections intended to display the attire of historical figures rather than current fashion. Its roots were planted in the years leading up to World War II. In general, museums—especially those that focus on cultural history—collect clothing during this time. The main purpose of these collections was to demonstrate how people dressed in various social classes, from peasants to aristocrats, from rural to urban, before the industrial era. In a recent development, clothing collections during this time, in the years leading up to World War II, became a part of art museums. These museum clothing collections' cataloging, identification, documentation, display, preservation, and research studies have produced data that will be used to develop the ICOM costume museums' costume guide on a global scale" (Melchoir, 2011).

"For clothing museology to emerge as a separate field of study, it was necessary to wait until the middle of the 20th century and the gradual specialization of a select group of museum conservators worldwide. The Victoria & Albert Museum in London was home to the first conservator who made a formal attempt to start a textile division in 1953 (Waquet & Laporte, 2011).

Second Period: With the help of popular culture, the fashion phenomenon started to emerge in museums from the 1960s until the 1990s. The 1960s and 1970s saw a rise in the popularity of fashion. Fashion an Anthology exhibition, curated by fashion photographer Cecil Beaton at the Victoria & Albert Museum in these years, was designed on the axis of modern, innovative, haute couture fashion design (Melchoir, 2011). Diana Vreeland has been compiling contemporary clothing collections for the City Museum of New York's thematic, monographic, and chronological exhibitions since the 1970s (Baudot, 2001). Vreeland has planned exhibitions that give more attention to contemporary designers and fashion than to the historical progression of clothing and fashion. A large audience visited the Vreeland-curated exhibitions of avant-garde clothing. The exhibitions by Vreeland are regarded as benchmarks in fashion museology. Exhibitions during this time created atmosphere and emotion by drawing inspiration from commercial fashion shows (Melchoir, 2011). "International museums of fine and decorative arts started building their own textile, apparel, and costume collections in the 1960s and 1970s" (Waquet & Laporte, 2011).

Third Period: "Contemporary fashion has been viewed as an influential focus in museums since the late 1990s, with masters of haute couture and various display techniques. The third period, or the contemporary phase, sees an increase in museums' interest in fashion. It seems more appropriate to discuss fashion museology at this time. Visitors' primary interest in fashion is either current fashion designers or 20th-century fashion history, which makes museums more vibrant and appealing. Savage Beauty, an exhibition by Alexander McQueen, was among the noteworthy displays during this time. Live performances were held along with small fashion shows as part of the exhibition, which produced

visually stunning scenes that stimulated all the senses. Without being categorized as museum objects, clothes were displayed. Exhibitions of clothing not only draw visitors to the museum but also keep it current and relevant. The flexible arrangements used to create these exhibitions go beyond the ICOM (International Council of Museums) costume guidelines used to preserve, define, display, and store clothing in the context of museums as a part of cultural heritage for future generations” (Melchoir, 2011) (Figure 1).



Figure 1. Savage Beauty, Alexander McQueen, MET Museum, New York, 2011 (Metmuseum, 2022a; V&A, 2022a)

According to Melchoir (2011), it is now necessary to make a distinction between the ideas of clothing (costume, textile) museology and fashion museology to comprehend how fashion has evolved in museums. Based on ICOM costume guidelines, clothing (costume, textile) museology takes precautions to preserve clothing and textiles in exhibition design so that they can be passed down to future generations as cultural heritage. Here, it is possible to mention various barriers, the necessity of physical conditions, and an understanding of display with a glass. While a continuation of the clothing museum, the fashion museum focuses on staging and visual performance. The fashion industry's marketing strategy, museum management's collaborative integration, and society's interest in consumption have all contributed to the dynamism of fashion museology. Museums become more inviting, lively, and appealing, particularly when contemporary fashion designers have exhibitions (Melchoir, 2011).

“One of the most notable aspects of the exhibitions held during this time is the abandonment of the emphasis on the material qualities and cyclicity of the clothing in favour of emphasizing the ideas behind the fashion products by ignoring the chronological order. By considering fashion in its social context and the social, production-based, and consumption-oriented aspects of fashion, rather than treating clothing as historical objects, it can be seen that exhibitions during this time emphasize the social, consumer, popular, and conceptual aspects of fashion. A combination of installation and performance arts has replaced the chronological and anthropological exhibition styles used to display the collections” (Özüdoğru, 2013).

Under the following categories, the primary factors that boost the popularity of clothing-fashion exhibitions and museums can be identified:

- Public benefit museums require financial support, according to Anderson (2000), who also noted that fashion exhibitions, particularly those showcasing modern designer wear or the history of 20th-century fashion, draw large crowds and provide much-needed entrance fees for museums.
- Maintaining public interest in fashion designs through a variety of channels, including publications, blogs, and fashion shows.
- Since clothing reflects the spirit of the age and fashion reflects social events, research is done on the history of clothing and fashion.
- Understanding fashion as a subset of the fine arts, cultivating aesthetic awareness and being inspirational
- The democratization of fashion, the availability of expensive, handcrafted items in museums to the general public, and the Haute Couture tailor-made sewing, all pique curiosity.

- Dramatic settings that evoke the senses and the body with a fresh perspective on museology; dynamic fashion exhibitions with audience-centred approaches.
- Museum visitors can easily interact with the clothing and historical fashions on display. With popular culture, entertainment, television, magazines, and consumption, fashion is a part of daily life. While knowledge of sociology, literature, art history, and other related fields is required, it is not necessary to be familiar with fashion to understand fashion design because it can be read through bodily syntax (Melchoir, 2011).
- Retrospective exhibitions of stars, famous people's clothes, fashion houses, and corporate and contemporary designers make fashion exhibitions attractive with the awareness created by fashion, art, architecture, design, nature, and similar interdisciplinary works, thematic exhibitions, inspiration sources of designers, technological developments, 3D production methods, conceptual art, wearable art, slow fashion movement, sustainability, current concepts such as the famous film with the influence of popular culture.

4. 21st Century Fashion Exhibitions - Understanding and Classification of Museology

Neoclassical museums ushered in the golden age of the museum at the end of the 19th century, and as a result, museum spaces lost their monumental neoclassical atmosphere and acquired a new character. Le Corbusier, introduced neoclassicism to replace the rigid, conventional museum space in the early 20th century. The museum space underwent a significant transformation in the 20th century as a result of the modernist architects Wright, Mies van der Rohe, and Louis Kahn leaving it to a new era. Mies pioneered the modern museum space with the New National Gallery, which features galleries that stand out for their transparency and flexibility as opposed to the sobriety of art-focused institutions (Jodidio, 2011). While the modernist space offers fresh gallery space experiences, O'Doherty (2013) uses the white cube phenomenon to define the ideal gallery space: "The ideal gallery space is one that excludes any element that prevents the artwork from being perceived as "art." "The rules and limitations of the architecture of the spaces where art was exhibited started to be questioned, even though artistic practices underwent a significant change during the cultural revolution of the 1960s. Alternative spaces against the white cube and new spaces for the unrestricted practice of installation, performance, and related art forms were created in the process from the 1960s to the 1970s" (Antmen, 2013).

A new era in museum architecture was ushered in by designers like Peter Eisenman, Frank Gehry, Zaha Hadid, Bernard Tschumi, and Daniel Libeskind in the 1980s (Marotta, 2012). The understanding of museology, which follows chronological information with guiding and commanding routes, has been replaced by more flexible museum routes and free spatial setups with a thematic exhibition understanding as a result of these spatial changes. Due to this diversity, very different exhibition spaces have been produced. The idea of an exhibition space being neutral has been rendered obsolete by the white cube's use as an artistic sign. The well-defined rules of the white cube phenomenon have given way to an experimental exhibition concept that blends with the aesthetic of the space in forward-thinking museums. Within the framework of the new museology, this understanding of exhibition has led to the development of new curatorial techniques. "Every element of cutting-edge museums' exhibition spaces is efficient at communicating with visitors and conveying information. By seeing, touching, hearing, and feeling, the visitor responds per his own knowledge, and learning occurs through personal, attention-focused experience. Therefore, cutting-edge museums adopt the idea of encouraging exploration in a fully immersive exhibition setting and learning through experience" (Aykut, 2021). The new idea of museology has caused museums to change their administrative procedures in a way that will draw more people inside. As stated earlier, concepts that have transformed fashion museology include concurrent changes in the fields of architecture, space, art, technology, and museology.

As mentioned above, Melchoir (2011) divided fashion museums into three thresholds as a result of her thorough research. Melchoir came to the conclusion that fashion was exhibited from 1990 to the present by morphing into theatrical stage shows with the concepts behind it.

The ways of exhibiting clothing and fashion collections, exhibition methods, and venues have evolved and diversified over time in the twenty-first century, just as Melchoir determined. With the new knowledge of museology, clothing and fashion can be displayed in various ways with various thematic names, conceptual contents, and communicative channels in an effort to create an emotional and sensory connection with the visitor. In addition to allowing designers to share their artistic discoveries and creative processes, exhibitions invite viewers to read fashion from a variety of perspectives. When analysing 21st-century clothing-fashion exhibitions and museums in terms of spatial, contextual, formal, communication channels with visitors, and exhibition designs, the following categories can be made:

- Ethnographic exhibitions
- Chronological fashion exhibitions
- Visual arts costume exhibitions
- Interdisciplinary interactions - thematic exhibitions
- Period features, contextual exhibits
- Conceptual art, wearable art exhibitions
- Retrospective exhibitions
- Designer museums-store museum exhibitions
- Sustainable fashion exhibitions

4.1. Ethnographic exhibitions

According to Gökalp (2013), "Ethnography is the material cultures produced by human societies." Exhibitions of ethnographic clothing are held along with a variety of period pieces, accessories, and jewellery. These exhibits offer crucial information and records for historians, sociologists, anthropologists, and researchers. It also serves as a source of inspiration for designers, who gain from the extensive body of historical evidence. The collections of ethnography, history, and city museums include ethnographic clothing as a cultural heritage because it serves as an excellent indicator of social identity, production methods, and arts and crafts.

The Benaki Museums of Greek Cultures, founded in 1930 in Athens by collector Antonis Benakis, is one example of a museum with extensive ethnographic clothing collection exhibitions. The museum's first floor is home to a vast collection of Greek regional costumes, wedding and ceremonial gowns, shoes, and other accessories. The collection of Greek traditional clothing from the 18th and 19th centuries is on display alongside other historical ethnographic items. Mannequins, wall showcases, and labels with information about the clothes on display are used to display women, men, and children as well as their genders. In the exhibitions, the diversity of the objects accompanying the composition, the grouping of the clothes with double, triple and multiple combinations, and the backgrounds that create a stage ambiance in the showcase create integrity with the clothes and also emphasize the diversity and richness of the clothes. The composition, design, diversity and richness of the displays add excitement to the exhibition space. While the understanding of informing with labels carries the museum to the understanding of classical museology, the dynamic and aesthetic effect of the displays takes the Benaki Museum clothing exhibition away from the boringness of the classical chronological museum (Figure 2).



Figure 2. Traditional Greek Costumes, The Benaki Museums of Greek Cultures, Athens (Personal archive, 2014)

Original attire and accessories worn by city residents are kept in collections at city museums that preserve the history of the city. These museums' clothing and accessories provide insight into social life, historical eras, urban life, and the local and authentic through clothing. As an illustration of local identity, shawls, and fans are displayed alongside local clothing in the History Museum of Madrid. Informational texts, images, and graphics were used as supplemental materials to explain the historicity and significance of the garments due to the new museology's role in facilitating effective information transfer. Displays of clothing complement the urban history artifacts and documents in the exhibition space by bringing a human element (Figure 3).



Figure 3. Traditional Spanish Accessories, History Museum of Madrid (Personal archive, 2016)

4.2. Chronological Fashion Exhibitions

A historical perspective is gained by the chronological exhibitions, which are arranged in accordance with the timeline. Exhibitions of clothing and fashion that are organized chronologically serve as educational resources, and the collection that corresponds to the timelines follows an evolutionary framework.

The Modagallery was added to the Kunstgewerbe Museum's collection, which chronologically displays costumes, accessories, and apparel from the 18th to the 21st centuries. The clothing and accessories

of well-known fashion designers from the 2000s round out the tour, which is set in the timeline-based history of fashion. The collection includes garments from the modern and pre-modern eras by Paul Poiret, Elsa Schiaparelli, Coco Chanel, Christian Dior, and others. The works of fashion designers are exhibited in deep recessed large showcases in the black-coloured space. The built-in showcases, which are white in contrast to the showcase, direct the viewer through the exhibition's chronological order like a flowing film strip. The visitor is encouraged to take action, a sense of exploration is evoked, and the chronological timeline is directed with movement thanks to the fluid transitions of the window layouts, horizontal window bands, and lighting design. The showcase surfaces feature sophisticated information graphics. The exhibition's added designer and model visuals grab viewers' attention and break up the large built-in showcases' monotonous effect. Chronological exhibitions can be remarkable with the design of the space and exhibition elements, despite the perception that they can be dull and tiresome in the traditional understanding of museology (Figure 4).



Figure 4. Modagalerie, Kunstgewerbe Museum, Berlin (Personal archive, 2018)

4.3. Visual Arts Costume Exhibitions

As captivating as the representations, the costumes used in opera, theater, ballet, film, and other similar performance arts should be preserved and displayed as a part of the company's culture and identity. The Victoria & Albert Museum features more than 3,500 stage costumes and props dating from the middle of the 18th century to the present. The ingenuity and expertise of costume designers and makers are showcased in the costumes worn in performances of drama, opera, dance, musicals, pantomime, rock and pop, music hall, films, cabaret, and circus (V&A, 2022b). The National Centre of Stage Costume in Moulin, France has 10,000 costumes and accessories for theatre, opera, and ballet. Several masterpieces from Opera Paris' costumes as well as vintage costumes from opera and ballet productions like *Aida*, *Scheherazade*, *Swan Lake*, *Sleeping Beauty*, and *Macbeth* are on display in the museum (CNCS, 2022).

Opera, ball, and theatre costumes are preserved in the archives of the Bolshoi Theatre Museum. Around two hundred thousand costumes, accessories, sketches, posters, and photos are kept in the Bolshoi Theatre Museum's collection. For the sake of conservation, a portion of the collection is on display (Artsandculture, 2022).

The costume departments of performance venues like operas and theatres work to preserve their stage costumes, whereas fashion and costume museums build extensive collections of costumes (Waquet & Laporte, 2011). Charles Garnier's elegant baroque stairs, foyer, and corridors of the Paris Opera House display opera costumes that were worn during performances. By blending in with the ambiance of the historic location, the costumes displayed on circular pedestals, with mannequins, and in glass showcases give the impression that a representation space has been established in the foyer. The circular base allows viewers to rotate 360 degrees while viewing the costumes in detail. In the foyer, the costume visuals along the large wall surfaces and the visuals showing the behind-the-scenes production process of the costumes bring the authenticity of the costumes and representations to the space. (Figure 5)



Figure 5. Opera costumes, Opera Garnier, Paris (Personal archive, 2013)

4.4. Interdisciplinary Interactions - Thematic Exhibitions

Different things inspire designers. The advancements in the arts, particularly the visual arts like painting, sculpture, architecture, and dance, are very important to fashion designers (Davis, 1992). Additionally, according to Crane (2000), "connecting fashion design to the arts is a way of giving meaning to fashion products and giving dignity to the profession." Since the turn of the century, fashion, design, and architecture have been closely related. Designers and artists are now much more frequently seen interacting on an interdisciplinary level in terms of aesthetic, conceptual, and formal terms. Numerous interdisciplinary, thematic fashion exhibitions are planned in this setting. For instance, the "Cubism and Fashion" exhibition (1998-1999) at the MET Museum depicts the aesthetics of cubist paintings and how they are reflected in clothing (Metmuseum, 2022b). In collaboration with the MET Museum and Orsay Museum, the exhibition "Impressionism, Fashion and Modernity" (2013) presents the history of fashion and painting during the modern era (Metmuseum, 2022c). Exhibition of Spanish Paintings from the 16th to the 20th Century featuring Balenciaga designs highlights the connection between Spanish painting from the 19th century. The exhibition spotlights the intertextuality of various disciplines with formal similarities and highlights Balenciaga's study of art history and interpretation of historical costumes in a modern style. Balenciaga's clothing was on display at the Thyssen Bornemisza Museum in 2019 alongside works by Spanish artists like El Greco, Zubain, Goya, and Zurbaran (Museo Thyssen, 2022). (Figure 6)



Figure 6. Balenciaga, Thyssen Bornemisza Museum, Madrid (Forbes, 2022)

One of the pieces that highlighted interdisciplinarity on the fashion and architecture axis was the Skin+Bones Parallel Practices in Fashion and Architecture exhibition. Since the 1980s, the exhibition has focused on the conceptual and formal connections between the work of architects and fashion designers. The works of architects like Zaha Hadid, Bernard Tschumi, Herzog de Meuron, FOA, and Frank Gehry, as well as fashion designers like Hüseyin Çağlayan, Viktor Rolf, Yohji Yamamoto, and Alexander McQueen, are highlighted for their formal and conceptual similarities. At the intersection of ideas like pleating, draping, and folding, fashion designs and architectural designs are presented (Somerset House, 2021). A good illustration of Melchior's understanding of display is the "Skin+Bones

Parallel Practices in Fashion and Architecture" Exhibition, where the third stage of fashion museology is defined and the ideas behind fashion are presented (Figure 7).



Figure 7. Skin+Bones Parallel Practices in Fashion and Architecture, Museum of Contemporary Art, Los Angeles, 2008 (Somersethouse, 2021)

4.5. Period Features, Contextual Exhibits

A time's taste and socio-cultural values are reflected in the collective spirit that creates fashion and clothing, everyday objects, architectural designs, and works of art that reflect this spirit. Through a contextual approach and a focus on artistic, social, cultural, and economic issues, as well as the seasonal characteristics of how the displayed clothing is made and worn, fashion exhibitions foster a holistic perspective. The exhibitions combine various disciplines with a holistic approach to reflect the spirit of the time. For instance, the MET Museum displays historical clothing using a contextual approach (Petrov, 2019).

The Art Deco exhibition, which set the trends for a time period, is presented at the Victoria & Albert Museum using a contextual approach with items, furniture, ceramics, glassware, metalwork, fabrics, prints, and clothing (V&A, 2021).

A palace museum called the Palazzo Pitti Fashion and Costume Museum was founded in Florence in 1983 (Uffuzi, 2022). To invite the audience to a different reading with cultural allusions, the museum's contextual exhibition "Traces" followed the aesthetic codes of designers of clothing, paintings, and sculptures from the 1930s to the present. The exhibition, which includes apparel, accessories, paintings, and sculptures, focuses on the connections and interactions between the creations of artists and designers from the 1930s to the present. The visual language unity between graphic designs and objects, clothing, paintings, and sculpture was highlighted in the exhibition (Theflorentine, 2022).

Mirrors and light effects virtually create a sense of depth in the intriguing Palazzo Pitti, where clothing is exhibited like works of art. Each composition is unique thanks to the display layouts and display styles used throughout the palace, which also add excitement to the exhibition that is seen in various locations (Figure 8).

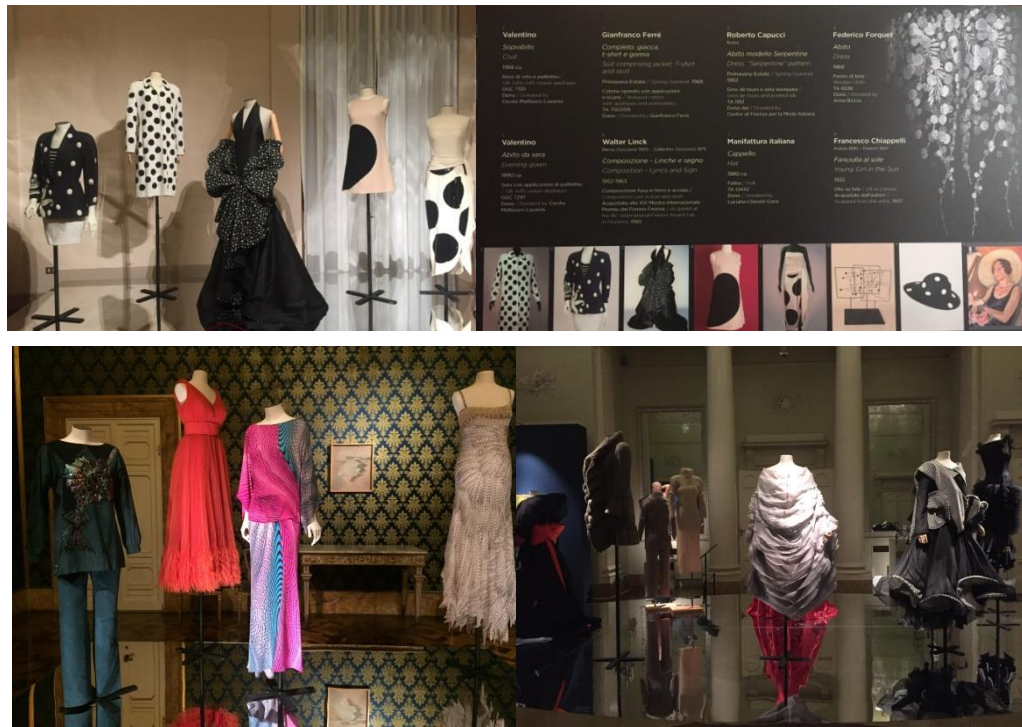


Figure 8. Traces Exhibition, Palazzo Pitti Fashion and Costume Museum, Florence (Personal archive, 2018)

4.6. Conceptual Art, Wearable Art Exhibitions

The 20th century is a time when various styles merge, challenging conventional notions of art and its creation with critical and inventive content and methods. In this sense, the term "art" can refer to a wide range of products and materials. Clothing, textiles, and other materials of all kinds are utilized in the creation of conceptual art and wearable art. Joseph Beuys, one of the founders of conceptual art, gained notoriety when he displayed his "Felt Suit" in 1970. Textiles and clothing are used in various ways as conceptual art materials today and are displayed as parts of collections in museums and at events. "In the 1980s, fashion designers like Rei Kawakubo, Issey Miyake, and Martin Margiela began to create "conceptual clothing," which they positioned as art objects separate from mainstream fashion" (Özüdoğru, 2013).

According to Leventon (2005), cited in Günay (2012), wearable art is a subset of fine art in which textile materials are incorporated into both the materials and the creative processes. The idea of wearable art, a movement whose primary means of production is clothing, has been viewed in a different way than fashion. A movement has emerged that blurs the distinction between performance and static art and wearable art, clothing, and sculpture (Onur, 2020) (Figure 9).

The works of Martin Margiela, who produces conceptual garments, are described as a combination of classical tailoring and conceptual thinking (MOMU, 2023). The white and orange colour scheme of the "Margiela: The Hermes Years" Exhibition (2017), which debuted at the Mode Museum, also conveys Margiela's connection to Hermes. Deconstruction and timeless luxury, two seemingly incompatible ideas, came together thanks to the space's strikingly graphic use of strong colour contrast. The exhibition's fragmented model images allude to the clothing's dismantling aesthetic. The similarity between Joseph Beuys' display of felt suits and the clothing in the exhibition also attracts attention.

The MET Museum's in-between exhibition by Rei Kawakubo challenges conventional ideas of beauty through its cutting-edge designs. The nine themes that make up the exhibition's divisions—such as fashion/anti-fashion, design/not design, and clothing/not clothing—examine the dichotomy that exists in designs that fall somewhere between those of clothing and those of art. The clothing is arranged inside a series of white volumes that vary in size and shape and are organized by colour rather than historical period. Text is not placed next to the garments to avoid taking away from the designs, and the fluorescent tube cage that runs along the ceiling casts diffuse light rather than a spotlight that is directed at the attire (Dezeen, 2023) (Figure 9).

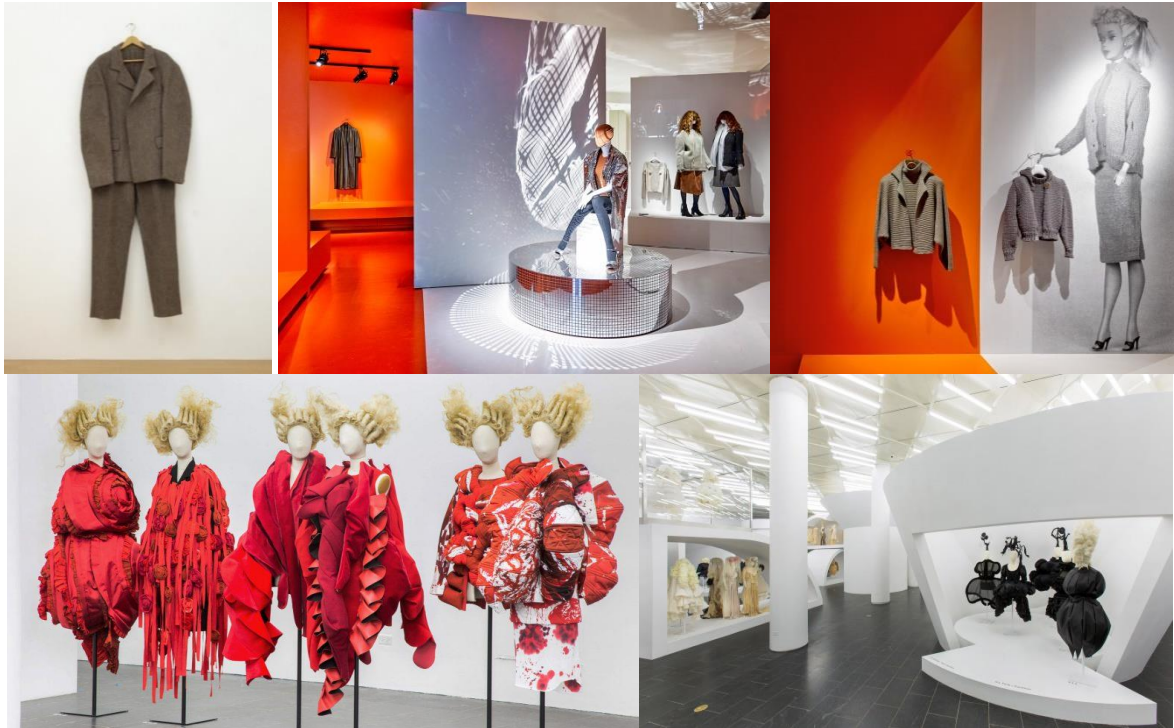


Figure 9. Felt Suit, Joseph Beuys, 1970 (TATE, 2022); Margiela: The Hermes Years, Mode Museum, Antwerp, 2017 (Exhibiting Fashion, 2023); Rei Kawakubo, in-between, MET Museum, 2017 (Dezeen, 2023)

4.7. Retrospective Exhibitions

A retrospective exhibition is described as displaying the pieces that an artist has created over the course of their career or from the founding of an institution to the present in chronological order (Erbay, 2011). Clothes and costumes that are a part of the fashion-shaping styles of famous people, designers, and artists can be displayed in retrospective exhibitions. As an illustration, the V&A Museum's Grace Kelly Style Icon Exhibition of the actress and fashion icon's attire and accessories debuted in 2010. The MET Museum (2001) featured an exhibition of Jacqueline Kennedy's iconic style, including a selection from "The White House Years" that was accompanied by pictures. Jacqueline Kennedy is a fashion icon with her clothes, clothes, accessories, and documents containing various sections from her life (Metmuseum, 2022d). The Kensington Palace exhibition "Diana: Her Fashion Story" (2020) showcases clothes that emulate Diana, Princess of Wales's fashion sense as well as original fashion sketches of the clothes the designers created for Diana (HRP, 2022).

Modern fashion is presented as a visual show with the designers' inspirations in the museums' mixed and retrospective exhibitions of contemporary fashion designers. The installations give the exhibitions a distinctive display language while also reflecting the designers' emotions and ideas.

Christian Dior's "Designer of Dreams" Exhibition traces Dior's groundbreaking fashion history and legacy by visiting the V&A Museum, the Brooklyn Museum, and the Museum of Contemporary Art (Tokyo). Many of Dior's sources of inspiration, including flowers, nature, and classical, and modern art, are brought to life in the exhibition. The exhibition, which includes items from the Dior archives, features many of the iconic silhouettes created by the French fashion designer, including haute couture garments, photos, archive videos, sketches, perfume items, accessories, and the 1947 "New Look" collection (Brooklyn Museum, 2022). The exhibition uses digital technology, decorative elements, and unusual architectural forms to create fascinating atmospheres. Scenes that bring out the atmosphere of the space shaped by various themes are designed by eschewing the periodical and technical features of the clothing exhibition (Figure 10).



Figure 10. Designer of dreams, Christian Dior (Dezeen, 2022)

4.8. Designer Museums-Store Museum Exhibitions

French fashion designers build their archives over time by preserving the key items from their collections. Christian Dior is a fashion designer and runs a private museum. In 2001, Yves Saint Laurent inaugurated his personal museum (Waquet & Laporte, 2011). A true art and fashion culture has started to emerge from the museum to the documentation centre as some major fashion houses have archived models of their design studios after the model of Yves Saint Laurent (Baudot, 2001). The Yves Saint Laurent Paris Museum emphasizes the designer's creative brilliance, the creation of the haute couture collection, and iconic pieces (Musee YSL, 2022). There are 5,000 items in total in the impressive collection at the Marrakech Yves Saint Laurent Museum. The black box concept in the interior design allows for dramatic exhibition design with references to theatre and stage. The museum's façade, which first opened its doors in the fall of 2017, is reminiscent of the monolithic brick surface of the building with its textile textures. In addition to the clothing displayed with the installation, it also includes written and audio information, photographs, interviews, music, and film summaries (Arkitera, 2021) (Figure 11).



Figure 11. Yves Saint Laurent Marrakech Museum (Architonic, 2022)

As a contemporary approach, fashion designers display their iconic fashion garments, design approaches, archives, strong corporate identities, and historicity in boutique fashion galleries in spaces designed together with their stores.

The Salvatore Ferragamo Museum presents the development of footwear, as well as the artistic viewpoint and global significance of Ferragamo. The museum, which was established in Florence in 1995, houses an assortment of images, patent papers, shoe patterns, clothes, and accessories. The collection's footwear and apparel are displayed in accordance with various seasonal themes. Collaborations with prominent artists at the time served as inspiration for Ferragamo. Shoes are like works of art that reflect the historical era's cultural milieu thanks to their designs, quality materials, and fine craftsmanship. The designer's creations are displayed in various concepts with sources of inspiration (Museo Ferragamo, 2022). The transatlantic theme is incorporated into the sea and underwater environments. The museum's various themes add interest to the experience and keep the spaces connected. Every year, the museum is updated within the parameters of a specific theme, with the energy of a fashion museum (Figure 12).



Figure 12. Salvatore Ferragamo Museum, Florence (Personal archive, 2018)

Gucci Garden is intended to be an imaginative metaphorical garden that alludes to nature, where the brand's traditional heritage will be showcased alongside its collections inside its boutique store. The wardrobe includes iconic bags, travel bags, sketches, and clothing. The presentation of fashion designs, which aren't shown in the typical window layout, uses installations, videos, and other non-chronological methods. Contemporary art is featured in the Gucci Garden, which was created to resemble a testing ground for new ideas. The store offers museum, art, food, fashion, and shopping all in one location. It was established in Florence in 2011 and represents the evolution of traditional museum understanding into an interactive experience (Abitare, 2022) (Figure 13).



Figure 13. Gucci Garden, Florence (Personal archive, 2018)

4.9. Sustainable Fashion Exhibitions

Fashion is frequently associated with disposable use because it is seen as ephemeral and short-lived. Growing concerns are being raised about the fast fashion cycle and consumption culture. The 21st century is associated with sustainable fashion in response to this circumstance (Fogg, 2014).

“In the research carried out by the EU Parliament, it was determined that the effect of millions of tons of over-produced clothing on the pollution of the ecosystem is in the first place after the petrochemical industry (Ökten, 2020). According to reports (Busch, 2017; Kipöz, 2015; Kipöz, 2020), fashion is destroying the environment and ecosystem. Hoskins (2015) has criticized the fashion industry's production practices for their lack of attention to environmental issues. With all of these issues, the anti-fast fashion, slow fashion, and sustainable fashion movements are born, and designers show their concern for the environment by recycling their designs on various platforms, in galleries and museums, and through performances.

For instance, the V&A Museum's "From Nature to Fashion" exhibition brought attention to environmental issues while explaining the inspiring and exciting relationship between nature and fashion for designers (Ehrman, 2020). The exhibition takes viewers on a journey that directly addresses the issues brought on by the industry by drawing inspiration from the natural world, highlighting modern innovations, and plundering the natural world (V & A, 2022c). The exhibition "Fast Fashion/The Dark Side of Fashion" encourages visitors to participate in consumer behaviour by critically examining the effects of fashion consumption on producers and the environment (SMB, 2022) (Figure 14).



Figure 14. From Nature to Fashion, V & A Museum, 2020 (V&A, 2022c); Fast Fashion/The Dark Side of Fashion, Tim Mitchell, KunstGewerbe Museum, Hamburg (SMB, 2022)

5. Conclusion

In the 18th and 19th centuries, clothing and fashion exhibitions were added to the collections of anthropology, history, and cultural history museums. In the 20th century, as fashion came to be regarded as a subset of fine arts as art, they started to appear in the collections of art museums. While there is a growing interest in museums creating and exhibiting collections of fashion clothing, the number of fashion museums is rising quickly, and their content and presentation methods are becoming more varied.

The significance of clothing-fashion exhibitions and fashion museums, as well as their growth and evolution over time and their varied content, are discussed in the study. In the descriptive study, clothing-fashion exhibitions and museums from the 2000s to the present were looked at, and fashion exhibitions that had undergone on-site observations and determinations to enrich and diversify them in terms of space, context, and style were categorized. According to this classification, it can be seen that fashion's contextual diversity, multilayered structure, visual age-mimicry, and popularity have broadened the scope of fashion exhibitions and museums and placed them in a desirable audience-centred position. Examining 21st-century clothing and fashion exhibitions in terms of spatial, content, exhibition styles, visitor communication channels, and curator practices reveals a wide range.

When the locations of clothing-fashion exhibitions are considered, they are displayed in very different settings than ethnography, city, history, contemporary art, palace, and store museums. By blending with the environment and the genuine, original values of the space, the exhibition designs in these settings, like in the case of Palazzo Pitti, demonstrate the attractive potential of clothing and fashion. The well-known white cube that Doherty described has been replaced, as seen in retrospective exhibitions, by experimental space series and perception created especially for the exhibition and open to new experiences (Table 2).

When the context is considered, a wide variety of contents is found, ranging from traditional clothing to visual arts costume exhibitions, retrospective exhibitions of modern fashion designers and fashion icons, environmental concerns, and sustainable fashion designs. Rei Kawakubo's in-between exhibition, exploring the duality in the designs, which straddle the line between art and fashion, defined how new contents are produced with conceptual clothing-wearable art gaps.

Exhibition designs have evolved into impressive scenes with media technologies, auditory and visual multidimensional sensory-perceived exhibition spaces, where architectural form and exhibition designs overlap with the exhibition theme, as seen in the YSL Marrakech Museum, Christian Dior, or other examples. There are also chronological ethnography and fashion exhibitions in addition to these distinctive, themed fashion exhibitions, which draw interest in the new museology understanding. The idea of an exhibition, which can be experienced by moving closer and is created with installations, has replaced the idea of a glass showcase. Design components like the form, composition, space graphics, lighting design, and space colours of exhibition designs draw attention by guiding the movement in the space in historically significant examples like Modagalerie. As a result, it is evident that they are moving away from the archaic dull chronological exhibition design with the design showcases that take the place of the standardized glass showcase displays.

The educational role of modern museology comes to the fore when the visitor channels of communication are assessed. To provide details about the context and narrative of the displayed works, information labels and graphics, multimedia with videos, interactive touch screens, visual and auditory display techniques, and more are used. The visitor learns from these components. Different techniques are used to convey the exhibition theme in the samples that have been examined. Information is withheld in Kawakubo's in-between exhibition so as not to distract from the clothing on display, whereas, in the Traces exhibition, information graphics are used to illustrate the clothing's historical context.

When it comes to curatorial techniques, experimental exhibition layouts that invite interdisciplinary and collaborative experiences grab the spotlight. Interdisciplinarity is highlighted in the exhibition design, in which the clothing is not only seen as an exhibition object but also as the design, artistic, and conceptual ideas behind it, as well as the themes and contextual characteristics of the time. New fashion museology pays attention to intertextual readings of concepts, as in the Skin+Bones Parallel Practices in Fashion and Architecture Exhibition.

Table 2. Clothing and fashion exhibitions

Fashion Exhibitions	
Spatial	ethnography, city, history, contemporary art, fine and decorative arts, palace, and store museums palace-museums- authentic atmosphere white cubes experimental exhibition halls
Content	traditional clothing, regional costumes visual arts costume conceptual art- wearable art exhibitions retrospective, haute couture modern fashion-contemporary fashion sustainable fashion
Exhibition Style	chronological interdisciplinary interactions-tematic exhibition contextual exhibition multimedia, multi sensory interactive experiencing theatrical new museology

Fashion exhibitions from 1990 to the present are displayed within the framework of new museology concepts, open to interactive experiences, with the concepts behind the designs being transformed into stage shows presented with installations, according to Melchoir (2011), who examines fashion museums by dividing them into three thresholds. "Along with the concepts of virtualization, smart systems, and artificial intelligence, the way we perceive, experience, and sense space is also changing and transforming. Multi-sensory space experience has also influenced the design of fashion exhibitions" (Şimşek et al., 2022).

The study's classification includes subheadings for spatial, contextual, stylistic, and conceptual diversity in fashion exhibitions and museums, as well as interdisciplinarity, in which clothing is displayed alongside design, artistic, conceptual ideas, themes, and historical context details as well as an exhibition object. The exhibition's layout was made. By ensuring the integrity of the content, theme, and exhibition space, as well as by establishing communication with the visitors inside the exhibition space, fashion exhibitions piqued interest and curiosity. By integrating fashion aesthetics and dynamism, fashion exhibitions reflect the standards of contemporary aesthetics, design, and art. By incorporating intriguing exhibition themes, new museology, new technologies, and innovative space design, it offers visitors singular experiences thanks to its originality and uniqueness.

As a result, fashion exhibitions and museums preserve cultural and artistic heritage, heighten cultural sensitivity, glorify aesthetic and artistic values, express the styles and fashions of the time, reflect social life with its social, cultural, and economic dimensions, serve as information hubs with research opportunities, and exhibitions are crucial as sources of inspiration due to their aesthetic and technical values.

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There is no conflict of interest.

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