



STORYTELLING IN FASHION VIDEO ADVERTS: SPACE TYPOLOGY AND DESIGN

MODA VIDEO REKLAMLARINDA HİKAYE ANLATIMI: MEKAN TİPOLOJİSİ VE TASARIM

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Abstract

Video adverts have an important strategic communication role in marketing and media partnerships. Space design is seen to be an important tool in conveying the stories of fashion brands. This study investigates the role of space design in video adverts as a communication task in storytelling through social media. For this purpose, a hybrid methodology is developed using literature analyses, communicative and spatial theories. The spatial typologies used in fashion video advertisements are classified as real, semi-real and virtual. Based on the content analysis method within the scope of qualitative research, spatial typologies and designs in current video advertisement shootings were analysed. In the findings of the study, the advantages and limitations of the space that conveys the story in the interdisciplinary intersection are revealed. The reflections of visual messages in space are discussed. As a result of the findings, real spaces are associated with perceptual ease and emotional connection advantage. Semi-real spaces enabled the story to be shown with more conceptual, original and artistic expressions. Virtual spaces, on the other hand, offer highly interactive and creative visual expressions with digital technologies.

Keywords: Storytelling, Fashion Advertising, Video Advert, Interior Architecture, Space Typology.

Öz

Video reklamlar, pazarlama ve medya ortaklıklarında önemli bir stratejik iletişim rolüne sahiptir. Mekân tasarımı, moda markalarının hikâyelerini betimlenmesini sağlayan önemli bir ifade aracı olarak görülmektedir. Bu çalışma hikâye anlatımında iletişim sağlayan, video reklamlarda bir fon olarak kullanılan mekân tasarımının disiplinler arası ifadesini araştırmaktadır. Mekânsal ifadenin hangi tipolojiye göre nasıl tasarlandığını amaçlanmaktadır. Bu amaç için, literatür analizleri, iletişimsel ve mekânsal teoriler kullanılarak hibrit bir metodoloji geliştirilmiştir. Moda video reklamlarında kullanılan mekânsal tipolojiler gerçek, yarı gerçek ve sanal olarak sınıflandırılmıştır. Nitel araştırma kapsamında içerik analizi yöntemi temel alınarak, güncel video reklam çekimlerindeki mekânsal tipolojiler ve tasarımlar analiz edilmiştir. Çalışmanın bulgularında disiplinler arası kesişimde hikâyeyi aktaran mekânın avantajları ve sınırlılıkları ortaya konulmuştur. Görsel mesajların mekândaki yansımaları tartışılmıştır. Bulgular gerçek mekânların algısal kolaylık ve duygusal bağ avantajı ile ilişkilidir. Yarı gerçek mekânlar hikâyenin daha kavramsal, özgün ve sanatsal ifadelerle gösterilmesini sağlamıştır. Sanal mekânlar ise dijital teknolojiler ile yüksek etkileşimli ve yaratıcı görsel ifadeler sunmaktadır.

Anahtar Kelimeler: Hikaye Anlatımı, Moda Reklamcılığı, Video Reklam, İç Mimarlık, Mekân Tipolojisi.



INTRODUCTION

With the advancement of technology in recent years, new perspectives have emerged in communication. Media is an effective tool in communication the spatial processes of social transformation are a perspective that affects the structure of the media industry (Morley & Robins, 2011). The symbolic production of the modern world and the symbolic consumption that comes with it have developed the media to a great extent (Thompson, 2008, p. 25). Brands can communicate with consumers through social media with the help of visual content data (Reimer, 2023). 21st century video adverts have turned into a communication tool that utilises expressions and myths that stimulate the subconscious mind (Von Wachenfeldt, 2018, p. 354). Thus, an effective communication can be established with storytelling in video adverts in fashion marketing.

However, there are some uncertainties in the artistic creativity and design process of the story in the space. There is a lack of studies on image, technology and creativity issues for social media advertising, and a need for future research (Alalwan, 2018, p. 74). While it is foreseen for the future to investigate the effect of short videos style in more detail, it is stated that there are theoretical deficiencies in narrative studies (Cao et al., 2021, p. 7). Technology supports the bond with the consumer and is important for long-term relationships (Selvi, 2007, s. 190). In this context, storytelling is an important communication in video shootings of fashion brands shown on social media. Design problems are revealed in the expression of the space, which is a background in this communication.

Space is an indicator that defines the character. Information about the character and situations can be obtained with the space (Barnwell, 2011, p. 108). As a result of an experimental study, creative content in the media can strongly influence individuals (Rosengren et al., 202, p. 51). It has been proved that brands with storytelling can have a positive communication with consumers. It is stated that this provides both commercial gains and exciting behaviours by making associations for the consumer (Lundqvist et al., 2013). When storytelling is done through the media, it contributes positively to the corporate reputation of companies (Dowling, 2006, p. 98). In this context, it supports the communicative power of social media, which reflects today's technology. It is emphasised that moving images are an effective means of expression compared to stable images (Ries, 2013, p. 85). The way we think makes it easier for us to understand moving things than things that don't move (Sokolov, 2007, p. 17). In this context, video advertisements reflected on social media can effectively convey the identity values of fashion brands.

For future research, studies on the meaning process of visual expression among individuals have been suggested (He & Shao, 2018, p. 14). In addition, the scarcity of visual research from an artistic point of view was also emphasised and visual contents should be determined (Patrick & Hagtvedt, 2011, p. 21). In communication research, the expressions of the messages conveyed by content analysis can be analysed (Severin & Tankard, 2021, pp. 58-59). Problems are seen regarding the expression of stories in space design.

In this study, storytelling in video advertisements of fashion brands shown on social media is investigated in a qualitative context. Semiotics, also known as semiology, is identified as a basic science in communication studies (Maigret, 2011, p. 146). In parallel with these data, the research questions how the story is expressed with the spatial background. A hybrid method has been created in blending spatial theories and communicative theories. How the story is constructed in spatial design within the scope of communicative expressions, art and design disciplines is examined based on content analyses of sample data. As a result of the research, within the scope of typological classification, applicable factors and limits in space design are reached.

METHODOLOGY

The focus of the study is on the visual expression of space in video adverts that provide a communication task in storytelling through media. The design of the space, which is the intersection point of communication, media, marketing, and art, is analysed. In this context, the study was created in three stages for content analysis on the basis of qualitative research. These stages are as in the research model in Figure 1.

In the first stage, the definitions of media, marketing, fashion brands, and storytelling within the framework of the literature and their interactions with each other were analysed.

In the second stage, space creations are discussed within the scope of spatial and communicative theories. On the basis of art and design disciplines, it is questioned how space design and communication can be realised. In communication research, categories are created for the categorisation of message contents and definitions and comparisons are made. When coding qualitative research methods, the content is analysed and the findings from this analysis are summarised (Creswell, 2013). The contents of these categories are coded and the relationships between the codes are compared (Severin & Tankard, 2021, p. 61). In this context, a hybrid analysis method has been created for the narrative content due to the interdisciplinary intersection of the theories and research.

In the third stage, storytelling in video advertisements is analysed according to interdisciplinary analysis approaches. Interdisciplinary work involves different disciplines conducting analyses on a common topic. In interdisciplinary research, new and different perspectives on research can be provided by interpreting data and indicators in different ways using multiple methods (Jonathan et al., 2019). For the studies to be analysed, it is necessary to establish a connection by analysing the relationships between moving details rather than any single detail (Sokolov, 2007, pp. 12-13). Research based on symbolic indicators is defined as visual content analysis (Ries, 2013). Content analysis questions the relationship between messages in communication (Severin & Tankard, 2021, p. 60). In the second section, content analyses of fashion brands' video advertisements were conducted according to the analysis method developed using an interdisciplinary approach. Within the scope of the case study, brand identity, narrative concept, and spatial message were coded to determine how they were depicted in video advertisements.

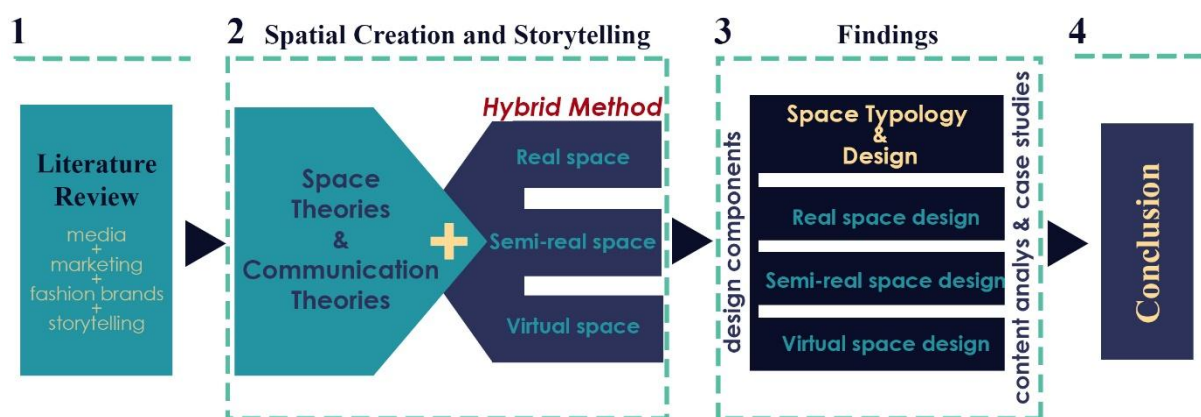


Figure 1. Research model (Created by the author).

In the flow of these stages, as a result of the research, spatial typology and design contents that fashion brands construct as a communication strategy in storytelling in video advertisements were reached. In this context, the findings of the content analyses in the case studies show the common connections and differences of the spatial background that provides a communication task in the media.

LITERATURE REVIEW

Intersection of Media, Marketing, Fashion Brands and Storytelling

Media is all about transferring information from the past to the present. The fashion industry uses visual and narrative strategies to communicate with consumers. The visual appeal of products is important for brand preference and commercial market positioning (Ries, 2013, p. 71). In marketing, image is about how something is perceived on the other side (Türk & Kölgelir, 2021, p. 192). In a competitive market, fashion brands need to express their products strategically. Media is now part of marketing strategy (Tapp, 2005, p. 389). The intersection of media and marketing has been studied in theory and practice. Innovations have been added to mass media such as television, radio, newspapers and magazines with today's technology. In these various media tools, advertisements have come to the forefront with original, expressive and creativity (Patrick & Hagtvedt, 2011). Marketing and advertising can create intention for purchasing activity by providing benefits in the focus of the user (Wong et al., 2015, p. 731). In addition, the purpose of advertising is to create product demand by creating desire and then realising the purchase (Dyer, 2008, s. 4). A bond is established with the values to be transferred to customers. The customer value chain is all activities during the consumption period (Selvi, 2007, s. 147). In fashion, products are sold based on image rather than functionality. This is a defence of the differentiation policy resulting from trade development.

Brands aim to show the products they will sell by attracting consumers to the store. For this purpose, products interact with consumers through newspapers, magazines, TV, video and various media. It is necessary to develop strong experiences by establishing both physical and virtual connections (Dion & Arnould, 2011, s. 516). Virtual connections are an innovation that has developed with today's technology, providing various advantages. Digitalisation is making the relationship between media, marketing and the fashion industry more interactive. Social media marketing has five dimensions: interaction, entertainment, personalisation, fashion adaptation and word of mouth. The most important of these is interaction, which is communication between the consumer and the brand (Bozkurt, 2021, p. 34). Customer relations can be improved with internet-supported content. It can also increase trust and loyalty to the brand in the development of existing communication (Selvi, 2007, s. 195). In this context, social media communication provided by the internet is a strategy for brands. Through social media, brands benefit from visual content while communicating with consumers. Recently, one of the dynamic contents of social media is short videos.

Communication is established with various expressions. Expressions should satisfy and explain the brand correctly and be easy to grasp. Short videos can provide a useful interactive element in these contexts (Cao et al., 2021, p. 7). Storytelling is associated with entertainment, information and persuasion. In business, storytelling can boost customer sentiment, intention and persuasion (Van Lear et al., 2019, p. 140). Three most important factors need to be planned for successful social media marketing. The first of these is the professional reflection of corporate identity. The second is the production of valuable content suitable for the target audience focus. The third is the production of content that can attract the attention of the target audience (Bozkurt, 2021, p. 37). On the basis of corporate identity, lifestyle and the expression of desired emotions are effective in communication (Dowling, 2006, p. 90). It is seen that fashion storytelling is important in short video adverts. Because the conceptual and artistic messages of fashion brands are constructed with a storytelling together with the products. Fictional narration can create emotional and cognitive reactions by creating artistic expressions (Bal et al., 2011, p. 364). In this context, interaction between consumers can be provided with storytelling video adverts. The use of emotional expressions in advertising shots can affect attitude and behaviour. Research shows that high emotional content in advertising shots can affect human attitude and behaviour compared to low emotional content (Hamelin et al., 2017, p. 109). In this context, space is important because relationships are based in space. Human actions on the space platform are realised. Physiological and emotional needs are met through space. Messages conveyed by space-based stories offer an interactive experience. Artistic and cultural images can further strengthen communication (Jang & Yang, 2010, p. 1328). Stories in adverts are important in communication, especially when the environment is the focus. Stimulating the senses through narratives and connecting

with the audience is key (Ching et al., 2013, p. 429).

As can be seen in the literature support, space is an intersection point in the narratives of media, communication, marketing, and fashion brands. It is seen that architecture, which is a subheading of the plastic arts branch of the art discipline, and space design within the scope of architecture have an important expressive role in communication.

SPATIAL CREATION AND STORYTELLING

Within the scope of media, especially the spaces in video adverts are an important factor in communication. This view is the evidence of the medium factor in Dean Barnlund's transactional communication model (Bourse & Yücel, 2012). In this context, the medium shows the importance of space. The space is expressed as a set of diverse mediums that can be used as media and realise communication (Croteau & Hoynes, 2003, p. 305). In this context, as seen in the literature equivalents analysed in the previous sections, there is spatial diversity as well as media diversity.

Henri Lefebvre classified space as material, conceptual and interpretable. He also described three layers of space. The first is perceived space; the everyday, physical experience. The second is designed space; abstract, symbolic, conceptual. The third is lived space; the world of meaning, represented by experiences (Şentürk, 2017, s. 57-58). In the context of communication theories, Marshall McLuhan's understanding of the use of space as media expresses that digital and virtual spaces are created (McLuhan & Fiore, 2012). According to Jean Baudrillard's Simulacrum and Simulation theory, a strong narrative can be created with virtual and semi-real spaces (Baudrillard, 2014). In addition, face-to-face interaction, indirect interaction and semi-indirect interaction types are seen in communication media. These three types of interaction can be synthesised together with spatial references (Thompson, 2008, p. 131). There is also the interaction of space beyond reality. In the context of Roland Barthes' semiotic theory, it is possible to say that space functions as a narrative indicator (Barthes, 2009).

As a result, the types of space are unlimited within the scope of every idea that can be included in a certain classification (Coles & House, 2012, p. 58). Within the scope of the research, spaces, which are a means of expression in the storytelling of fashion brands, can be summarised in three typologies in parallel with the theories given. According to its structural existence, space can be categorised as: real, semi-real (fictional) and virtual.

The importance of the storytelling contents shown with the media within the scope of marketing for fashion brands is also seen in the literature analyses. The expression of the space that animates the story is important in this context. The space offers an experience that can be grasped with many stimuli (De Oliveira et al., 2005, p. 50). It is emphasised that the subconscious is affected by symbols rather than words. For visual expression, associations are made with the help of signs and a space is acquired in the mind (Kaban Kadioğlu, 2014, s. 150). A sign is an image that connects the plain meaning and connotations with each other. In Ferdinand De Saussure's theory of sign, a sign is anything, image, object that has meaning. While the signifier is the tool that carries the meaning, the signified is the meaning itself (Maigret, 2011, p. 144). In this context, it can provide a metaphorical expression. While metaphor is a word art used to describe something else, visual metaphor is the imaginary concrete equivalent that animates this word (Ries, 2013, p. 107). It's important that video narratives are easy to understand to be effective.

Through the character, people communicate with their surroundings and the perception process starts (Sokolov, 2007, p. 15). Advertisements use metaphorical matches to show the relationship between environment, character, event, and product. This is because fashion brands have a spatial connection (Sweetser, 2017, p. 66). At this stage, storytelling in video adverts is designed according to spatial typology.

Some spatial components create an image. Artistic concepts in advertisement studies should emphasise brand image. Visual intensity is more effective than information overload for this purpose. Colour, symbol and various visual components provide informative convenience (He & Shao, 2018, p. 14). The

frame's composition reflects the space's emotions. Elements like fullness, emptiness, light and shadow are used to create formal compositions (Barnwell, 2011, p. 108). Research shows five factors must be considered when creating fashion videos. These are; storytelling, striking visuals, music, emotion, and call to action. For visual dynamism, composition, colour, texture, and lighting features should be constructed. With lighting, the image quality and visual expression of the event in the story can be further increased. While visual vividness can be achieved with composition, this vividness can be deepened with camera angles. Colour emphasises the expression of products and stories. The use of texture features in advertisements can reinforce the material and thematic feel (Hart, 2023). In parallel with these data, the spatial creation and design method created through an interdisciplinary exploration is shown in Figure 2.

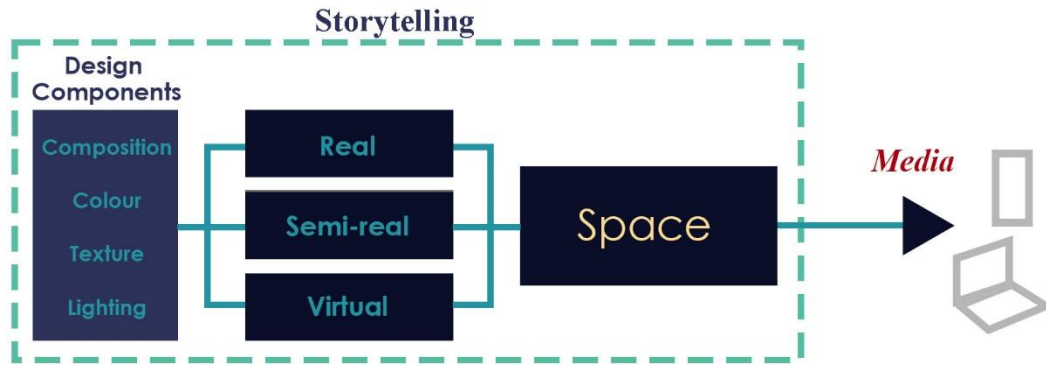


Figure 2. Spatial creation and design (Created by the author).

Real, semi-real and virtual space typologies can be designed with different visual contents according to the needs of the narrative. In this context, as shown in Figure 2, composition, colour, texture, and lighting contents are used in the visual expression of the story in spatial design. The method developed for creating and designing hybrid spaces looks at how storytelling is constructed based on the type of space in other titles.

FINDINGS

Space Typology and Design

Findings were obtained according to the spatial creation and design method developed within the scope of the research methodology. In this context, fashion brands' video advertisements were analysed based on case studies within the scope of qualitative research. Fashion brands stand out with content values that reflect their image (Codignola, 2018, p. 45). Fashion brands that cater to luxury consumption in particular express their image through spatial creations (Stankeviciute & Hoffmann, 2010, p. 122). In this context, the analysis focuses on luxury fashion brands due to their economic infrastructure and prominent approaches in marketing strategies. For sample data, video examples depicting locations posted on Instagram as of 2025 have been selected. They have been treated as random samples, considering their ability to establish communication with the location background. For comparison purposes, two video examples are examined under each heading.

Design of The Real Space

Real spaces are all areas that exist in the physical world in video adverts. Sweetser states that since the products are real in advertising, a more effective narrative will be created by showing the relationship with real life (Sweetser, 2017, p. 74). Historical space is the representation of society as a cultural reflection. With this representation, it can affect the visual perception of society as an important heritage (Yavuz Öden, 2024, s. 644). Historical or real places have a high perceptual impact because they are experienced and remain in a life relationship. Fashion videos can convey the story by showing the relationship between real places more easily.

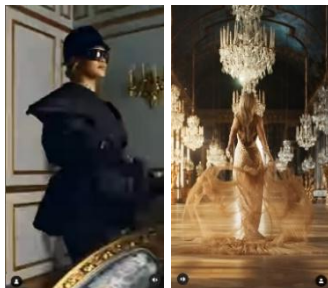
Physical environments can positively affect consumers' purchase intention with their creative and aesthetic ambience in space design (Kaban Kadioğlu, 2014, s. 143). Symbolic reflections, myths, beliefs

and subjective interpretation forms are used to increase the aesthetic image of brands. For this, it has been stated that the equivalents of social and individual values in expression are important (Loureiro et al., 2020). Advertising visuals should incorporate real and symbolic functions, represented by images. These images convey the schematic meanings of the product and service styles. Various factors influence perception, such as camera angle, colours, and conceptual descriptions (Patrick & Hagtvedt, 2011, p. 19). Space has an expression that exists in reality, with colour and texture elements belonging to the physical space. The typology of the space can be supported by designs, and composition and colour elements can be constructed with them.

In parallel with these data, storytelling is evident in historical spaces during the J'adore film shoot for the Dior brand. The brand's images of luxury, femininity and elegance are depicted using Versailles Palace, where symmetrical composition of ornaments is visible. This is also reflected in the wooden floor coverings, marble and golden yellow textures, all set against a symmetrical crystal lighting frame. The space's glittering texture is emphasised by gold, beige and dark grey colours. As can be seen, luxury, femininity and elegance are conveyed together with the space. Table 1 shows the design codes of the contents of the Dior J'adore advertisement film according to the real space.

In addition, another example realised in real space is the Balmain video advertisement shooting. As seen in Table 1, the luxurious, imposing and deeply feminine spirit of the brand is depicted in the real space border. Here, mass furniture that harmonises with the brand is used in a real and modern space. Massive forms with symmetrical and asymmetrical frames represent power. Marble, fur, leather and wood textures are paired with the warmth of natural lighting in the windows of the space. In this way, the image of a luxurious, strong and charismatic woman is depicted using the expression of real space in everyday life.

Table 1. Real space design examples in fashion video adverts

		Space Design Components			
		Composition	Colour	Texture	Lighting
		Architectural and spatial surfaces of the Palace of Versailles symmetrical compositions	Golden yellow, beige, light grey, and dark grey	Glossy, marble, stone, crystal, and wood textures of space surfaces	Crystal sparkles of artificial lighting elements and additionally bright digital effects
Dior, J'adore the film (Dior, 2025).					
		Asymmetrical layout with symmetrical framing and massively sized furniture elements	Black, yellow, smoked, white colour, and contrasting accents in the intensity of dark colours	Marble, fur, leather, and wood textures of space and furniture	Feeling of natural lighting from the windows
Balmain spring summer 2025 (Balmain, 2025).					

While real spaces can be experienced with the auditory, olfactory and tactile senses, videos can only be experienced with the eye and auditory senses (Dal, 2021, s. 174). The visual harmony of music and the

message to be conveyed is easier than auditory associations. Because visuality can be associated with reality and can communicate with visual clues (Kellaris et al., 1993, p. 116). Real spaces can utilise viewers' prior knowledge of the space to create an emotional connection with the brand. As seen in the examples, the space is arranged with a variety of background surfaces, furniture, colour, and light and texture supports, adhering to the existing boundary.

Design of The Semi-Real Space

Semi-real spaces are spatial arrangements constructed in physical environments. Fictional space is the creation of imaginary events with spatial arrangements in rational or irrational integrity. In this creation, the expression of the relationship between concepts is designed (Öztekin & Emre, 2022, s. 139). In this context, the spatial area is fictionalised as a real space. The space is created according to the shooting frame. is organised. It is real because it provides a background for products, objects and characters for shooting, but it is semi-real because it is organised according to the frame.

The physical production of the fictionalised space is called set space. Set design is the creation of space with the help of objects, furniture, various surfaces, and coating materials such as fabric (Barnwell, 2011, p. 120). Sweetser stated that fictional narratives in advertising provide an effective depiction (Sweetser, 2017, p. 75). It is stated that symbols, images and cultural influences are in a strategy that provides motivation for storytelling in advertisements (Kim et al., 2016, p. 311). In communication there is the contextual power of the physical, temporal-spatial references and a multiplicity of symbolic cues. However, in indirect and semi-indirect interaction, there is contextual diversity and different orientations (Thompson, 2008, p. 135). In this context, the lack of limitation of the fictional space can increase the interaction to high levels. Due to contextual diversity, set spaces can be designed in a unique and creative way.

Table 2 shows that the Dsquared2 brand's spring/summer video shootings were carried out in a set space. The Dsquared2 brand has designed a set space with images of young, crazy, sexual commerce with the red-light district story. Asymmetric framing is combined with the intensity of the red colour. The block covered with velvety texture is divided into two separate spaces by a glass surface and supported by furniture elements. A dim atmosphere is created with artificial lighting and a sexy accent is depicted. The original expression transmission in the set space design of the spring summer video shooting content of the red-light district story of the Dsquared2 brand is shown in Table 2.

Table 2. Semi-real space design examples in fashion video adverts

	Space Design Components			
	Composition	Colour	Texture	Lighting
 Dsquared2 spring summer 2025 (Mas Pablo, 2025)	Volumetric block with two separate spaces divided by a glass surface, asymmetric framing with furniture supports	Red	Velvet, glass	Dark atmosphere, night feeling with artificial lighting elements



Moschino spring summer 2025
(Moschino, 2025)

A frame with asymmetrical placements, furniture and objects belonging to the office space and ironic placement

Grey, green, white, and light purple

Matte textures of surfaces and objects, glass, plants

Night feel with artificial lighting supports

Table 2 shows an example of a Moschino video advertisement. The 2025 spring/summer collection revived the brand's extraordinary, fun and ironic spirit. The set space is designed as an office. Asymmetric layouts are seen. A nostalgic atmosphere was created with old style computers. Grey, green, light purple colours are combined with plants and matte textures on surfaces. The office space is illuminated with artificial lighting elements. The content of the Moschino brand story is conveyed with original and ironic depictions in the office space design.

Real space has application limitations. However, since fictionalised spaces are not affected by environmental factors, they can have original content in terms of technique and creativity (McAssey & Buckley, 2013). Utopian contents and artistic fictions, should be designed in the set space since they don't exist in reality. Spatial surfaces, backgrounds, furniture, and various objects make up the design. It can be a new production, or an existing space can be rearranged to include these elements. Storytelling can be strengthened with the addition of auditory messages. Examples can be produced of fashion brands' story scenarios in semi-real space to allow for creative and original expression without spatial boundaries.

Design of The Virtual Space

The relationship between media, marketing and fashion industry is becoming more and more interactive in today's rapidly advancing digitalisation. Communication media has brought new transformations by interacting across time and space. The existence of new interaction spaces that break away from physical space has emerged (Thompson, 2008, p. 130). The existence of virtual space comes to the fore in this context. Virtual spaces are those created digitally, offering unlimited creative possibilities independent of physical constraints.

Virtual spaces are an interface that individuals see. This interface shapes the perception with many stimulating factors such as picture, background, music, colour, text (Kaban Kadioğlu, 2014, s. 145). It was stated that verbal content has more positive advantages than visual content. However, having a visual storytelling increases the memorability of individuals, for which strong visual images and, if necessary, dynamic texts should be used attractively (Lien & Chen, 2013, p. 521). Digital technology can help you attract attention and interact with your audience by using visual dynamics and creative content. You can increase perceptual stimulation with thematic content, sounds and images in video adverts on social media. The content should be harmonious and high in stimulus (Belanche et al., 2017, p. 84). In parallel to this, visual dynamics can be created to a high extent with the creative content provided by digital technology in virtual space.

In parallel with these data, a story with high visual fiction is told in the Angel Stellar advertisement video of the Mugler brand. In this video shown in Table 3, a virtual space has been constructed with the help of digital technologies. In this space, the atmospheres of the galaxy are depicted. The story of the mysterious, fantastic and feminine sparkle of the Mugler brand is told. The character floating in the galaxy space is seen in symmetrical and asymmetrical frames. Blue, navy blue, light blue, and white colours are integrated with reflective glossy textures. The natural illumination of the stars in the vacuum of space is emphasised by the luminescence. It is seen that the Mugler brand story is depicted with the high stimulation of the virtual space designed in parallel with all these contents.

In another example shown in Table 3, a virtual space is constructed. In the Louis Vuitton x Murakami collaboration collection, the brand's images of entertainment and exploration are seen. The concepts of travelling and exploration of the Louis Vuitton brand are presented with a graphical story in a city atmosphere during daytime. In the work where many colours are used, dynamic forms are combined in an asymmetrical frame. A warm atmosphere is seen with the emphasis on natural lighting in the city during the daytime. It is seen that a fun story is told with the digital depiction of the urban space and graphical digital effects.

Table 3. Virtual space design examples in fashion video adverts

		Space Design Components			
		Composition	Colour	Texture	Lighting
 Mugler Angel Stellar (Mugler, 2025)		Galaxy atmosphere, pointed forms, depth perception, symmetrical, and asymmetrical framing	Blue, navy blue, light blue, and white	Bright, shimmering and reflective textures	Dark galaxy sensation with stellar sparkles
 Louis Vuitton X Murakami		Asymmetrical layouts of urban space, cityscape and graphical two-dimensional animations	White, blue, pink, purple, purple, brown, green, yellow, and red	Matte textures of graphics and cityscape	Feeling of natural lighting outdoors with daytime imagery

With the virtualisation of the space, it is stated that individuals are positively affected sensually by creating surreal images with technological supports (Pallasma, 2012, p. 44). Unrealistic, highly creative and artistic content in the storytelling of fashion brands can be depicted with virtual space. The story can be supported by elaborating in the effect, production and post-production stages (Barnwell, 2011, p. 122). Based on the spatial narrative in the content of the examined examples, it can create original expressions in storytelling due to its unlimited expressive power in virtual space design. Thus, creative images can be created with colour, shape, form, effect, and animation effects in the space designed with technological supports.

CONCLUSION

Within the scope of the research, the importance of spatial design in video advertisement shootings of fashion brands reflected on social media has been analysed. In theoretical and practical terms, social media adverts need effects such as innovation, lifestyle, subjective values in the relationship between the consumer and the product (Nasir et al., 2021, p. 511). The type of media to be used for interactions in social media is important. For this, the interaction of visual content is more important (Reimer, 2023). Spatial creation is a fundamental component that increases the narrative power of video adverts and provides an emotional connection with the audience. This component provides a background to the story and provides communication between the individual and fashion brands. The spatial creation process for video adverts can take place in physical, digital or hybrid forms. Real, semi-real and virtual space typologies can be designed at different levels according to the needs of the narrative to realise the

storytelling. Design according to space typology can be summarised as follows;

- There are some advantages and limitations in design according to the real space. The relationship of the space that exists in reality with historical or vital experience can enable individuals to perceive it easily. The space that exists in reality has a relationship with historical or vital experience. In this respect, it is seen that the relationship established with real life can be more effective in interaction. Here, the colour, composition and various elements given by the space are limited. However, the expression can be strengthened with the dynamics in the shooting frame and applicable shooting effects. In addition, spatial design can be realised with the support of various objects and spatial elements such as light supports and mobile. Disadvantages may include environmental intervention restrictions and climatic challenges.
- The design of semi-real (fictional) space has an advantage over the design of real space. Because the conceptual infrastructure given by the story can be depicted without depending on reality. Since the space is reconstructed in set environments, it can create a creative and original expression. The use of light, composition, colour and texture can be constructed according to the storytelling without depending on reality. Technically, it is advantageous because it is not affected by environmental factors. In addition, semi-real space design can be transformed into a more creative narrative with the effects in the assembly stage. Disadvantages may include economic limitations. In addition, production-related application limitations may arise in the creation of the concept.
- Virtual spaces are advantageous because they are not dependent on the physical world and have unlimited creative expressions. Especially with the support of digital technology, creative expressions can be created. In this respect, the creative and artistic content of the story can be created in an extremely effective and powerful way with digital fictions. Thus, the storytelling of fashion can be carried out in visual fiction with a high stimulating effect as desired with colour, composition, texture, lighting, and various design elements without being bound by the space limit. One disadvantage is the lack of a sense of reality.

Limitations and Future Research

This research is limited to video adverts of fashion brands in qualitative method. Storytelling is seen in many areas other than the fashion industry. Future research can examine storytelling in different commercial or non-commercial fields. At the same time, the communicative power of space is limited to how it is constructed in art and design disciplines. Research should examine the intersection of different disciplines. Also, video adverts on social media can be measured quantitatively.

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