

## EXHIBITION DESIGN METHODS IN FASHION MUSEUMS IN TRANSFERRING THE PAST TO THE FUTURE

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### ABSTRACT

*Museums transfer the aesthetic and cultural values of the past to future generations. In this inter-temporal transfer, they aim to protect and exhibit various fields. Fashion has been an important phenomenon in life practices from past to present. In this context, fashion forms the basis of the study. The research focuses on the methods of exhibition designs in fashion museums. It was conducted using a qualitative research approach, aligned with the definitions found in the literature related to fashion, museology, communication and exhibition design. To facilitate the transfer of the past to the future, a model from communication theories was used as a foundation and a method was created by integrating it with fashion exhibition practices. Within this framework, the transfer of meaning in fashion museums in analyzed through display methods, taking into account the nature of the artefacts and spatial constraints. The study finds that the transfer fiction can be achieved through exhibitions designed using three-dimensional, two-dimensional and digital methods. These results highlight the significance of effective exhibition design as a communicative tool within the scope of interior design.*

**Keywords:** Fashion museums, Exhibition design, Interior design, Transfer, Communication.

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## GEÇMİŞİN GELECEĞE AKTARIMINDA MODA MÜZELERİNDE SERGİLEME TASARIM YÖNTEMLERİ

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### ÖZET

Müzeler geçmişin estetik ve kültürel değerlerinin gelecek nesillere aktarılması gibi önemli rolleri üstlenmektedir. Zamanlar arası bu aktarım rollerinde çeşitli alanları koruma ve sergileme hedefleri bulunmaktadır. Moda, geçmişten günümüze yaşam pratikleri içinde önemli bir olgu olmuştur. Bu kapsamla moda, çalışmanın temelidir. Çalışma moda müzelerindeki sergileme tasarımlarında moda değerlerini yeniden canlandırarak iletim sağlayacak yöntemlerine odaklanmaktadır. İç mimarlık disiplininde sergileme tasarımı aktarım sağlayarak bir ifade gerçekleştirdiği görülmektedir. Çalışma nitel araştırma temelinde moda, müzecilik, iletişim kümesindeki literatür tanımları ve sergi tasarımına dair çıkarımlar paralelinde yürütülmüştür. Geçmişin geleceğe aktarımında iletişim kuramlarından bir model temel alınmış ve moda sergilemeleri ile entegre edilerek bir metot oluşturulmuştur. Bu akışta eserlerin yapısı, mekân kısıtlamaları sonucunda moda müzelerindeki sergi tasarımlarında geçmiş ve gelecek aktarımları sergileme yöntemleri ile çözümlenmektedir. Üç boyutlu, iki boyutlu ve dijital yöntemlerle tasarlanan sergilemeler ile aktarım kurgusunun gerçekleştirilebileceği bulgulara varılmaktadır. Bu sonuç ile iç mimari kapsamda bir iletişim sağlayan sergileme tasarımındaki etkili gücün önemi ortaya çıkmaktadır.

**Anahtar Kelimeler:** Moda müzeleri, Sergileme tasarımı, İç mimarlık, Aktarım, İletişim.

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## 1. INTRODUCTION

Fashion is not only a garment, but also a powerful tool representing a certain period of time and its socio-cultural values. In this respect, it is a phenomenon that reflects and characterises concrete or abstract elements in life other than clothing. It can be communicated as a metaphor in many areas beyond clothing and can always be applied. Therefore, it is a continuity that symbolises physiological and psychological values in daily life and keeps itself alive with different elements in many areas (Kaiser, 2019: 4). Especially when considered on the border of clothing, fashion carries cultural heritage, accompanying values and traces of the past. In this respect, it has been used in theatre, ballet, opera, cinema, theatre outside the industry and has created expressions in personal design practices (Wallenberg, 2020: 12). In addition, fashion as a form of expression also has cultural essences that exist in management, education and religious representations. At this stage, museums that protect and preserve fashion and transfer it to the future come to the fore.

Museums are a site of communication rather than an exhibition and structural representation. In this communication, social, cultural and design information is conveyed through narrative concepts and created in a historical context through architectural and interior design activities (Macleod, 2005: 10). Museums can reflect various values through experiential and sensory communication with visitors. Storytelling in communication is realized through the structures in exhibitions (Dal Falco and Vassos, 2017: 146). The purpose of fashion museums is to provide a platform to explore, understand and interpret the historical process and multidimensional faces of fashion. Exploratory exhibition spaces are provided that illustrate and revitalize the image of fashion (Jung and Yim 2018). In parallel, this study focuses on this important role of exhibition design and explores how exhibition design in fashion museums functions as a bridge from the past to the future.

In the 21st century, museums are customised according to the type of works exhibited. With the support of technology, museum exhibitions are created with virtual, mobile and experiential strategies, and interior designs are analysed with thematic approaches (Öden, 2022: 2018). The historical and cultural context of exhibition designs, the evolution of these designs, and how the transfer and technologies used affect the exhibition design processes are discussed. As a result, the transfer of fashion as a dynamic phenomenon between the past and the future is rationalised through the interior design of museums. It is aimed to investigate the narrative methods in fashion exhibitions in the interior design museum space. Design fictions in the museum space turn into a communication tool. How this multifaceted structure of fashion communicates with space

design and the spatial criteria in this communication are addressed within the scope of the research.

## 2. METHOD

This research is based on a case presentation by analysing documents in qualitative method. Museums provide a transmission between the audience and the exhibits. In this parallel, the qualitative research is associated with the transmission model of communication scientist Dean Barnlund. In the first stage, museum, exhibition design and fashion phenomenon were defined in the literature. Since fashion is seen to transmit the past and the future, it is integrated with the Barnlund model. At this stage, sender, message, receiver, medium and transmission titles constitute the perspective of fashion-museum-exhibition design. In the exhibition created with the model, literature inferences are blended with the transferential design language. Thus, as a result of this research model and document analyses, the methods by which the past and future transmission of fashion is rationalised in exhibition designs in museum spaces are clarified. In parallel with the examples discussed, it is aimed as a result of the research that the phenomenon of the past and future transmission of fashion can be realised through exhibition designs.

## 3. MUSEUM, EXHIBITION DESIGN AND FASHION

Museums basically aim to document and preserve all kinds of assets. According to the International Council of Museums ICOM, a museum is defined as a permanent non-profit service institution that researches, preserves, explains and displays all tangible and intangible heritage in society. It is also stated that it can communicate professionally, offering a variety of experiences such as information, education and entertainment with its accessible, inclusive and diverse qualities (http 1). It also informs societies from the past to the future by generating questions about everything to be shown (Sant'Anna, 2008). Museums can exhibit the epistemological attitudes of history through the spatial interface. With semiotic approaches, symbolic values have become spatial arrangements in which the meaning of cultural, social, religious and many intrinsic values can be produced and comprehended (Petrov, 2012).

Museums constitute a cluster that includes mass culture. With their unique content, museums can be constructed with various types of equipment and design that fulfil the targeted function, bring together, provide transfer, and create social or commercial exchange (De Fusco, 2020: 89). At this stage, understanding that a museum is more than

just its exhibited collections reveals the main importance of museum design. In line with the products to be exhibited in museums, detailed content information about the products, their number, the characteristics of the environment, and structural limitations is planned from a broad perspective (Darragh and Snyder, 1993: 32). Museum and exhibition design are a process that goes beyond presenting a work of art or an object; it involves shaping visitors' experiences and perceptions, telling stories and helping to convey information.

Exhibition design establishes a simple dialogue between the individual and the objects on display. At this stage, exhibition designers plan colours, materials, lighting, sounds and graphic indicators in accordance with the museum identity or brand identity (Dernie, 2006: 6). Exhibitions meet the physical, emotional and intellectual needs of audiences with many different structures through educational and entertaining arrangements. At this stage, story creation is seen in the exhibition. The object or subject desired to be conveyed to the audience is created with a narrative narrative to be constructed in the environment. In the transformation of the story into a space, the design action transforms the idea expression mechanism with titles such as transmitting, flowing and so on (Locker, 2010). In conclusion, museum and exhibition design is a broad perspective that supports the museum's mission and goals, enriches visitors' experiences, and increases their knowledge and understanding. It can bring together a wide range of techniques and technologies, both to ensure that the objects and stories on display are presented in a meaningful and interactive way and to enrich visitors' museum experiences and increase their knowledge and understanding.

Museums are designed according to the artefacts to be exhibited in various fields and structural limitations. One of these areas is fashion. Fashion is a cultural product that reflects the values, norms and transformations of a society and constantly evolves over time. Fashion clothing and clothing-related accessories, objects, objects other than clothing have been effective in all practices of life. Professional groups and scientific research can reach infinite depths within the boundaries of fashion. Its renewed living structure makes fashion an interdisciplinary subject (Aspers and Godart, 2013: 175). In short, fashion is a means of expression that shows cultural, social, religious and subjective values in an abstract background. The stories of fashion are revitalised by being exhibited in museum spaces. Museums convey the history and impact of fashion to visitors by exhibiting historical and contemporary fashion artefacts. Therefore, exhibition designs that express these values through fashion products come to the fore.

It is known that fashion museums are a phenomenon with a three-stage evolution in general lines, which started to be seen in the 20th century. In the first attempts,

costume-oriented clothing products were exhibited until the Second World War. It can take place as a separate section in museums. For example, Sweden's Nordiska Museet and Denmark's National Museums, which tell the Scandinavian cultures and history of the 1930s. In the second stage, trends, cult designs, and events that developed in line with designer-brand identities in the period from the 1960s to the 1990s are observed. An example of this is the Museum of Costume founded by Doris Langley Moore, the first female fashion historian, in England in 1963. The third stage is the 2000s, i.e. the 21st century haute couture, including artistic practices, promoting universally, collection-oriented approaches are seen. The London Fashion and Textile Museum, which was established in 2003, can be shown as an example (Melchior, 2011). In line with the designer brand identity, the Yves Saint Laurent Museum opened in Marrakesh in 2017 is an example. Thus, museums help to place fashion history in a broader context and offer an academic and educational perspective on fashion.

As a result, fashion is in a perspective that is exhibited in museums, discovered while exhibited and bridged between the past and the future. For this, a narrative presentation is realised at the museum boundary of fashion and with its own characteristics in terms of quality and quantity. The fact that the exhibition acts as a narrative revitalises the fashion phenomenon and brings it into communication with the audience. In the next section, the communication of fashion, that is, the connection between the past and the future, is discussed in detail and the interior design transfer is discussed within the scope of the study.

#### 4. FASHION AND TRANSMISSION OF THE PAST TO THE FUTURE

Understanding and analysing the history of fashion allows us to better understand how societies have evolved throughout history and how they have expressed themselves. Fashion, which shows the stories designed through clothing as well as social and cultural characteristics, comes into direct contact with individuals in line with the identity of the designer on both a general and individual basis as a management of society (Jung and Yim 2018: 153). At this stage, the narrative of the exhibition design is important. Because the fiction of the environment supports a clearer and more successful expression of the values given by fashion with the products and revitalises fashion. The space can convey various messages with the arrangement of its own elements. At this stage, the language of the space can reach the targeted licence and the image desired is shown with the design planning. By being in the space, people who perceive the clues in the environment with various senses can communicate (Taşçıoğlu, 2013: 78).

De Fusco (2020: 62) states that mass communication channels such as radio, television, cinema, printing, advertising, as well as architectural disciplines are communication tools. Interior design within the disciplines of architecture and the intersection of the two is a means of communication. In this parallelism, the past and future transfer of fashion can be realised in museum spaces and can be comprehended by watching individuals.

Reception is how the works are perceived by the audience. One of the main goals of reception theories is to recognise the audience as an active subject that produces meaning. Barnlund's transmission model of reception theories has the following headings: sender, message, buyer, environment, and transmission. According to the model, meanings are created by the realisation of designs in communication. It is emphasised that the receiving subject is in communication not only with the messages but also with the whole environment. Barnlund states that the environment also has a function in this transmission. In the communication between sender and receiver, the environment is at the centre. Transmission and transfer take place around this centre (Bourse and Yücel, 2012: 98-99). The forms desired to be perceived in the minds, i.e. designs, are created with this flow.

It is stated that fashion is a beginning that revolves on the safe background of the past, revised with periodic innovations, repeating but reborn from this repetition (Waquet & Laporte, 2011: 24). In addition, fashion is an expression design that continues the past in the future, combines it with inner life, has many distinctive features and qualities, and has the power of mental accumulation (Porro, 2021: 117). In this context, fashion museum spaces are a paradigm that conveys the past and the future. In parallel with the Barnlund transmission model, it is possible to establish an effective communication with exhibition design in museum spaces. The headings parallel to this model are as follows;

Sender: Works

Message: Exhibition Design

Buyer: Visiting individuals

Environment: Museum Space

Transmission: Fashion Values Between Past and Future

As a result, while fashion transfers the stories, values and aesthetics of history to the future, fashion museums and exhibition design support and facilitate this process. The exhibition designs of museum spaces have an important strategy at this stage. In the other title, the contribution of exhibition designs in fashion museums to communication in parallel with interior design discipline is discussed.

## 5. EXHIBITION DESIGNS IN FASHION MUSEUMS

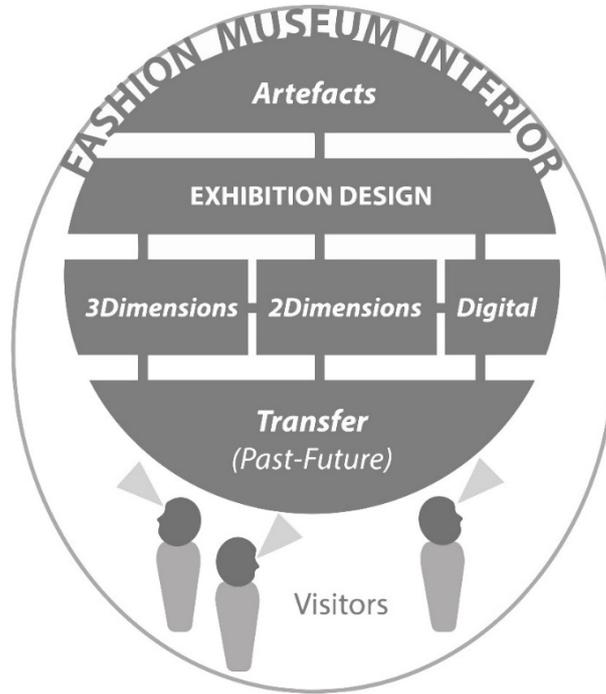
When fashion is considered on the border of museum exhibitions, it is possible to say that it has both artistic and commercial equivalents. The fashion products shown were designed with the specified goals in terms of content and representation and reached the final depiction (Wallenberg, 2020: 13). Because artistic, social, industrial and commercial goals in fashion can always affect individuals in a forward-looking context. Fashion museums aim to convey brand and designer images as well as cultural heritage and various strategies as an institution or community.

For example, in some sections of the Nordiska Museet in Stockholm, fashion silhouettes are exhibited in all aspects of Scandinavian local cultural identity. In the Paris of the North section of the same museum, special clothes designed by French designers for the Nordiska Kompanet store are exhibited ([http 2](#)). This shows both the transmission of Scandinavian fashion culture from the past to the future and French trends for Swedish consumers. In another example, the Dior La Galerie museum in Paris exhibits the unique identity of Christian Dior designer and his fashion journey in brand structuring ([http 3](#)). In parallel with these examples, fashion transfer is made through designs that connect the product and the product with the space.

Bruno Zevi (2021: 147) states that the architectural discipline creates a rule in design by blending traditional aesthetic value with composition at the boundary of space. This rule states that there is unity, contrast, symmetrical, balance, proportion, character, style, emphasis, diversity in the interior design border. He also adds that besides being formal in design, it has an expression with spiritual and psychological qualities. These are; shape, size, colour, age, culture and content in line with their characteristics, and by bringing them together and creating settlements, the space can achieve a defined goal (Brooker and Stone, 2014: 26). In this context, the right narratives that highlight the artefacts are created. In exhibition design, the values to be conveyed on the border of artefacts and the environment should be planned with composition and narrative rules. The abstract values to be conveyed should be integrated into the exhibition design.

Considering all these, it can be summarised that the space is planned by including the three-dimensional and formal two-dimensional components of the space and today's digital technologies in the fiction of the exhibition. These components are also seen in the fashion field at the border of the study. The concrete clothing and accessory products of fashion are three-dimensional artefacts. Sketches, photographs and image shots, various graphical or narratives belonging to the production phase are two-dimensional artefacts of fashion. On the other hand, various digital artefacts such as photographs,

video recordings, which are not tangible, are exhibited in the digital artefacts. In this parallelism, in line with the Barnlud transmission model expressed in the previous sections, the space turns into a platform that transfers fashion values with the exhibition design of the artefacts (Figure 1). Along with the structural features of the artefacts, the transfer method is realised by designing the exhibition according to the dimensional, formal and digital limitations.



**Figure 1:** *Transmission through Exhibition Design in Fashion Museums (Created by the author).*

As a result, as seen in Figure 1, the exhibition designs in fashion museums transform the way visitors understand and experience fashion by integrating three-dimensional, two-dimensional and digital forms of transmission. In parallel with the Barnlud transmission model, it is seen that museums make a transfer between the past and the future. In this transfer, three-dimensional, two-dimensional and digital exhibition design is rationalised in parallel with artefacts and with the intersection of spatial limitations. In other titles, these three methods are discussed in exhibition design.

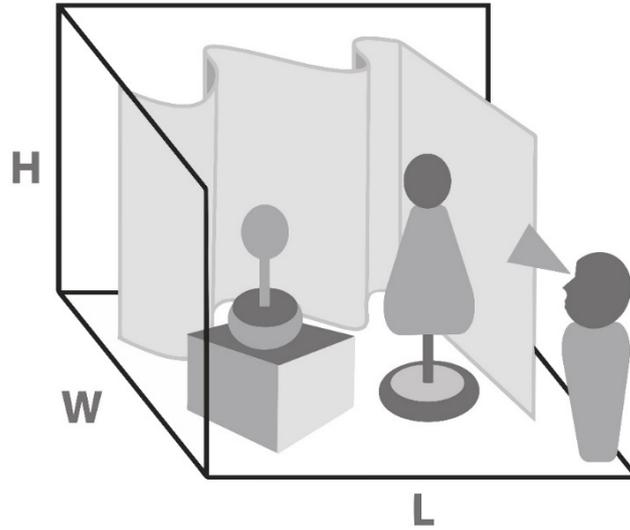
### 5.1. Three-Dimensional Transfer in Exhibition Design

One of the most important and impressive features of exhibition design in fashion museums is the use of three-dimensional transfer. This adds a dimension to the exhibits that enriches the visitor's experience and conveys the historical and cultural context of

fashion in a physical way. Primarily, three-dimensional transfer in fashion museums is realised through the display of original garments, accessories and other fashion items. This way of display makes visitors perceive the aesthetic and cultural values of a period, a designer or a fashion movement in a tangible way.

Interior design is the functional and aesthetic solution in line with the various needs of human beings. In line with the goal of the interior space, a relationship is established with structural units and objects. The relationship can be organised according to the boundary of the space and adaptations within this boundary. As a result, the organisation of the space resembles an artistic duet with its content (Brooker and Stone, 2010: 28). Space, which is formed by the formation of three-dimensional units, structures its own forms on the basis of the act of seeing and the accompanying visual experiences (Pallasmaa, 2012: 36). For example, the exhibition of a haute couture piece shows visitors the materials, sewing techniques, form and details of the piece. In fact, it strengthens their understanding of the aesthetic values and artistic skill of haute couture through the composition of the environment. In this way, the artistic and aesthetic value of fashion design is conveyed to the visitors. In fashion museums, artefacts are presented in an active display with their historical background rather than a passive display (Hilten, 2017).

n museums, an atmosphere is created by including abstract stimuli rather than concrete elements and concretising the abstract. The perception of this atmosphere can interact with visitors by realising the perception of many values desired to be conveyed in the background rather than watching the exhibition (Evangelista & Ferrari, 2018: 71). The exhibition design of three-dimensional artefacts also emphasises their cultural and historical context. The exhibition design shows the place and importance of the artefacts in the history of fashion and embodies the periods, movements and designers of the artefacts. Thus, the transmission of fashion history and culture to visitors is realised through the messages in the exhibition. As a result of these data, it can be emphasised that due to the dimensional components of fashion artefacts and the width, length and height of the museum interior design volume, three-dimensional transfer method is used in the exhibition design as shown in Figure 2.



**Figure 2:** *Three-Dimensional Transfer in Exhibition Design (Created by the author).*

Except for the artefacts in the exhibition, the task of transmitter can be considered to be every element that has a counterpart in the design and is included in the composition for the purpose. In this parallelism, the importance of the fiction of the transmitters emerges. A dark background is generally created in exhibitions. Especially in the exhibition of three-dimensional objects, a clear image is created in contrast with the lighting emphasis on the dark background exhibited object. With the fictions of various design parameters, a successful perspective is created with the power of expression (Dernie, 2006: 17). In semiotics, not only words but also a movement or an auditory response serve as indicators. Many factors such as images, concepts, thoughts, opinions constitute indicators. All such information constitutes the process of expression as a symbolic information (Bourse and Yücel, 2012: 177). With colour, texture, shape and form, the exhibition is composed in the 3D volume of the space. In addition, the expression of the composition can be deepened with the support of lighting.

The movements of the visitors in the space and the guiding follow-up flow should be organised in the exhibition together with the architectural limitations. The design should be designed to create rich creative and lasting perception in memory (Dernie, 2006: 14). As a result, the past and future values of fashion can be revitalised with the three-dimensional exhibition method in the exhibition design of fashion museums. Thus, visitors are offered the opportunity to understand and experience fashion history, culture and various values. Expression is realised through the expressions of the communicators in the exhibition design. With the visitors' perception of the exhibition, the past and future

transfer of fashion are realised with the three-dimensional exhibition design method.

## 5.2. Two-Dimensional Transfer in Exhibition Design

Fashion museums provide visual representations of a wide range of fashion culture, including many different forms and formats throughout history. As well as being embodied in concrete garments, accessories and various objects, fashion can also express itself through a variety of two-dimensional content. Sketches, drawings and photographs depicting the final representation of fashion can be expressed through various illustrations, photographs and animations (Waquet and Laporte, 2011: 44-47). Such objects have the ability to express various aspects of fashion designs. They have the ability to tell the story of the design process, the creative thoughts of the designer, the social and cultural atmosphere of a certain period, and even the story of a particular moment of an outfit.

Form and content are inseparable in works of art. Form is an action that is not separate from content and can lead to original and deep meanings (Porro, 2021: 31). For example, a fashion drawing documents the fashion aesthetics, style and trends of that period. Drawings and various other two-dimensional artefacts visually tell visitors about the fashion history and culture of that period. Thus, in addition to the products of fashion, various two-dimensional tools are positioned in the exhibition of museum spaces. For this, artefact-oriented planning is made. Here, the composition is important on the surface where the artefacts will be exhibited. The amount of content on display, viewing distance and surface boundary should be planned according to the viewers' frame. This frame has a conscious stimulating effect in parallel with ergonomic viewing distances and the characteristics of the content (Casakin, 2005). In addition, values in the expressive power of fashion should be added to this planning. In the exhibition design, the two-dimensional surface should be in a language consistent with the concept of the museum space without being disconnected. As a result of these inferences, as seen in Figure 3, two-dimensional artefacts of fashion in fashion museums are composited on surfaces that will be the background in the exhibition design.



**Figure 3:** *Two-Dimensional Transfer in Exhibition Design (Created by the author).*

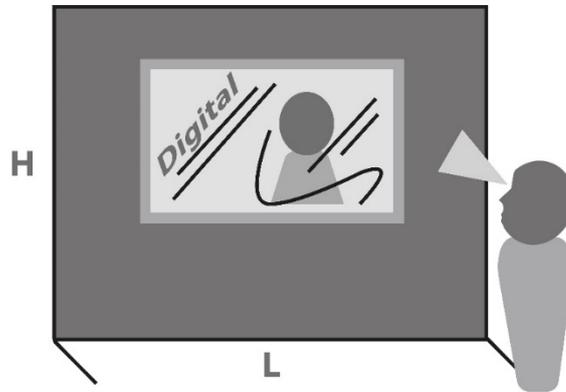
As seen in Figure 3, the exhibited artefacts, which are intended to be communicated, can sometimes be two-dimensional. In this process, a planned atmosphere should be created by adhering to graphical descriptions and other three-dimensional components in the design language of the museum space. In the visual exhibition of the information transferred in the harmonic order in the exhibition, clear planning can increase the meaning (Locker 2010). While the transfer of the past to the future is exhibited on the face with two-dimensional artefacts, the design undertakes an important message task. Elements such as ratio, proportion, scale, background texture, colour, patterns, viewing distance, lighting should be designed on the basis of the surface in the units of the work and the space. As a result of the two-dimensional transfer in the exhibition design of fashion museums, visitors are visually exposed to fashion history, culture and various values. With the two-dimensional exhibition method, fashion values can be conveyed in graphical backgrounds.

### 5.3. Digital Transfer in Exhibition Design

Technology is also used as a transfer tool today. The artefacts to be transferred to museums on the basis of technology can enable individuals to communicate effectively in today's dynamics. In addition to visuality, the inclusion of the sense of sound and even the exhibition of moving screenings and videos can realise perception from a wide angle in terms of sensory (Dernie, 2006: 68). The main purpose of the exhibitions is to provide a transfer with cheerfulness in exhibitions whose main purpose is to establish a communication, to inform the audience in this transfer and to gain informative or different experiences (Taşçıoğlu, 2013: 10). This leads to a more comprehensive understanding of fashion history and culture.

Fashion has an updated structure that changes with innovations extending into the future (Aspers and Godart, 2013). With the development of digital technologies, an interactive transmission can be realised in the exhibition. The planned designs and the subjects to be conveyed can be presented with the possibilities of digital (Locker, 2010: 100). Digital records, photo images, video images are digital contents of artefacts. In addition, non-printed images can be exhibited by digital methods. In all these exhibitions, various screens, projections, holograms and various digital expression tools can be used.

Digital transmission refers to the presentation of an exhibition's materials and stories through digital platforms and tools. This can take various forms, such as interactive displays, multimedia presentations, virtual reality and augmented reality applications. These technologies offer visitors a more detailed understanding of the artefacts and objects on display and give them the opportunity to interact more with the exhibited subjects. As a result of these inferences, as seen in Figure 4, digitality is included in the exhibition design as an interactive transfer method in fashion museums. Rather than just a digital tool, the background, the atmosphere of the space and the communicative tasks of other sensory perceptions can be a method that exhibits the past and future of fashion.



**Figure 4:** *Digital Transfer in Exhibition Design (Created by the author).*

Digital exhibitions can be made with display units, screens and various digital tools in the exhibition environment. Museum visitors can catch up to date with an interactive experience. They can watch the digital archives of the electronic infrastructure and a social collective interaction can also be created (Macdonald, 2007). In addition, with today's technologies, it can provide positive opportunities for visual perception and can also add positive efficiency to other sensory perceptions. With such innovations, spatial sensations evolve into an intensity to be explored (Pallasmaa, 2012: 44). In conclusion,

digital transfer offers a new and exciting dimension in exhibition design. These technologies allow the exhibited artefacts and subjects to reach a wider audience, provide more interaction and participation, and make the exhibition experience richer and deeper. This strengthens the transfer of cultural heritage, art and knowledge to individuals through exhibition design.

## 6. CONCLUSIONS

Fashion museums employ a variety of exhibition strategies to preserve the past and establish a meaningful connection with the future. One of these strategies is to communicate with the audience. In this parallel, the units of the museum were matched based on the transmission model from communication theories. As a result of the document analyses examined in depth in qualitative research, an evaluation can be made with a case study as shown in Table 1 for the first stage, and then the conclusion and discussion section of the research can be started.

### Case Study

The exhibition Paris of the North took place at the Nordiska Museum in Stockholm on 17 September 2021 and 01 October 2023. The exhibition showcases haute couture clothes produced by French designers for the Nordiska Kompanet store between 1902 and 1966. NK makes the leading French fashion of the period accessible to Swedish consumers. The feminine form of Parisian fashion is synthesised with the simplicity of Scandinavian identity. This is seen both in the garments and in the design of the exhibition space. With this attitude of the period, the past cultural sales synthesis fashion partnership is established and these values are transferred to the present.

**Table 1:** *Exhibition Design Methods in Fashion Museums in Transferring The Past to The Future.*

Paris of the North, Nordiska Museum in Stockholm			
Exhibition Design Methods	Case Study	Visual Source	Evaluation
Three-dimensional transfer method		Author archive	Chronological sequence of past and future flow. Spiral composition and hierarchical haute couture clothing display. Contrasting background and light accents. Expressions of time flow and gradual transition.
Two-dimensional transfer method		Photo by Hendrik Zeitler, http 4	Visual sources of the past; photographs, design sketch stages. Placement in a difference of scale. Contrast background and light accents. Transfer with nostalgic fixed products.
Digital transfer method		Photo by Hendrik Zeitler, http 4	Digital sources from the past; photographs and video recordings. Projection reflections. Dark environment for contrast expression. Dynamic reflection of the nostalgic memory. Visual and auditory messages.

## Evaluation

As can be seen in the case study in parallel with the research, it is seen that three methods are realised in the exhibition in the partnership of fashion artefacts and space boundaries (Table 1). Design messages in three-dimensional, two-dimensional and digital transfer methods can make the exhibition experience more interactive and provide a deeper perception of the exhibited artefacts and stories. In the three-dimensional transfer method in exhibition design, three-dimensional artefacts are physically exhibited and at the same time the architecture is realised as a dimensional form at the boundary of the three-dimensional volume. By combining the fiction of space design with the values of fashion, a transfer is animated. In the two-dimensional transfer method, photographs, illustrations, drawings and various two-dimensional artefacts are exhibited on

the surfaces of the space. The viewing distances of the surfaces and the fictions that will explain the values of fashion are created as a whole. With the design messages uploaded to this exhibition, a whole animation is made with the museum environment. In the digital transfer method in exhibition design, it is presented in the technological infrastructure of digital artefacts. Here, museums' use of interactive and innovative exhibition techniques can offer visitors a richer and more participatory experience. The dynamic display of artefacts with digital method can realise a holistic transfer with the exhibition fictions in the museum space.

### Discussion

With these methods in the research, the exhibition design can be created by exhibiting the artefacts by constructing them together with their surroundings, to transfer the past and future values of fashion to the visitors. In addition, these methods can also help to transfer abstract or conceptual information about fashion attributed to artefacts. With these methods in exhibition design, past and future transfers can be realised in fashion museums. With the planning of museum spaces and the design of exhibitions in the discipline of interior design, it is possible for individuals to communicate in order to progress to the future by learning about the past. In the light of all the data in the research, it is seen that space design is an important factor that fulfils the task of communication and transfers various phenomena.

As a result, it can be said that exhibition design is a process that facilitates the transfer of information within the discipline of interior design. In the research, it is seen that museums establish a dialogue between the past and the future. In the future, the development of exhibition design and transfer strategies will continue to shape the experience that fashion museums can offer to visitors and the transfer of the past to the future. In a world where technology is developing rapidly, fashion museums are expected to increase their methods of presenting their many artefacts and stories to wider audiences. At this stage, museums can use digital methods to create customised titles.

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