



YAŞAR UNIVERSITY  
GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES

MASTER THESIS

**MUSEUMS OF LUXURY FASHION BRANDS:  
AN EXPLORATORY ANALYSIS IN THE CASE OF  
ARMANI SILOS**

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INTERIOR ARCHITECTURE

PRESENTATION DATE: 23.05.2017

BORNOVA / İZMİR

MAY 2017

We certify that we have read this thesis and that in our opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Science.


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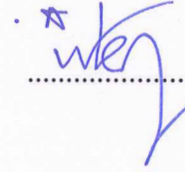
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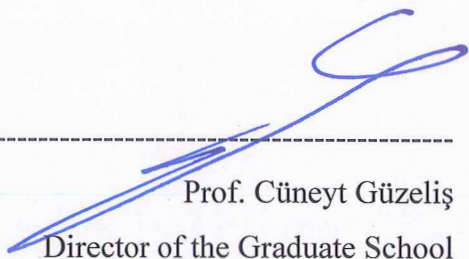


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## ABSTRACT

### MUSEUMS OF LUXURY FASHION BRANDS: AN EXPLORATORY ANALYSIS IN THE CASE OF ARMANI SILOS

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May 2017

By critically analyzing components of contextual design in museum exhibition practice over the past century, this thesis presents an exploratory analysis in new museum practice; museums of luxury fashion brands. This new museum practice is deeply rooted in and dependent upon contextual design components in museums and other design constituents based on brand identity.

The interplay between fashion and identity, aesthetic universality and quality of luxury fashion brands and contextual approach to design practice establish a comprehensive framework to understand the characteristics and key design components for museums of luxury fashion brands. The study is generated by data-gathering and data-analysis methods to evaluate the physical and intellectual content of the subject and to provide a useful tool for future studies. Archival materials were collected through visits to Fondazione Prada, Fondation Cartier, Fondation Louis Vuitton, Gucci Museo and Armani Silos and supplemented by on-site interviews, academic reviews and media reports. As this thesis investigates the role of fashion, brand identity and context in design, it provides new and original insights into the new museum practice. Hence, it is also contributes to growing literature on museum and theoretical debates within the larger field of design issues based on identical and contextual components.

**Key Words:** luxury fashion brand, brand identity, contextual analysis, contextual design, practice of museum design.

## ÖZ

### LÜKS MODA MARKALARINA AİT MÜZELER: ARMANİ SİLOS ÖRNEĞİNDE KEŞİFSEL BİR ANALİZ

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Mayıs 2017

Lüks moda markalarının sanat ve toplum ile daha da güçlenen kültürel bağları yeni bir müze pratiği olan lüks moda markalarına ait müzelerin oluşmasına zemin hazırlamıştır. Bu tez, bağlamsal tasarım verileri doğrultusunda müzelerin tasarım bileşenlerini inceleyerek lüks moda markalarının müzelerine keşifsel bir analiz sunar. Bu yeni tasarım alanı, tez boyunca bağlamsal yaklaşım ve teorik yaklaşım olmak üzere iki ana başlık altında incelenir. Bağlamsal yaklaşım müzeleri sosyo-kültürel, şehir, mimari ve tasarım bağlamlarında inceleyerek sistematik bir analiz aracı sunar. Öte yandan, marka ve marka kimliğinin bu veriler doğrultusunda müze tasarımına etkileri sorgulanarak teorik bir alt yapı oluşturulur. Böylece tasarımı etkileyen ana faktörler sistematik bir kurguda sunulurken örnek olay incelemesi için gerekli olan metodu oluşturur.

Tez, lüks moda markalarına yapılan geziler, arşiv araştırması ve literatür taramasına dayanarak Armani Siloları'nı sistematik olarak inceler. Marka ve marka kimliğinin analizi ile başlayan inceleme, müzenin farklı ölçekler ve bağlamlarda incelenmesiyle tamamlanır. Tez, literatürdeki boşluğu tamamlayarak ileriki çalışmalar için örnek teşkil etmeyi amaçlar.

**Anahtar Kelimeler:** lüks moda markası, kurumsal kimlik, bağlamsal analiz, bağlamsal tasarım, müze tasarım pratiği.

## **ACKNOWLEDGEMENTS**

First of all, I would like to express my deepest appreciation and special thanks to my supervisor Asst. Prof. Ecehan Özmehmet for her guidance, invaluable constructive criticism and patience during this study.

In performing in the thesis, none of this would have been possible without the ongoing patience, love, and support of my family, whom I humbly thank for believing in me.

Ecehan Kıvılcım

İzmir, 2017

## TEXT OF OATH

I declare and honestly confirm that my study, titled “MUSEUMS OF LUXURY FASHION BRANDS: AN EXPLORATORY ANALYSIS IN THE CASE OF ARMANI SILOS” and presented as a Master’s Thesis, has been written without applying to any assistance inconsistent with scientific ethics and traditions. I declare, to the best of my knowledge and belief, that all content and ideas drawn directly or indirectly from external sources are indicated in the text and listed in the list of references.

Ecehan Kivilcim

Signature

.....*E. Kivilcim*.....

June 15, 2017

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## **ABBREVIATIONS**

LVMH Moët Hennessy Louis Vuitton

OMA Office for Metropolitan Architecture

## **CHAPTER ONE**

### **INTRODUCTION**

While the discussion about “fashion as art” (Kuldova, 2014) continues, the 20<sup>th</sup> century also marks the beginning of fashion's acceptance as a part of cultural heritage. Art has become indistinguishable from lifestyle and culture and the line between art and fashion has increasingly blurred (Charlesworth, 2004). Consequently, fashion has engaged with the art world and fashion designers are turning into artists and creative visionaries.

Therefore, luxury brands have started to display their exhibits in museums as a way to increase storytelling and heighten brand image. They have firstly started to curate exhibits in art museums and associated their products with exquisite art through the museums (Jiang, 2015). The characteristic of exhibitions have started to be defined by the fashion–art synergy.

In recent, luxury brands are establishing their own museums as cultural institutions to underscore their history (Menkes, 2011) and to establish a communication between the brand and visitors, because the venues as brand museums are able to demonstrate the value of a brand in a more sophisticated and cultural way (Hutzler, 2011). They represent something completely deeper and more meaningful to visitors. Therefore, luxury brands have a chance to elevate themselves into cultural icons by giving the impression of shared values (Tungate, 2015) and talking a universal language (Menkes, 2011).

On the other hand, beginning of the twentieth century marks the birth of modernism and changing design approaches in architecture. Along the variations, “design context” and “identity” have become more important with the need of differentiation and the quest for innovation led the significant improvements in the concept of brand and brand identity. In the competition for differentiation, “design context” has become a significant aspect for brands to represent their identity. At this point, the museum



design on context of identity have earned much more importance to attract visitors and glorify the brand.

There are many aspects that make the subject of this thesis interesting; identity and design context together give the possibility to invent innovative ways of storytelling for brand to people all around the world. One of way, their own private museums.

Analysis of museums of luxury fashion brands requires a multi-disciplinary work and it is built on three pillars in this research; fashion brand, identity and museum in diverse contexts. Although the area of museum design is quite broad, the thesis has a specific focus area, museums that are designed based on brand identity. The research aims to further insights into and a deeper understanding of brand identity and design context in the museum field.

### **1.1. Problem Definition**

Fashion call out visitors to act, react and possibly re-enact desires, pleasures, memories and behavioral patterns (Potvin, 2012) and museums can welcome those and embody desires and sensual practicality. Luxury brands such as Gucci, Armani, Louis Vuitton, Prada and Cartier are investing in contemporary art projects by establishing their own fashion brand museums and they try to promote social, humanist values in the programming far beyond the art (Menkes, 2011).

Furthermore, those museums become “prestige symbols” not only for brands, but also for cities, even for countries. In order to highlight the driving forces behind their success, a set of questions are asked throughout the thesis;

- Do these museums differentiate from other museums around the world? And how?
- What is the driving force behind the design?
- Which contextual issues are considered in design?
- Is the brand identity is reflected in design? And how?
- What issues did architect consider when determining a general concept for museum? What is the philosophy of design?
- How they achieve engaging with public?
- What they convey for visitors? And, how?

All the answers are tried to be answered within the structure of this thesis that presents an overview of “brand” and “brand identity” in museum design within specific contexts. Additionally, “decision on design of a museum which carries brand identity, how it changes according to brand, place and position of museum, and how these criteria and values are set” were discussed in this study.

## **1.2. Aim and Scope**

While the aim of this thesis is to investigate relationship between fashion, brand identity and museum and to examine the effect of brand identity on fashion brand museum design. Its goals can be stated as;

- providing new and original insights into this new aspect of museum practice
- defining a set of design criteria for museums of brands and explaining the relationship of those criteria with the brand identity
- systemising “brand identity” in museum design
- explaining social and cultural effects on museum design
- defining a system based on analysis of selected fashion brand museums

The research is limited by theoretical framework which defines brand and brand identity, fashion, exhibition and museum and describes the relationship between them. After establishing a theoretical background, museums are examined in different scales within different contexts. The contextual approach covers the examining the museums in urban context, architectural context, socio-cultural context and museum context. In this study, greater emphasis is placed on how architecture and interior design become an instrument for museums of luxury fashion brands at the 21<sup>th</sup> century along with example from one of the leading fashion capitals Milan, Armani Silos.

## **1.3. The Structure of Thesis**

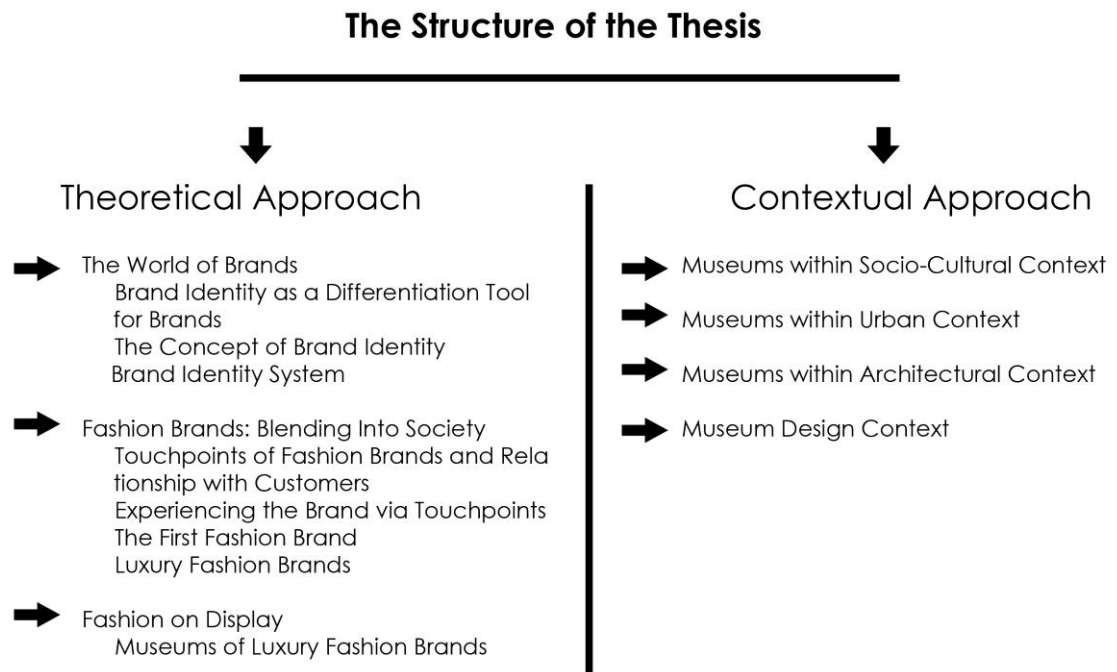
Throughout the dissertation, the interrelationships between luxury fashion brand, brand identity and museum are highlighted within the specific contexts. The thesis aims to provide new and original insights into this new aspect of museum practice. The discussion in the thesis is divided into thematic chapters: theoretical approach and contextual approach.

The theoretical approach provides a framework to understand the newcomer cultural institution, museums of luxury fashion brands, as a whole. It points out the relationship between fashion brand, identity and museum and presents a comprehensive study to highlight the philosophies behind the design decisions in museum design. This chapter consists of three titles; Brand and Brand Identity, Changing Lifestyle with Fashion Brands and Fashion on Display. All three titles together aim to clarify how brand and identity is described in museum context and to conceptualize museum content.

Contextual Approach to Museums, the third chapter, investigates the contextual components of museum design. Museums are examined in urban, architectural, socio-cultural and museum contexts that correlate each other. They underline the responding to conditions that are already exist and the process of causing new circumstances in design process. The study aims to guide the new museum practice from urban scale to product scale.

Two approaches together constitute a ground for analyzing museums of luxury fashion brands. Fourth chapter, Contextual Analysis of Armani Silos are examined according to the titles that mentioned in Contextual Approach to Museums. Whole study build a prism which highlights the development and deployment of museums of luxury fashion brands. Finally, conclusion summarizes the findings and results, limits the thesis and discusses directions for further researches.

Theoretical and contextual studies address the gap in the literature with results from case study of Armani Silos undertaken. ‘Museums of luxury fashion brands’ is a newcomer in museum practice so, it is difficult to find a source that examines the subject entirely or partially. Therefore, the thesis aims to contribute to theoretical and practical debates over the subject and lead further studies.



**Figure 1.** The structure of the thesis (Kıvılcım, 2017)

#### **1.4. Case Study Context**

The selection of case study is far from being arbitrary. The research examines museums of leading fashion brands which are most visible and most influential from three of fashion capitals: Florence, Milan and Paris.

In the light of theoretical and contextual approach, this study covers the supportive analysis of the museums of luxury fashion brands in the museum context;

- Gucci Museo /Florence (supportive analysis),
- Fondazione Prada/Milan (supportive analysis),
- Foundation Cartier/Paris (supportive analysis),
- Foundation Louis Vuitton/Paris (supportive analysis).
- Armani Silos/Milan (the case study).

The researches, observations and site visits have become guidelines to determine the case. Museums of luxury fashion brands are divided into three categories (see chapter three);

- Dedicated to contemporary art
- Dedicated to preserve the cultural heritage
- Dedicated to brand to honour brand's history

Fondation is an institution dedicated to contemporary art; it has an artistic independence; they have no sign in design relating with brand. According to deep researches and site visits, the case study is selected due to its spatial design based on brand identity and its powerful means of communication about the aesthetics and values of exchange that brand shares. At the end of investigations, Armani Silos is chosen as a case study because of its distinctive features that put itself forward. These features can be listed as;

- the centralization of brand at each product, touchpoint, service, activity and design,
- contextual strength at all scales,
- influential and identical characteristics of architecture and interior design.

**Table 1.** Categorizing the luxury brands' private museums and foundations according to their dedications (Kıvılcım, 2017)

Dedicated to contemporary art	Dedicated to preserve the cultural heritage	Dedicated to brand and its own history&culture
Fondazione AldaFendi	Bulgari for Trinità dei Monti	Gucci Museo
Fondazione CarlaFendi	Fendi for Fountains	Armani Silos
Fondation Cartier	Fendi for EUR	
Fondation d'Enterprise Hermes	Tod's for Colosseo	
Fondazione Ferragamo		
Fundacion Loewe		
Fondation Louis Vuitton		
Fondazione Prada		
Fondazione Nicola Trussardi		
Fondazione Zegna		

In brief, the complex notion of brand identity is broken down into its component parts and applied to the museums context. While analyzing the case study, the methodology is systemized; Armani Silos is analysed in the titles of socio-cultural context, urban context, architectural context and museum context.

## **1.5. Methodology**

This research is based on case studies, field observation and other data-gathering methods as well as review literature. The data gathering provides an objective vocabulary for evaluating the physical and intellectual context of fashion brand museums. Visits to selected museums were necessary to gather more information at the field.

In the thesis, museums of luxury fashion brands in three fashion capitals Paris, Milan and Florence with comparable urban, architectural and socio-cultural contexts were selected to examine in the specific contexts. In order to analyse these different museums, literature review was the first stage to gather information from primary sources; books, articles and official websites as well as designers' interviews online.

Gathering of information (from sources ranging from brochures, periodic magazines to archival material) and field observations conducted the visits. The research included visits to these five museums; Fondazione Prada, Fondation Cartier, Fondation Louis Vuitton, Gucci Museo and Armani Silos.

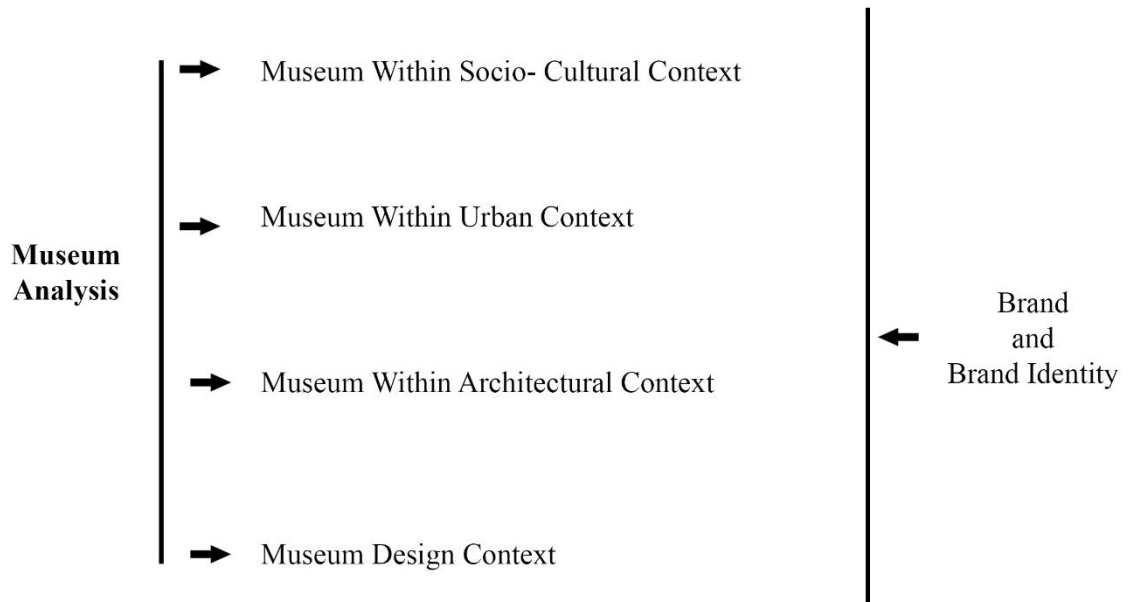
Archival material such as photographs, documents, etc. were combined in analysis with published accounts of exhibitions (exhibition reviews and catalogues, etc.) in order to construct the physical arrangement. For each of these five museums, the main initiatives relating to contextual components were compiled during field observations; photographs and photocopies of relevant material were collected and direct experience and purposeful observation are conducted.

On the other hand, the contextual components of brand in design were identified with the answers that were asked at interviews, and then, they served as raw data for the case study analysis. Especially, interviews with museum staff were conducted to inquire what aspects of brand identity is considered by architects and designers in design process. The interviews began with the general questions about the project and its design philosophy. Then, open-ended questions about the more focused on the insertion of influential contextual components in design process were asked to be used in analysis. The interview questions are listed below:

- Which contextual issues are considered in design?

- What issues did architect consider when determining a general concept for museum?
- How is the brand identity reflected to design?
- What alternative plan organization and layouts were considered along the process?
- Why did the architect select this particular material?

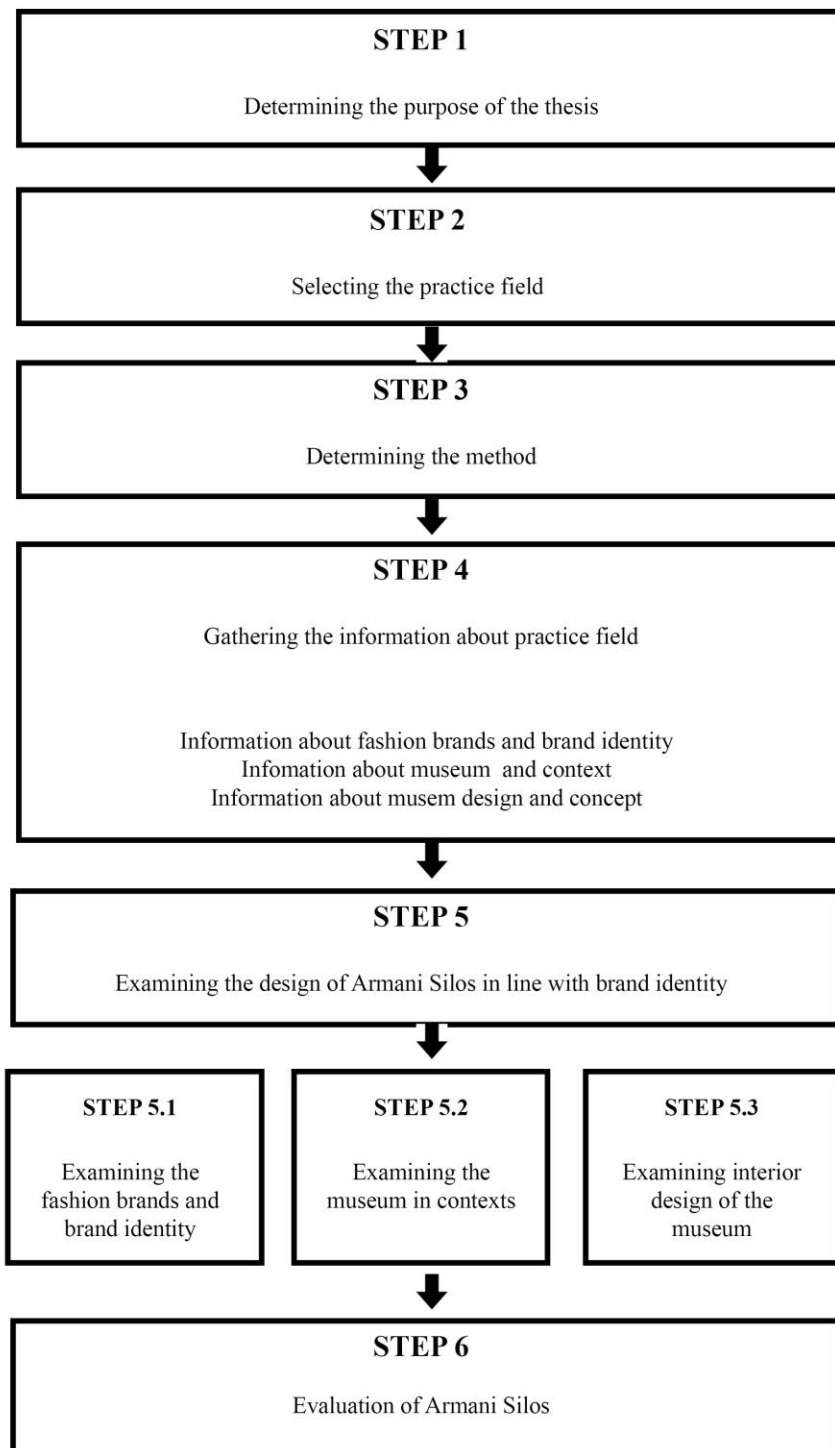
Four components of contextual approach -urban context, architectural context, socio-cultural context and museum design context- systemized the methodology to analyze museums of luxury fashion brands. This structured methodology aims to reveal the design criteria based on contextual components and brand identity.



**Figure 2.** Methodology to be used in analyzing the case study (Kıvılcım, 2017)

A wide discussion of related books, journals, articles and reports, in addition to direct experience, purposeful observation, and analysis of images direct the study. Parallel critical approaches such as museological history, fashion studies and visual representation are therefore necessary throughout this thesis.





**Figure 3.** Flow chart of the thesis (Kıvılcım, 2017)

## **CHAPTER TWO**

### **THEORETICAL APPROACH TO FASHION BRANDS AND BRAND IDENTITY**

The marketing sector is undergoing many changes and encounters with huge challenges. As shopping behaviour is changing fast, the competition is becoming enormous. Now, people are aware of many shopping options than ever before. With the change in consumer lifestyles and patterns, people has started to buy what they want instead of what they need. In order to satisfy the customers' desires, a brand has to do its best by offering more than expectations (Floor, 2006).

To go beyond satisfaction and have a desired place in the market, brands need to find an identifiable style. Designing a new product is not enough, the product should differ from others in a way and entire products of the brand should speak the same language about the brand.

As a result of strong competition and many range of products, brands has started to seek for ways of differentiate to establish well-defined identity. Required creativity is seized by brand identity system which is able and usually willing to change (Chevalier and Mazzalov, 2012).

The importance of the conception of identity and its understanding quickly spread out the entire world. Since then, several academic fields -such as strategic management, organizational studies, graphic design, interior design, etc. - has been associated with it. Among them, the relationship between the conception of brand identity and interior design is recent and constitutes the theoretical foundation of this thesis.

For better understanding of the core design idea behind the design of museum of fashion brands, to review brand studies is needed. This chapter firstly reviews the studies on brand and brand identity concepts and then focuses on fashion brands. The study covers introduction of fashion and brands to exhibition spaces in order to establish a ground to analyse museums of fashion brands in relation to brand identity concept.

The first appearance of brand started by putting symbols on products by makers as ensure to customers of quality while protecting products from duplicating (Pettis, 1995). In the early sixteen century, brand names has started to appear when whiskey distillers burned or marked their names on the top of barrels to distinguish their whiskeys from others (Pettis, 1995). Since then, brands have been specifying the uniqueness and value of the products in such way that it differentiates them from others.

The brand has been defined in a wide range of courses throughout the years, contingent upon the point of view from which the brand is perceived. Although brands are being widely discussed in academic world, a common definition for to “brand” could not be found because each expert comes up his or her own definition and this situation cause the complexity in brand interpretation (Kapferer, 2008). Frequently that relies on upon the scholarly foundation of the creator/originator of the distinctive definitions. There are many different ideas about the best way to define a brand identity so to review several and mention some of proposed definition will be better to obtain an overall understanding of brand.

As first, attributing a complete, in 1960, American Marketing Association (2010), AMA, which is an essential community for marketers, proposed generally accepted definition which was established definition of a brand that specify primarily a basis for differentiation purposes:

“A name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers. The legal term for brand is trademark. A brand may identify one item, a family of items, or all items of that seller. If used for the firm as a whole, the preferred term is trade name.” (Marketing Power, 2007)

In the one established definition, the brand is connected to the identification of a product and the differentiation from its competitors, using a specific name, logo, design or other visual signs and symbols (Heding, Knudtzen & Bjerre, 2009).

Kotler and Pfoertsch cites a definition from Scott Bedbury who claims that branding is much more than just putting a name and logo on a product or service. To understand branding, it is important to know what brand is. Therefore, they firstly describes branding as improving something common in a way and making it more meaningful and valuable (Kotler and Pfoertsch, 2006).

On the other hand, there are also other definitions about brand which are more based on perceptual base from the authors. They summarize the brand as “totality of perceptions”. Equally important, Okonkwo (2009, p. 102-103) expresses that there are a lot of misconception around the concept of brand and branding and lays it out as:

“A brand [...] is an identifiable entity that makes specific and constant promises of value and results in an overall experience for the customer or anyone who comes in contact with the brand. This entity includes names, terms, signs, symbols, designs, shapes and color, or a combination of these elements...A brand is the sum of all the feelings, perceptions and experiences a person has as a result of contact with a company and its products or services”.

Another perspective has been adopted by Kotler and Pfoertsch (2006, p.5) who argue that; “A brand is a short-cut of attributes, benefits, beliefs and values that differentiate, reduce complexity, and simplify the decision-making process.”

As this definition states, offering a point of differentiation is one of the role of brand. Similarly, Kapferer (2004) points out that a brand is a tool of differentiation which signify tangible and intangible values. He refers to Mischel (2000), who claims that a brand is a tool of integration that brings variables under its name by differentiating (Kapferer, 2008).

Thus, there are several roles of the brand, of course. The brand can be seen as a guarantee not only just for consumers but also for companies. Brands provides advantages to company such as awareness on market, legal protection of the originality of product as well as handling and tracking. Then, from customer perspective, a brand is a guarantee of the product’s quality and uniqueness as well as featuring customers’ perceptions and feelings by representing something valuable.

A brand has no effect without an emotive relationship because a brand is an intangible asset. To borrow a cite from Anna Korhonen (2010, p.18), Duane E. Knapp explains “brand” term as: “The internalized sum of all impressions received by customers and consumers resulting in a distinctive position in their “mind’s eye” based on perceived emotional and functional benefits”.

According to Korhonen, distinctiveness is an essential in order to truly be a brand, because only a distinctive position is perceived in the mind of consumer. (Korhonen, 2010). Arguably, Chuck Pettis (1995) explains the “brand” as;

- The sensory, emotive and cultural proprietary image surrounding a company or product
- An assurance of quality, making selection worry-free
- A significant source of competitive advantage and future earnings
- A promise of performance
- An enhancement of perceived value and satisfaction through associations that remind and entice customers to use the product

Pettis (1995, p.8) has described brand as “a storehouses of words, feelings, and meanings that customers not only associate with the brand, but also use to define themselves in an ever-changing society”.

## **2.1. The World of Brands**

People are exposed to thousands of brands and products in an average day and they have to eliminate choices to decide on one. Launching a new product itself is not enough to cut through the choices, brands need more. Customers begin to look for something different and they highly expects a seamless experience from brands.

A product itself is speechless and it gains purpose and meaning owing to the brand. Brand instructs people about how to read products and diverts perception of them (Kapferer, 2008). Instead of unknown products or services, a brand is always more attractive and more admirable for people (Korhonen, 2010).

According to Pettis (1995), brand is the summary of a customer’s expectations of a company or line of products and it is all values that have an impact on buying decision. When customers have settled on a choice around a brand and its associations, they can be loyal to that brand, keeping on purchasing it in future, advising it to companions, and picking the item over others, even those with better capabilities or lower costs.

Customers are more interested in soul and brand they have started to look for actions rather than words (Pettis, 1995).

According to Wheeler (2013) brands have three primary functions;

- A brand helps people to select from stunning array of choices.

- A brand can communicate the intrinsic quality of the product or service and guarantees the quality.
- A brand uses distinctive imagery, language and associations that encourage customers for identification with the brand.

To conclude, a brand makes a product more than just a product; it differentiates itself among others and makes itself incomparable (Kapferer, 2008). People want to feel secure and good about their choice of brand and they are searching for something familiar and satisfying which would balance their fear of the future and give them a feeling of control over their lives. This situation causes an emotional change with this kind of desires. In order to fulfil those desires, brands try to provide an ideal environment by making customers feel comfortable and secure.

### **2.1.1. The Concept of Brand Identity**

The conception of brand identity was first mentioned in Europe; the pioneer of identity concept is recorded as Wally Olins (Heding, Knudtzen and Bjerre, 2009). In the history, first corporate engagement in the conscious management of identity was in 1907 when AEG assigned Peter Behrens for being ‘Artistic Consultant’ of that time. He wanted products, design and communication to express one united identity with a consistent and unified design, so he started to create objects, logos, advertising materials and company publications to achieve his aim. Therefore, Peter Behrens and AEG become the founders of the rationale behind the identity concept in practice. Then, Peter Behrens’s idea started to be formed in the context of brand management. In 1989, Abratt worked on the conceptual development of identity in detail. He researched the dimensions that established a connection between interior and exterior activities of a brand: corporate identity and corporate image. During the 1990s, this study gave a lead to conceptualization of brand identity especially in European context. Since then, the concept of brand identity has become more popular because of its potential of enrichment of brand’s power in competence. It expresses a certain set of values, abilities and peculiar sales suggestions, so nowadays; almost all companies are establishing identity (Heding, Knudtzen and Bjerre, 2009).

Identity is mostly associated with external and internal expression of a brand. Chevalier and Mazzalov (2012) point out difficulty of defining and formalizing brand identity. To start to explain, they firstly cite Merriam-Webster’s Collegiate Dictionary

that defines identity. According to the dictionary, identity distinguishes character and personality of an individual as well as “sameness of essential or generic character”. However, adapting the “identity” descriptions to define brand identity would not be enough because brand identity covers different aspects of the brand’s constituents. Also, limiting a brand and identity as a “logo” or a “legal instrument” is just a checklist mentality which is not enough to create and describe a brand because brand is a holistic entity that requires more unified consideration on various parts of brand’s components (Baker and Hart, 2008).

Thus far, a number of authors have considered the concept of brand identity. Based on the definition of Hatch and Schultz, Baker and Hart (2008) describe brand identity as a central and distinctive idea to use for communication. Communication is not only with staff or stakeholders but also with customers so identity contains a lot of “soul searching” to comprehend what the brand stands for and display the brand values to all its range.

Along the similar lines, Ghodeswar (2008) asserts that in order to establish a successful brand, it is important to realize what the brand stand for. Brand identity clarifies what brand represents, and determines proper tools to establish the brand. It tries to portray what company wants consumers to perceive the brand.

Floor (2006) developed a circle consisting of three pillars that brand identity is built on. Those three are positioning, personality and communication. The positioning is interested in “what” and it deals with functional and tangible attributes. He explains brand personality as the characteristics of a brand by questioning “who”. As the third one, brand communication tries to find a proper answer for its own feel and look, “how”, to inform customers. To summarize, in order to talk about a strong brand, all those aspects should create a consistent and integrated entire.

Heding, Knudtzen and Bjerre (2009) claim that brand identity was a narrow concept that focuses on just graphic design in the early days of identity concept. The exchange between brand and customer was assumed to be as linear. Furthermore, only corporation was managing and controlling the identity. However, perceptions recently have enlarged and now identity is context-dependent concept which is dynamic, social constructivist and multidimensional. They argue that brand identity concept is

dynamic and co-created that is formed by both company and customer. And they emphasize the importance of relation building rather than linear communication.

De Chernatony (2006) mentions a review about the concept of brand as identity by Hatch and Schultz. He explains brand identity as a central idea of a brand and a tool that helps transferring the ideas to bot outer an inner world. He adds, if a corporation endorse a brand and searches for “soul”, the brand would be able to express brand values and what the corporate stands for.

Kapferer (2004) briefly mentions the need for understanding the driving forces behind a brand so he suggests some questions to be considered in brand identity process:

- What are the values?
- What are the facets of identity?
- What role does brand play for people?
- What myth does brand embody?
- What are the brand’s recognition signs?

Kapferer (2008) argues that values actuate reality and reality shows the values. Then he gives an example, Benetton, for a better understanding. According to him, friendship and tolerance are the essence of Benetton’s brand identity and color is the symbolic and industrial substructure of it. Besides staying in the race by meeting recent fashion necessities and customer expectations, the success of brand is obtained by strong value embodiment by using the color theme not only in physical facet of its identity, but also almost in all other facets, especially the cultural one. To review, all facets of brand identity should be firmly associated to support brand credibility and durability.

As mentioned above, there are many different perceptions on brand identity. In essence, each perception seeks for expressing the particular vision and uniqueness of the brand. Each tries to explain what the brand stands for. If the brand identity is both unique, distinct, and a clear expression of what the brand is all about as well as based on long-lasting, permanent nature, then it can create the basis of a solid, coherent and long-lasting brand and be the driver of all brand-related activities (Heding, Knudtzen and Bjerre, 2009).



### **2.1.2. Brand Identity System**

A seminal study in this area is the work of David A. Aaker who is a marketing professor and a specialist in marketing with an emphasis on brand strategy. In his book, *Building Strong Brands* (1996, n.p.) he defines brand identity as follows: “Brand identity is a unique set of brand associations that the brand strategist aspires to create or maintain. These associations represent what the brand stands for and imply a promise to customers from the organization members.”

Then he offers two model for better understanding of brand identity concept. Firstly, he clarifies brand identity with a structure consisting of two distinctive levels; the core level and the extended level (Aaker 1996; Aaker 2002). Aaker describes the core brand identity as the essence of a brand which should stand stable regardless of what strategies will be carried out. To clarify, the core identity deals with way of behaviour of employees and staff, understanding customers and their needs, defining core values, stating vision and mission, etc. Further, brands require changes so they should be flexible and open to change. The extended brand identity provides this flexibility to the brand and helps it to adapt new conditions. The degree of innovation, caring for society and surrounding, providing new service or wide range of products, more personal guidance can identify the extended identity of a brand. It can be said that is a total of components which assure texture and integrity by adding details to describe what the brand represents (Rosengren, Standoft and Sundbrandt, 2010).

Relatively another model in the area of brand identity is again represented by Aaker (2002) that offers twelve dimensions arranged around four perspective;

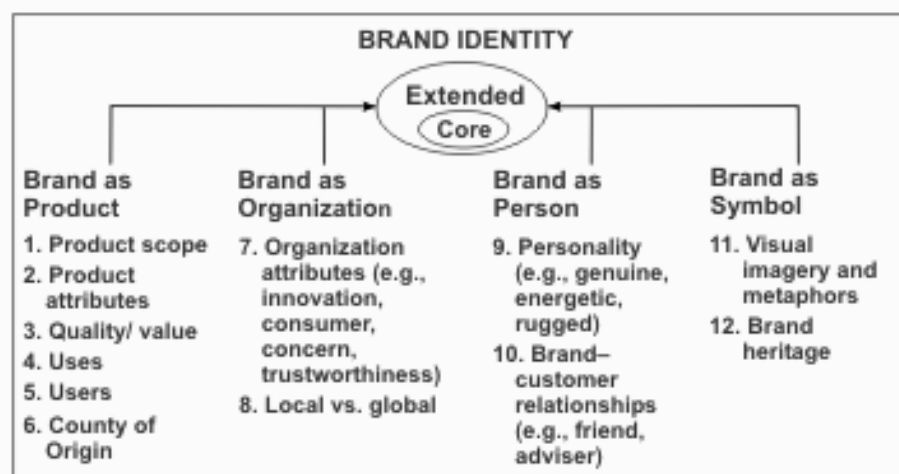
Brand as a product includes scope of product and attributes, value and quality, use and users and country of origin. Main focus in on brand choice decisions as well as on use experience. This aspect attempts to offer better or extra features and services by examining the associations between brand and products. So that it creates value proposition. This aspect also introduces product scope which works on associations with product class, attributes based on product, quality and value, use and users and the country of origin or religion (Aaker, 2002).

Brand as an organization focuses on organizational attributes on local and global level. Those attributes are formed by the people, culture, values and programs of the company and they may be more interested in innovation, a drive for quality, concern

for the environment, and so on. This aspect differentiates brands and protects them from to be copied from competitors. Also, it generates value proposition by focusing on society or community orientation, perceived quality, innovation, concern for customers, presence and success, and local or global orientation (Aaker, 2002).

Brand as a person is versatile and interesting in brand personality and customer-brand relationships. It embodies a personality on products, a product is started to be perceived as similar to real person. The aspect provides a self-expressive benefit for both customers and for brand to reflect their own personality so it can be said that it can be the foundation of relationship between brand and customer (Korhonen, 2010; Aaker 2002).

Brand as a symbol comprises of visual imagery, brand heritage and its metaphors. Brands are able to acquire recognition and provide cohesion by the help of strong symbol. A logo, a character, a famous people or user or a product design can be a symbol and involve in visual imagery. Symbols which involve metaphors assign functional, emotional or self-expressive advantages to the brand so they may be more meaningful. On the other hand, heritage as symbol also conveys and expresses the essence of the brand. All types of symbols create and strengthen a brand personality for a brand so a symbol is a potential power itself that represents and develops the brand (Korhonen, 2010; Aaker, 2002).



**Figure 4.** Brand Identity System by Aaker (2012, n.p.)

If a company takes into account those four dimensions, it establishes a strong identity that has deeper dimensions and structure. Those four perspectives aim to differentiate,

clarify and enrich brand identity by revealing the different elements and patterns of the brand (Aaker 2002).

### **2.1.3. Brand Identity as a Differentiation Tool for Brands**

Brands continue developing in time with adding values and reasons for being (Chevalier and Mazzalov, 2012). With time, brands acquire their own meanings and states their own area in race. As they grow, their memories of past products and advertisements, they do not easily pass away (Kapferer, 2008). Because of complexity of recent problems in brand studies, a need for more refined concepts has emerged to build a closer link with reality.

According to Kapferer (2004), the first source of brand identity is the product itself because uniqueness and plan and value of a brand is revealed through the product. Products also in charge of conveying brand's values. Especially most symbolic ones actually embody those values. When addressed most symbolic product of a brand, it shows us "brand prototype", a core product, which is finest exemplar of the brand's meaning. However, if values are not at the core of the product, they never carry a meaning.

In the last century, designing a brand identity has become a necessity for brands. Kapferer (2004) highlights the immediate need for brand identity with two essential reasons. Initially, the society that we are living now is fill up with communications that can be easily observed in increases advertising budgets. In the chaos that they created, rising out of the crowd has become more difficult. In today's world, communication is much more than just a technique, it is a success in itself. To victoriously succeed, identification in communicating is required for a brand and it calls for brand identity. As second reason, to avoid similarities in marketing, to innovate and originate new standards has become compulsory in order to remain in the competence so establishing a strong identity helps a brand to be recognized and differentiated among others.

Similar to personal identity cards which describes whom she/he is by including some distinctive info about individuals, identity of brands guide people to distinguish the brand among others. By sending a single message over its products, actions and communications in a united way, a brand can convey a common vision and sustain a consistent attitude towards people (Kapferer, 2008).

Kapferer (2004) points out that brand identity is a consistent and unique being with its own history and place that is distinctive among others. Thus, he suggest some questions that help us to define brand identity:

- What is the brand's particular vision and aim?
- What makes it different?
- What need is the brand fulfilling?
- What is its permanent nature?
- What are its value or values?
- What is its field of competence?
- What are the signs which make the brand recognisable?

Brands need to express their inner substance to outer world by brand's message to dissociate the substance from brand style. Brand identity is a concept serving to balance the restriction of positioning as well as displaying the means of expression, the consistency and stability of a brand. It draws a framework that describes the tangible and intangible characteristics of a brand as well as guiding brand for its roots (Kapferer, 2008).

Heding, Knudtzen and Bjerre (2009) explain the assumptions of identity approach with the creation of a unified, visual and behavioural identity. And then, they focus on two basics of practical use of and research in the identity concept; visual identity and behavioral identity. To clarify visual identity, they reference Wally Olins's study that tries to answer two questions through visual expression of the identity: what we are and who we are. Accordingly, he notes that identity is not only a matter of appearance, but also of behaviour so it is a system that also covers communication. On the other hand, they quote from Kennedy (1977) who lays the ground for the approach to behavioural identity based on all contacts between the customers, brand and employees. To summarize, all activities should be combined, arranged and advanced from product-focused to corporate level.

Heding, Knudtzen and Bjerre (2009) argue that identity first begins inside the company with finding right answers for some question like what brand stands for, what the brand

wants to become, etc. By answering those correctly and applying those in all aspect of the activities create brand value.

Brands want to convey one unified message through all actions and it is possible only if a corporate builds and develops its own unique identity. Several academics in the field of marketing have offered frameworks to conceptualize brand identity.

Brand identity helps a brand to protect its products from future ligations legally by offering a distinctive and differentiated character for the brand. The product which has a power to separate itself from competitors can be serve as trademark (Wheeler, 2013).

Nandan (2005) examines brand identity and branding strategy from communication perspective and points out that branding strategy is frequently used for expressing the company's identity and values to consumers' and other stakeholders. It can be said that branding strategy is a means of communication. To strengthen this, companies are in charge of designing a distinctive identity because it looks for identify itself so brand identity takes it origins from the company. They attach unique features, meaning and values to their products in a common language and reveals their individuality and distinctiveness through brand identity.

Nandan (2005) refers to a study from de Chernatony to explain the components of the brand identity. According to Harris and de Chernatony, brand identity is made up of vision, culture, positioning, personality, relationships and presentations. And then, they briefly explain those components. Respectively, vision displays a set of values along with culture and it serves as guidance by defining a direction for a brand. The essential purpose of a brand's existence is embodied by vision. Besides, characteristics and attributes of a brand can be revealed by positioning and it delivers the offered advantages to customers. On the other hand, emotional characteristics of a brand can be represented by personality. Culture and vision together establish and develop the relationships between customers, employees and stakeholders. Finally, to present brand identity in a best way, presentation styles are developed by brands in accordance with consumers' needs.

According to Aaker (2002), brand identity presents a unique set of associations that represent what the brand stands for and imply a promise to customers. It is a way to establish a communication between company and target group so it is the internal desired image of a company. Aaker, David, A. (2012). Building Strong Brands

A brand identity is the factor providing aim, direction and meaning for a brand and it determines brand associations. Those associations are so important for brands because they are the “heart and soul” of them (Korhonen, 2010; Aaker 2002). Brand owners or companies want the brand to associate to the customers; in this point, the need for brand identity is emerged to establish associations because it conveys features, advantages, values, differentiation and personality to customers. If a brand has a clear focus throughout the whole organization, it can successfully communicate its identity to external stakeholders and customers (Rosengren, Standoft and Sundbrandt, 2010; Le Pla and Parker, 2002).

Aaker (2002) argues for importance of establishing brand associations. He claims that a specific symbol, product attributes or a celebrity spokesperson may be included in brand association that is highly influenced by brand identity. Here, the role of brand identity come into the question again; it portrays how the company or brand wants to be remain in customers’ minds (Korhonen, 2010; Aaker, 2002). On the other hand, Aaker (2002) interprets brand identity as the central to strategic vision of the brand. To gain the greatest strength, brands should extent the scope of the brand identity and utilize strategic focus instead of tactical.

Melin (1997) describes brand identity as the fingerprint of brands that explains what the brand stands for, what gives it meaning, and what makes it unique. Kapferer (2008) approves the previous researches and sees identity as a foundation for a brand and that covers some elements such as aim, vision, values, culture, and sign of recognition as well as a point of differentiation. He emphasizes that brand identity should reflect the core values of a brand (Rosengren, Standoft and Sundbrandt, 2010).

According to Chevalier and Mazzalov, brand identity gives voice to brand by expressing its vision and values that it believes and tries to promote. They exemplifies Armani with its recognizable Italian style that promotes relaxed elegance for its customers.

Almost all activity in a company affects or reflects the brand identity in a way. Building a strong and coherent brand identity is vital to create brand value.

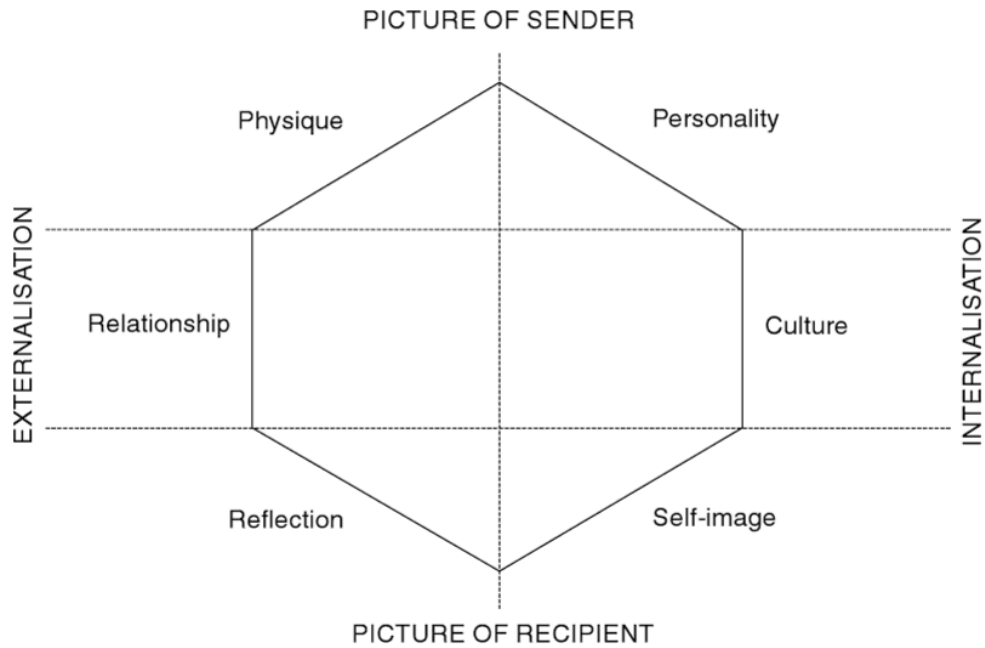
#### **2.1.4. An Analytical Tool: Brand Identity Prism**

In his book, *The New Strategic Brand Management: Creating and Sustaining Brand Equity Long Term*, Kapferer (2008) sheds light on the brand and brand identity. To deal with clear explanation, he introduced “identity prism” which is a good source to comprehend the brand identity concept. It is an analytical tool that allows people to identify a brand, detect strengths and weaknesses and define the boundaries. He states (2008, p.189): “A brand is a plan, a vision, a project. This plan is hardly ever written down. Discovering the essence of brand identity, i.e. of the brand’s specific and unique attributes, is the best way to understand what the brand means overall”.

Kapferer’s perspective defines brand as a holistic entity. The prism originated from the conception of a brand that is marked by the gift of speech and Kapferer (2008) has grounded the identity prism beginning from the communication theory. According to the theory, brand is a source of communication and it can exist only if it communicate. In this point, talking about communication theory would be appropriate because brands are the voices of the products, services, satisfactions (Kapferer, 2008).

Kapferer introduces six interrelated elements which emphasize brand identity: physique, personality, relationship, culture, reflection and self-image. Basically, while personality and physique defines the sender, reflection and self-image determines the recipient. Sometimes, a gap may occur between sender and recipient so culture and relationship link the sender and recipient.

At the same time, the prism shows a vertical division. Physique, relationship and reflection generates the left side facet and they regard the social phrase of the brand. Meanwhile, culture, personality and self-image take part in right-side facet and represents the soul of brand, brand’s inner world and spirit.



**Figure 5.** Brand Identity Prism by Kapferer (2004, p.183)

A brief description of each element in the identity prism can be listed as:

Physique: The term is about physical specifics and qualities of the brand that determines the basics of the brand's identity. It can be thought as an integration of clear objective features that directly come to mind while talking about a brand. It acts as a backbone for a brand to stand. Kapferer (2004) explains the physique facet as the stem of a flower while assuming a brand as flower. Then he continuous, flower dies without the stem so it is the objective and tangible basis. Additionally, physique facet focuses on. On the other hand, for a brand, it is important to create specific ideas, images and emotions among the customers. To catch those portraits and emotions, primary objectives and physical characteristics should be established by the brand and first step is to defining physical aspects. Therefore, physique promotes the perception and emotions for the brand while giving the brand a unique identification by adding tangible values. It is so related with the positioning and focusing on questions like what it is, what it does and how does it look like. Physique also contains brand prototype which is the certain key product representing quality to the brand. (Kapferer, 2008). To sum up, products' physique should reflect all intangible facets of brand.

Relationship: This aspect contains the social communication of a brand and symbolizes transactions and exchanges between people (Chevalier and Mazzalov,



2012 & Kapferer, 2008). It emphasizes the way of behaviour that is identified with brand. Kapferer (2004) explains that to survive in the market, communication is essential and brand is a voice which consumers should hear to communicate. According to Grundey (2002), the communication can be established by two ways of communication; with directly (dialogs between employee, seller or buyer) and indirectly (advertisements or other supporting elements). To conciliate different requirements of people and introduce the useful information which allows perceiving the essence of a brand, communication is highly needed. Chevalier and Mazzalov (2012) describes brand relationship from a different perspective; relationship among a group of people. They add that brand has an influence on relationships between people because it first signs belonging to a group and then well beyond. They give examples that support their ideas such as; Gucci strongly suggest seduction or Diesel is a confidence in provocation (Chevalier and Mazzalov, 2012). At the same line, Kapferer (2004) exemplifies Nike and its special values; the name relates to Olympic Games and to praise human body as well as offering a strange relationship by encouraging people to let loose, “just do it”. To conclude, this facet deals with the mode of transaction which most recognizes the brand and describes the way that brand acts, delivers services and relates to its customers (Kapferer, 2008).

Reflection: Kapferer (2004) claims that a brand is a customer reflection. He argues that people instantly think about perceived customer or user type when someone asks for their opinion about certain brands. As a reason, brands builds a reflection of the customers by its most spectacular products and its communication styles overtime. To avoid the confusion, to explain the difference between target and reflection will be better. Briefly, as target defining potential purchasers or users, reflection describes the users that will be seen as a result of using a brand (Kapferer, 2008).The underlying argument in favour of Chevalier and Mazzalov (2012) is that reflection signifies the reference directly linked to the customers of a brand. With other words, it refers the market’s perception and reflection portrays the typical customer that the market associates with the brand. It is an aim for brands to determine whom those goods are addressed because a brand should reflect consumers which would show how they image themselves by buying a particular product of a brand. Indeed, brands succeed to build customers’ their own identity by illustrating the special way of life. With the power of brand, youth identifies themselves with heroes or adults feel themselves as

representatives of specific way of life or of value (Kapferer, 2008). As the impact of brands on people's lives are so strong, it should be controlled frequently. In order to strengthen the brand identity, a constant evaluation of consumer reflection is required.

Culture: A brand is a culture itself and linked to the original values of its creators and frequently the culture of its origin (country, region or city, etc.) (Chevalier and Mazzalov, 2012). Culture includes core beliefs of a brand and defines the things which the brand will never compromise on, so the brand is a representative of its internal culture and values as well. Brands get their aspirational powers from the culture, it is a source of inspiration. Each product of a brand drives the culture and also represents a means of communication, it governs the brand in its outward facets (Kapferer, 2008). So that, it reduces the degree of freedom a brand. Thus, culture is a link between brand and firms and helps to establish a consistent attitude in itself because it refers to their sources and fundamental ideals. Moreover, it provides an inspiration and many global brands clearly depicts their culture with geographical dimensions, such as; Germany for Mercedes-Benz, Japan for Shiseido, etc. Brands reveals the country of their origin and embody values then convey this culture because they are the great cultural reservoirs. However, sometimes brands may not be capable of using its own history or culture actively while establishing brand identity. In this situation, a unique brand identity and creative and powerful CEO may be the source for brands (Heding, Knudtzen and Bjerre 2009). It should not be neglected to develop a brand; the leading brands are those who not only have a cultural facet but also all six aspects (Kapferer, 2008).

Personality: Personality has become the new paradigm that emerges from developments in information technology (Floor, 2006). By establishing relationships with customers in particular ways, personality aims to build up a certain character which always talks about its products or services. Some features of consumer personality are directly linked to brands because those features describes and measures brand personality. Besides, Kapferer (2004) clarifies the personality as if it the brand were a human, what kind of person it would be. Brands generally create an instant personality that is real or symbolic to represent their inner source. In 1995, Aaker created a brand personality scale that promises to measure brand personality in tangible and intangible dimensions; after his work, academic researches has more focused on

brand personality (Kapferer, 2008). If a brand aims to become a leader in the market, it should possess not only personality but also culture (Chevalier and Mazzalov, 2012).

Self-image: The trait of “self-image” within the prism of identity corresponds to a mirror which reflects what consumers inwardly picture them when buying a product of a certain brand. In other words, it is about how a consumer perceives herself/himself when using the product. Kapferer (2004) develops the claim that as reflection is the mirror reflecting target’s outward and about who they are, self-image is the internal mirror of target that expressing who I am. He continues by pointing out that a certain type of inner relationship is developed by people through their demeanour towards certain brands. Kapoor and Kulshrestha (2012) presents a new perspective to the self-image; the conception of consumer self-image includes an amount of individual ideas, thoughts and feelings about him in relationship with other objects within socially defined boundaries. And they add, self-image is a comprehension of an individual about his ability, semblance and characteristics on personality (Kapoor and Kulshrestha, 2012). Kapferer (2004) presents an example supporting Kapoor and Kulshrestha’s view that Lacoste purchasers tend to inwardly portray themselves as member of an fashionable sports club with no discrimination even if they do not performing any sports. It works because of universality of the sport and especially of developing a positive and appropriate reflection. With this in mind, it is important not to forget that purchases and consumptions help to strengthen and define a conception of self-image.

Thus, all six facets defining the brand’s identity and also brand’s boundaries within. The boundaries are free to improve and change. The prism illustrates that all facets creates a strong constructed presence for brand identity by interrelating. Kapferer (2004) concludes his perspectives on brand identity prism with a sentence that if a brand does not communicate with consumer, these features would not come in effect. To sum up, the identity prism can be evaluated as essentially distinctive from other systems because of its capability of incorporating inputs of managers and customers.

## **2.2. Fashion Brands: Blending into Society**

Customers tend to give meaning to their consumption on a ladder of intangible values while purchasing a product (Kapferer, 2012). Brands add value and meaning to a product or service and convey their messages through them. In today’s modern society,

characterized by communication in all forms and contents, brands are at the heart of contemporary life (Chevalier and Mazzalov, 2012) and they have become the major player that penetrate almost all spheres of people's lives: social, cultural, economic, sporting, etc. By guiding the purchases, they influence people's judgements about products and people and force customers to position themselves in relation to the values that they offer. In fact, they have changed the way of living.

Brands create values and establish unique set of associations (Aaker, 2002). If these values are accepted and embraced by customer, the relationship between the brand and customer is established. Further, a brand becomes iconic when it performs its myth resides in the product or touchpoints and addresses societal desires (Heding, Knudtzen and Bjerre, 2009). Through the products and touchpoints, people perceive and embrace the myth and use it in their lives (Heding, Knudtzen and Bjerre, 2009; Holtz, 2004). An emotional connection between the brand and customer is established on the myth and social tensions that pulse through the nation. For example, Lacoste shirts is a core product of brand and the design of the shirts reach out the time when tennis was played in shirts. René Lacoste, in 1926, designed a false shirt which looks like a shirt but more practical, airy and with straight sleeves instead of rounded-up sleeves. Up to now, the shirts have embodied "the individualistic and aristocratic ideal of living both courageously and elegantly". Since the beginning, Lacoste has been famous with those shirts that bears brand's values and customers find themselves in the myths and values that brand offers (Kapferer, 2004).

Brands tell a story, a narrative that reveals their own cultures and evoke emotions. They tell these stories with their products and customers buy the products primarily to experience the stories (O'Guinn and Muñiz, 2005). Brand describes itself via the keywords of its story. Sometimes, the keywords may be full of abstract adjectives and nouns like performance, quality, ruggedness, etc. Especially in cultural branding, abstracted cultural expressions are used to express the brand's most valuable assets (O'Guinn and Muñiz, 2005). Benetton is a good example of cultural branding that conveys the most valuable assets in its story and expressions. Friendship and tolerance are the essence of Benetton's brand identity and colour is the symbolic and industrial substructure of it. Besides staying in the race by meeting recent fashion necessities and customer expectations, the success of brand is obtained by strong value embodiment

by using the colour theme not only in physical facet of its identity, but also almost in all other facets, especially the cultural one (Kapferer, 2004).

Beyond the functional and aesthetic design qualities, fashion brands convey “symbolic significance for the expression of the ego” (Sapir, 1931, n.p.). They are identity relevant and help to form and develop customers’ self-concept and communicate it to others (Fuchs, Prandelli, Schreier and Dah, 2013). In order to be different from the crowd, individuals identify themselves with a status, social identity or lifestyle as they select a certain item of a brand (Rendell, 2002). By preferring and purchasing a fashion product, they reflect their inner world; they signal themselves who they are or who they want to be. Sapir (1931, n.p.) summarizes fashion with his words, “costuming of the ego”.

Consequently, fashion brand is not limited with the exclusive products; it is also about communication (Tungate, 2005). It is vital study for brands to show what is behind the brand. Brands now expect not only to be heard but also be embraced by the consumer so that they would be one of the marks of customers’ identity. Almost all brands aim at winning consumer’s confirmation so they should consider the identity of consumers. In order to catch this point, consumers’ lifestyle, values, and tastes should be take into account. In order to maintain communication between consumers, a brand should renew itself and revitalize its identity without losing its core values as human society changes (Chevalier and Mazzalov, 2012).Of course, the customer behavior and signaling motivation that underlies fashion consumption requires deeper literature review on psychology and sociology; however, to frame general considerations about fashion brand and social identity will be enough to understand general approach in communication for this study.

### **2.2.1. Touchpoints of Fashion and Relationship with Costumers**

As competition creates numerous choices, brands search for ways to connect with their customers and establish long-lasting relationships (Wheeler, 2013). Beside the quality of products or services, they attempt to find ways to reflect its own values and essence. Relating with changing demands, the way of engaging customers with brands has been diversified. People begin to look for something different and highly expect a seamless experience from brands. To provide distinctive experiences, touchpoints are the

powerful tools for brands. They hold brands to higher expectations for experiences that they offer and to communicate with outside world.

Although the term evokes different meanings in academic world, Mårtenson's (2008) brief explanation is useful to explain the meaning and function of touchpoint in essence. According to him, touchpoints is every contact customers have with a company. It is a point where people contact with brand tangibly or intangibly. It can be a product, a place, a person, an organization or a situation. Consumers connect with brands via numerous touchpoints; advertising, blogs, cards, emails, follow-ups, gifts, hosted events, collaborations, logos, letterheads, mascot, newsletters, office, showroom, store, packaging, loyalty programs, social media, uniform, videos, websites, people, zones or locations, both virtual and physical platforms (Nandan, 2005). The study from Eric Roscam Abbing (2010), who is a consultant and teacher in design management of branding, clarifies the complex world of touchpoints by identifying them in two categories: tangible and intangible. As tangible touchpoints are physical, representations of a brand (can be a product, packaging, store design, furnishing or environment); intangible ones are services, atmosphere, ambiance, experiences or word of mouth discussions.

Touchpoints strengthen the brand's overall perception and establish brand loyalty by covering all the ways that users experience the brand from the degree of persuasion to loyalty. Already, achieving a high degree of loyalty is a significant aim for all fashion brands and relatively, touchpoints are important vehicles to build customer loyalty. They present recognizable fix points in the brand experience and establish strong and favorable associations of the brand in the people's minds (Heding, Knudtzen and Bjerre, 2009).

In brief, touchpoints provide a certain experience for users by identifying the various channels that brand touches the customers. They are the entire experiences that brand provides and they affect users' perception of the brand and shape their belief so they should be designed with considering nature of relationships, customers' needs and desires. Whatever which type of touchpoint is preferred, creating an interactive communication between the company-brand and customer should be aimed in establishing touchpoints.

### 2.2.2. Experiencing the Brand via Touchpoints in Design

Brands transmit their own messages and values through these touchpoints and customers perceive and evaluate the brand with its all aspect (Braam, 2012). In order to achieve this, each touchpoint should understand customer goals and link these concretely to the stories, symbolism and experience of using the brand

Brands use the senses to relate with customers on emotional level by offering multisensory brand experience because emotions drive human behaviour. As Wheeler (2013) states “a brand appeals to the senses”, people can see it, touch it, hear it and hold it.

Franzen and Moriarty introduces critical touchpoints which are based on emotional relationship between customer and brand. They describe those touchpoints as touching experiences that have an important impact on the customers’ hearts and minds. Sight, sound, smell, and touch are frequently used in interior design to ensure cohesion of the space. They are the effective touchpoints to engage the human senses and emotions (Gains, 2014).

The sense of sight is a pioneer of senses that instantly appeals to design. Designing a space in relation to senses makes customers to experience the brand through experiences by engaging them closely with their senses. The primary one, colour is the descriptive of the key meanings that are associated with the brand. Brain identifies and differentiates things first by colour so colour makes things distinctive and trademarked. It manages expectations of the brand experience to come so almost all brands associate themselves with a specific colour (Gains, 2014). The choice of color personalizes the space and creates the sort of atmosphere.

One of the most powerful senses, smell is a direct line to people’s memories and emotions. It is fairly identical and maintained in memory. Gains (2014) refers a study from a German philosopher Hans Henning, which introduces a smell prism that consists of six basic odor; fragrant, putrid, fruity, spicy, resinous and burnt. Henning claims that each odour can find its place within the three-dimensional grid between these six points. Bringing specific smells into a designed space can directly influence people’s moods, thoughts and behaviours and in general, it gives a positive advance. For example, Hugo Boss uses a musky smell with a citrus hint in all its stores and it

became a signature. Customers can immediately say that they are in Hugo Boss even their eyes are closed (Carlozo, 2014)

Sound is another influential and sensory component of interior design. It has a profound influence on psychology and affects people's moods. Human body is sensitive to the rhythms and sound directly influence it by increasing or reducing the heart rate. If the rhythm is high, the heart rate increases; when rhythm decreases, everything slows down (Gains, 2014). Music, song or jingles are known to create emotional engagement with customers (Gains, 2014) and if they are well designed and integrated, they help to enhance brand experience and to self-regulate emotions (Wheeler, 2013). Sound also helps people to comprehend causes and effects around themselves and to put events in the outside world into order (Gains, 2014). So that, it reaches out the memory and creates stories that brain to learn what it loves. Multimedia presentations, video installations and other new media are the interactive design elements that are mostly used by brands to give auditory pleasure to their customers and they highly requires for the integration of sound.

For a direct contact with the outer world, touch is another sense to consider in design process. The skin can be thought as the largest organ of human body and it acts as a wall between body and the environment (Gains, 2014). The powerful way to design a tactile interior is through surface quality (Roca, 2003) so the choice of texture is important. It should be remembered that color and texture are inseparable things, they show different effects when both are combined in different ways. The basic rule to consider about combination of textile and color is that texture should not be overpowered by color. While interesting textures require simple color, vibrant color may be applied for simple textures (Roca, 2003). Due to desired atmosphere of interior, variety of textures may be employed such as; hard/soft, clear/opaque, matte/glossy, heavy/light, rough/smooth, ribbed, dimpled, frosted, mottled, sheer, etc. For example; as smooth and shiny surfaces are epitomizing the modern design, rough and unfinished textures exudes rustic charm (Roca, 2003).

Furthermore, from the beginning of the history, stories have helped people to think about experiences without having to live them and they have been a useful way to explore individual's mind and others (Gains, 2014). Also they have been serving as a primary communication tool that tells complicated ideas in a clear way. Significantly, each story follows a cause/effect trajectory from start to finish. Over recent years,



storytelling has become a very popular topic for brands because stories communicate information, memorize facts and engage customers (Gains, 2014). It arises as an opportunity for brands to connect with their customers individually.

The meaning of a brand must be reflected in a way and stories are the powerful ways to transmit meaning, including context, action and emotional reward (Gains, 2014). They include entire information that help the brain to make predictions. The meaning of a story may be a real event or just an imaginary one that is a mental stimulation of a scenario which have never been experienced. Stories base on invoke and express the images and sensations (Gains, 2014) and provide the nature's way of attracting people to listen and learn, So that imagination of future becomes easier, predictions become more powerful and this prepares people for what might happen (Gains, 2014).

A story is a powerful way to breathe life into a brand so it should be inspirational and creative for design of a space. Storytelling is much more than an invented a few words; it is a living intersection between a brand and its customers so its importance and influences are unquestionable (Gains, 2014). Influential stories are inevitable part of brands in design of archives and creative timelines. Also they are inspirational in exhibition space design by offering certain themes around their stories.

Moreover, because of so many travels in the ancient world, common art styles, commerce and religious ideas have appeared. People has extracted the meanings from even the most ordinary objects. Accordingly, signs appear across many world cultures and indicate the common origins and collective consciousness. Almost all have the universal language that speaks eternal truths about people's lives and meanings, they are the tools to connect with both outer and inner world. They can be simple or sometimes complex. As a stair is a tool for house improvements, it also reminds the spiritual climb to self-awareness (Gains, 2014). Consequently, signs has been enriched people's lives by helping them to see things as conveying and representing deeper meanings.

Sign can be used in many forms like numbers, words, sounds, photographs, etc. and a need for order had emerged to make them organize. In the late 19th century, Philosopher Charles Sanders Peirce who is one of the founders of semiotics defined "sign" as stimulus pattern that has a meaning. Then he presented a classification of signs into three: icons, indices, and symbols (Chevalier and Mazzalov, 2012). Further,

these three categories are abstract, each one successfully evokes a certain type of relation between the sign and thing that it represents.

Firstly, the icon is a realistic representation of thing and it resembles what thing stands for. Icons mainly based on the notion of the similarity and they immediately associate the sign with signified; for instance, the contour of a flower represents the flower.

Indices, secondly, create more mental and indirect relationship between signifier and signified. They are the signs of evidence of things that are represented so they imply the signified. With the other words, signifier can only be exist with the presence of signified. To exemplify, smoke is an indices of fire.

Lastly, symbols have a completely arbitrary link between signifier and signified; there is no connection between them. However, those connections are based on the establishment of a common culture, so they should be culturally learned. For example, for people who are familiar with Nike sport brand, its swoosh immediately recall for Nike brand; however a foreigner of this brand would not be able to decode it when he confronted with this symbol (Bradley, 2016; Chevalier and Mazzalov, 2012). Generally, three different types of symbols are commonly used in fashion context: visual imagery, metaphors and the brand heritage (Aaker 2002; Korhonen, 2010). A visual image can be a logo, an emblem or any other visual symbols. They are powerful, impressive and memorable, such as for example the three stripes of Adidas. On the other hand, metaphors represent even deeper meaning for a brand that immediately reminds a certain characteristic representing an emotional, functional or expressive benefit. Occasionally, the essence of a brand can be also represented by a heritage that is vivid and meaningful for both brand and customer. They build a bridge between past and today by considering brand's value (Aaker 2002; Korhonen, 2010). All types aim to define a way that brand express itself. Brands aim to display their phenomenon and signs help them to show up brand's culture, value and personality because they have very strong associations with brand attributes (Kapferer, 2008; Aaker 2002;Korhonen, 2010).If a brand has a powerful symbol, it will be easier to acquire recognition and place in people's minds (Aaker 2002; Korhonen, 2010).

Briefly, in today's world, the presence of brands highly depend on the intensity of messages that they send as well as the quality of their products. A brand can only exist if it is recognized by people because people perceive the messages, their specificity

and a certain consistency over a time (Chevalier and Mazzalov, 2012). Touchpoints are the important component of this communicative dimension of brands and they have been the complementary elements of them to express themselves. While it provides cohesion and a system for brand identity, brands also identify with them.

### **2.2.3. The First Fashion Brand**

The end of the nineteenth century marks the first origination of fashion in Paris. Before Charles Frederick Worth came along, the clients were selecting the fabric and the cloths were being constructed around them. Dressmakers did not concern with style and fashion; they were only running up copies of gowns from journals or society gatherings. However, Charles Frederick Worth broke the rules. He forced himself to enhance the client's look than they had seen elsewhere (Tungate, 2012).

His design ambition that started with the design of a dress for French bride, Marie Vernet helped him to exceed his borders and to upgrade his status to professional level that could design a gown for Princess Mitternich. Then he started to dress the world's most glamorous women. He expanded his business and established Worth & Boberghat 7 Rue de la Paix, Paris in 1858 with Swedish draper Otto Bobergh (Tungate, 2012).

Besides his creative soul for fashion, Worth was also a marketing genius. Early, he displayed his design dresses on wooden busts. As promotional tools, he sewn his design dresses on dolls in scaled down version and sent out them to potential clients. He was also the first couturier who invents the concept of fashion model by dressing a series of attractive young women to give a little show to his customers (Ryan, 2014 and Tungate, 2012).

Now, there are have many of the ingredients of contemporary fashion marketing; runway shows, events, celebrity models, and so on. Dictatorial and spectacular, Charles Frederick Worth was a man who had established a pattern for all other designers to follow; he represented a high level of artistry (Tungate, 2015).

After his death, his two sons, Gaston and Jean-Philippe took over his business and resonated up the Worth name. After a while, Jean Philippe recruited Paul Poiret to Maison Worth who was to revolutionize the way of dress. Potriet continued to improve himself in fashion and started to design dresses for actors and wealthy families. He

opened branded boutiques in major French cities and arranged travelling for fashion shows. Poiret was a talented designer and an ambitious entrepreneur; besides designing dresses, he also launched first branded perfume, Rosine, and opened an atelier to train Parisian girls for producing fabrics, rugs, lampshades, and other accessories for the home (Svendsen, 2006 and Tungate, 2012).

Paul Poiret exceeded the traditional borders in fashion and blurred the boundaries between art and fashion. However, his star has descended in rivalry with Gabrielle Coco Chanel who was to become a fashion icon of that period. Poiret's dresses were criticized for being costumes rather than being clothes. With the entering of modernism and simplicity into fashion world, Chanel fitted right in to alternative history of fashion. With Chanel's embellished the androgynous style, women became less overtly feminine (Tungate, 2012).

Since then, a number of fashion houses and new fashion brands have sprang up in occupied Paris such as Jacques Fath and Nina Ricci. At the period of world wars, the focus started to shift to the United States with the starting of experiment with synthetic fabrics and faster production techniques. New York has become the birthplace of ready-to-wear, as a result, fashion has move beyond from personal dressmaker to ready-to-wear sector (Svendsen, 2006 and Tungate, 2012).

After these innovations and developments in fashion world accelerated in the 1940s, today's leading brands in fashion -Christian Dior, Louis Vuitton, Pierre Cardin, Gucci, Armani, Yves Saint Laurent, Fendi and so on- have started to emerge around worldwide and turned their homelands to fashion capitals.

#### **2.2.4. Luxury Fashion Brands**

Luxury is a keyword that is frequently used in daily lives and associated with the realm of senses, images, tastes odours and sensations (Tungate, 2009). It has a wide appeal and falls into distinct categories; clothing and accessories, food and drink, car and lifestyle, shelting and leisure. Christopher J. Berry offers some clues about luxury in his book *The Idea of Luxury: A Conceptual and Historical Investigation* (1994). According to him, luxury is a refinement on something that already exists. These refinements are qualitative aspects of objects and characterize the concept of luxury of a brand.

In luxury, there are special objects rather than ordinary products. Each luxury brand has its own aesthetic code and conveys strong coherence across its whole products. Each product, especially in luxury fashion brand, is a unique object and specially designed and prepared for individual customer. There is an instant recognition on the luxury products and customers expect the exceptional quality and high aesthetic value with their purchases (Kapferer, 2012). These special objects are iconic and customers desire to mark their difference by acquiring them (Kapferer, 2004). They desire to keep and purchase these exceptional products with a special mood or spirit. They repeat these purchases for special occasions rather than need (Chevalier and Mazzalov, 2012).

The meaning evoked by the term “luxury” has been evolving and there is no single definition of luxury brand, but a large of alternatives. Kapferer presents a general understanding of luxury in his book, *Kapferer on Luxury: How Luxury Brands Can Grow Yet Remain Rare*, published in 2015: “Most definitions refer to well-crafted, hedonistic and aesthetic objects, priced excessively above their functional utility and sold in exclusive stores delivering personal service and unique customer experience, most often from a brand with history and heritage- delivering a rare feeling of exclusivity.

**Table 2.** Kapferer’s study on meaning evoked by the word “luxury” for customers in six countries (Kapferer, 2015, p.11)

	<b>France</b>	<b>United States</b>	<b>China</b>	<b>Brazil</b>	<b>Germany</b>	<b>Japan</b>
<b>1</b>	high quality	high quality	expensive	high quality	high quality	high quality
<b>2</b>	prestige	expensive	high quality	pleasure	expensive	prestige
<b>3</b>	expensive	prestige	fashion	high quality	dream	expensive
<b>4</b>	pleasure	pleasure	minority	expensive	dream	intemporal

From another perspective, Chevalier and Mazzalov (2012) point out the values, which are identified with luxury. Accordingly, these values can be listed as:

Elitism: It is one of the historical social dimension of luxury that evokes a sense of belonging to a certain group.

Product quality and high prices: Brand's whole manifestations from product to communication, real and virtual spaces, even people are included in the concept of quality. It brings about the high price and customers believe it is worth the money.

Personal emotional elements: They are the key constituents of post-modern consumption and about simply to have a luxury product for pleasure and emotions that are offered by the intrinsic qualities of the product.

The power of brand: It is significant characteristics of luxury with its uniqueness of and consistent and powerful brand presence.

From another perspective, Jean-Noël Kapferer (2004) examines the concept of the luxury in his book, *The New Strategic Brand Management: Creating and Sustaining Brand Equity Long Term*, and explains those under four aspects:

- the beauty of the object and the excellence and uniqueness of the product,
- creativity, the sensuality of the products
- timelessness and international reputation
- feeling of rarity attached to the possession and consumption of the brand

People have some expectations while purchasing luxury object. They value the beauty, aesthetic elements and special feelings when owning a luxury product because they associate several aesthetic values with different brands. Brands reflect those values in each product. With their purchases, customers find themselves in the feeling of belonging to a different universe that brand or product offers (Chevalier and Mazzalov, 2012).

Chevalier and Mazzalov (2012) claim that when customers make an investment to purchase a luxury product, they are far away from rationality; they are interested in the affective and aesthetic content of their purchases. Their pleasure are more significant than any rational criteria and judging a product on rational criteria may decrease their pleasure. Customers think highly of intangible values. As an example, customers are mostly impressed by sophistication of the atmosphere in the store and possibility of meeting new people. Moreover, the music or even smell in the store attract purchaser

and communicate with them in a specific mood, so people perceive the products as fascinating, and become admired to the way they buy.

Customers feel themselves different and at the forefront of social trends while using a luxury product (Kapferer, 2012), because luxury gives prominence to this fit with social trends and the spirit of times (Chevalier and Mazzalov, 2012). With the changing social tendencies, luxury brands catch the time and find a lot to offer.

In brief, two types of motivation drives luxury consumption; to display and to have for own pleasure. When a desired social experience overwhelms pure pleasure, the customer purchases a luxury product to display its quality and show its own presence in a certain society by using the prestige of luxury brand. On the other hand, some people prefer a luxury product for the intrinsic quality of the product and their emotional effects in sake of social representation. In fact, luxury brands designate a quality of possession and customers are seeking for hedonistic satisfactions (Kapferer, 2012; Chevalier and Mazzalov, 2012). Customers' own pleasure has become more important than anything else and they prize themselves with luxury (Chevalier and Mazzalov, 2012).

In fashion, Italy and France together have 80 percent of the market today; five luxury fashion brands from France –Louis Vuitton, Cartier, Chanel, Hermes's and Dior- and eight brands from Italy -Gucci, Prada, Armani, Max Mara, Salvatore Ferragamo, Bulgari, Dolce & Gabbana, and Versace (Chevalier and Mazzalov, 2012). Although France is the origin of first fashion brands, Italy's strength in fashion world is now leading away.

Luxury fashion brands displays many similar things in common that make them to be classified as a luxury brand. Each of them has a certain social status, personality and relationship with its customer. However, they express them in different ways; while Gucci symbolizes nobility, Armani has a celebrity status. Relatively, the product design, event organizations, services, interior designs provides a relationship with customers via different touchpoints (Gains, 2014). Therefore, it can be stated that luxury products function as a cultural mirror (Chevalier and Mazzalov, 2012).

To conclude, a luxury fashion brand brings an additional creative and emotional value to customer with its selective and exclusive products and services. It cultivates its originality and differentials by playing on the logics of desire and pleasure and

activating myths and dreams (Chevalier and Mazzalov, 2012). Through fashion shows, events and organizations, collaborations with celebrities, new forms, new colours and new textures, luxury fashion business is the most mentioned in the press and most closely associated with the artistic world. The new trends, renewals and continuous developments has introduced the luxury fashion into the art world.

### **2.3. Fashion on Display**

Fashion has a familiar presence in people's lives since it exists; it plays between individual and society (Tungate, 2015). Its close connections with aesthetic and cultural dimension and its nature seeking for new shapes, color and materials has established a strong relationship between fashion, art and culture and fashion designers has been turning into artists and creative visionaries. Therefore, their artworks has started to take their places in museums. In order to understand the foundation of fashion museology, to mention the historical overview on practice of exhibiting fashion would be useful.

Julia Petrov reviews the 'Pre-History of Fashion Exhibitions' in her doctoral dissertation *Dressing Ghosts: Museum Exhibitions of Historical Fashion in Britain and North America*. According to Petrov (2012, p.99), eighteenth century marks the earliest documented mention of a fashion museum on a journal, *The Spectator* (1712). An article written by Sir Richard Steele suggests to "have a Repository built for Fashions, as there are Chambers for Medals and other Rarities" that houses indictment of male and female folly. The space would consist of two galleries dedicated to male and female categories with display boxes containing dolls dressed in historical fashion and may house contemporary designs in a documented studies in a manner. His proposal was visionary, however, serious calls for close study on collection and display of fashion were widely ignored and notion of a fashion museum had continued to be meaningful frippery until the late nineteenth century (Petrov 2012; Steele, 1712 and Taylor 1998).

Fashionable costume was not seen as a natural museum object until the nineteenth century; it was often seen as an accessory to narratives and not exhibited on its own merits. In 1864, the *Birmingham Daily Post* recorded a proposal as a kind of national gallery of the artistic in clothes, to be called 'The Museum of Fashion' as opposed to



the earlier disdain of Sir Richard Steele. However, history does not record whether this project ever actualized (Petrov, 2012).

In 1874, the Palais de l'Industrie in Paris housed the temporary display, Practical Art Exhibition, and devoted its eleven galleries to 'a grand exhibition of the garments of the past, the Retrospective Museum of Costume'. The exhibition was displaying paintings showing fashions over the ages and dresses from the seventeenth and eighteenth centuries on loan in glass cases. It was held in Paris because it was the capitol of fashion of that time (Petrov, 2012).

Ten years later, an exhibition, The International Costume Exhibition, similar to Practical Art Exhibition was held in Madison Square Garden, New York. The exhibition featured modern and historical fashion and they were displayed at mannequins on a stage (Petrov, 2012).

At the beginning of twentieth century, the museum world finally served to house the exhibition of historical costume as an artefact of social history and or art (Petrov, 2012). In 1912, Kensington Palace housed the Museum of London's display of costume and it was the first permanent display in United Kingdom. The costumes were displayed at mannequins without hands or feet but presented with appropriate wigs of modern date. Although there was no novelty in the method of display, this exhibition had already pre-formed the expectations of display conventions. At the same time, the rising public interest in the history of cloths has an effect on museums and Metropolitan Museum of Art started to actively collect historical fashion (Petrov, 2012).

The growth of institutions for public entertainment, recreation and education led the display of the authentic or authentic-looking objects, even fashion objects and they were used as illustrations of an implicit timeline or as proof of the veracity of visual representations (Mackrell, 1997). However, gallery of fashion within a museum is not the same thing as a fashion museum and a sympathetic public for a museum of fashion took a long time to improve.

Fashion exhibitions in museum galleries was followed by the founding of the Museum of Costume Art in 1937 in New York and the Gallery of English Costume at Platt Hall in Manchester in 1947 (Petrov, 2012). Following the establishment of fashion museums around the world, fashion has been exhibited in very particular ways within the museum and has become a part of cultural heritage. Fashion objects in museums

are infused with extra meaning by its context and interpretation, therefore, they have symbolic and representational function. They acquire a new importance from museally-contextualized temporality; have become an object of cultural critique (Petrov, 2012).

### **2.3.1. Museums of Luxury Fashion Brands**

Fashion has faced with several phases and after Second World War, underwent its main explosion with the emergence of today's luxury Italian brands; Versace, Moschino, Ferre, Armani, Trussardi. At the same period, Fendi, Gucci, Ferragamo, and other slightly older brands were the subject of extraordinary growth in fashion industry. Florence and Milan were the hometowns of most of these provincial brands; then they left and were found everywhere in Italy. Slightly later, numerous French brands have started to disappear except the strong ones such as Chanel, Christian Dior, Christophe Josse, Franck Sorbier, Givenchy, Jean Paul Gaultier and so on services (Chevalier and Mazzalov, 2012). Since then, the major players of fashion world have been a daily element of people's lives.

Seeking for new shapes, colors, feelings and modes of consumption relates fashion brands to cultural scene. They look for a special aesthetic environment and bypass the traditional rules. The ethical and aesthetic dimensions of luxury place the luxury fashion brands in the realm of the arts and into the cultural trends of the time (Chevalier and Mazzalov, 2012). Relatively, in recent, luxury fashion brands have started to propose new ways of imagination (Chevalier and Mazzalov, 2012) and they have make investment in resources in cultural initiatives. In particular, this has involved the brands establishing their own 'museum' and 'foundation' (Grassi, Swindells and Wigley, n.d.).

As mentioned in Chapter 1, the private institutions of luxury brand can be examined in two categories; foundation and museum. In fact, they are separately different institutions in terms of aim, artistic program, target visitor, exhibition concept and relatively exhibition space.

Luxury fashion brands have established a consistently increasing number of private art foundations. In these foundations, brands are careful when it comes to artistic independence, the values of excellence and aesthetics are reflected via contemporary art pieces. The foundation is collective space that meet public with contemporary artists of diverse genres from painting to multimedia art, performance arts and

photography. Although each project has its own programs, they have some similarities in artistic programs, venues and aims (Grassi, Swindells and Wigley, n.d.). In general, brands dedicate their private foundations to;

- promote and raise awareness of contemporary art,
- contribute to the preservation of cultural heritage,
- promote the city
- support contemporary artistic creation and make them accessible for public

With the growing trend of exhibiting fashion items as pieces of art in museums (Steele, 2008), some luxury brands are opening their own museums showing their own heritage and inspirations (Chen, 2015). These museum act as a way to story-telling and align itself with quality in the city. They are mostly dedicated to;

- honor their brand history and show the philosophy, mission and idea behind the brand
- engage with customers in an alternative way that is non-commercial,
- contribute to the preservation of cultural heritage in urban and building scale

Beside the differences, most of these institutions have illustrated a strong relationship within the partner brands' hometowns; Paris, Milan, Rome and Florence. These luxury fashion brands are the milestones of fashion revolutions in a certain time in their hometowns so their relations with cities are beyond to physical existence. Each has established a story in the urban memory and become an inseparable piece of the city. The strong relationships between the brand and city also allow brands to organise big scale events and shows at important historic sites such as Fendi's fashion show at Fontana di Trevi (Grassi, Swindells and Wigley, n.d.) and promote itself with the city's values. For example, Ermenegildo Zegna's headquarters rolled out the canvas for a visual feast on the opening night of Expo Milano (Chen, 2015). Similarly, Giorgio Armani opened his museum Armani Silos at the launch of Expo Milano 2015; therefore, it creates a win-win situation for both luxury brand's museum and city.

Exhibits aside, most of these museums are built by world-famous architects as an important work of art. For example, Fondation Louis Vuitton was designed by legendary architect Frank Gehry; Pritzker Prize winner Jean Nouvel designed Fondation Cartier pour l'Art Contemporain and Fondazione Prada was designed by

Rem Koolhaas's firm OMA. Each stand as a masterpiece and each one is a gift of brands to the whole city (Chen, 2015).

In brief, the border between art and luxury fashion brands has become fluid. Past over the thirty years, they associate themselves with art and culture and established their own museums to promote art and honor their history (Grassi, Swindells and Wigley, n.d.). Beyond the level of personal taste, the expanding coverage from fashion and luxury to art and design attract many visitors and they are powerful means of communication about the values and aesthetics the brand promotes (Chen, 2015).

## **2.4. Conclusion**

This chapter has discussed the various contingent ways in which fashion brands has been engaged with society, exhibitions and museum in the context of their identity. The ability of fashion brands to gather individuals around a common purpose and influence on their psychological facet including their perceptions, beliefs, and opinions (Bernstein, 2007) signs the social dimension of the brand. Since the fashion exist, fashion brands have been blending into the society by via touchpoints and identity.

For a more comprehensive study, brand and brand identity concept is reviewed and brand's touchpoints are examined to determine design components. The period until the emergence of museums of luxury fashion brands are reviewed to understand the fashion museology.

As consequence, the line between art and fashion is increasingly blurred as luxury fashion brands have been associated themselves with a specific culture tone that represents both culture and contemporary design objectives. They have started to establish their own museums as cultural institutions which are promoting art, social engagement, preserving cultural heritage and honor the brand and its history.

## **CHAPTER THREE**

### **CONTEXTUAL APPROACH TO MUSEUMS**

The previous chapters has provided an overview of scholarly literature on fashion, brand and brand identity. This chapter attempts to identify the ways in which this discourse meet in the museum practice. Although intended as a literature review, much of examples examined at this chapter, Fondazione Prada, Fondation Cartier, Fondation Louis Vuitton and Gucci Museo, are nevertheless based on original research.

A museum is a place, building or an institution that is dedicated to collect and care for items of scientific, artistic or historical significance and make them available for public through exhibits. They act as tools that bring past into life by enabling people to see, feel, hear, smell and experience through exhibitions. In other words, museums use the past to build future by becoming intergenerational guardians of the humanity's treasure for future generations so that they create a continuous link between the past, present and future (ICOM Advisory Committee, 2012). A museum keeps important objects, documents or works public; so all people have the same access to it. All sections of community have a voice and be reflected in exhibitions and displays. Museums and heritage bring people together; they develop social engagement.

Context mainly matters functionally, environmentally and aesthetically concerns and they constitute main components of design criteria. Those concerns may be both inward and outward so the role of the designers, planners and architects is to work on many scales, consciously designing public spaces, and to build on the distinctive local identity and the best facility of the forms inherent in given geographic field.

Museum is inseparable from context and requires a detailed consideration at many scales during design process. In order to understand the cause and effects of functional, environmental and aesthetical inputs and relative design criteria, the examination of museums in four contexts is highly required;

- Museums in Socio-Cultural Context
- Museums in Urban Context

- Museums in Architectural Context

- Museum Design Context

There have been many corresponding studies in the literature relating to museum and museum studies. However, this chapter aims to display contextual inputs and components in museum design differently by examining museums of luxury fashion brands.

### **3.1. Museums in Socio-Cultural Context**

The museum, as other buildings, incorporates the heritage, culture and historical context of surrounding communities and places. It is a site of memories, meetings and exchanges as well as other fundamental social and cultural activities. They ensure platforms to display and present narratives about the historical layers, physical transformations, and changes taking place within communities. Considerably, it investigates the interrelationships of culture that is captured through documentation of different phases of historical layers and transformations within the society by gathering and displaying artefacts and society by covering areas such as lifestyles, trade, conflicts, etc. It represents a sense of community identity and local character. Equally, Michael Levin (1983) argues that museum is more than its definition; it is an instrument which defines, represents and makes transparent changing cultural trend. Therefore, it express current social values and tastes that leads the museum to be a formative tool of modernity (Giebelhausen, 2003).

Design and development decisions affect the quality of people's lives, perceptions of the city and patterns of behaviour. The museum as a public institution is a part of social and cultural network and requires a multidisciplinary approach in design (Alcalde, Boya and Roige, 2011). Over a quarter of twenty-first century, after appearing full public visibility, the concept of culture with sustainability has become a new idea and started to be used in various disciplines, especially in architecture. Broader concept of heritage and people-centered approach established the plurality of individual and collective identities and encouraged dialogue and exchange between generations, between neighbourhoods and between communities (Auclair and Fairclough, 2015).

Through the centuries, the word "museum" has had a range of meanings. It firstly signified a temple that is dedicated to the Muses in classical times. The ancient

civilizations collected and treasured paintings, sculptures and other finest object and put them on display in temples. There were some objects dedicated to goddesses and ancients visited the place of the muses to experiment with natural phenomenon by thinking deeply and learning. After a while, the eighteenth century setting for these activities was described at university. Curious collectors and royal families who wanted to demonstrate their wealth and power opened their private collections of classical and ancient art and artefacts to the public. As long as a collection was private, it remained the playthings of collectors. With the first donation of a private collection to Asmholean Museum (the university museum of Oxford), first permanent public exhibition of seventeenth century was opened. Thus, the museum to go public and its exhibition function became predominant (Mauk, 2013).

Beside the physical expression of national power and dominance, The French Revolution has important impacts on the European architectural and social cultural context. Palaces, temples and other significant buildings were opened to public for displays to inspire and uplift society by informing. Classes and lecture series for public were established in the museums for educational programs. Even the deep understanding of art was thought as fighting vice and crime by providing “attractive entertainment of an innocent and improving character” (Alexander and Alexander, 2008, p.41). Therefore, the emphasis upon educational aims was great in that period.

In the age of Enlightenment, the museum directed its visitors to see the “beautiful”, the “true” and the “authentic” to give a start for process of inner transformation in visitors. The metaphor of interiority provoked people to reborn and promoted an encounter with a universal and to spark their awareness. To start, to educate and to instruct were dominant terms that embedded in the museum’s socio-cultural context. The shift from interiority to exteriority created a basis for modern communication as well as founding principles of contemporary museum (Alcalde, Boya and Roige, 2011).

Besides, Enlightenment witnessed humanity’s understanding of the world through basic research functions as finding, naming, collecting and categorizing regenerated the museum as the reflection of the era. Besides, the scientific revolution of seventeenth century led museums to become heavens for research in the natural sciences. First quarter of eighteenth century witnessed an early example of a new kind of museum, an institution which is more didactic, Kunstkamera of Tsar Peter the Great. Collecting and bringing together all possible product of nature and humankind directly

connected with research activities. Human knowledge of the natural world and collections of specimens were provided to explain whole scientific researches. This notion led to presence of a library, laboratories, an observatory and an anatomical theatre in a single autonomous building. There was no specially designed building that accommodates research activities, independent of the palace and open to public. It transplanted European tradition and attempted to outstrip the European originals; so it was the pioneer of new kind of museum in the Europe of 1720. Museum became a centre for learning and research as well as a repository of objects (Giebelhausen, 2003; Alexander and Alexander, 2008).

During 19<sup>th</sup> century, the democratizing changes in Europe brought about by political and industrial revolution and parallel with growing nationalism countries started to build a comprehensive collection of masterpiece art. It accompanied with growth of national museums and the museum took its place as an important element of urban (Alexander and Alexander, 2008). Almost all museums of that period focused on modern and contemporary art collections and some was identified as art centre. The concept of art centre has resulted in education programs, multimedia installations and performances in museums as well as holding permanent collections.

Although the research role of museums has begun to fall away in nineteenth century, other roles have proceeded to expand in some instances. In the 19<sup>th</sup> and early 20<sup>th</sup> centuries, the museum has moved beyond collecting and displaying; it started to seek to provoke thought and exchange of ideas between itself and visitors. Museums have started to convey interpretative messages from exhibitions to public programs that provide people with physical and intellectual access to the collections and information and create more visitor-based experiences. The museum has broadened its role to *forum*, a place for public discussion, engagement and learning. Notably, the museum took its place within broader social and cultural contexts (Alcalde, Boya and Roige, 2011).

Though developments in the museum field are very important, they are not sufficient to express the change in the institution itself. Alcalde, Boya and Roige (2011) point out the radical transformation in lifestyles that ongoing in parallel; the urbanization of society, rapid rise in professional activities and The Glorious Thirty (thirty years period, from 1945 to 1975, which Europe's extraordinary growth after Second World War. These three impacted the cultural revolution that brought about transformation in



social norms and moral conventions as well as new society. The entry of woman into all workforce, evolving relations between the generations, especially the rise of youth culture aware of its identity and the wealthy individuals were also important in the improvement of cultural practices and in emerging a cultural demand for filling and enjoying leisure time. So that, the museum has accommodated itself to respond these demands with the increasing and diversifying cultural offerings. However, in contrast to positive impacts and results of urbanization and the cultural revolution, they have brought about some negative impacts on the city, suburban and society. Rapid and uncontrolled urban extension, urban sprawl and large scale regeneration operations caused a various negative images for the city and suburban. Addition to economic fluctuations, social changes became a distinctive problem. In such a case, cultural sustainability has become the major conceptual frame for urban development decisions. In order to develop local heritage, such as histories, traditions, values and aspirations of inhabitants, etc., culture and heritage brought about different solutions for these problems. They has become a tool for community cohesion, well-being and quality of urban life. Analyzing the conditions has helped to increase the sense of place and inhabitants' participation as well as reinforcing links between different communities. The importance of supporting culture, arts and creativity has revealed and local policies has intended to reinforce the place of culture and promote cultural diversity. At this point, the museum highlights its another social role in urban; to show urban patterns and to engage citizens with urban transformations and sense of place (Auclair and Fairclough, 2015).

The recomposition of museum facilities has begun in 1960s with the radical transformation of traditional function and the addition of the new ones. The cultural revolution forced the museum to reinvent itself around the idea of democratization; it had to be open for all people and each person had to sense its place there. So that, the museum has begun to place people in the focus of events and activities. In order to provide active participation of public, exhibitions have been extensively conceived and different scenarios have been presented. Museums aimed to capture people's attention, motivate them and spark their interests by creating multi-sensorial and multi-communicational environment. The museum has become more sophisticated and its diversified dimensions have characterised contemporary offering of the museum such

as museum of art, civilization, society, science, brand and fashion (Alcalde, Boya and Roige, 2011).

The development of museum through centuries highlights the origins of the today's museums. Museum has burst its categorical borders again and again; it redefines its capacity and extends its visitor. Giebelhausen (2003) points out that the shifting of cultural signification has prepared an unstable ground for the architecture of museum which resulted in this diversification of roles. In recent, the role of the museums goes beyond collection, research and presentation and includes active participation of public. It ensures a connection between the city and public through the concept of social inclusion in exhibition programmes. Various activities and regular connects with other cultural institutions enforce the museum's relationship with urban, social and cultural development. In order to deal with city's social, cultural and economic growth, the involvement of the museum in development urban planning process is highly required.

Art is a shared vision (Aspden, 2015) and useful and necessary to attract and engage people. It is the key instrument for museums that presents new opportunities to enlarge and enrich the process of learning by establishing a territory of freethinking. Fondazione Prada, the new contemporary art venue in Milan, is a cultural institution that houses and intersects art, literature, cinema, music, philosophy and science under the main aim; finding the new ways for sharing ideas. It invites different kind of people to participate to ensure new interpretations of undetected ideas from the collection: curators, artists, architects but also scientists and students, thinkers and writer (fondazioneprada.org). Not necessarily linked to art, multidisciplinary activities also take place for intergenerational dialogues. Atlante Del Gesto, the first performing arts project hosted periodically by Fondazione Prada is the performance of professional and non-professional dancers and enthusiasts among people of all ages who desire to define their own personal drama through choreographic cycles and gestures. People explore art through movement that allow them to fill the need for rapid shift of scenes and get them ready to "stop and stare" (Flippenko, n.d.). The objective is represented by Fondazione Prada as to expand the range of knowledge and to explore other instruments of research beyond visual arts. It is one way of interaction is required to draw more people to museums; certainly there are many projects that Fondazione presents. Therefore, beyond to be a cultural centre in the city, Fondazione Prada is an expression of freedom and a place of meeting of minds (Peter, 2015).



**Figure 6.** Atlantedel Gesto, choreographic actions in Fondazione Prada (credit by Virgilio Sieni, 2015)



**Figure 7.** Accademia Dei Bambini (Credit by Delfino Sisto Legnan, 2017)

Architecture is a comprehensive and multidimensional discipline that covers social, historical, scientific and technological aspects and as well as the physical language of urban. It is capable of influencing the lives of individuals and communities; so it is a synthetic phenomenon that covers all range of activity of people. Recently, a museum is placing history, nature, art, culture and society under its own context and becoming a bastion of tradition, preserver of past and supporting provoker of new and radical. Addition to symbolic and architectural importance, cultural roles of museum are increasingly diversifies. Interdisciplinary view of society is a new vision for museums and it set out new discourse; a variety of activities underway can be observed almost all museums in 21<sup>st</sup> century. Although this situation sometimes brings about the debates over the decrease of the dominance of collections in museums, it strongly supports the

museum's role as public institution. It is a place where each person becomes a part of a lively and learning community (Alexander and Alexander, 2008). As a consequence, social and cultural environment of the museum is required to be taken into account in detail while defining the mission and programme.

### **3.2. Museums in Urban Context**

Since the scale and the rapidity of urban development progressed extraordinary, worldwide population has been moving toward urban centres. Today, 52% of people are living in urban (World urbanization prospect for 2015) and the city is growing up as people grow. People move there, because the city give them hope, hope to educate, work and live in better conditions and places. The changing situations of life impact the city, therefore, the city reinvents itself to accommodate them. It tries to promote better conditions for present and hope for future, but it also has a past that shed light on the present. It has resulted in shifting attitudes to the city around the museum beyond to be just an instrument collecting and displaying the fashioning objects. The museum has also acquired a greater recognition by dealing with the lives of people and their interactions with each other and urban environment (Jones, Macdonald and McIntyre, 2008).

The museum is a networked institution rather than an inward looking one and it has a unique position within urban context; a democratic space that ensures a place for debate, discussion and experimentation that every people can actively contribute within the context of past, present and future. Therefore, it can be said that it ensures a platform for planning city's future by leading people to look with more informed and more tolerant eyes at the wealthy of the present urban environment and to dream beyond it to past and potential future histories. It is a repository of knowledge about the city's past and a unique resource for present. As a key element in the narrative of the city, it can do more than reflect and interpret the past and present; it makes the city worth living in (Jones, Macdonald and McIntyre, 2008). In the "Culture of the Cities" Levis Mumford (1938) established a fundamental relationship between city and museum; museums became storage of the city's accumulating history and memory. Beyond just being an instrument for the fashioning of the ideal object, museums have been didactic instruments of the cities. Consequently, this chapter investigates the

modern museum's relationship with the city in order to highlight the origins of the museum and notion of city.

The museum, as other buildings, acquires different stages of historical layers and transformations within city. The moment of the modern museums' birth encounters in the late eighteenth century. Renaissance humanism, enlightenment and nineteenth century democracy gave rise to emergence of the modern museums. Beyond being equipped to cope with surplus of history that it would order, store and display; the museum was an emblem of western cultural tradition and idealized power of civilization. It was the embodiment of power to "show and tell" and recent building type that deploy open and public space to incorporate the people within the process of state. So that, this newcomer of the city became a symbolic representation of culture, religion, military and state. Relatively, museums became a tool to reconfigure the city and its symbolic signification. To emphasize power of state, museums situated in significant urban contexts. Then, nineteenth century is considered as the museum's golden age parallel with this sprawling nationalism (Alexander and Alexander, 2008). As the museum acquired a significant place in the geography of nineteenth century metropolis, it not only added historic and cultural resonance, but also contributed the emergence of the idea that city to configure itself as museum. Thus, the boundaries between the city and the museum became fluid. Over the past two centuries, museums has articulated the city's cultural and political aspirations and has facilitated urban regeneration (Giebelhausen, 2003).

Disappearance of the nineteenth century museum's main function as commemorative monument and scrutinizes the modern museum's potential of becoming machine of memories and its resulting complex relationship with the city. Before World War II, the city was being explored by only walking so it was reclaimed for pedestrian ambling. Significant buildings and public spaces were planned for travel by foot. Then, with the invention and use of motorcars, the city was reconfigured. Enhancing the readability of the urban fabric leaded cities to furnish themselves to enable citizens and visitors to read the city's layers. So that, the notion of city as architecture has emerged. Considering city as architecture constitutes the important urban artefact within the city. It introduced new meanings to city with different scales; it was more than simplified functionalist approach. With potential for resonance and meaning, the museum

established a prominent statement in the urban syntax and enhanced the readability of the urban fabric.

The city-state was replaced by the territorial nation-state after the collapse of Roman Empire. Then, from territory, it became an urban space which was determined by external factors; nationalism, the Industrial Revolution and colonialism. The city was marginalized politically and spiritually with the introduction of modernity and the character of the city has changed radically. While many cities were becoming national capitals and focal points of nationalism, some others were turned into spaces of industrial production (Jones, Macdonald and McIntyre, 2008).

The end of twentieth century the world started to change rapidly with the great impact of globalization. The museum became a driver for urban regeneration. Museums play an important role to demonstrate the essential unity of communities by reconstructing the memories of the city autonomy or independence. They illustrated city's inclusion in wider networks and the linkages that connect the city to the world. The changes in the architecture of those networks during different times can be also a useful evidence to highlight certain relationships (Jones, Macdonald and McIntyre, 2008). To stabilize the world threatened by chaos that brought about the globalization, the city scale and its reinforcement have become essential to create new forms of solidarity based on the city. Under such circumstances, the museum was forced to function in a context of general amnesia during the nineteenth and twentieth centuries (Jones, Macdonald and McIntyre, 2008).

The nineteenth and twentieth century turned into a clear sign of metropolitan competition and increased the need for symbolic presence (Giebelhausen, 2003). Relatively, museums have become important actor satisfying the city's need for symbolic signification. Since then, they have been indicative of cities metropolitan ambitions. They not only add historic, symbolic and cultural resonance, but also imbues city with a fictitious capital status. It has a power to turn city into a touristic destination by bringing beauty and ornament to it.

### **3.2.1. Location of Museums in Urban Context**

Since the cultural activities started to affect urban transformations, museums have been improving city centers and regenerating degraded areas with the power of its cultural facilities. The socio-cultural initiatives have led museums to develop an urban area,

strengthen the self-esteem of local population and promote greater social cohesion. At the global level, the potential of cultural facilities and attractions also have strengthened the museum's role in marketing cities and their strategic positions (Agusti, 2014). This success of cultural initiatives has prepared a ground for introduction of museum-oriented policies in urban (Monclús and Guardia, 2006). Even in some cases, museums shape a part of policies as a key element to define the city and to attract visitors and investment in the global competition. Hence, it can be stated that a museum has a potential to affect whole city even its surrounding regions. Each museum has its own repercussions according to its location. According to Agusti (2014), there are basic aspects of the repercussions that associate with establishment of new museums in certain locations such as improvement in public transportations, changes in the promotion of tourism and changes related with urban planning. Thus, museums are the symbols of urban development and regeneration in and around their locations. They tend to reinforce the existing offers of site.

In general terms, each region which hosts a museum has its own advantages and disadvantages. The important thing to be ask while choosing a location is which objectives of a museum should be followed in order to acquire desired repercussions. While new museums in peripheral locations are tending to promote changes in terms of image and urban transformation, museums nearest the historic city centers are tending to have more limited repercussions because of their conservation and intervention policies.

To summarize, it can be said that there are many cultural, physical, economical improvements that museums bring about to its surrounding and museums actively participating in process of change and they can be seen as driving force for physical, cultural, social and economic and many other changes in certain areas. They are the barometers of change and able to reveal a fuller picture of how cities and museums mediate each other (Macdonald, 2011). Therefore, choosing a right location for a museum is fundamental and it is necessary to assess the wider impacts that a certain location could have upon its host city (Agusti, 2014).

### **3.2.2. Reinventing Existing Buildings for New Uses or Redefining City with a New Building?**

Relationship between the museum and urban has been going on throughout the centuries. Traditionally, the museum is collections-based. In recent years, beyond catalogued collections, a city, a region or a building itself have become an artefact that the museum preserves and interprets. The museum preserves and conserves heritage by collecting artefacts both tangible and intangible in form. Besides, it shapes the city and history; it reconfigures the city as a collection of historic and historicize the buildings that unlock urban memories. Sometimes it links past and present by reinventing existing buildings for new uses; and sometimes it added new meanings by redefining city with new buildings.

Besides its role as a creator of new heritage values in city, the museum is also a retention of values of past and ensures the continuity of urban growth. It links past and present by reinventing existing buildings for new uses. The reuse of the abandoned industrial building characterizes a form of urban regeneration. Preservation of neglected landmarks supports the museumification of the city by replicating urban modes. Museums that are hosted in industrial building results in boundaries between city and museum become fluid (Giebelhausen, 2003). An example, Fondazione Prada inhabits industrial alley of Milan; it has transformed a dying industrial buildings into innovative center of contemporary arts. It coexists two attitudes toward urban: preservation and the creation of new architecture in a former distillery dating back to 1910s. However, it is not a new architecture or not a preservation project; it is a project that confronts two conditions in a state of permanent interaction. It is not a traditional museum, it differentiate in scale, condition, circulation and typologies of displays. It acts as a place for interdisciplinary art and criticism by initiating, supporting, presenting and preserving art projects and organizations (Alexander and Alexander, 2008).

Beyond to be a perfect instrument for the displaying the layers of history of the objects, museum provides a range of vital qualities to the whole urban environment. Focusing the mission of the museum upon the city is the recent notion that provides a formal venue to preserve urban memory (Jones, Macdonald and McIntyre, 2008). The museum unlocks urban memories and make apparent the hidden stories of the city. The



desire to conserve certain buildings has generally resulted in renovation projects in the perspective of regeneration.

The museum is inseparable from the city; the museum reflects the changing face of the city as retaining and refreshing its relevance through the exhibitions and programs. Urban environment is a vital consideration that required to be interpreted properly in the progress of the museum design. (Jones, Macdonald and McIntyre, 2008).

The city and the buildings are the largest artefacts and the city itself is within the exhibit case. The practice of putting the whole or partial city inside the museum is used for promoting the city and opening new vistas for visitors to observe urban environment (Jones, Macdonald and McIntyre, 2008). Considering city as museum, lead cities to turn themselves into an exhibit to be consumed visually and from a distance. Recent museum architecture has been flourished the use of panoramic view. Eiffel Tower in Paris is one of the famous and pioneer embodiment of this notion. Then, museum buildings have been started dominating by the desire for providing panoramic view of town. For example, a recent museum by Frank Gehry, Foundation Louis Vuitton in Paris stands between Jardin d'Acclimatation at north, and the Bois de Boulogne. Both The Bois de Boulogne and Jardin d'Acclimatation are the parks that resonates French garden culture. They have been one of the central place in Parisians' mythology of childhood with its children's amusement park and zoo that opened in 1860 (Watt, 2010). In this parkland, Foundation Louis Vuitton's design serves two different visual experience; the internal viewing of art and wide panoramas of Paris. It allows visitors to observe urban views via expensive range of roof terraces that weave between light funnels. These terraces overlook Paris and provide picturesque views of memorable gardens.



**Figure 8.** A garden view from roof terrace, Foundation Louis Vuitton (Kıvılcım, 2016)



**Figure 9.** Urban view from roof terrace, Foundation Louis Vuitton (Kıvılcım, 2016)

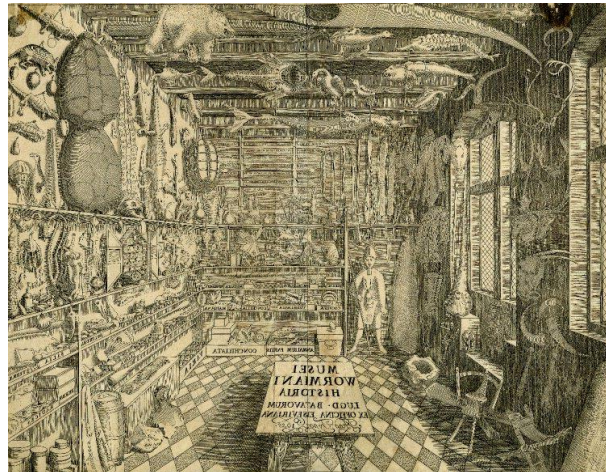
Within the context analyzed, museums are mostly located in and around the historic city centres. From observations and researches, it can be stated that there is a certain tendency of majority of museums to be placed in a node of existing cultural axis of the city. On the other hand, some museums tend to show their presence in outside central areas to contribute the development of region and increase awareness. In both cases, museums play an important role in development of cities, regions even countries.

### **3.3. Museums in Architectural Context**

A city is a complex living organism that has a unique culture and a past that force designers, urban planners and architects to weave the living traditions of the city into new and entire fabric (Curl, 2006). Considering insights into urban fabric and the use of urban spaces and places, the role of architecture is to work on different scales, to promote public spaces and active public participation as well as to build on the unique local character. On one hand architecture reinvents existing buildings to link past and present; on the other hand it redefines the city with new buildings by adding new meanings. In both situation, it concerns a relational process of responding to conditions and circumstances which are already exist as well as the process of causing new conditions and circumstance to emerge and to be responded to. Parallel with this correlate, it takes its place in-between; it is both outlined and outlining. It attempts to find a way of being and becoming with contextual conditions, site, program, environment and technology (Jakobsen, 2012). This chapter outlines museum architecture as a signaletic material and explores the process of becoming through the potential of context, conditions and circumstances and the processes and methods. However, it is not an investigation of differing opinions about architectural style; it aims to increase awareness of architecture as the key figural resource for museum design. The main focus on the structure regard to other buildings and architectural evolution among itself.

The history of the museum is discontinuous and based on a series of several formats that corresponds to specific historical circumstances. By the end of sixteenth century, when collecting activities had begun in Europe, the tendency was to create a specific display space in the palaces of rules, cathedrals and residents of scholars and royal families. This specifically designed and separated place was ‘the cabinet of curiosity’ that brings together several material things and arranges them in a way to represent a whole or a partial world picture (Greenhill, 1992). It can be summarized as “a disordered jumble of unconnected objects, many of which were fraudulent in character” (Greenhill, 1992, p.79). The collection was cataloguing the world and its overall goal was to picture of the world as totally rational and comprehensible (Tzortzi, 2016). However, the rationality which kept the relationship of these different collections has not been understood completely yet (Greenhill, 1992). Opposite to the modern museum, the curiosity cabinet was “private rather than public”, “a place of owner

rather than display” and “a setting with an intellectual, rather than a social character” (Tzortzi, 2016, p.14). However it established a foundation of the museum and different representational systems. After a while, some curatorial practices in residences were converted to galleries to testify the architecture and décor of eighteenth century classicism as a typical standard of taste. The aim was to acquire a unique identity through display of work between architectural structure and interior decoration.



**Figure 10.** G Wingendorp, *Frontispiece of Ole Worm's the cabinet of curiosity from 'Museum Wormianum' by Ole Worm, 1655.* Engraving. Image courtesy Private Collection/Bridgeman Images

Further, interrelationship of society and the museum to knowledge, culture and world has changed many times. Accordingly, the museum reinvented itself each time. (Alcalde, Boya and Roige, 2011). At first, the museums were housed in templelike structures which discourage the man to attend. Although the displays were organized either aesthetically or considering technical, chronological, or stylistic classification to benefit the scholar, the collector, the craftsman and a knowledgeable audience satisfied with a minimum interpretation. It caused many visitors to frustrate and feel that they were aliens in it. Since “the metaphor of interiority” reflected the spirit of Enlightenment, the museum has reinvented itself to increase the individuals’ awareness about themselves, personality and essence. It aimed to constitute an encounter with a universal to provide a “communication of being”. On the other hand, the exhibition function has also started to change. In order to give visitors the feeling of walking through different periods of history, objects were displayed in period rooms and halls according to culture history arrangement. Since then, exhibition, education

and interpretation has been the conveyance of culture that was no longer an important aim for the museums until that time. Alexanders, the authors of *Museums in Motion: An Introduction to the History and Functions of Museums*, refer to Stephen Weil's (2008, p.10). suggestion and summarize: "museums have moved beyond collections and collecting more dominant in the 19<sup>th</sup> and early 20<sup>th</sup> centuries, to become institutions that rooted in interpretation and seeking to provoke thought and exchange of ideas between the museum and its visitors".

Rapid urban development and globalization in nineteenth century demonstrates dominantly two museum types; local museum and city museum. On one hand, local museums, mostly founded by local residents interested in local history and art were preserving and interpreting the history of local region. Their activities and collections were coloured by nostalgia and local patriotism because, in essence, they were a collective response to the transformation of cities. For example, the Val de Bievre Eco Museum which was dedicated to suburban area is a good example of local museum that collects histories, memories and objects to represent the area by focusing on the social issues (Auclair and Fairclough, 2015). On the other hand, city museums were displaying their city, collections, monuments and memorabilia of heroes as well as local folklore and objects which revealing the tastes and values of its dominant social class. As a result, this differentiation has impacted the architecture of two museum. While the local museum was affirming its functionality, the city museum was dominantly showing its symbolic and political potential. It joined the more traditional civic building types in a reconfigured geography of power. Correspondingly, the city museum turned into not only a model of civic membership, but also a ritual of social identification. The early examples of date indicate granting the museum central importance; the museum was representing as monument to the idealised power of civilization. In order to emphasize this monumental status, museums were situated in important urban contexts. At that time, an important inference was recognized; the museum was sharing fundamental characteristics with traditional ceremonial monuments. Thus, the symbolic potential of this new building type became a perfect tool to reconfigure the city (Giebelhausen, 2003). Located in a prominent place in Berlin, Karl Friedrich von Schinkel's Altes Museum is one of several museums that were built in symbolic geography of power. It confronts the royal palace and is near to

cathedral, the arsenal and university. By contrast, there are also several examples of museums that were built in suburban; they helped to define and form their locations.

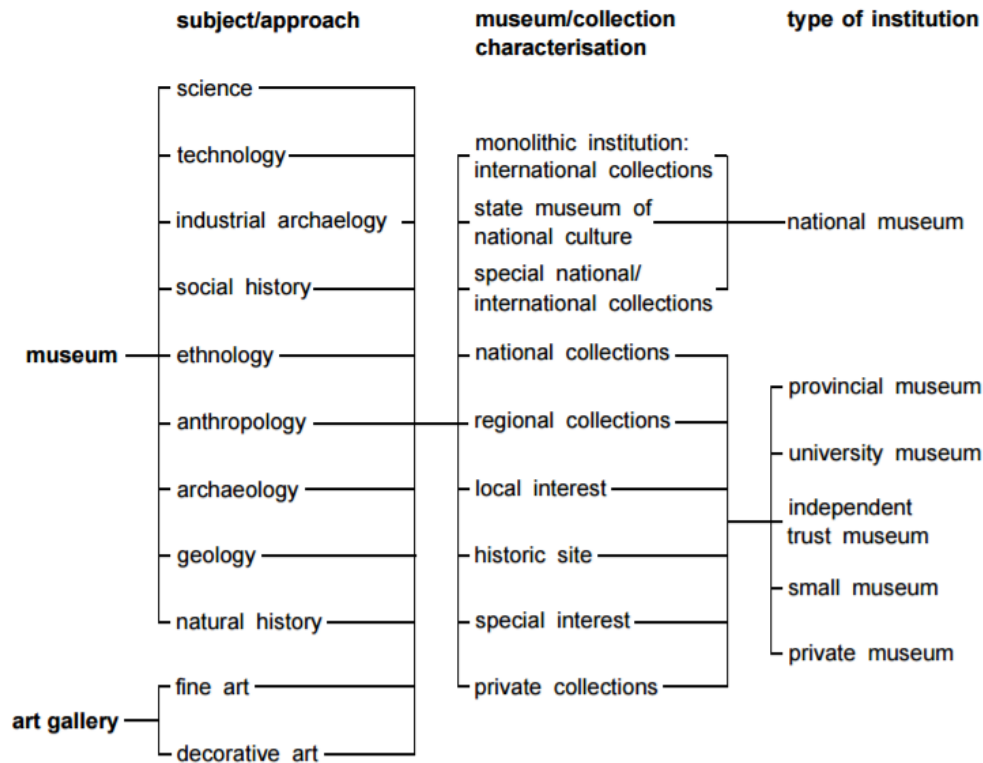
According to majority of architectural historians, architects in nineteenth century, especially Karl Friedrich Schinkel with Altes Museum, Leo von Klenze and John Soane, added something new to the museum as a building type. They established a typology of museum design and formal solutions in circulation and lighting issues that architects still refer back to. The twentieth century was broadly claimed, the century of the art museum with several progress in the visual arts; it is a time of building deep collections and enormous buildings (Jones, Macdonald and McIntyre, 2008). Until the mid-twentieth century, the new design solutions and building typology were prevailed. According to Karl Friedrich von Schinkel, the architect of Altes Museum that was one of the seminal early museums points out that the role of the architecture is to play in this process, the museum, “a beautiful and sublime space”, should be receptive and be dedicated to accommodate to the pleasures and understanding of what the building really houses. The progressive development of the museum as a building type was cognised and interrupted by the modernist architects and their museum buildings like Louis Kahn with Kimbell Art Museum and Mies van der Rohe with New National Gallery.

In the later decades of the twentieth century, with the broadened role in urban regeneration, the museum building has started to be designed as one-off individual pieces of architecture and high profile landmarks. As an example, The Pompidou by Renzo Piano and Richard Rogers and Guggenheim Museum by Frank Gehry display an alternate typology and illustrate the complexity of museum types (MacLeod, 2005). The museum seeks a way of modern communication and recreated the conditions. The significant contact with the knowledge, art and culture was presented in different, non-traditional way. On the other hand, as a result of globalization, the decline of nation-state museums and the rise of the process of international integration museums has constituted the origins of the today’s museums. Parallel with, the architecture of the museum has changed to show life in all its forms. Obviously, the museum reborn (Alcalde, Boya and Roige, 2011). With the large number of new museums and their different conceptual roles, impressive developments like the Exploratorium have contributed to literature. The Exploratorium became the most talked-about museum in the world and exhibits became models for quickly broadening field of exhibition

within a decade (Friedman, 1991). Hilde Hein (1991), an associate professor of philosophy, clarifies the defining elements of the institution that still the guide museum studies according to Oppenheimer's notion: redundancy, presenting the same phenomenon in many different ways, opportunism, creating new exhibits whenever a congenial assemblage of people, materials and ideas arose and rough and ready design style (Friedman, 1991). Modern architecture and modern museum has brought about new design concepts and organizations; dominantly more open public space, open plan and fluidity in space. Recent examples like Tate Modern, The Museum of Modern Art are generally characterised by a desire to demonstrate as much as possible of structure and to provide public space (Giebelhausen, 2003).

Museums that play a major role in the collection, preservation and interpretation of items and cultural heritages have been intertwined with architecture and influenced by many different architectural styles since the past. The modern museum is an outcome of Renaissance humanism, eighteenth century enlightenment and nineteenth century democracy (Alexander and Alexander, 2008); additionally, the long tradition of curiosity cabinets, royal galleries and expositions constitute the more general origins of the modern museum. Moreover, foregrounding the symbolic function provoked the extension the museum' urban role. In that point, architecture helps to define a conflicting language about spatial and contextual futurity, not only housing of a new cultural institution (Giebelhausen, 2003). It can be considered as the "outcome of a perceived social need, located in the specific of time, space and site" (MacLeod, 2005, p.13).

As society changes and new social needs, beliefs and values emerge, new building forms are come into question to fulfil the requirements and provide better conditions. As a consequence, a wide range of functions strictly associate with museum design so museums vary in purpose, size and organization. The particular context and features characterise the museum in the stage of concept development (Adler, 1999). Radical shifting in needs and priorities has shaped the physical structures and functions of the museum (MacLeod, 2005). This brief architectural history of the museum, as mentioned above, aims to explain the museum's engagement with architecture in changing conditions for its own sake.



**Figure 11.** A museum typology based on: museological approach/interpretive discipline; collection characterization; and institution characterization (Adler, 1999, p.31)

From ancient times to present, almost all civilizations had been faced to face with architecture and looked to architecture for enduring messages. No matter it is well designed or not, every building reveals something of culture that made them because each one its own narratives (Coates, 2012). Architecture, like nature, “continually dies and renews itself within the cultural ecosystem”, Coates (2012) interprets and adds, “buildings have their own narratives; from the first impulse to build, to their realization and prime, and to their decline”. Narrative is a way of interpretation of architecture relevant to multidisciplinary and multi-layered studies.

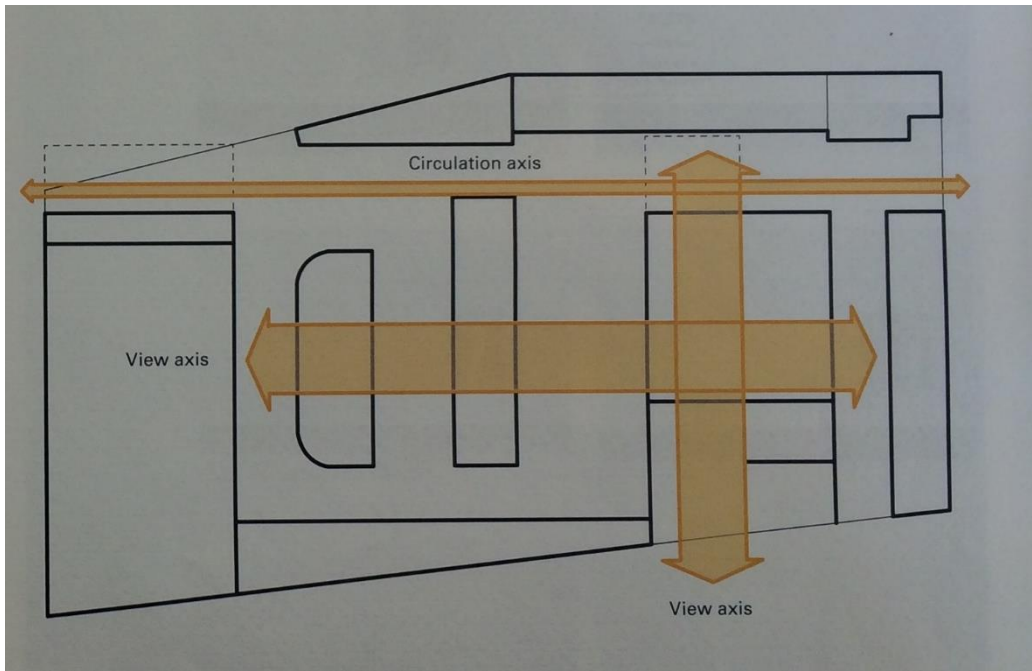
To understand architectural narrative from a different angle, another study from Gilles Deleuze (2000) would be a good reference. He explains the signaleptic material, which is a condition, a potential for conditioning but not conditioning anything specific in the context of the movement-image in cinema. According to Deleuze’s work, the interdependent two process build up the signaleptic material: differentiation and specification. While differentiation refers to the processual reconfiguring of the whole through its objects and parts, specification points out the specific functions of objects



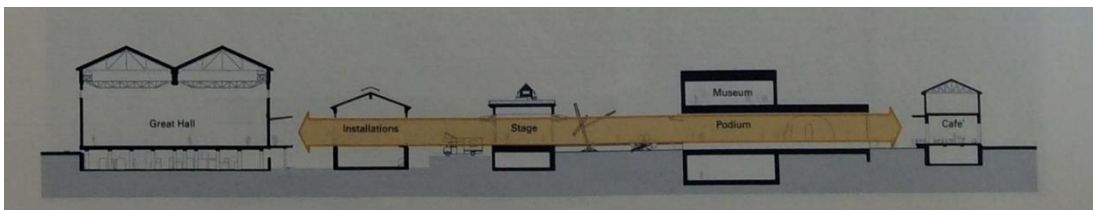
and parts that are combined. Equally, architecture's signaleptic materials cover the experiences and events that are potentially conditioned by and are potential conditions of architecture. The concept of event and experience play a key role in the establishment of the architectural narrative that combines the movement and space. If they are formed as a part of programmatic potential, it results in the understanding of architectural space (Deleuze, 2000).

The physical and historical context of region and the ways of relations between architecture and context are so important. To illustrate, Fondazione Prada indicates the correlation of the conditions of experience and events as part of a signaleptic material that deals with the processes of differentiation and specification. The architecture demonstrates how contextual components can be figured as a conditioning of architecture. It integrates context in the design and design process beyond to be just a representational. The design team, OMA, successfully selected which conditions to emphasize in the awareness of contextual circumstances. Each line, each direction, each element and each material are the architectural representation of context that define a specific content or meaning (Jakobsen, 2012).

As a signaleptic process that established on an experience of continuous differentiation and specification in accordance with the people's movement. To exemplify, on the relational level, visitors and users are the subject for performing with Fondazione Prada's architecture; their moving bodies turn into an integrated part of the architecture's whole. Building complex is consist of different layers both physically and historically. However, there is no a single prescribed route, each route lead visitors through its own rewards. This movement is a part of instrumental and conceptual aim to tie the specific encounters with exhibits together in certain logics. As seen in Figure 12 and Figure13, through the planned encounters with several types of exhibitions, and particular ways of bringing people in contact with the exhibits clarify the spatial layout of building complex and the idea and intentions behind it. So that, the variety of spaces create an adventure that contains many directions so it is based on "wayfinding" (Jakobsen, 2012; Celant, 2012).

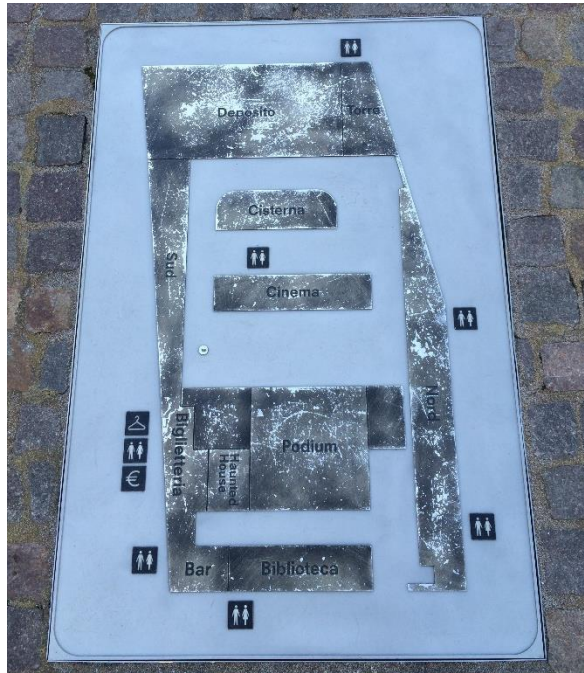


**Figure 12.** Sequentially planned masterplan that creates a visual connection and spatial continuity for the entire complex (Celant, 2012)



**Figure 13.** Section that shows the route through various exhibition spaces (Celant, 2012)

The architecture of Fondazione Prada establishes a conditional area of possible connections between the building, exhibited artefacts, the former industrial region and the body and mind of the visitor. Further, visitors experience the character of these possible connections both temporally and spatially (Jakobsen, 2012).



**Figure 14.** The basic plan on the exterior floor that allows people to find location (Kivilcim, 2016)

Another example, Fondation Cartier by Jean Nouvel, (1994) that is located in the former American Center for Students and Artists in Montparnasse, the heart of intellectual and artistic life in Paris since 1920s (Huddleston, 1931). It houses art foundation, corporate headquarters, an exhibition gallery and office space that overlooks the garden. Historical surrounding and existing nature are the significant inputs for main design goal. On reflection, the design challenge was to harmoniously bring together 12,000 square feet of exhibition space and six floors of offices by regarding the fusion of interior and exterior spaces. Existing garden is walled in from the city by using the glass walls that extend through specific edges of the building. As this design decision is unifying and separating the garden from the busy city, it also adds to the ambiguity of the transition from inside to outside. “Reproducing the lines of the boulevard, the glass walls enable passers-by to admire the extraordinary interplay between structure and nature that characterizes the building,” explains Nouvel (Sveiven, 2010). By letting transparency, Fondation Cartier architecture physically interprets the relation in-between-ness of architecture and context.



**Figure 15.** Building, garden and street relationship (Kıvılcım, 2016)

Transparency not only show things through something else, but also captures instants in time with the changing light of day and of the seasons. By letting transparency, Fondation Cartier’s architecture physically interprets the relational in-between-ness of architecture and context.



**Figure 16.** The architectural attitude towards the surrounding; the glass wall that reflects the street and add the uncertain transition from inside to outside

(<http://www.archdaily.com/84666/ad-classics-fondation-cartier-jean-nouvel/nouvel/nouveltrees-02-2>)

### **3.4. Museum Design Context**

In parallel with the broadening functions, organizational structure of the museum has changed to cope with the complexification of it. On one hand, public services has started playing a key role in the life of museums; on the other hand departments like education, exhibition, marketing, advertising, international relations, etc. have become more important than ever before. Furthermore, increasing diversity of museums has resulted in each strives to be different and affirm its individual personality by shattering the acknowledged notion of the museum (Alcalde, Boya and Roige, 2011). Therefore, the context of the museum has changed, extended to fulfil needs, demands, mission, and need for differentiation. Hence, this chapter examines the exhibition development process in detail in order to highlight design decisions and progress in museum design. The main approach to examination of museum context is based on the study of Lord and Piacente (2014) who explores the museum practice by providing technical and practical methodologies. Accordingly, three main questions establish the layout;

Why? : Points out the issues that have impact on whole aspects of the exhibitory function.

What? : Explores several types of exhibitions today.

Where? : Identifies and the physical requirements.

#### **3.4.1. Design Concept**

The philosophy of an exhibition is based on the central idea that defines and motivates exhibition and fundamental to design. Exhibitions starts with ideas coming from different sources (Dean, 2002) and a powerful and meaningful exhibition requires a strong idea behind itself (Lord and Piacente, 2014).

Design concept begin with gathering ideas and with the assessment of the idea within the framework of the museum's mission (Dean, 2002). It continuous the development of personality, in a way of collecting and interpreting distinctive style (Wallace, 2016). The process is supported by a curatorial research and according to Lord and Piacente (2014), there are two types of it; thematic and object research. If an exhibition desires to provide a wide sense of contextual information, it may develop a thematic framework and create a storyline. On the other hand, documents, works of art, artifacts,

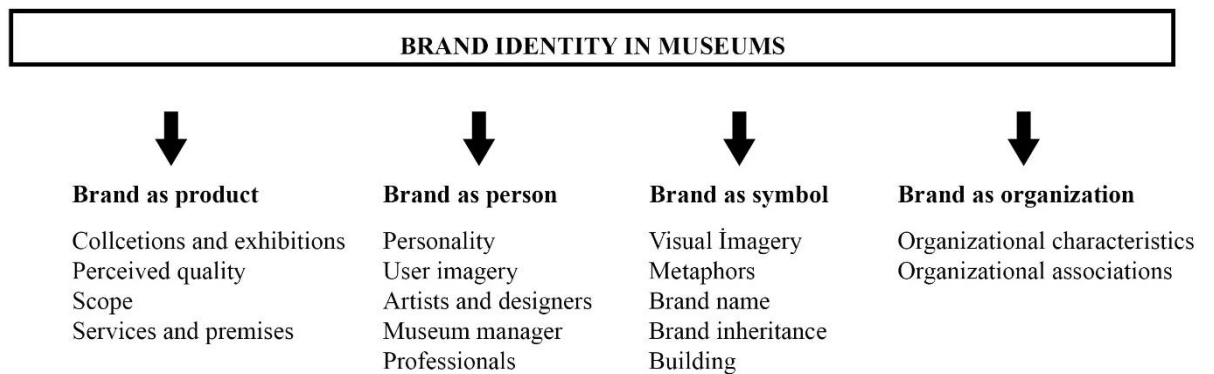
specimens and other museum object constitute the materials the object research may be used. Due to the curatorial program, these two types create the formulation of exhibition and overall space. They can be used individually or together. In either scenario, they constitute an iterative circle that may remain open, inviting and rewarding throughout the exhibition process.

To begin with city scale, a masterplan presents a comprehensive study that covers all aspects of the institution and establishes the direction for both urban and building development as well as exhibitions (Bogle, 2013). The museum is inseparable from the city; it reflects the daily lives and social habits at the city, relatively, design of the museum covers the public spaces to relate with city and engage with public. Outdoor spaces relating with city square, plaza, entrance or garden and open to public places and such as café, bookshop, gift shop, library etc. strengthen the ties between the museum, urban and people.

To continue with the museum scale, brand and brand identity help curators, architects and designers by donoring a set of guidelines. (Wallace, 2016). Beyond a theme line, brand identity affects every touch point where museum interacts with public. As mentioned in Chapter 2, Aaker (2002) represented four perspective of brand identity:

- brand as product
- brands as person
- brand as symbol
- brand as organization

Pusa and Uusitalo (2014) adopted the Aaker's identity study to the museum practice. Consequently, as seen in Figure 17, they categorized all components and associations of museum under these four titles to be used in further studies. They contributed to the discussion on branding by applying the concept of brand identity in the museum context. They constructed brand identity by using museums' core products and services, persons, symbols and organizational properties.



**Figure 17.** Brand identity in museums (referenced and adapted from Pusa and Uusitalo, 2014, p.21)

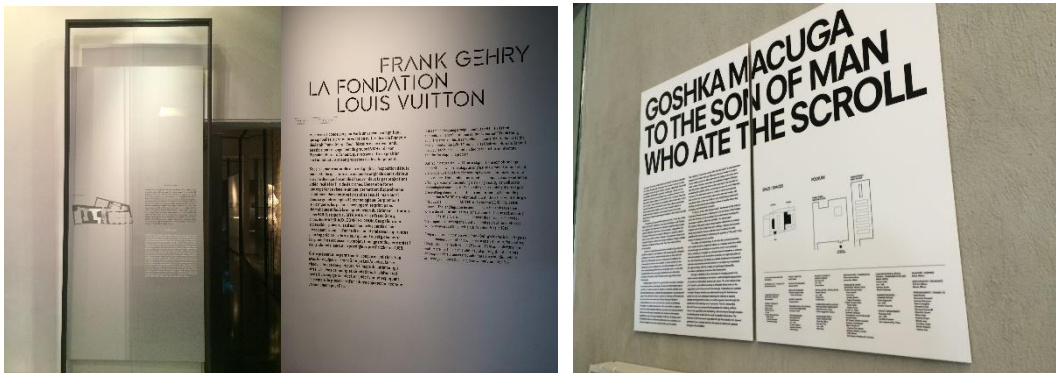
It is not obligatory to every aspect in constructing brand identity in museum design. However, paying attention to the various aspects of brand identity may provide the brand with new texture and depth (Pusa and Uusitalo, 2014).

Beyond to broaden knowledge, museums appeal to the senses and foster creativity and innovation and they represent something beyond themselves. With the help of brand identity system, they offer perspective, encourage reflection and develop awareness and insight so they become an icon or symbol (Pusa and Uusitalo, 2014).

Furthermore, each museum establish a relationship with its visitors through its touchpoints. These touchpoints convey the brand's value and give clues about the brand to the visitors. Addition to main touchpoints of museum, collections and exhibitions, there are some others in contact with visitors. As seen in the Figure 18, 19 and 20, they are designed in the specific design line of brand; the choice of color, texture, material and form are in occur with brand identity. The most used touchpoints designed with brand identity can be listed as (Wallace, 2016):

- Wall labels and panels,
- Signs,
- Brochures,
- Letterheads and Business Cards,
- Museum Store and Café,

- Publications
- Events



**Figure 18.** Wall panels, from left to right Gucci Museo, Fondation Louis Vuitton and Fondazione Prada (Kıvılcım, 2016)



**Figure 19.** The signs of museum that give a clue about the design concept, from left to right, Fondazione Prada, Gucci Museo and Fondation Cartier (Kıvılcım, 2016)



**Figure 20.** Gucci Museo information brochure with Gucci logo, designed with brand identity (Kıvılcım, 2016)





**Figure 21.** Gucci Museo store and café (Kıvılcım, 2016)

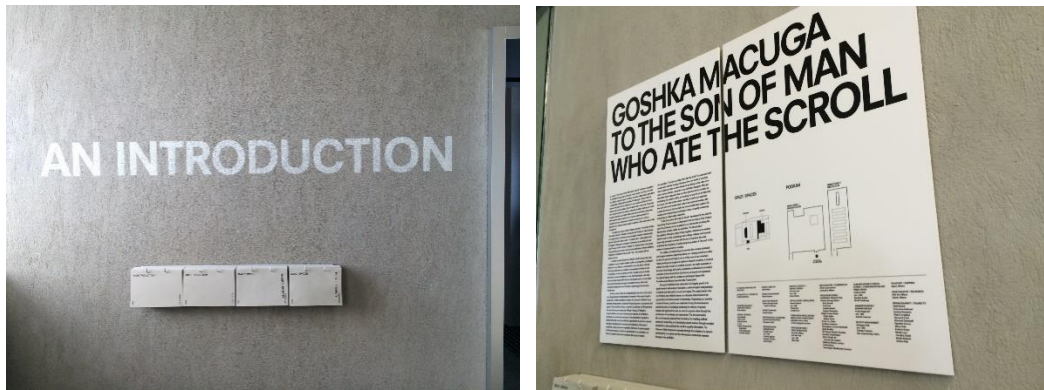
Most of these touchpoints communicate with visitors in visual way. While the titles and signs are helping visitors to make connection with the exhibition inside; they act as a book cover that gives a clue about what is inside. Further, wall panels and labels, their position on the wall, their visual representation and style send a unique message about the museum and exhibition itself. Similarly, brochures, letterheads, business cards, publications and other activities and touchpoints are strongly reflects the brand identity and relatively the museum identity.

To summarize, exhibition context and curatorial concepts constitute the main design philosophy for interior (Lord and Piacente, 2014) and brand identity provides a distinctive guideline for concept and design. It offers a comprehensive and unique identity through all touchpoints and invites people to the world of brand by communicating them on a specific line. Therefore, the museum conveys its message and values to new audiences solicited with the promise of a distinct experience based on those messages and values (Wallace, 2016). All the activities, touchpoints and designs emanate from a basic mission and identity

### **3.4.2. Moving Through Space: Plan Organization and Circulation**

From the very beginning, exhibition has been assuming its key role; to “attract”. Grabbing the visitor’s attention is an important the task of an exhibition in order to draw visitors into a given space. In this space, the visitors face with number of experiences to choose from and they should decide on what to see and when to see; are they going to see an usual object or to engage in the interpretative material or just to enjoy the great outdoors, and many others (Chicone and Kissel, 2016). At this point, another question raises: In what order?

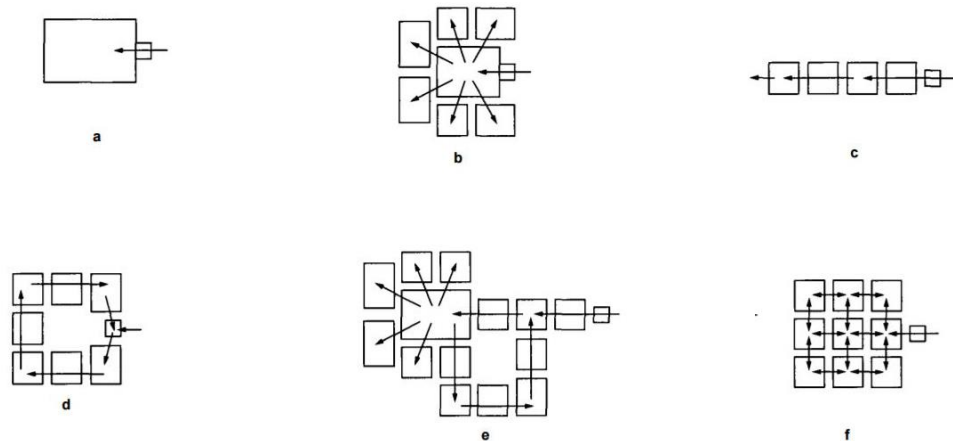
At first, attracting visitors into the space with a dynamic sign or a seminal object is recommended to pique an interest. Then, offering a straightforward introduction and orientation is highly required to maintain the interest. Once visitors need to decide whether they are eager to commit the experience, so providing them with information may be useful to answer (Chicone and Kissel, 2016).



**Figure 22.** Information brochures about the exhibition place and content, Fondazione Prada (Kıvılcım, 2016)

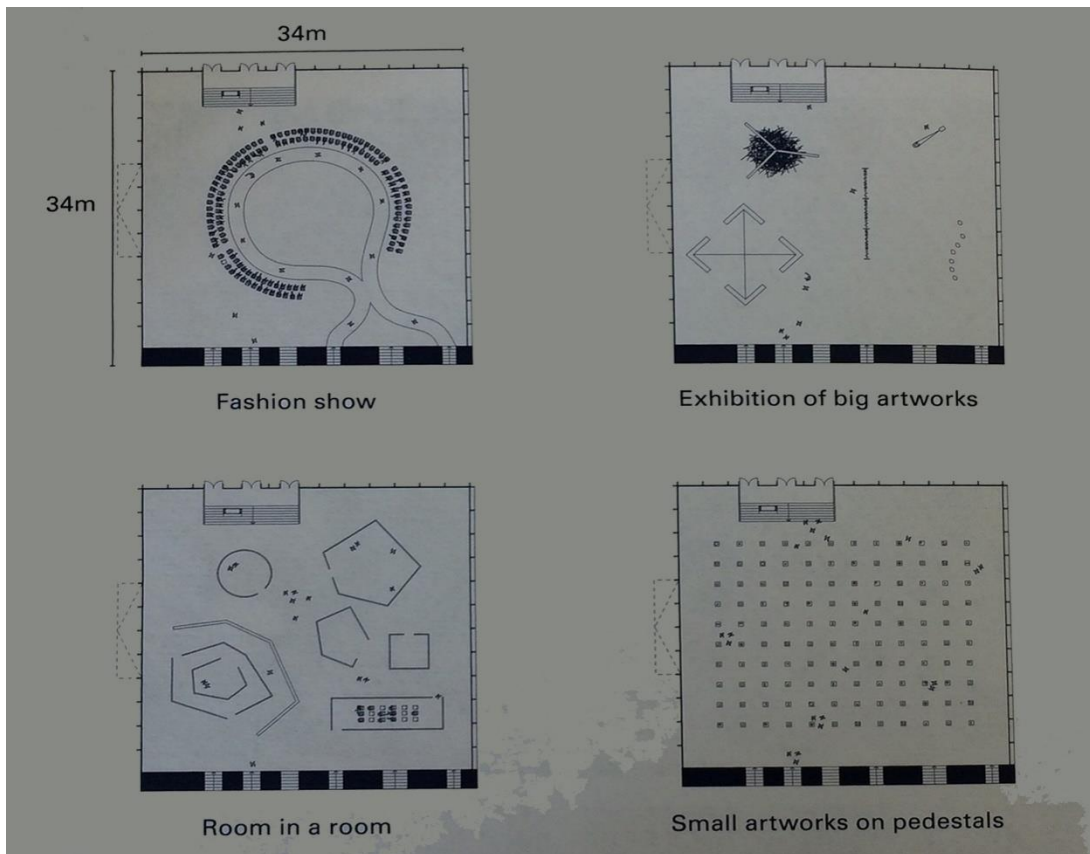
In an exhibition space, visitors tend to be pulled through the experience at a consistent pace. Controlling visitors' movement options in terms of direction and position is highly required because these options affects the way that people engage with exhibition (McMurtrie, 2017). Addition to architectural arrangements in the content and design, 2D and 3D works lead them to flow within the space (Chicone and Kissel, 2016).

The visitor experience is a connected series of phenomena that is provided by linear or open access arrangements. If the museum desires to tell a story, it addresses linear sequence exhibition that is organized through the sequenced arrangement of objects of display in order of chronological or linear relations (Lord and Piacente, 2014). It offers consecutive experiences; each exhibition depends on the previous one (Chicone and Kissel, 2016). A reasonably defined pathways support the overall sense of genre such as historical recounts, thematic sequences and causal explanations (Ravelli, 2006). However, a free form, open access exhibitions do not require consecutive experience; differently, these exhibitions aim to allow visitors to bounce around between exhibit elements, concepts and objects to discover connections between them.



**Figure 23.** Adler's (1999, p.31) genetic plans for exhibit. a. open plan b. core + satellites c. linear procession d. loope. complex f. labyrinth

Open access exhibitions encourage visitors to establish their own connections. Inquiry and aesthetics give impulse visitors to move through the space (Chicone and Kissel, 2016). Large gallery rooms, in general, host open access exhibition provides a place for individual installations of unusual works and changing exhibitions by offering an opportunity, and motivate to subdivide or reconfigure the space using moving or temporary partitions and panels as seen in the Figure 23. An example to open plan space, The Podium of Fondazione Prada is the most flexible gallery in the museum and it accommodates temporary exhibitions, large-scale installations, fashion shows and other events with different curatorial plans as seen in the Figure 24.



**Figure 24.** The Podium- a flexible exhibition space that offers different layouts for different exhibitions, Fondazione Prada (Photographed from Ca'Corner della Regina, 2011. Fondazione Prada by Kivılcım, 2016)

Dividing the large interior space with partitions or panels and more hanging space may change the “feel” of the exhibitions so most museums use either or both movable or temporary walls. Movable walls can be rolled away as complete units and they are easy to use, remove and store in anywhere. They are not only used in large galleries, but also often used in small galleries by positioning at any chosen angle to the room walls. There are different types of panel and wall systems widely in use, especially modular systems with custom built. On the other hand, temporary walls are built in space for a period of time and removed or demolished after they are not needed anymore. Both allow for unique configurations for each display and show but the decision whether to use is depends on duration of exhibition, cost and special requirements of displays (Lord and Piacente, 2014).

Open plans, large galleries, movable walls and other spatial qualities work together to engage visitors with the exhibition in a way. However, the interaction of visitors with exhibitions might be in an unintended and non-linear way, so they may need to be

guided visually through the space by using wayfinding techniques such as signs, maps, and other clues (Chicone and Kissel, 2016).

Circulation is one of the dynamics of a space (Jones, Macdonald and McIntyre, 2008) and the basis of movement patterns. Whichever approach is taken, the accessible circulation route through the whole museum space should be clearly defined. In addition to all plan organization, the vital requirement for public safety should not be missed; emergency corridors, doors and exits. In all interior space, emergency routes and escape doors should be clearly signed and provided with emergency lighting in order to escape safely. These routes and corridors should be left empty to allow people to move in case of emergency (Lord and Piacente, 2014).

From another perspective, the physical layout affects the perception of museum and relatively affects the perception of brand identity through the space. The key design component, museum route, has its own semiotics and takes visitors and presents a discovery through the space. However, the perception that the museum route may change according to the timeline or themed structured exhibition (Wallace, 2016).

### **3.4.3. Exhibition Spaces and Displays**

Art arouses the essential meanings of lives both sensually and imaginatively and art museums are capable to bring them to people, past and present. For an incisive awareness of present, comprehending human history is essential; relatively, archaeology museums may present and interpret the past stronger than lectures or books. Contemporary science and technology centers provide an opportunity for people to discover and experiment the world of science and technology. Children's museum and other specialized institutions are for more focused interest. All in all, museums of different ideas directly address the essential questions about identity, tolerance and human rights (Lord and Piacente, 2014). Moreover, the increasing number of museums and growth of collections are expected to be displayed in more different and sophisticated way and required a specifically organized and designed presentation that is called as "exhibition".

Historically, three functions, collecting, preservation and research were prominent at the beginning of museum. They have prepared a stable ground for emergence of museums and accompanied museum's growth at all stages. Then, education has been added to these functions as a major responsibility. The static display of permanent

collections typifies many museums in the nineteenth and early twentieth century. The nineteenth-century displays of permanent collection roots the exhibitions in the sense of specific shows. However, these exhibitions became a major attraction and function of the museum in the second half of twentieth century (Lord and Piacente, 2014). According to Lord and Piacente (2014, p.12), from curiosity cabinets to today's museums, the purpose of the exhibition can be defined as;

“The purpose of a museum exhibition is to transform some aspect of the visitor's interest, attitudes or values affectively, due to the visitor's discovery of some level of meaning in the objects or content on display- a discovery that is stimulated and sustained by the visitor's confidence in the perceived authenticity of that content.”

According to them, it is important to notice that a museum is not a library, so museum exhibition should not aim to be a book; it should be more focused, less discursive and directly communicated treatment. Nor is a museum a school, it is a place of informal learning so it should not propose a lecture or a course. A museum is not a place for worship; the exhibitions should offer the transformative experience to increase awareness and tolerance of individuals. Moreover, a museum exhibition is not a film or a video game; although it offers audio-visual entertainment, interactive multimedia programs or stimulation experiences. It should provide a pleasurable experience to discover a new, broadened interest or valuation of the subject.

The use and arrangement of display boxes, chests, drawers, shelves, tables and trays characterizes the exhibition space. The visible storages keeps and displays the specimens, artefacts and objects of display in secure (Chicone and Kissel, 2016).

As the use of elevated and hanging display techniques portray the exhibition space of eighteenth century museum, a new and singular construction, the locks of the cases were commonly used in exhibition practice in the nineteenth century. As a part of displays, projections, the use of modelling and three-dimensional more sophisticated visual effects were also deployed by the nineteenth century museums. Beside the changing display methods, visitor oriented designs played an important role to engage with visitors both physically and mentally. To exemplify, at the end of the nineteenth century, Brooklyn Children's Museum enhanced its gallery design by rescaling objects and designing portable hinged labels on boards for younger visitors. (MacLeod, 2005)

In the twentieth century, the exhibition innovated itself with a newcomer concept to museum, experience and discover (Friedman, 1991). As pioneer, Frank Oppenheimer's attempts for finding new ways of looking at things and respect for invention and play shaped its own interactive museum; Exploratorium. This new prototype is an exploratory place of art, science and human perception based on the philosophy that science must be fun and open for individuals of all age. Thus, the new levels of interactivity have been discovered. At this point, the organization and design of exhibition and expository spaces has become more important than before because the activity of "experience" required a specific place and design to accommodate. Relatively, interior space was divided into different galleries and perception is the single concept that links exhibits rather than organization by traditional discipline (Friedman, 1991).

Exhibition is a core and powerful function of the museum that ensures communication with the museum's public. Individuals, in general, go to museum to see exhibitions whether permanent or temporary, the works of an artist, the artefacts of a civilization, interactive displays or activities that museum offer. Exhibition gives a clue regarding what the museum is about. It communicates by means of two or three dimensional objects; and it is able to evoke new interests and deepen understanding of the internal and external world by presenting authenticity, original works of art and most sophisticated research on its subject. It should ensure the best way to communicate with the whole universe, past and present and public of future (Lord and Piacente, 2014).

Moreover, each exhibition has a different emphasis and intention. However, Lord and Piacente (2014) also point out five criteria as measures of success. The first one is creation of new knowledge to ensure that the exhibition survive and fresh over its lifetime expectancy. Juxtaposition of works of art, artefacts, specimens or any archival material together sparks the new knowledge. Transformative experience, second criteria, places pre-existing ideas in a new context. It uses time and space to ensure temporal-spatial quality that will lead to surprise and discovery of new ideas, new values and new attitudes. The third criteria is self-directed experience; it adapts its content to the several ways, which the visitors desire to experience. It is a key for museum exhibition to differentiate among others. Moreover, museums are for the public benefit and it is open for people from all range so the exhibition should be

intelligible and enjoyable to visitors with very different cultural backgrounds and religions. Accordingly, the other criteria is engagement with the full diversity of visitors by engaging with the broadest spectrum in different ways and degrees. The last one is transparency as to the sources of the viewpoint of the exhibition. The exhibition should elicit its sources and promote critical thinking by presenting a multiplicity of voices and perspectives.

Recently, museums have become more conscious about the importance of understanding who visits museum and why. They have been seeking ways for better communication with visitors. Exhibitions aim to present transformative and affective visitor experience of exploring meaning in the displayed objects for people. And they provide ways in which people interact with each other and participate in the creation of new knowledge (Lord and Piacente, 2014). Relatively, there are many different ways of discovering museum exhibitions and modes of visitor apprehension is an important part of the interpretative planning process. Lord and Piacente (2014) has grouped fundamental modes of visitor apprehension under five main headings:

Contemplation is stimulated by the display of individual works of art, artefacts, images or specimens that perceived apart from others aesthetically. This mode is most favored by art museums. The visitors are physically passive as their emotions an intellect actively engaged with exhibition.

Comprehension is most found in history and natural science museums. Objects on display are related to each other rather than to be individual. It aims to encourage the visitors to discover by relating one object to other so it features thematic or contextual exhibitions. Each object is a part of overall context or theme. The visitor is actively engaged in the process of establishing relationships.

Discovery is traditionally found in natural history museums with systematic specimen collections, however, now increasingly seen in all types of museums. The visitors are visually and intellectually active; they explore a range of artefacts or specimens that displayed in the visible storage cases and cabinets and discover the meanings themselves.

Interaction is the most kinesthetically involving mode and generally favored by science centers and children's museums. One hand, the staff, volunteers, exhibition devices, each one is a part of exhibition and triggers the transformative visitor



experience. Especially, the staff and volunteers are instructed to involve visitors in presentation. On the other hand, the exhibition may be mechanical and electronical. The development in multimedia programs have broadened the range of interactive exhibitions in recent years. Especially, rides, stimulators, video games and other reality experiences push the limits of imagination in exhibitions.

Participation is the involvement of the visitor in the creation and curation of the exhibition. It may occur with the participation of a certain community that represents its origin, artefacts and contemporary works of art or objects that had produced in the past. Recently, digital and multimedia facilitate the development of a community of visitors that makes connections with museum and users of the online programs (Lord and Piacente, 2014). Participants contribute to the exhibition commentary by logging on computer terminals in the gallery or remotely access the blog on the exhibition website (Ravelli, 2006).

All types of museum may use all of these modes and a museum may use one of these modes or combine them all.

The museum has been always shaped by its communication technologies (MacLeod, 2005). Since the internet was invented as a communicational technology tool, it has brought the change in the patterns of social relation, self-identity and community. It affected all spheres of life. Then, it gave birth to new concept defined by the cultural analysis of communication and information technologies; cyber culture (Ardevol, 2005). The traditional bearers of expression were marginalized and new actors from diverse horizons were recruited. (Alcalde, Boya and Roige, 2011). Consequently, 21st century depicts different forms and non-traditional spaces for installations and exhibitions in museums. The relationship between digital information communication technologies and modern gallery space works on different levels. The first level is to do with design practice that shapes the nature of interaction with the space (MacLeod, 2005). Since then, the museum and exhibition space have continued to shape by the display technologies.

#### **3.4.4. Space Characteristics**

Museum design show itself in between the display of art and art of display (MacLeod, 2005) and it establishes a narrative that guide visitors in the space. While these narrative channels offer a conceptual journey, spatial channels provides a physical

journey through the building (Forrest, n.d.). The visitor behaviour and the experience that museum offers may change according to the organization and characterization of these journeys.

Spatially, different types of exhibition spaces can be characterized by interpretative design by using basic architectural design components in a different ways. The use of material, light and colour in walls, floors and displays, the design of ceiling and the placement of technical elements are the major determiners in the character, identity and atmosphere of the museum.

### **Ceilings**

The ceiling is one of the major surfaces that has a significant impact on the atmosphere and effect of an interior space. Functionality and appearance are the main issues that should be considered on ceiling design (Lord and Piacente, 2014). While the choice of material and color importantly influence the proportion and appearance of space, functional matters such as lighting, ventilation, ducting, acoustics, fire safety and thermal insulation meet the various requirements of the building. Modern materials and production processes have helped to development of variety of ceiling types. Herrmann, Kaiser and Katz (2014) systemizes different ceilings in the four main headlines:

Exposed Ceiling: Technical requirements govern its design and size. It should perform its supporting functions and visual and service functions (Herrmann, Kaiser and Katz, 2014). The open structure provides the ease and low cost support systems and any problem can easily be detected and remained. Besides, it offers a visual interest in itself; painting all service installation and ceiling in similar colours removes the visual consciousness of visitors. It is in widespread in use in contemporary art museums, thematic displays and interactive galleries (Lord and Piacente, 2014).

Sub-categories:

- exposed structural ceilings
- fair-faced concrete ceilings
- ribbed slab ceilings
- nail-laminated ceilings

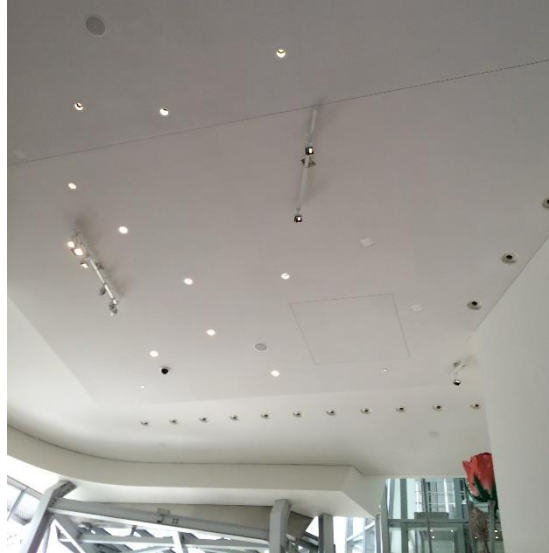


**Figure 25.** Exposed structural ceiling in Sud Gallery, Fondazione Prada (Kıvılcım, 2016)

Ceilings without Joints: This type of ceilings are commonly in use, especially in commercial applications and residential structures (Herrmann, Kaiser and Katz, 2014). Ceiling lining and suspended ceiling constitutes its form and function. Technical requirements like sprinkler heads, heat or smoke detectors, air ducts, closed circuit video cameras, etc. are placed in void between them (Lord and Piacente, 2014). It provides an elegant finish, absorbs sound, and offers a visual effect that makes a space appear larger.

Sub-categories:

- plastered ceilings
- skimmed ceilings
- wire plaster ceilings
- lath and plaster ceilings
- boarded ceilings



**Figure 26.** Plastered ceiling without joint, Foundation Louis Vuitton's entrance gallery (Kıvılcım, 2016)

Closed Segmented Ceiling: It consist of two layers; linear strips (sub-structure) and cover material. The sub-structure, linear strips, often are placed a part of modular system. These linear strips are commonly made by metal, wood or gypsum and can be easily modified. It provides an opportunity for covering large ceilings with inexpensive substructure (Herrmann, Kaiser and Katz, 2014).

Sub-categories:

- slatted ceilings
- suspended tile ceilings
- suspended band raster ceilings



**Figure 27.** Closed segmented ceiling (suspended bandraaster ceiling) in Podium, Fondazione Prada (Kıvılcım, 2016)

Open Segmented Ceilings: This type of ceilings are second layers beneath the existing structural ceiling. This new, second, ceiling structure is not required to be covered, technical and service installation are placed in voids between them so all installations are visible from below. Metal, solid wood, wood-based material and mineral fibre are the most used material in this type.

Sub-categories:

- vertical slatted ceilings
- cassette ceilings
- honeycomb ceilings
- grid ceilings

However, acoustic may be problematic in some types, especially in grid ceilings. The grid ceiling has limited acoustic properties so placing acoustic panels above the grid structure may be useful to control sound (Herrmann, Kaiser and Katz, 2014).



**Figure 28.** Grid ceiling in cloakroom hall, Fondazione Prada (Kıvılcım, 2016)



**Figure 29.** Cassette ceiling in ground floor exhibition hall, Fondation Cartier (Kıvılcım, 2016)

In order to adapt the ceiling design to the given parameters of the structural system and layout, reflected ceiling plan is commonly used. It is a widespread practice to deal with more complex designs and service installations.

Museum ceiling shows the air-conditioning ducts, light extensions and wire framework for the unfinished drop ceiling.



**Figure 30.** Ceiling types (Herrmann, Kaiser and Katz, 2014, p. 103)

Certain atmosphere of a space is reflected through the material, color and light. A proper selection and combinations of those provide a balance between functional, aesthetic and expressive concerns. Although there are numbers of sources that describe the different materials, lighting methods and color effects in design, most of them focuses on technical performance of them and gives little consideration to aesthetic and experimental aspects (Wastiels, Wouters and Lindekens, 2007). Hence, in order to get a better idea, examining their spatial roles in design process is required.

Material: To meet the needs and desires about a designed space, the selection of materials is an important task of designers and architects. Materials serve more than one purpose and material selection during the design process is not only about responding technical requirements.

Materials for displays vary and the selection process requires a detailed research for each to be used. Addition to appearance and aesthetic concerns, functionality, in terms of durability, maintenance and replacement and safety are also significant selection criteria for materials (Lord and Piacente, 2014). The museum environment and storages must be safe for use and free of any reactants that are able to interact with objects (Pretzel, 2003). These reactants cause deterioration to display object (Lord and Piacente, 2014). All materials that will be used in storage and display of artefacts should pass several tests before used in order to create a safe environment for precious objects (Lee and Thickett, 1996). Lists of materials that have been tested may be a useful resource for material selection to eliminate which contains harmful chemicals. Glass and other vitreous systems provide good protection for objects and they are the most used materials for display cases. Moreover, rigid plastic materials such as plexiglass, unbleached, undyed cotton, acid free paper and card, metals, alcoxy silicones, silica gel, polyester films and carboxy methylcellulose adhesive are othertested materials that can be safely used for displays (Pretzel, 2003). The materials to be used in museum should be safe not only for objects but also for humans and environment.



Pollutant	Main source		Affects
sulphur containing species, eg hydrogen sulphide H <sub>2</sub> S, and carbonyl sulphide COS	wool	fabrics, eg felt	silver and copper
	rubber	adhesives	
organic acids, eg formic acid, CHOOH, and acetic acid, CH <sub>3</sub> COOH	timber	all, especially oak	lead, copper, zinc, cadmium, magnesium, salt-laden stone and ceramic, shells, possibly paper
	timber composites	MDF*, plywood, blockboard, chipboard	
	paints adhesives, varnishes	often oil based polyvinyl acetate, some polyurethanes	
	sealants moth and rot proofing	some silicones	
formaldehyde CH <sub>2</sub> O	adhesives	urea and phenol formaldehyde	high levels can attack most metals and organic artefacts under suitable conditions
	timber timber composites	all MDF*, plywood, blockboard, chipboard	
	fabrics, paints		
chlorides	plastics	PVC†, PVDC†	copper, aluminium, zinc and iron
	fire retardants	inorganic salts	
nitrogen oxides, NO <sub>x</sub>	plastics	cellulose nitrate	copper and iron

**Figure 31.** Sources and effects of museum pollutants from Lee and Thickett (1996, p.6)

Addition to technical aspects, the perception and sensorial experience of materials are important issues in museum design as well as other building types because of their significant role on the creation of atmosphere and identity in space. Therefore, the appearance such as colour, texture and sensory behaviour of a material play an important role in determining the choosing criteria (Wastiels, Wouters and Lindekens, 2007). Arguably, Karana and van Kesteren (2006) presents a prototypical approach to the material selection and explained their founding about the choosing criteria for materials. They consider user-material interaction as an aspect in design process and note that people do not only focus on the physical characteristics of materials; they also concentrate on non-physical ones such as characteristics of perception and sensorial characteristics (Pedgley, 2014).

Wastiels, Wouters and Lindekens (2007) point out the assignment of material attributes to the architectural element. Each adjectives describes the architectural element and reveals something about the material such as “hard floor” and “an opaque wall”. Relatively, a logic that is based on the boundary between what a material contributes to the architecture and how the elements or the space affects the architecture is built. They argue that materials form elements and elements create space so they present an

approach that frameworks the characteristics of materials by grouping them according to their domain, theme and associated vocabulary.

direction of hierarchy →			← direction of content analysis
Primary level labeling	Secondary level labeling	Data grouping	
DOMAIN	THEMES (codes)	(Material) VOCABULARY	
<b>1 Physical behavior</b>	<i>color</i>	"this wood is <i>dark</i> ", "zinc is a <i>darker, richer color</i> than aluminum", ...	
	<i>texture</i>	"the <i>depth of the grain</i> of wood", "it has that <i>texture</i> , but it is metal", ...	
	<i>temperature</i>	"concrete is a very <i>cold</i> material", "plaster feeld much <i>warmer</i> ", ...	
	<i>mass/weight</i>	"concrete is a very <i>massive</i> material", "it is of a similar <i>consistency</i> ", ...	
	<i>visual/light</i>	"terrazzo has some <i>translucency</i> ", " <i>clear glass</i> ", ...	
	<i>hardness</i>	"concrete is a very <i>hard</i> material", "the plaster is a little <i>softer</i> ", ...	
	<i>technical</i>	"the <i>shrinkage</i> of the material", "the zinc <i>oxidizes</i> ", ...	
	<i>acoustics</i>	"an <i>acoustic</i> material", ...	
	<i>flexibility</i>	" <i>there is some give to it</i> ", ...	
	<i>geometry</i>	"a <i>thin</i> piece of wood", ...	
<i>economy</i>	"the material is extremely <i>expensive</i> ", ...		
<b>2 Experience</b>	<i>association</i>	"an <i>industrial</i> material", " <i>North European</i> blond wood", ...	
	<i>personality</i>	"this wood is, although <i>formal</i> , it is a little <i>fragile</i> ", ...	
	<i>emotion</i>	"stainless steel would have been <i>off-putting</i> ", ...	
<b>3 Function/Use</b>	<i>function(al)</i>	"concrete is more <i>durable</i> ", ...	
	<i>use</i>	"concrete has this <i>utilitarian connotation</i> ", ...	
<b>4 Context/Environment</b>	<i>ecology</i>	-	
	<i>time</i>	"the <i>durability</i> of the material"	
	<i>culture</i>	-	
	<i>context</i>	"an <i>interior</i> plaster finish", "the terrazzo is <i>in-place</i> and of the place", ...	
<b>5 Manufacturing process</b>	<i>process</i>	"the sort of <i>hand-formed</i> zinc", "wood is a <i>moldy</i> material", ...	
	<i>finish</i>	"a <i>metallic surface</i> "	
	<i>(element) type</i>	-	
	<i>assembly</i>	-	

**Figure 32.** Demonstration of the material analysis process (Wastiels, Wouters and Lindekens 2007, p.6)

This framework is a preliminary proposal for categorizing the several aspects which are at play when considering and choosing materials in the architectural design process. These aspects are identified by five primary domains, physical behaviour, experience, function/use, context/environment and manufacturing process. Similarly, another work by Kesteren (2007) represents materials as one of the six design considerations; materials, manufacturing process, shape, form, use and product personality (Wastiels, Wouters and Lindekens, 2007). In the light of these studies, the different hierarchies and groupings may be developed during the design process in order to make a proper material selection.

Besides, museums are the public institutions and design of them mainly based on user-centered approaches. Since the sensory experiences became an important aspect of museum design, materials have been surprising people with their properties. Visitors has started to be draw-in and engaged with them beyond only visual appreciation. In order to express more, new forms of information and displays need to be represented

in a more designerly way and relatively, selection of materials complete the half of story by establishing connections between sensorial qualities -see, smell, hear, touch, taste- and expressivity (Lee and Thickett, 1996). If these sensorial qualities is engaged with tangible experiences, museum space and displays may go a stage further to inspire and inform visitor in sensorial level. Therefore, a transition from material knowledge to material experience (Lee and Thickett, 1996) is inevitable for design.

In order to have “meaningful-evoking patterns”, causative and one-to-one relations between certain materials and certain meanings are needed (Lee and Thickett, 1996).

<b>Reflection</b>	<b>Pressure</b>	<b>Sound</b>
reflective – not reflective	denting – not denting	muffled – ringing
glossy – matte	soft – hard	low – high pitch
transparent – translucent – opaque	fast – slow dampening	soft – loud
not bright – bright	massive – porous	
rough – smooth		<b>Smell and taste</b>
regular – irregular texture	<b>Manipulation</b>	natural odour – no odour – fragrant
	stiff – flexible	fragrance
<b>Colour</b>	ductile – tough	flavour
hue of colour	brittle – tough	
one colour – many colours	light – heavy	<b>Temperature</b>
colourless –colourful		warm – cold
dark – light	<b>Friction</b>	
durable – faded colour	sticky – not sticky	<b>Light radiation</b>
pattern	dry – wet – oily	low – high light emission
	rough – smooth	

**Figure 33.** Karana and van Kesteren’slist of sensorial properties (2006, p.43)

On the other hand, material selection in museum design may be based on domains of the brand identity. When brand identity is the main constituent in the design of a certain space, the material selection criteria mostly depends on identity matters. The vitality of the brand is characterized brand’s color palette, However, maintaining brand identity in determination of material process is not compulsory, sometimes it stays as just guidelines.

Lighting and Color: Lighting is a significant consideration for visitor experience in museums. It can be seen as an additional, interpretative and curatorial tool in the same way that color and space do. It links content by providing visual cues and creating mood and sensorial quality in space (Chicone, and Kissel, 2016).

Each exhibition space requires a specific lighting design in relation to its design philosophy, organizational layout, interior design, color scheme and the nature of the

exhibition (Armas, 2011). Different light colors and different arrangements of luminaires and light sources create different lighting situations in a certain space (Licht, n.d.).

Christian Schittich (2009) explains the lighting concept in creating atmosphere. According to him, appropriate lamps, lighting fixtures and light control systems can create a specific spatial atmosphere in a museum space. By communicating an aesthetic value, it provokes emotional responses. Especially in branded museums, lighting concepts strengthen the influence of brand identity in design. Special lighting moods and the selection of lighting fixtures that conveys brand's character in design have a lot to characterize the spatial qualities and atmosphere in the space.

In museums, to emphasize the exclusivity of the product, targeted dramatized lighting front of the dark background is widely used as seen in Figure 34, because strong colors contrasts evoke and increase the emotional quality in the space. While basic illuminations are creating a soft, calm and neutral character, dark spaces offer the mysterious backdrop for theatrical dramatizations (Schittich, 2009). On the other hand, the interplay between the lights and shadows may be created to give an additional dimension to the display space (Chicone, and Kissel, 2016).



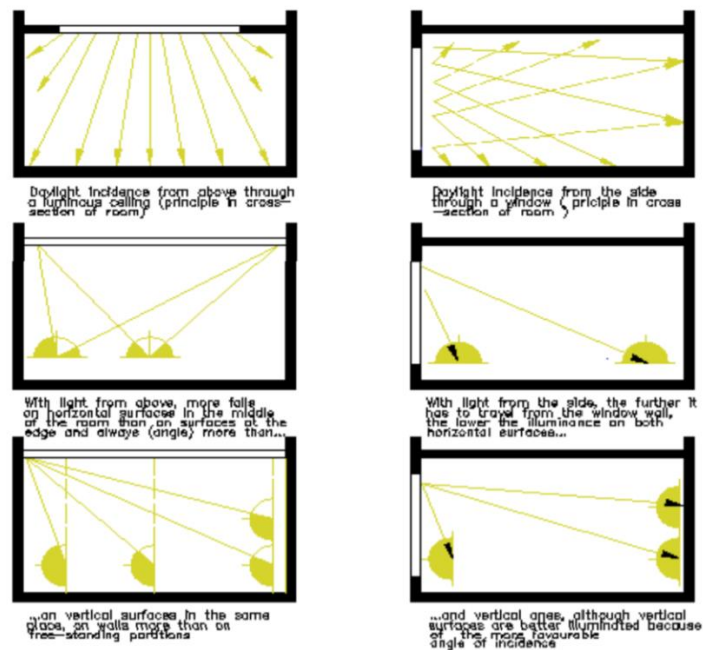
**Figure 34.** Targeted dramatized lighting in the Gucci Museo (Kıvılcım, 2016)

The eye perceives the objects through the light (Schittich, 2009) and different materials render different qualities in spaces so the lighting is the important determiner of perception of a space during design process. It affects the perception of color and plays

a decisive role in the design of product representations. The selection of light colors affects the rendered color of materials and change the perception and draws more attention.

Proper lighting design makes the displays visible in an ideal way, draws attention and serves for orientation. It strengthens the perception of space and brand producing a vivid image. In brief, the planned lighting can transform a space into another by increasing basic aesthetic and visually functional spatial qualities.

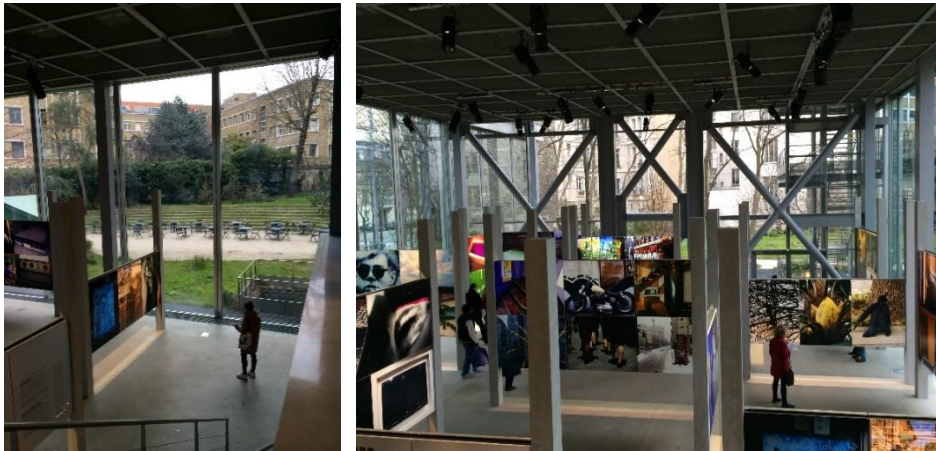
Natural Lighting: Throughout the day, the sun marks time; the movement of sun and earth induces different lighting levels of natural light (Weber, 2010). Relatively, natural light adds a special quality of light and color for interior spaces (Lord and Piacente, 2014). Through the side windows, transparent facades and luminaries at ceilings, daylight enters the interior and creates different incidences in relation to desired affect and specific requirements of displays.



**Figure 35.** Different types of daylight incidence (Armas, 2011, p.78)

According to Gregg D. Ander (2016), the member of FAIA (Fellow of the American Institute of Architects), defines daylighting as “the controlled admission of natural light, direct sunlight, and diffused-skylight into a building to reduce electric lighting and saving energy”. Beyond to be an energy-saving strategy, daylighting is also design criteria that makes the interior environment more comfortable and attractive for people. The use of glass is the most obvious way to daylighting by getting natural light into

interior space; however, balancing the natural light and its benefits and side effects requires different strategies and solutions (Weber, 2010).



**Figure 36.** The effect of the use of glass façade and daylight in exhibition hall, Fondation Cartier (Kıvılcım, 2016)

Natural lights can be also divided into three sub-categories in terms of their warmth and color temperature (Lord and Piacente, 2014); sunlight is the lowest color temperature, but the warmest. Skylight is at medium color temperature with medium warmth and north light is the highest color temperature and the coolest. Natural lighting frequently limits the control of lighting level and it requires a careful control to avoid the exceedance of standards for light level, especially in museum design. Uncontrolled daylighting may cause dramatic display effects, so some guidelines may be helpful in design (Lord and Piacente, 2014):

- All archival materials and specific classes of object should be entirely kept away from natural light.
- Objects that are made of organic materials or combinations of organic and inorganic materials require the elimination of natural light from gallery space because they are vulnerable to daylight and heat build-up. They are generally displayed in thematic or conceptual galleries so windows and skylights in such a galleries are not recommended. However, objects made of non-organics such as stone, glass, metal, etc. can be displayed in day-lit galleries.
- Places that feature non-artefact materials such as children’s museums or science centers are able to use natural light effectively if they control and limit glare. To control and limit, louvers, shades and screenings may be useful.

- Study and research areas also require controlled daylighting. However, the control and limitation of natural lighting in such areas are the toughest work among other spaces. If it is possible, these areas should be both UV (ultra-violet) filtered and diffused.
- To prevent infrared heating, objects of displays should be kept away from direct sunlight. The placement of fenestration and windows should be designed in such a way as to avoid the direct sunlight on surfaces or into people's eyes.
- As in all cases, there are some lighting standards that should be considered in interior design of the museums. In order to meet museum standards, lux, UV levels and heat build-up from light penetrating through glass should be carefully controlled.

Artificial Lighting: A museum is beyond to be just a place where collections are stored, preserved and managed; it is a journey to a distinctive world that is full of history, culture, art as well as discoveries, experiences. Whether the focus is art or science, technology or history, the exhibitions require to be appealing, interesting and varied (Licht, n.d.). At this point, lighting is an important architectural tool that reinforces the spatial impression and meets the relevant needs of a space.

Beyond lighting's potential as an interpretative tool, the impacts on accessibility and object conservation are crucial aspects and functions of lighting design. Armas (2011) points out the importance of functional lighting in museum design to reduce the risk of accidents and to conserve displays by avoiding harmful light exposure. In terms of accessibility, free circulation paths need a minimum of 100 lux to be lit. From the conservative perspective, LED lights produce less ambient heat and have an advantage of conservation for sensitive objects of display, so they are the alternative to traditional halogen lighting. Objects and pictures should be lit at a 30-degree aiming angle from above to prevent glare. Controlling light levels to around 50 lux is required for the most sensitive objects. While a drawing can be successfully exhibited in 50 lux, a sculpture in the same gallery needs 300 lux (Chicone, and Kissel, 2016). To meet these requirements, the lighting design should be considered carefully to avoid undesired results.

Material classification	Examples of materials	Limiting illuminance	Limiting annual exposure
a) Intensive	Metal, stone, glass, ceramic	No limit	No limit
b) Low sensitivity	Canvases, frescoes, wood, leather	200 lx	600 000 lxh/a
c) Medium sensitivity	Watercolour, pastel, various paper	50 lx	150 000 lxh/a
d) High sensitivity	Silk, newspaper, sensitive pigments	50 lx	15 000 lxh/a

**Figure 37.** Limiting illuminances and annual exposures for material sensitivity classifications (Armas, 2011, p.76)

In brief, museums can minimize light damage and reduce the risk of accidents by choosing the proper light source at controlled luminous level. Lighting standards should be considered in design process in order to acquire a proper and desired lighting at overall space (Lord and Piacente, 2014). Beside the technical and functional aspects, lighting is a mood designer in spaces and has a power to appeal directly human spirit, senses and mood (Mende, 2000). The process of discovery can be accelerated by lighting design.

### 3.5. Conclusion

Functionally, environmentally and aesthetically concerns require the buildings to be considered and planned in relating contexts; these contexts act as guidelines for design and affects the design criteria. Those concerns, inward and outward, should be carefully considered during the design process at many scales. Museums are the cultural institutions and they are inseparable from city, public and environment. They need public spaces for socio-cultural engagements, the distinctive local identity to adopt existing potentials and the best facility of the forms in given geographic field. To establish cause and effect relationship between context and design, museums are examined in four main headlines at this chapter; museums in socio-cultural context, museums in urban context, museums in architectural context and museum design context; and they are exemplified with museums of luxury fashion brands to establish closer relationships that will guide the analysis of case study.



## **CHAPTER FOUR**

### **CONTEXTUAL DESIGN IN MUSEUM: IN THE CASE OF ARMANI SILOS**

The previous chapters has provided an overview of scholarly literature on fashion, brand identity and museums within specific contexts. This chapter aims to analyze the selected case study, Armani Silos in Milan, in the ways in which this thesis meet in the museum practice. By using the theoretical and contextual approaches that are deeply examined at previous parts of the thesis, this chapter attempts to present new and original way of analysis for museums of luxury fashion brands.

#### **4.1. Giorgio Armani: The Iconic Global Fashion**

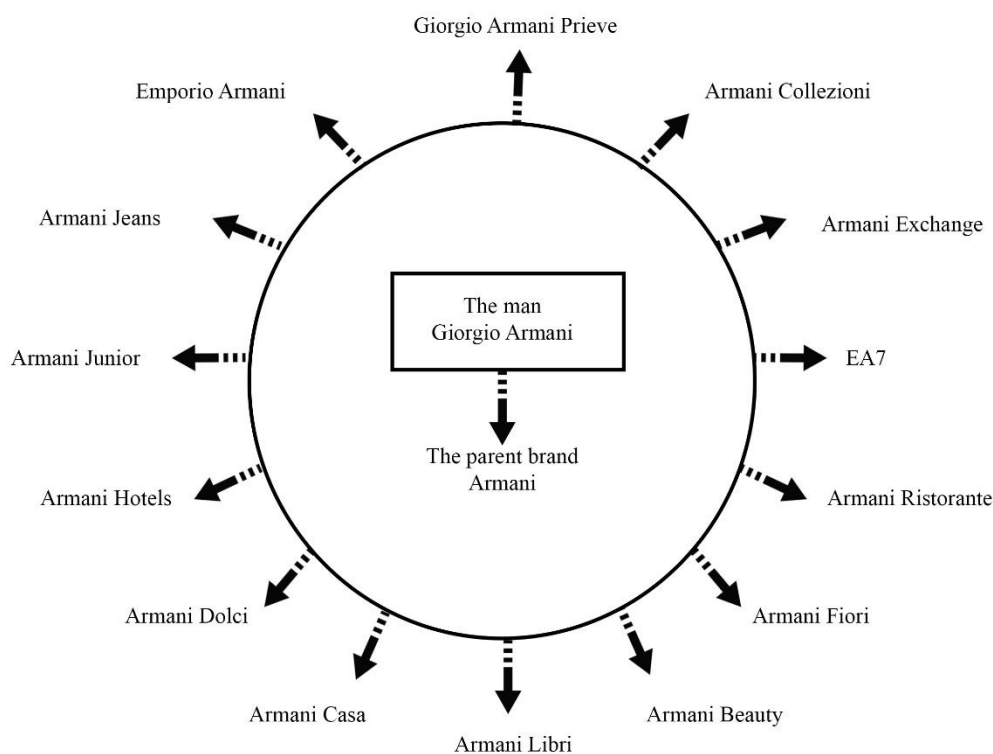
Giorgio Armani is one of the most authoritative names in Italian ready-to-wear design. He is the creator of new fashion identity and has an indelible influence on contemporary fashion. He unveils the secret of modern seduction with a fragile line between masculine and feminine and breaks the old dress codes. He has been interested in designing timeless pieces which are easy to wear and interpret every day (Backus, 2015). He achieved a revolution in fashion world and changed the perceptions. He clarifies the two aspects of revolution that he create (Backus, 2015):

“My revolution, if we want to call it that, has always moved in two directions. On the one hand, I tried to lighten lines and structures. On the other, I renewed materials and introduced a soft and cozy kind of rigor.”

Armani has a certain perception of what “Armani” means to customers. Its image is clear; contemporary and Italian, casually elegant and but understated (Tungate, 2012). As brands gain acceptances from customers and gain power, they venture into different product lines, different segment and different markets (Roll, 2016). The concept of using the power in brand name is redefined by Giorgio Armani and extended to its products and brand categories. They are managed and controlled by branding strategy. Okonkwo (2007) analysis the branding strategy of Armani that functions on three levels;

- The man, Giorgio Armani
- The parent brand, Armani
- The sub-brands of Armani

To craft the identity and personality of the brand, these three functions are used to and they together constitute and illustrate brand's image to public. The Man Giorgio Armani and everything that he represents forms both the parent brand Armani and the sub-brands of Armani under the platform of a single brand(Okonkwo, 2007).



**Figure 38.** The brand extension model of Armani (adapted from the model from Okonkwo, 2007)

In fashion and luxury industry, Armani is a strong example that is able to come up with winning concepts (Roll, 2016). Instead of venturing to reach all potential customers with one line, Armani has created different sub-brands by dividing its market into based on specific demographics, mainly on age, style and budget. Therefore, it has created a coherent branded environment (Tungate, 2012).

Accordingly, Armani establishes its brand architecture on one corporate brand and several sub-brands that provide different operations in many segments and many different product categories. According to Roll (2016), they can be listed as;

Giorgio Armani Prive is Armani's venture into red carpet. It is the couture line of brand that offers gala and award-show garments and epitomizes the essence of the Giorgio Armani brand. Relatively, it is targeted rich and famous customers.

The signature Giorgio Armani line is the main collection of very high quality classic apparel and targets consumers in the 35 to 50 year old age group. The price segment is on ultra-premium price points.

Armani Collezioni is the lower priced and affordable line of Armani that provides high quality Armani apparel which is lower than ultimate signature line.

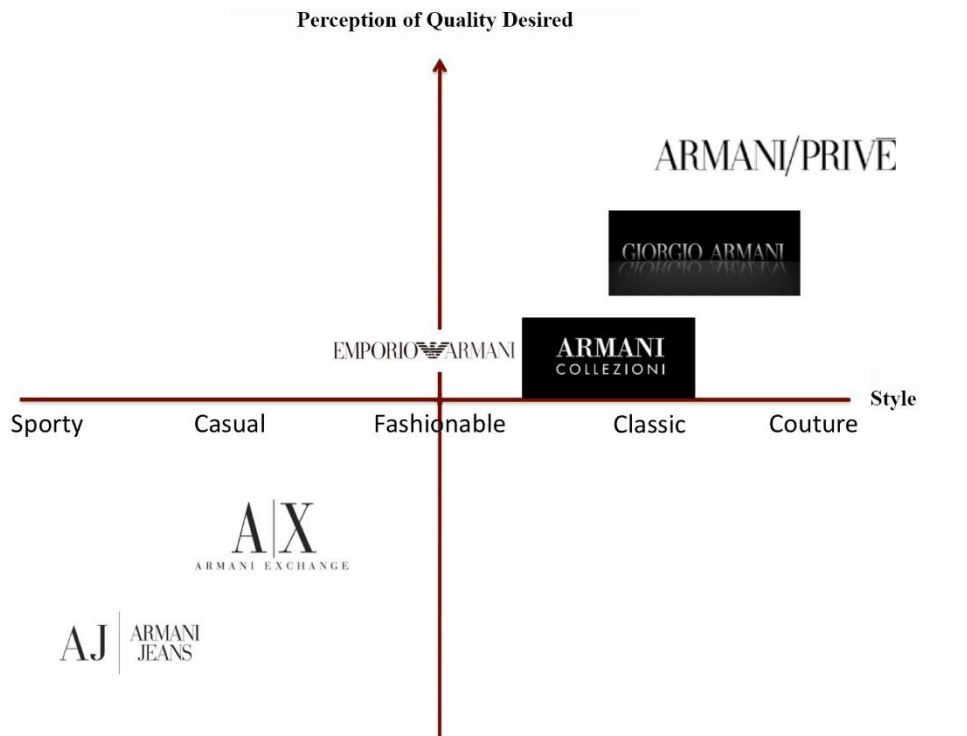
Emporio Armani is essentially targets consumers in the 25 to 35 years old age group and offers fashionable and contemporary designs comforting to its target customer profile.

EA7 is a line of Armani that inspired from Ukrainian footballer Andriy Shevchenko wearing the number 7. It addresses everyone who loves exceptional style and desires to maximize their experience from sporting activity.

Armani Jeans is the lowest priced market segment of Armani apparel. This collection offers a trendy, fashionable and luxurious line of apparel and basically caters to 18 to 30 year old group.

Armani Exchange represents the youthful spirit of Giorgio Armani in the whole range of apparels and accessories in its e-commerce website. The collection is centered by casual fashion of good quality.

Armani Junior is Armani's brand for infants and children and provides the special designs inspiring by adult line. Each piece of collection presents a sophisticated simplicity in design.



**Figure 39.** Armani brand architecture (Davidson, 2009)

Armani Casa is the home collection line of Armani that represents Giorgio Armani's ideals for living and perfect environment.

Armani Beauty is the beauty line which presents Armani sophistication in fragrances and cosmetics.

Armani Libri is a bookstore that contains several books about fashion, art and design in English and Italian. It is where travellers and enthusiasts meet fashion.

Armani Dolci is the confectionery line of Armani that offers a range of products from pralines, chocolates, jams to honey, tea, shortbread biscuits and more which focus on the concept of sophistication in gifting.

Armani Fiori is the world of flowers and floral decor that conveys the refined taste and sophistication of the Armani style.

Armani Ristorante is the representative of Armani to enter food business by offering a good cuisine to dine in Armani style.

Armani Hotels is a chain of hotels and resorts that offer an exclusive luxury hotel lifestyle.

Armani is characterised by Giorgio Armani's personal aesthetic philosophy which is based on the signature qualities of elegance, sophistication and comfort. Armani places its brand identity and brand ideal at the centre and all manifestations of the brand are around the edge. Moreover, Armani treats each extension with equal care since each brings its own expression to market. Each one describes Armani in an equally important way and takes a part in forming it (Kapferer, 2004). Whole product lines of the brand embody his aesthetic philosophy (Roll, 2016).

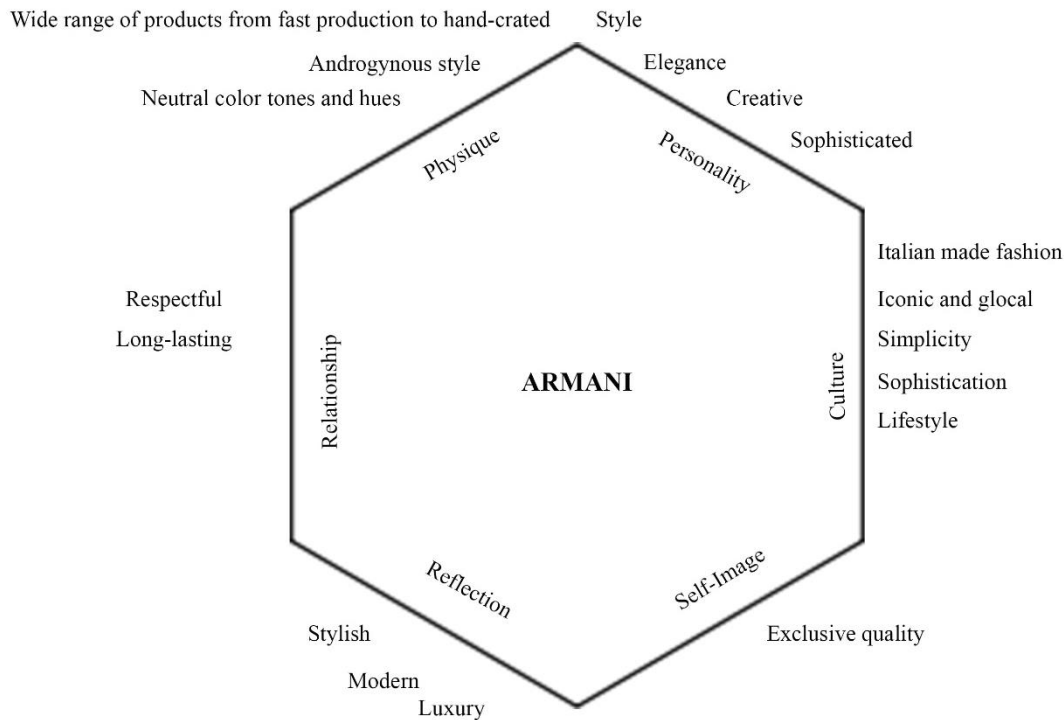
On the other hand, Giorgio Armani is one of the few fashion designers that combine his creativity with business sense. He has developed several models for business and marketing strategies and implemented them successfully on his brand. The elements of Armani's marketing strategy can be categorized under four aspects; product, pricing, distribution and promotion. Addition to these four, another related strategy of Armani is collaboration with celebrities for media advertisements and in the creation of special pieces. These collaborations have played an important role in the creation of a fashion empire and turning the Giorgio Armani into an icon. (Okonkwo, 2007).

#### **4.2. Brand Identity of Armani**

Armani, as a brand, is established on three pillars; class, quality and exclusivity. The product line of the brand covers almost all corners of fashion and spans hotels, restaurants, cosmetics, furniture, lighting, perfume, and expensive yachts (Roll, 2016 & Rawsthorn, 2015).

In general, the branding philosophy in the fashion, especially in luxury brands, is based on the unique personality of the founders (Roll, 2016) and the brand personality of Armani is an extension of Giorgio Armani's personality and it comprises the whole image that consumers associate with the brand. In other words, the brand is Giorgio Armani and Giorgio Armani is the brand (Okonkwo, 2007).

ANALYSING THE BRAND IDENTITY OF ARMANI WITH KAPFERER'S BRAND IDENTITY PRISM



**Figure 40.** Adopting Kapferer's identity prism for analysis of Armani (Kıvılcım, 2017)

### 4.3. Armani Silos in Socio-Cultural Context

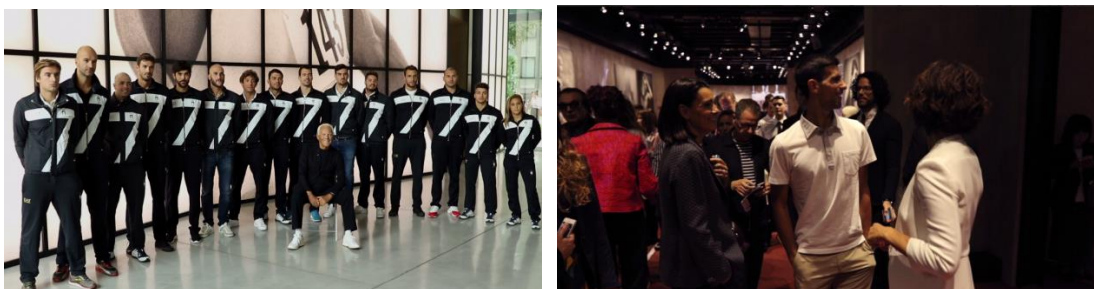
As Milan welcomes visitors to Milan Expo 2015, Giorgio Armani has added his cultural legacy; Armani Silos (Shulman, 2015). Armani Silos located in Via Bergognone is a housage of Giorgio Armani's numerous creative catalogue. The overall space reflects his world, illustrates his history, captures the present and anticipates the future (Howes, 2016). It is a place that houses condensed history of Giorgio Armani's day-to-day world for the last 40 years and honors past, present and future (Backus, 2015).

Armani Silos is a public project aims to display the brand's professional experience, as well as illustrating new attitudes and lifestyle of changing time and culture. It distance itself from a didactic and hierarchical model of communication in terms of exhibition narratives. It offers conceptualized exhibition spaces that is more dialogic.

Beyond to be a fashion museum, Armani Silos is a venue where many kinds of social events are launched. The first event was the opening cocktail that celebrates 40<sup>th</sup> years of Giorgio Armani's career at the same day as the opening Milan Expo 2015 The World's Fair, therefore, it was a perfect timing to greet the millions of well-heeled visitors in town for the festivities (Martin, 2015).

Fashion shows are one of the best ways of luxury brands to meet people. Especially, Milan and Paris is the most visited fashion capitals hosting fashion shows. A fashion show of clothing collections of Giorgio Armani Prive in line of haute couture also launched as a part of opening cocktail at the Armani Theatre and numerous guests from Cate Blanchett, Tom Cruise, and Tina Turner to Leonardo Di'Caprio, and dozens more attended the cocktail and fashion show (Bamford, 2015). For one day, Via Bergognone turned into a red carpet.

The openings are the major events for luxury brands (Chevalier and Mazzalov, 2012) and the opening of photographic exhibition, Emotions of the Athletic Body was one them. It was the first cocktail reception that launched for an exhibition at Armani Silos. Many famous sports people who have been involved in the Armani advertising campaigns, magazines and the books were welcomed by Giorgio Armani and they meet visitors (Sammartano, 2016). With the opening of another temporary exhibition, The Beats and The Vanities, an exclusive cocktail reception inaugurated at silos again.



**Figure 41.** From the Emotions of the Athletic Body, famous sports people meeting with visitors (taken from official website of Armani Silos)

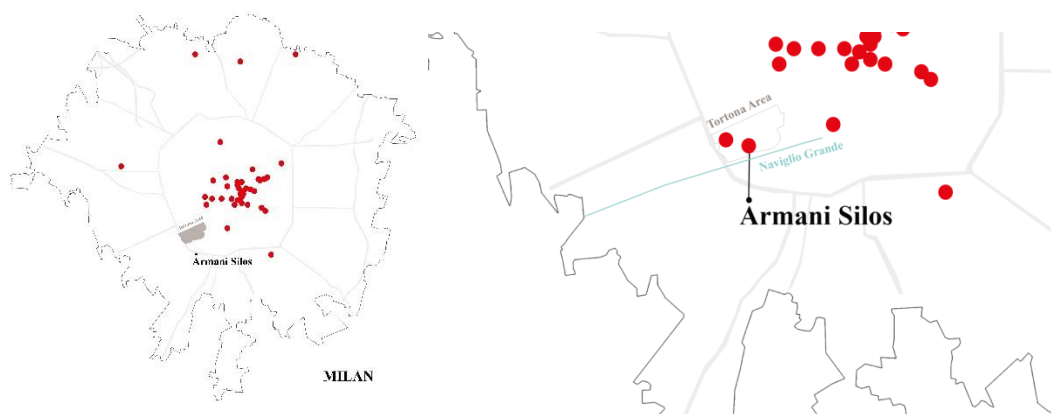
To sum up, in order to face the future, fashion desires to live in present and needs to reflect on itself with its own roots. The opening cocktails, fashion shows and other specific events help the Armani's customers to get in touch with each other and share experiences. These events lead immersion in a social world where authenticity, art and design highly regarded (Williams, Laing and Frost, 2014). Armani is one of the few

brands that achieve this by conducting significant social integrations through the process of reflection (Anonymous, 2015).

#### 4.4. Armani Silos in Urban Context

The World's Fair, Expo 2015 where 140 countries presented exhibitions on the theme "Feeding the Planet, Energy for Life" was hosted in Milan. It was a new energy to Italy and relatively it has brought some arrangements to the city; streets were spruced up, infrastructure was improved and new attractions were launched in order to strengthen Milan's prestige. Reconsidering Milan's facelift for Expo 2015, Armani Silos was designed to become a Milan landmark (Menkes, 2011).

The location of the museum is in Tortona area, one of the most creative and hip neighborhood of Milan. It is a fashionable area in Milan for Italian designers with contemporary museums, boutiques, post-industrial exhibition areas and pop-up stores. Tortona Fashion Week Moreover, the location is near historic Navigli District where people mostly local come to dine or just to have a pleasant walk on canal side. The district hold many restaurants, trendy bars, and antique/vintage shopping hotspots. Porta Genova, an old industrial zone nearby Naviglio Grande also houses new warehouses, ateliers, schools and boutiques so it can be stated that Tortona is a vivid place in both day and evening.

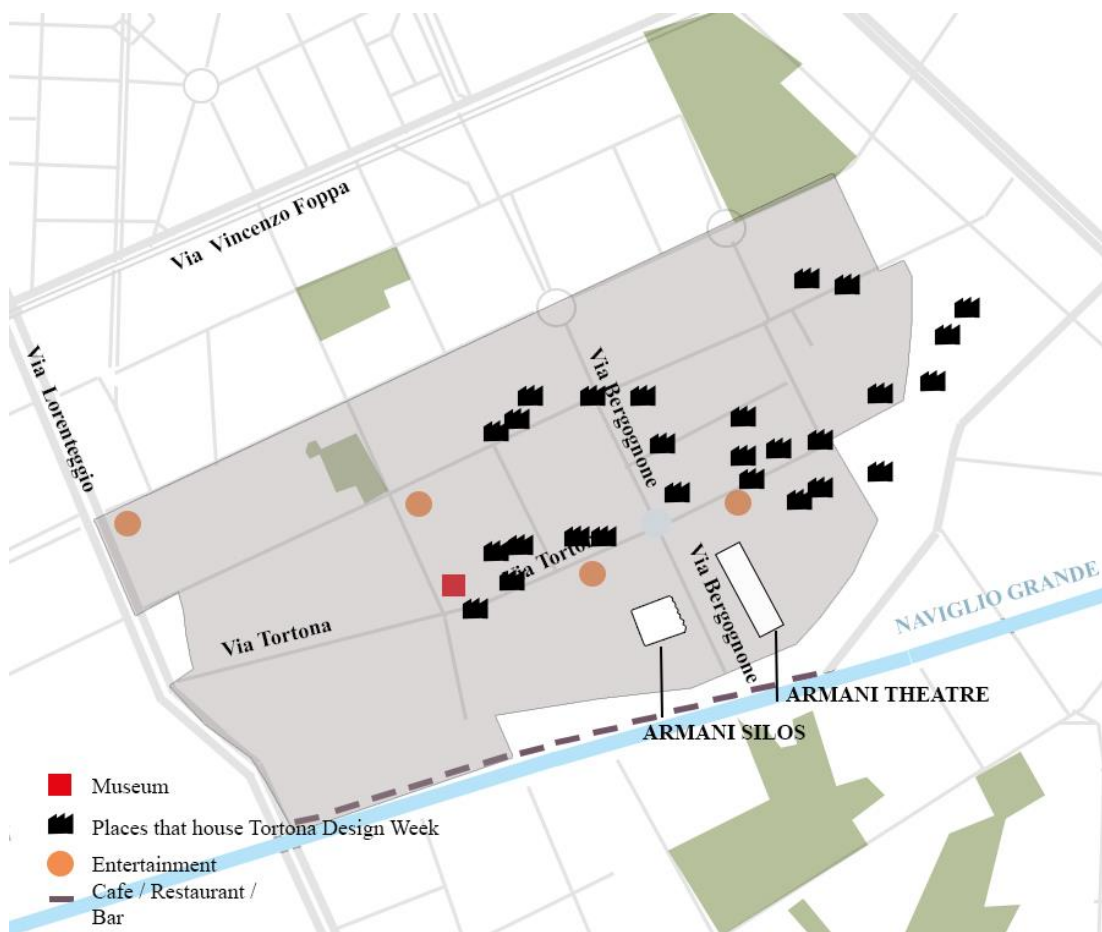


**Figure 42.** Location of Armani Silos among other museums in Milan (Kıvılcım, 2017)

In the heart of Tortana where to get a glimpse of the Milanese life, Armani Silos is located opposite the Armani Teatro and they together welcome visitors through Armani



style. The renovation of Ansaldo Factory as The Museo delle Culture (MUDEC) by David Chipperfield gave a start for the transformation of old industrial buildings into new cultural institutions in Tortona area. So that, the Nestle area, nearby the MUDEC acquired a strategic position in urban context. In 2001, Armani Teatro designed by Tadao Ando was opened in the former Nestle chocolate factory (Saha, 2012). It is a monumental building that houses headquarters, showroom and event space of Armani. The fingerprints of Giorgio Armani's forty years of uninterrupted success for his brand has given an important contribution to the history of Italian fashion worldwide with the opening of Armani Silos and Armani Theatre. They are the priceless gifts from Giorgio Armani to Milan and public.



**Figure 43.** Social and cultural nodes near Armani Silos (Kıvılcım, 2017)

#### 4.5. Armani Silos in Architectural Context

In the Via Bergognone, Armani Silos is hosted in a former granary of Nestle dating back to 1950. The original building, designed by Japanese architect Tadao Ando, was renovated as the venue of new museum (Menkes, 2015, n.p.). Giorgio Armani explains:

“When we had crossed over to the original Armani building designed by Tadao Ando, where I have seen so many fashion shows - and where that evening's elegant extravaganza would take place.”

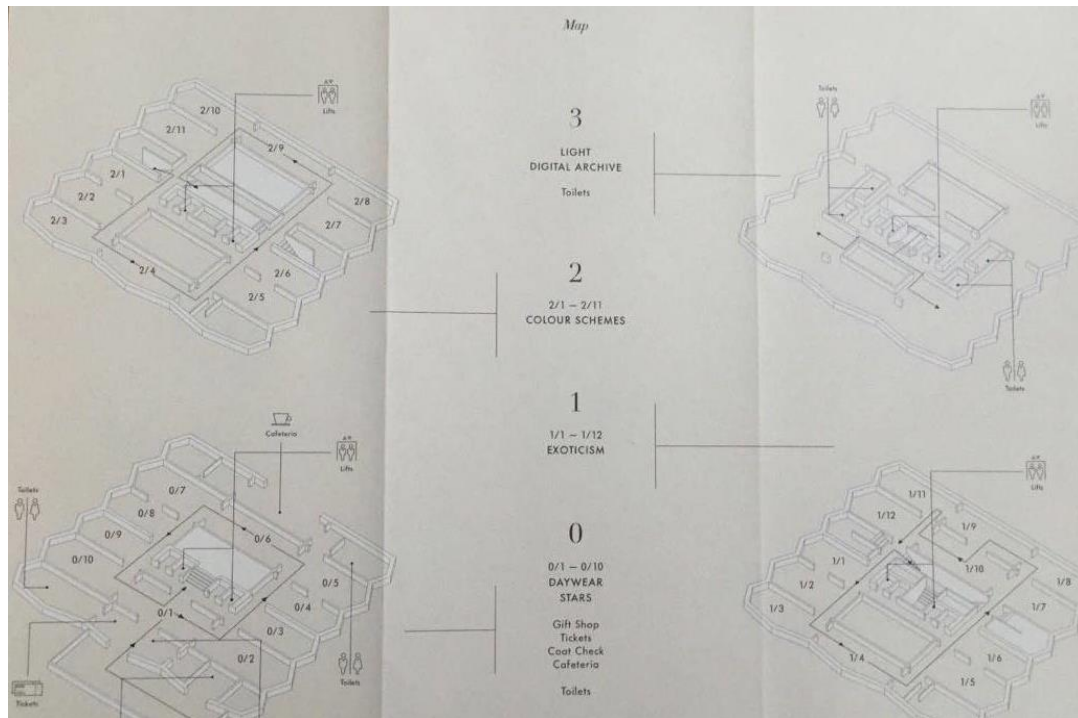
Giorgio Armani preferred to leave the silo as it represents the way for fashion to be nutrient for the soul. It can be inferred from his sentence: "I decided to call it Silos because this building used to store food, which is, of course, essential to life. For me, just as much as food, clothes are a part of life.”



**Figure 44.** Armani Silos’ rough and simple form from Via Bergognone Street  
(Kıvılcım, 2017)

The interior of Armani Silos is in an indeterminate state between demolition and restoration. Following the restoration and renovation, it spreads over 4500 square meters area with four levels. This monumental and orderly building is an example of sober architecture and presents its brutal elegance clearly. A coherent monologue between inside and outside is notable; the building presents unique and complete experience of fashion, lifestyle and architecture. Armani Silos is a glimpse of Giorgio Armani’s world and an embodiment of his vision and timeless aesthetic.

As seen in Figure 45, the overall space spreads over four floors and each floor houses permanent exhibitions divided into themes. Differently, ground floor is dedicated to both permanent and temporary exhibitions to promote more public attendance and keep the museum dynamic. For the same reason, the building also offers a café and a gift shop that serve visitors with Armani quality at ground level.



**Figure 45.** Organizational layout of exhibition spaces at Armani Silos (taken from info brochure of Armani Silos)

Overall atmosphere of interior is created with the play of light and shadows. The interplay between light and shadow directly affects the mood of visitor and evokes the sense of curiosity. The combined colour palette of the exhibition spaces is constrained; garments in different colours are emphasized by mainly blacks, greys and lighter neutrals. With the high cement walls and cement floors, the building never overshadows the displays at exhibitions.

#### **4.6. Armani Silos in Museum Design Context**

Armani Silos is a blending of brand identity based design concepts and contextual components. Extreme attention to details, huge cement walls and cement floors, exposed ceilings painted in black and service facilities on sight characterise the overall atmosphere of the interior. Full-height central void qualifies all interior space (Onniboni, 2016). All details is designed with one identity and this section presents the design components of the building.

##### **4.6.1. Design Concept**

Armani Silos has been established on the specific contexts and curatorial concepts that consitute the main design concept of the museum. On one hand, it strongly stands

within urban context by considering the several concerns in the design process such as functional, socio-cultural or aesthetical concerns. On the other hand, it presents a distinctive local identity with the centralization of brand identity concept in design. The concept of brand and brand identity determine the distinctive guidelines for design. Accordingly, the individual style of Giorgio Armani has been centered through the whole design process. The entire building and each piece inside it reflect the unique personality and identity of Giorgio Armani.

To begin with city scale, Armani Silos is inseparable from the Milan city, it is located in a vivid street and surrounded by social and cultural facilities. Relatively, the design concept of Armani Silos covers the public spaces to relate with city and engage with public. It hosts a café and a gift shop which are open to the public on the ground level and strengthens its relationship with the city and society.



**Figure 46.** Gift shop (at left) and café (at right) at the ground level of Armani Silos  
(Kıvılcım, 2016)

To continue with the museum context, elegance, comfort, sophistication are the essence of Armani philosophy (Backus, 2015) and they are reflected in every piece of design. Strong contrast and colors have a potential to increase emotional qualities in a space (Schittich, 2009) and in Armani Silos, black is the recurring color that plays a major role in design.

High cement walls, cement floors and black ceilings characterize all interior space. According to the main philosophy of displays, the exhibition spaces are redesigned

with small touches. By using different background panels made of fabrics and the concept of lighting design reinvent the exhibition spaces with creative atmosphere and provide a unique identity through the building.

Visual branding is a part of every label, sign and brochure in Armani Silos. The form of these are in rectangular form and the color of them are black and white. They are the powerful branding tools that sign the essential simplicity of Armani. At each floor, wall labels give a brief information about the exhibition and their designs with black background and white letter reflect the personality of museum and identity of the brand.



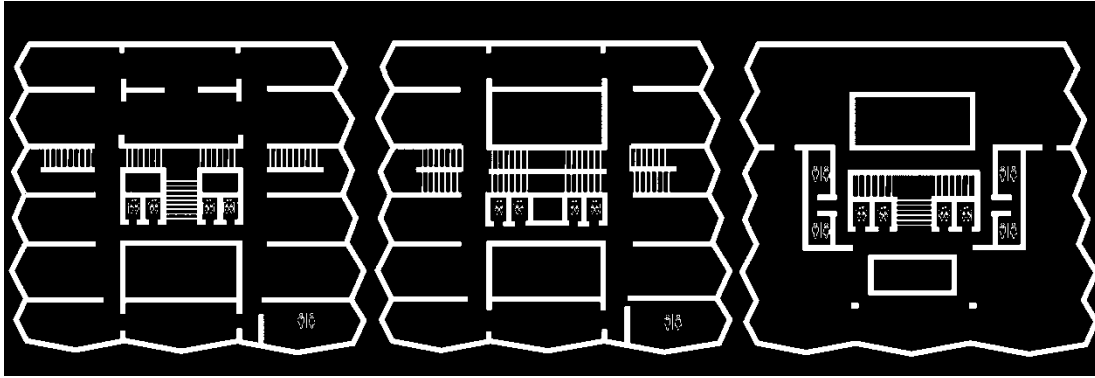
**Figure 47.** Visual branding from left to right, wall label, entrance sign and introduction brochure (Kıvılcım, 2016)

The sign at the entrance façade is as basic as any visual representation in the museum. It is mounted on a huge white wall near the glass façade of entrance with black letters, and simply attract the attention of people just passing by. It gives a clue about the identity of museum and its simplicity at each detail.

From whole interior to smallest piece of exhibitions, the brand takes on the identity of the founder in whole design and provides a strong sense of differentiation (Roll, 2016).

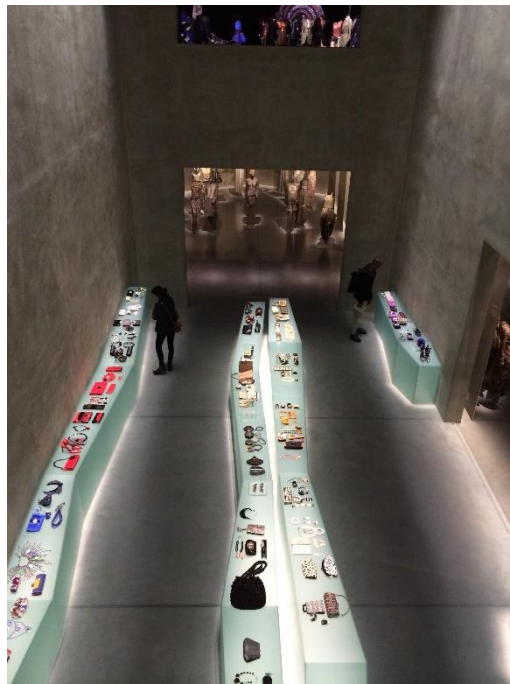
#### **4.6.2. Plan Organization and Circulation**

Plan organization of Armani Silos is planned based on a basilica layout that enhances the museum experience by its fluidity and openings ([www.archdaily.com](http://www.archdaily.com)). An entry foyer with the bare, simple glass façade attracts the interest and curiosity of people who are passing by. From the entrance foyer on ground level the visitor is invited inside by the openness of the scape that allows circulation freely among the exhibitions.



**Figure 48.** Floor plan layouts of Armani Silos (from official website)

The full height central void welcomes visitors and a visual overview of the vertical layering of the exhibition spaces are introduced. This visual connection between the floors is provided by openings that frames exhibition behind and raises expectations by evoking feeling of wonder.

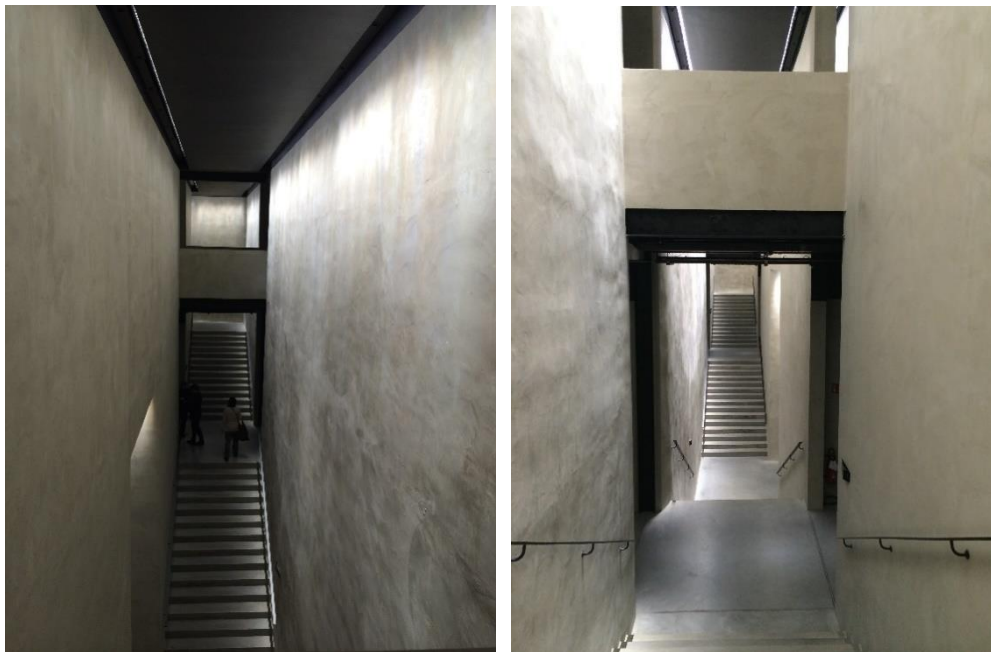


**Figure 49.** The central void that welcomes visitors with various exhibitions on ground level (Kıvılcım, 2016)



**Figure 50.** Openings that overlook to central void and frame the exhibition behind (photo on the right is taken from <https://archiobjects.org>)

A central staircase that is passing through another vertical void so the visitor can perceive the building's huge height and size links four levels. The circulation system provides the movement between exhibitions by organizing the route. It culminates where the exhibition route leads to top floor, the archive that is open for free consultation and presents a cataloguing system improved especially for Armani Silos ([www.archdaily.com](http://www.archdaily.com)).



**Figure 51.** The central staircase that lays toward vertical void (Kivılcım, 2016)

There is no apparent route; the visitors can wander and move from one group of displays to another. Exhibits are loosely clustered according to thematic commonalities; Stars, Daywear, Exoticism, Color Schemes and Light.

### **4.6.3. Exhibition Spaces and Displays**

Armani Silos is dedicated to Giorgio Armani's masterpieces and hosts both permanent and temporary exhibitions. The most representative pieces of Giorgio Armani's works are scrambled into a number of themes that has inspired him throughout his career; 'Stars', 'Daywear', 'Exoticism' and 'Color Schemes'. Each theme represents a leitmotif that is inspired by his selected works. This thematic organization creates a discovery of unexpected symphony of his 40 years of his creative work. Each theme tells a story behind its aesthetics and its history and each cloth is a part of a living chart that represents the evolution of class and creativity. All four floors of the building is covered by Giorgio Armani's unique creations-600 ready-to-wear outfits and 200 accessories-from 1980 until today.

In such a great size building, the design of the exhibition spaces is concerned with the body as a matter of scale and the subject as a face-to-face investigator. The possibility of close observations of dresses, accessories, bags and other exhibition objects are placed at the eye level of the visitor.

Every detail of the exhibition is studied carefully to constitute a perfect composition. Against panels of shimmering watered silk, each garment is fitted onto a ghost-like invisible mannequin in contrast to massive and raw cement walls and it appears to stand independent of any support. The design of the mannequins are simple and minimalist; they are made of thin metal and can be shaped to represent different postures of human body. The headless, armless and characterless mannequins minimize their visual competition with the displays. In other words, they are "decontextualized objects for aesthetic appreciation" (Horsler, 2014). In the exhibition, the body is visually absent. However, rather than removing the body completely, imprints of the body embodied in the garments associate with the movement and dynamics of the body. They all in human-size and offer the possibility of close observations.





**Figure 52.** Invisible mannequins and the representation of different postures of human body (Kıvılcım, 2016)

Each mannequin stands on a rectangular base with freestanding floor sign fixture in front. The whole sign fixture is made of plexiglass acrylic and consists of three parts; an info sheet, a metal holder and a base. The year and the season of the garment are written in white on the acrylic transparent sheet and it is hold by a freestanding holder. This holder is made of round acrylic profile about 75-80cm in height and stands on a rectangle base. Plexiglas acrylic is very light and durable material and convenient for changeable content of the exhibition and it completes the aesthetic and timeless exhibition design in Armani Silos.



**Figure 53.** The sign fixture and mannequin on rectangular base (Kıvılcım, 2016)

The museum path is not organized in a chronological order; instead, it is based on thematic order, it tells a story. Each floor is dedicated to one theme and hosts the garments in different design context.

Stars: Giorgio Armani's status as the creator of red-carpet fashion is dating back to 1978 when Diane Keaton received the Oscar for Annie Hall (Potvin, 2013) with his design. Armani's design, a beige jacket over a long skirt, introduced women in a masculine suit on red carpet and represented women in a new way; partly boyish and partly new women. It has led new kind of freedom in clothes, relaxed tones and an unconventional statement both on screen and off. His masterpieces for red carpet are displayed under this theme, Stars.

Shimmering watered silk in neutral taupe and neutral beige color tones are used at the background of exhibits. They are long rectangular pieces hanging straight down from the ceilings to the floor and some of them are lightened in order by spotlights on the ceiling. As lightened ones are shining, others create shade so that shimmering watered silk and lighting scenario create an architectural envelope with the sense of depth. Further, beige color tones give freedom to add different layers of color its front so without competing an attention, it creates a calming background for garments in many colors.



**Figure 54.** Stars exhibition at left and beige shimmering watered silk on cement wall at right (Kıvılcım, 2016)

Daywear: Located on the ground floor, Daywear exhibition emphasizes a distinctive worn-out appearance in garment creation. From Giorgio Armani's first collection, menswear, to his elegant and feminine outfits are displayed under this theme. Giorgio Armani is known for revolutionizing fashion with his unstructured jacket in the 1980 and he reinvented the classical garments of men for women so reinterpretation of traditional masculine pattern and traditional male fabric is remarkable on all ground floor exhibits. Jacket, Giorgio Armani's signature item, is a versatile and recurring element throughout collections; it is continuously reinterpreted in different combinations for both day and eveningwear.

The blending of precise male tailoring and soft female dressmaking elements that create a fluid daywear style also defines the overall atmosphere of the exhibition space; fluid, calming and elegant. As in Stars, neutral beige fabrics are used in a same way to create a relaxed tone background for displays.



**Figure 55.** Daywear exhibition and dominant neutral tones in both exhibits and background (Kıvılcım, 2016)

Exoticism: Exoticism is a theme that brings Giorgio Armani's ornate side of works that are the reinterpretation of florals and femininity in fashion design together. The garments displayed at this theme show different color combinations, especially the blending of pink, green and blue with Armani's favorite colors; hues, beige and black. Mainly, soft velvet and silk were used for kaftans, skirts, tunics and pyjamas. Besides, Eastern dressmaking traditions and the strong influence of non-Western cultures can be clearly seen in Armani's designs.



**Figure 56.** Dominance of floral texture and color at Exoticism (Kıvılcım, 2016)

The overall atmosphere of Exoticism is shadowy that odds with the physicality and vigour equated with Giorgio Armani's work. For the background, shimmering watered silk is used in a same way but differently in pattern. As in the garments, floral prints are identical at these background curtains. The prints on the curtains are in pastel colours and do not overshadow the displays. By using the pastel colors and lights behind the garments, the visitor can feel the softness in a perfect shade. Therefore, the experience through the exhibition becomes in more atmospheric way.



**Figure 57.** Floral printed curtain as background at Exoticism (Kıvılcım, 2016)

Colour Schemes: Second floor in Armani Silos displays Giorgio Armani's renowned designs with vivid color palette themed around "Colour Schemes". The overall

exhibits under this theme can be grouped and studied in three parts in accordance with the dominant color; black, red and vivid.

Giorgio Armani's use of black has turned this color into his stylish and timeless trademark style. In Armani Silos, it is inevitable to display a number of his works with the rigor of black. Either whole black or black matched with hues creates an unexpected symphony of shades at the exhibition space. Shiny, smooth, opaque or transparent fabrics in black are toned with tiny motifs, giant patterns at garments on display. In some, black matches with white and give life to geometric patterns and bold graphics and in some, it slightly tone down primary hues and recurs the theme. In accordance with the dominant black at displays, the exhibition space is designed around the theme darkness. The low lightened interior and direct spot lights on displays creates a dramatic and shadowy atmosphere. The panels of black, shimmering watered silk hanging in front of the cement walls integrates with black painted ceilings visually and they both prepare a dark, stunning and balanced background for the exhibits. Even in the dark, the garments sparkle.



**Figure 58.** Black themed displays and exhibition space at Colour Schemes  
(Kıvılcım, 2016)

The coral palette of Armani is inspired by nature and culture and it consists of many shades of red. As well as into the garments, Giorgio Armani introduce red into the exhibition space in Colour Schemes. Red is bold and lively; each shades of red has its own feeling. In the gallery at second floor of silo, red is the striking color that shines with sensuality and increase the level of passion. As in other exhibitions, the fabric panels in front of the cement walls creates the background for exhibits. Differently, an

opaque, shimmering red velvet is used for panels instead of semi-transparent shimmering watered silk. Direct lighting with spotlights in red and white color causes the velvet to shine more and the high gloss finish of cement floor reflects the strong red through its surface. So that the space turns into a vivid, glossy and sensuous.



**Figure 59.** Red gallery of Colour Schemes (Kıvılcım, 2016)

The other gallery of Colour Scheme is houses Giorgio Armani's garment with varied and vivid palette far beyond his famous neutral colors and hues. Especially, several shades of blue, from midnight to purplish is the recurring color in the exhibits.



**Figure 60.** The vivid color palette of Armani at Colour Schemes (Kıvılcım, 2016)

The gallery is shadowy and dark. The cement walls are covered by black reflective panels and function as calming but deepen background. As different from other galleries, the shimmering décors are used in front of the black background and behind

the garments on display. These decors are in circular or crescent shape and consist of sparkling bright colors; blue, pink and white. The garments and decors in similar color palette create the high contrast and visual harmony in the gallery and offer an unusual color experience to the visitors.

Light: At the top floor of the silos, Giorgio Armani presents his intense craftsmanship in shimmering dresses in subtle hues -soft white, pearly reflections, silver and platinum transparencies- under the inspirational theme 'Light'. Layers of sheer fabrics, organza, tulle, chiffon are blended into each other in white, cream and ivory evening gowns.



**Figure 61.** Displays of *Light*, at the top floor of Armani Silos (Kıvılcım, 2016)

The exhibition is such a place that consist of light and transparency. Accordingly, panels with shimmering watered silk in long rectangular form constitute an iridescent background for shimmering clothes and add ethereal dimension to them. This thin sheers of silk contrasts the brutal effect of exposed ceiling and cement floor. It softens the general atmosphere of the space and adds elegance to the exhibition. The exhibition space is shadowy but more lightened.



**Figure 62.** The shimmering silk panel and iridescent interior space at *Light* (Kıvılcım, 2016)

Digital Archive: In contemporary fashion culture, the creative process is revealed by the archives which represent and review the past to help create future. Armani Silos houses a public archive, titled “digital archive” where the works of Giorgio Armani are digitally presented at the top floor of the building. The place is dedicated to researchers and enthusiasts who desire to deepen the work and the stylistic world of Giorgio Armani.

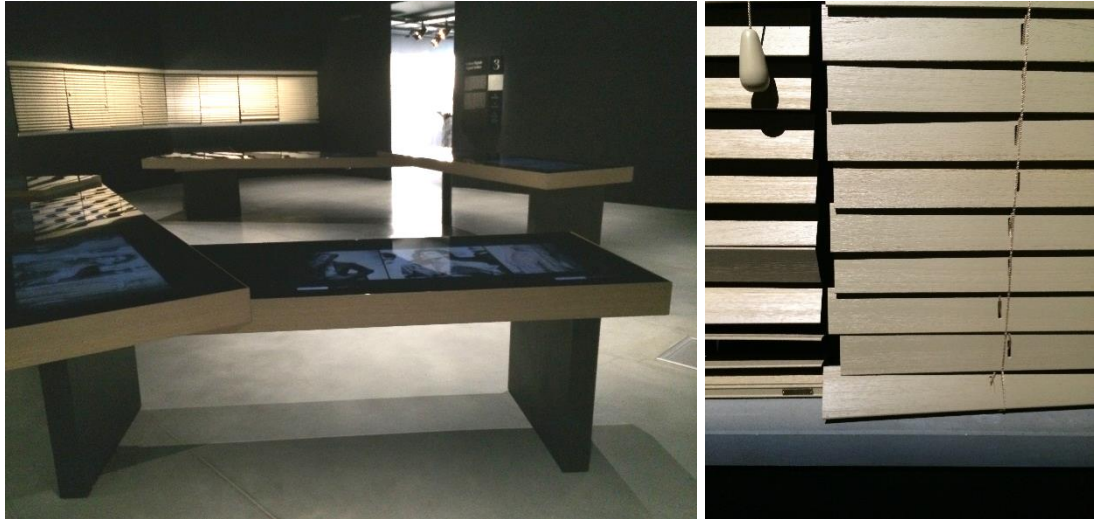
In an interview, by Jessica Michault (2015), Giorgio Armani explains the idea behind opening his personal archive to the wider public as: “I thought that bringing clothes, accessories, bags and technical drawings together in a single space, as an archiving project with a particular, personal perspective, would be a concrete way to turn the past into a foundation for the future.”



**Figure 63.** Digital Archive on top floor at Armani Silos (Kıvılcım, 2016)



His aesthetic approach and phases of creative process and working methods are displayed with the sketches, pictures and photographs at touch screen tables. Approximately images of 2000 garments, many sketches, fashion show and backstage and catwalk videos, iconic photographs from the advertising campaigns and 1000 outfits categorized by seasons and collections constitutes the content of the archive.



**Figure 64.** Touch screen tables and wooden jalousies at *Digital Archive* (Kıvılcım, 2016)

The design of interior space places the darkness at center. To achieve this, the ribbon of windows all around the building's perimeter are hidden behind the wooden jalousies that block the entry of sunlight to interior. Touch screens are made of wood are coherent with wood jalousies and all walls and ceiling are painted black for unified space identity. A strong atmospheric unity is created with dark walls, dark ceilings, cement floors and wood patterns in archive space.

Movie Room: On the top floor, a minimal, transparent movie room welcomes visitors with its transparent silky separators and wooden chairs. It is a place where the visitors spontaneously find themselves inside while walking around the digital achieve. There are only few chairs and a projection curtain inside. The silky, transparent fabric panels separates the space from the digital achieve area physically. The visual connection is maintained with the help of these panels so the perception of overall space is not disrupted. In contrast to massive and rough characteristic of the building, the movie room is sylphish with its tiny separator panels and lightweight chairs.



**Figure 65.** Movie room at the top floor in Armani Silos (Kıvılcım, 2016)

#### **4.6.4. Space Characteristics in Armani Silos**

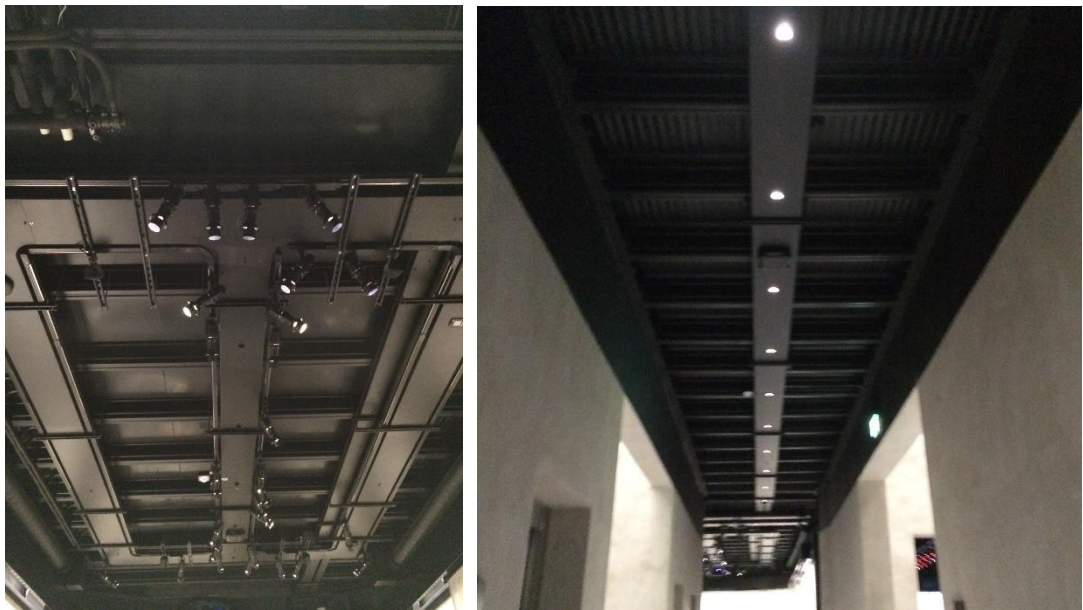
Armani Silos is a place where spatial experience is presented to visitors throughout the exhibitions. Silos' established form reinforces the identification of exhibition spaces with the use of light because there is no windows except the ribbon of windows at top floor. Therefore, natural light only meets people at the entrance foyer with glass façade and artificial lights lighten whole interior.

Beginning with lighting of the entrance, glass façade allow daylight to enter in foyer. The entrance foyer makes the silos an interesting place for special architectural features which lighting characteristics are underlined. With high ceiling, solid huge walls and glass façade constitutes the entrance zone. It is lightened by daylight via glass two façade facing each other. One of the huge walls separates the foyer and exhibition space and it is entirely covered by screens that act as lighting sources. Moving through the wall, visitors find themselves in the low-lightened shadowy exhibition; visitors step out of bright daylight into a darker building.



**Figure 66.** Entrance foyer and screens as light sources (Kıvılcım, 2016)

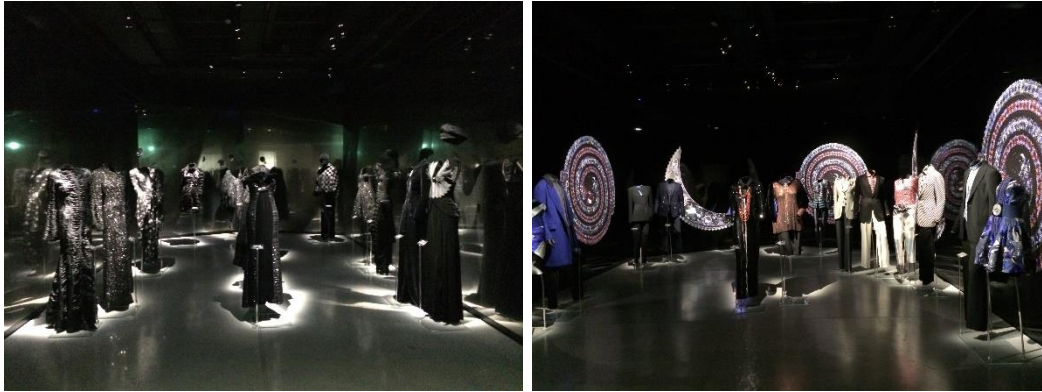
The architecture of the space let the electrical installations for heating, cooling and lighting to place on the hinged iron structure on the ceiling and perform as objectified elements. In contrast to the grey cement floors, all electrical installations and ceilings are painted black and creates a high contrast in overall space.



**Figure 67.** The iron structure on ceiling that holds electrical installations (Kıvılcım, 2016)

Steel ceiling spotlight in black finish are hold on the iron structure and arranged in a linear order. The head of spotlights is rotatable and give full control over the direction of light so that the desired angle is acquired on the lighting of displays.

Beyond the function, lighting is an important architectural element that creates a certain atmosphere of the space. The use of light and shadows generates the shadowy interior and dramatic effects in Armani Silos. Shadow and light add qualities-depth, dimension, perspective, realism, and visual interest-to whole interior and offer an exceptional experience for visitors through the entire building.



**Figure 68.** Dramatic shadows on exhibition spaces (Kıvılcım, 2016)

Differently from others, Colour Schemes exhibitions is lightened same spotlights but with red undertones. In addition to white, these low light red lights strengths the dominance of red in overall space and makes the atmosphere warmer, more attractive, and more exciting.



**Figure 69.** Low lighting with red undertones in Colour Schemes (Kıvılcım, 2016)

In the corridors, lighting design is same with exhibition spaces; directional spotlights lightens these spaces. However, these spaces are lightened in more homogenous way; the lights cannot be clearly defined as entirely diffuse or directional. Shadows are wider and soften and do not compete with dramatic effects on exhibition spaces.

Further, linear LED modules that mounted on ceilings are used in the lighting of gallery space and stairs. They are homogeneous wide-area lighting and provide more luminous at these huge voids.

#### **4.6.5. An Example of Temporary Exhibition and Spatial Changes**

During Milan Fashion Week 2016, a new photography exhibition from Giorgio Armani, *Emotions of the Athletic Body*, is opened in Armani Silos and dedicated to praise the role of men and women in sport. Giorgio Armani's desire for sports and interest in photography created an exciting exhibition (Winestock, 2016). He explains the aim and inspiration of the exhibition (retrieved from official website of Armani Silos):

"I have always been fascinated by the values of sport and loved its rituals; in fact, since ancient times sport has been a byword for top physical prowess and spectacular athletic performance. This photographic exhibition aims to highlight sporting endeavor combined with its aesthetic quality – a combination that has always been a part of my design vocabulary and an inspiration for my life philosophy. Through fashion I have shown my interpretation of the competitive spirit by dressing sportsmen and women for my advertising campaigns, choosing to work with both those who are among the world's most renowned athletes, and also those who are yet to achieve fame in the arena of sport."

On ground level, all displays-Daywear, Stars and accessories- were temporarily removed and the exhibition space was redesigned. In accordance with the spatial requirements of the new exhibition, the floor was covered and left empty; there were no objects or display on standing on the ground excluding the gigantic sculpture located at the central void. The background fabrics behind the Stars and Daywear exhibitions were also removed temporarily so that the cement walls became convenient surfaces to exhibit photographs and video installations.

Starting from the entrance of exhibition, the whole cement floor was covered with running track that marks the beginning of an athletic voyage. The sculpture, which resembles an ancient statue of an idyllic Greek God, welcomes visitors and introduces Giorgio Armani's vision for this exhibition (Howes, 2016). Intense visuals of sports people-from Thierry Henry, Cristiano Ronaldo, David Beckham, Francesco Totti, Serena Williams to Rafael Nadal, Mario Cipollini, Felix Savon and Michael Lewis-,

video projections and collage of sounds based on sport people and their activity together place visitors in action and different make the space deeply immersive.



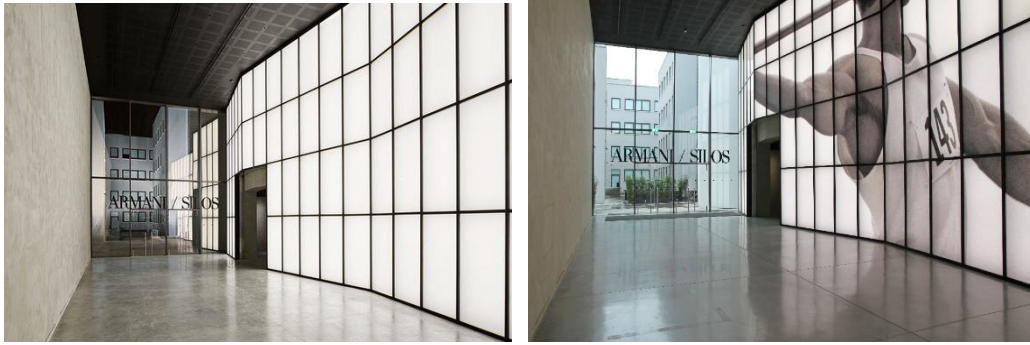
**Figure 70.** The red running track and temporary statue at the central void (left by Dominik Schulte, 2016 and right by Erkun, 2016)

Photographs printed on canvases are hold on lowly lit concrete walls in an order. All canvases are in same size and arranged in an order and visitors find themselves in a continuous and fluid experience. At some points, video projections interrupt the order and add extra dimensions to space. Lowly lit interior provides a proper display surface for them. The video projections with audio create an audio-visual narrative that uses all aspects of the surrounding exhibition. So that they help to increase the dynamism in the space and provides an alternative way to connect with the visitors.



**Figure 71.** Spatial changes according to the exhibition (Erkun, 2016)

The entrance any visitor can feel the emotion and energy of the exhibition.



**Figure 72.** Screens at the entrance changing due to the theme of exhibition (photo at left by Davide Lovatti, at right by Uwe Duerr, 2016)

Emotions of the Athletic Body is the first temporary exhibition launched at Armani Silos and its success has led the further ones. In recent, a new temporary exhibition, The Beats and the Vanities by Larry Fink, has opened its doors to visitors at silos. The exhibition consists of two collection of images; The Beats and The Vanities. Whole images are original black and white photographs and displayed together at the ground level of the silos.

Consequently, open plan organization and materialistic simplicity of Armani Silos provide a flexible space for temporary exhibitions. As in the exhibition of Emotions of the Athletic Body and The Beats and the Vanities, different atmospheres can be created just by covering cement walls and floors with a range of materials in different textures and color, changing level and temperature of lights and using installations and decors according to theme of exhibitions.

## **CHAPTER FIVE**

### **CONCLUSION**

Since the border between fashion and art became blurred, luxury fashion brands have started to be engaged with the art world. Over the past thirty decades, luxury fashion brands have been blending into society and making investments for cultural initiatives.

This thesis attempts to examine the museums of luxury fashion brands, the new practice in museum field, through the contextual themes prevalent in museum design. Although the limited length of this thesis has precluded the undertaking of a comprehensive history of fashion museology and the examination of the museums within different contexts, the breadth of the selected case study has permitted a review of fashion-brand and identity relations in the context of museum design.

Evidence for this study has been drawn from two sources. As first, primary source information that consists of archival materials collected during museum visits, from museum archives and academic reviews. Existing secondary literature is also reviewed to establish a framework that based on contextual design in museum. Relatively, museums are examined within socio-cultural, urban, and architectural and museum design context and they are supported with original studies that exemplify and analyses the museums of luxury fashion brands. The subject of the thesis, museums of luxury fashion brands, is newcomer to academic world so in literature, the sources are very limited. So that, museums are examined in general conditions within different contexts and they are strengthened with examples of museums of luxury fashion brands (Fondazione Prada, Fondation Cartier, Fondation Louis Vuitton and Gucci Museo) that were examined in visits.

The study is based on three pillars; fashion, brand & brand identity and museum within different contexts. A comprehensive theoretical background is structured by reviewing the fashion and brand, brand and society and cultural initiatives of luxury fashion brands. The theoretical approach continues with the examination of museums in socio-cultural, urban, architectural and museum design context. This contextual components constitutes a contextual approach and systemized the methodology to be used in analysis of the case study. The thesis aims to fill the gaps in literature and provide new and original insights into this new aspect of museum practice.



At theoretical approach, in accordance with the concept of fashion, brand and brand identity is explained to highlight the identical components of design. Moreover, the relationship between fashion brands and society is examined to understand the communication tools of brands, because it is certain for brands to get in touch with customers via their special touchpoints that convey the brands' unique messages and reflect their brand identity.

It is observed that, the new trends and continuous developments introduced the luxury fashion brands into the art world. Relatively, luxury fashion brands such as Gucci, Louis Vuitton, Prada, Armani, Cartier, Hermes, have extended the ways of communication with customers and have established new relationships in particular ways. One of these ways is to establish their own museums. Relatively, theoretical research also mentions the literature review of the association between fashion, brand and museology. Chronologically, the relationship is examined by covering the process from the first fashion display to the emergence of luxury fashion brands' museums.

Regarding this research, it can be said that brands, especially luxury fashion brands, bring additional creative and emotional values to their customers with their selective and exclusive products and services. Through fashion shows, events and organizations, collaborations with celebrities, luxury fashion brands are now associating with the artistic world.

This thesis attempts to highlight the interior design principles based on brand identity and contextual approaches on museums of luxury fashion brands. In this research, the museum of Armani, Armani Silos, was examined and explored in the light of these approaches. Additionally, during this research the designers were observed to ensure the clues, inspirations and metaphors about subjects such mass and space organization, use of lighting, materials, color and texture.

The most important stage of this thesis is to be reconsideration of contextual design in relation to fashion brands and brand identity in scope of interior architecture. This study shows that there is a strong relationship between interior design and conceptual and contextual components. Especially for luxury brands, brand identity, values and touchpoints are the important conceptual components in design process to characterise the overall space and reflect the brands' essence. They provide both physical and emotional engagement between brands and customers differentiate them among others.

As a result of this thesis, it would not be wrong to say that the design of museum of any brand requires a multi-disciplinary work and interior designers, architects, curators and even the creator of the brand should be collaborate in design. It can also be said that Armani Silos is a pioneer in the display of the brand culture in Italy. This has been proved by the brand strategies, brand identity and concept and all other design components. Especially, its unique interior design concept that reflects the brand identity of Armani at each detail and events that are hosted in Armani Silos in collaboration with Armani Theatre have driven forward in urban, architectural and socio-cultural contexts. Also, communication, which is between the visitors and the exhibition spaces, can provide in the direction of design ideas. Interior design has been an important part of this communication, which has been established between the visitors and the brand. On the other hand, activeness of Armani in social media and in other social platforms, is the important evidence of the brand target.

In the twenty-first century, the notion of brand identity has been more significant than ever before. Now, brands are expressing their public opinions and their identity through their touchpoints. Their own museums are one of these touchpoints and may be the most influential ones, because these museums are the places where their values, cultures, histories and products are glorified in a most influential, aesthetical and cultural way. Therefore, interior design has a capital importance in communication way of brands with people to convey those values, messages and reflect their identities.

It is observed that, with globalization and changing habits, consumption habits also begin to change. Now, brands are offering more than shopping, the pleasure of people has become more important than before. In museums, exhibition spaces have started to play huge role on architectural stage and become a part of interior design strategy. At this point, interior design is about more than function; it is also about communication between brand and its customers. The important thing is to tell a story about brand and to reflect it in design. Interior designers and architects are not only to care functionality; also they should offer variety of different experiences to visitors. They should focus on that visitors are living an experience in the atmosphere of the museum environment.

Nowadays, the competition has started to emerge among museums of luxury brands and at this point, interior design is an important factor, because it is a way of differentiation. Designers and architects should focus on many issues including

exterior façade, entrance, outdoor spaces, plan organization and circulation layouts, design parameters as well as brand communication strategies to create a unique identity and spatial atmosphere for the brands' museums.

Since design is the most powerful tool to shape our world, possible consequences of this new museum practice should be considered by analyzing the past and possible future. When examined in scope of cultural institutions, the practice in museums of luxury fashion brands is in the stage of experiment. Yet, in a world, the literature and the practices are so limited. However, the awareness for the importance of conceptual and contextual components in design is rising. As a result, these components must be put into museum practice that is becoming more important every day, with intent to establish stronger relationships with people, brand and museum itself.

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