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introduction

At fashion shows, clothes are exhibited twice a year during Fashion Week for the world to see. During these events, the fashion brands have the chance to display their latest collections to their audience and clientele. Unique experiences are created in special locations, and architecture, and fashion are combined to create a utopia.

However, this world only exists for a select club of “happy few” that get the chance to get invited to these fashion shows, such as editors of magazines, celebrities, important customers, or the general press. They get to experience the “utopia” as it was designed. In coordination with the architecture of the venue, the runway, and the clothes.

For interested visitors outside the “happy few”, it’s almost impossible to get the full intended experience of a fashion show. The shows are currently made to be exclusive and only experienced physically. The public can only partially experience the fashion show afterwards via digital media such as photos or film. This makes it one of the most exclusive and temporary forms of exhibiting fashion.

Sometimes, these clothes may be displayed in a museum. Sometimes on their own or together with other relevant items, in the context of a specific designer or timeframe.

However, even when exhibiting a complete collection, the architectural context; the runway, the routing, and the architectural elements that create the experience of the collection are missing. Currently, there is a lot of knowledge in these different worlds of exhibiting art, architecture, and fashion. But this knowledge is not exchanged. The way of displaying fashion and creating these exhibitions has been the same for around 100 years (Petrov, 2019) Therefore, the experiences need to be made or optimized for exhibiting the experience of fashion shows. The goal of the research is to gain knowledge on how to shift the exhibition of fashion together with architecture towards a more permanent, accessible, and ethical form instead of the current temporary fashion show.



With this research, I want to bridge the gap between temporary and permanent exhibition forms in the world of fashion. Furthermore, I want to research the fields where the various ways of fashion shows, pavilions and exhibitions touch upon architecture. By combining these goals the main question, I will research in this paper is formulated as such:

*What are the characteristics of the architectural context of temporary exhibitions, fashion shows and museums that can be used to enhance the experience of fashion exhibitions in museums?*

To answer the main research question “*What can we learn from the architectural context of temporary exhibitions, fashion shows, and museums to improve the experience of fashion exhibitions in museums?*” I want to use the method of plan analyses. By analyzing plans, drawings, and pictures and by experiencing spaces and exhibitions, I want to gain knowledge of the architectural structure of the spaces and how they influence the experience of the user or the visitor.

By structurally analyzing the plans, sections, locations and photographs of various exposition forms within the spectrum of temporary and permanent architecture. With a focus on the architectural context, experience, and routing elements, I want to learn how these forms are created and experienced.

- 1. Fashion shows
- 2. Pavilions and other semi-permanent structures
- 3. Museum expositions

The most temporary form of exhibiting fashion, as mentioned earlier, is fashion shows. Brands will create special sets or adapt unique locations to showcase their newest designs and to create a “utopia”, an immersive experience connected with these brands. Sometimes, this is done in collaboration with architecture brands such as AMO and Prada. (Koolhaas et al., 2021)

Secondly, I want to use pavilions as the intermediate form between the temporary fashion shows and the permanent form of museums.

Lastly, Museums can be the most permanent form of exhibition. Most museums are permanent buildings that have permanent collections, temporary exhibitions, or both.

By analyzing the various ways of creating and using exhibition forms I will gain information on how architecture can be used outside temporary and permanent buildings, and how routing, architecture, material, light and other ways of displaying art are used in these projects to create new solutions in exhibition fashion and other applied art forms.

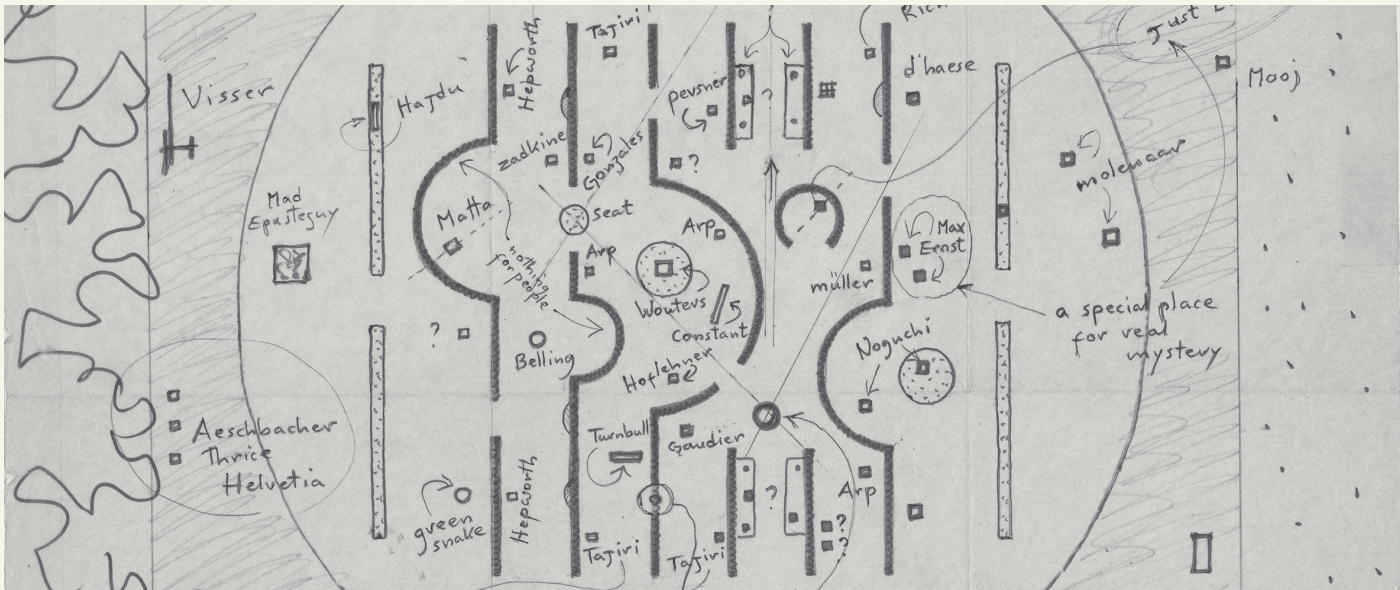


figure 1: Paviljoen voor Sonsbeek, (Van Eyck, 1966)

figure 2: Lena C. Emery, 2022

figure 3: own work, 2024



routing

In exhibitions, the sequence and the routing through spaces lie at the core of the experience of the visitor. When creating these exhibitions, certain architectural elements can be used to influence the routing. This chapter investigates these elements and how they are used to shape the experience of the visitor

linear



8.

wander



12.

axis



24.

Linear routes, as said in the introduction, can be described as paths that go in one direction throughout the exhibition, passing every artwork or point of interest. This linear route is most useful when visitors or, in the case of fashion shows, models must walk past a specific set of artworks, or to get users through a building.

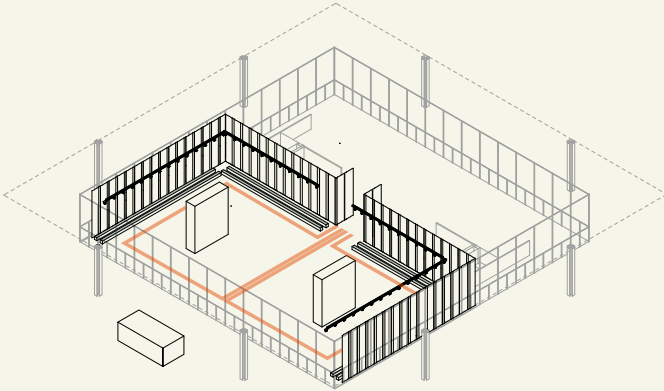
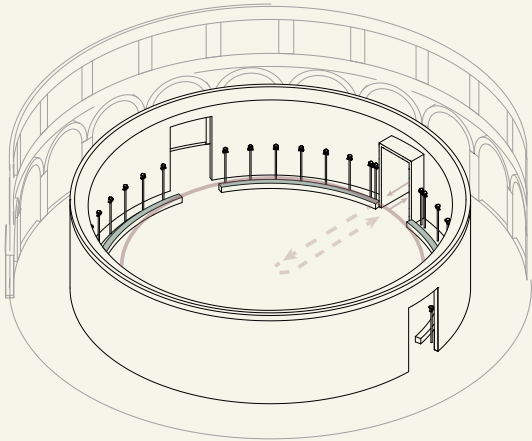
In fashion shows, routing can be seen in the catwalk of the exhibition. During these shows, large groups of visitors watch a short show where the latest collection is showcased. Using a linear route, models can show the collection in the least amount of time to the most spectators. This makes the linear route the most effective and recognisable for the typology of the fashion show.

Linear routing is also used on a larger scale, as circulation throughout the building and circulations through expositions. The Kunsthal in Rotterdam shows very clearly how linear routing can be used in these two scales.

The Kunsthal is a unique museum with no permanent collection that opens up and leads the urban fabric through the. Three levels with multiple galleries connected through various ramps and stairs create a linear route. Thus, creating an efficient circulation that can move more visitors without interventions. Mecanoo designed four significant exhibitions from 2015 to 2021, with three analyzed expositions in the Kunsthal following the linear routing type with a rigid start and end. The artworks are all placed in such a way that visitors can easily walk through the space without interfering with other visitors. Again, this prevents queues and creates space for observing and contemplating the arts.

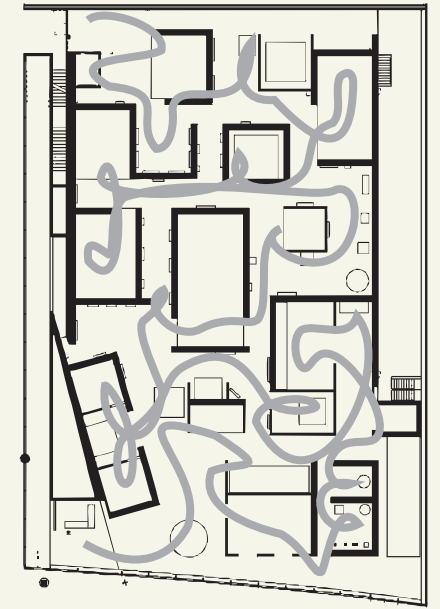
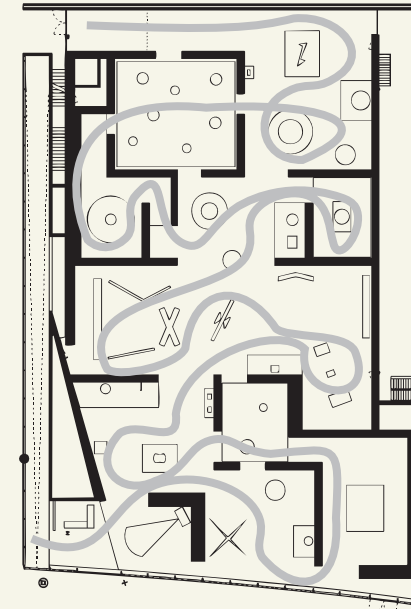
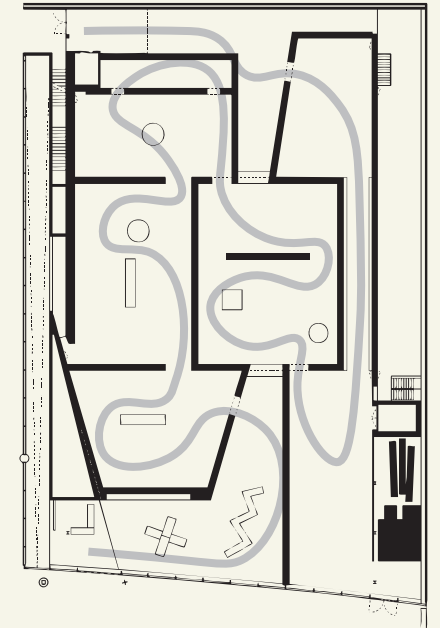
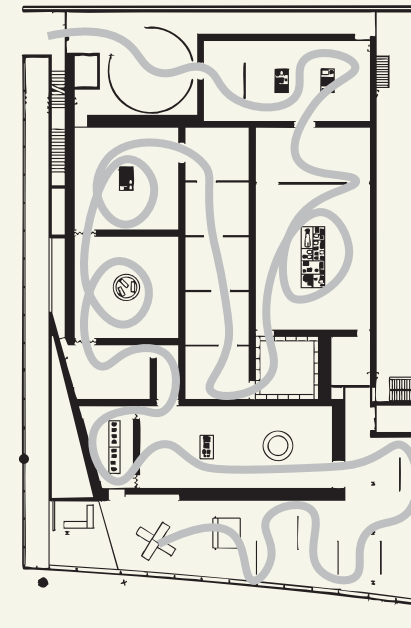
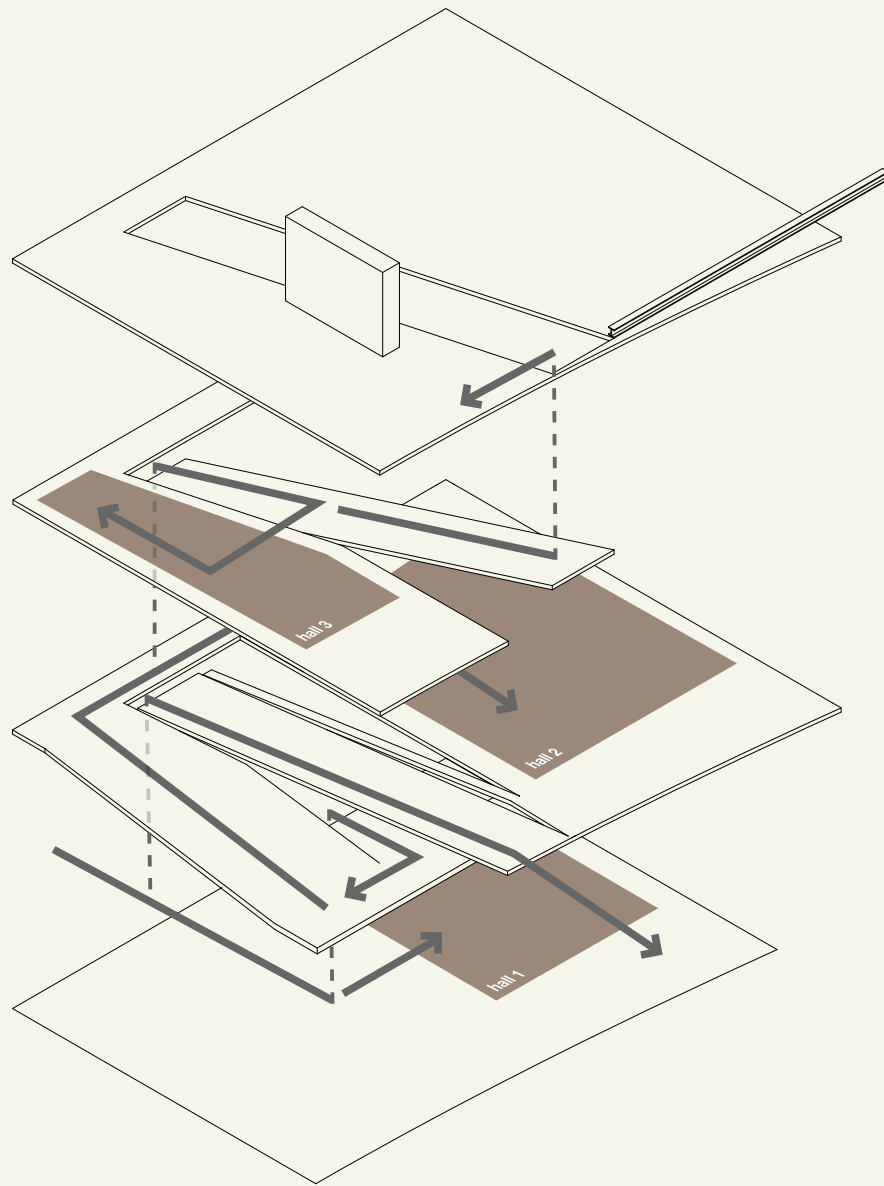
In conclusion, linear routings are used in places where because of time or spatial constraints large flows of people need to go from one point or another without interfering with other visitors. Or, as during fashion shows, to show large amounts of visitors a collection by creating a linear route in architecture such as the catwalk.

linear →



left to right, top to bottom, starting top left  
figure 4: own work, 2023  
figure 5: Saint Laurent, 2023

figure 6: own work, 2024  
figure 7: Saint Laurent, 2023



## kunsthall

OMA / rem koolhaas, 1996



## wander



The concept of wandering contrasts with the linear route. The visitor doesn't follow a predetermined path but creates their routes using their interests, attention, and whims. In architecture, this type of routing can be represented through open spaces with almost no distinction between entrance, exit or directional cues. Thereby encouraging exploration without guidance.

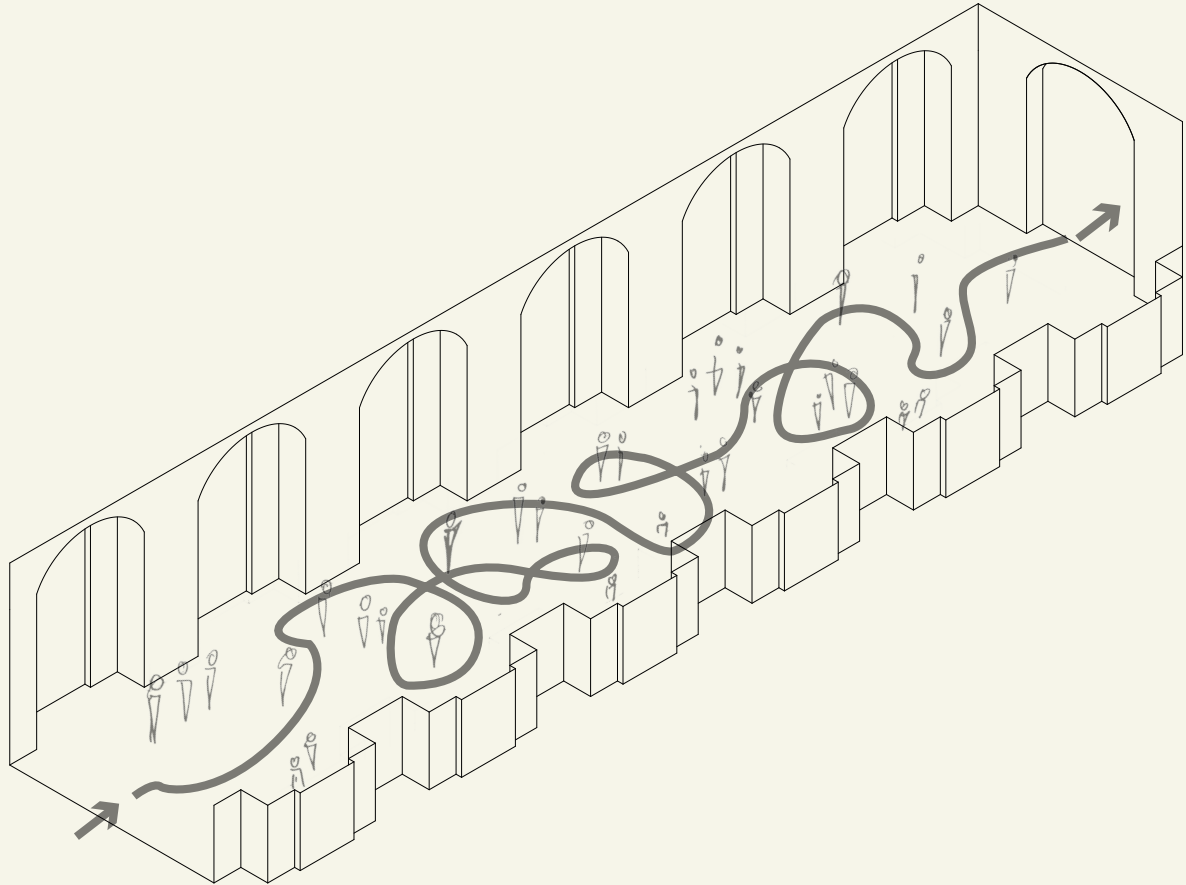




lemaire spring summer 2023



figure 13: Lena C. Emery, 2016



An example is Lemaire’s Spring/Summer 2023 fashion show, modelled after a waiting room or a film set. Here, models sit, talk, sleep, watch, or do other activities, and the visitor is invited to enter a kind of stage and experience the collection. The speed at which models usually walk by has stopped, and the visitor can create their routing. The pace is focused on slower contemplation and observation.

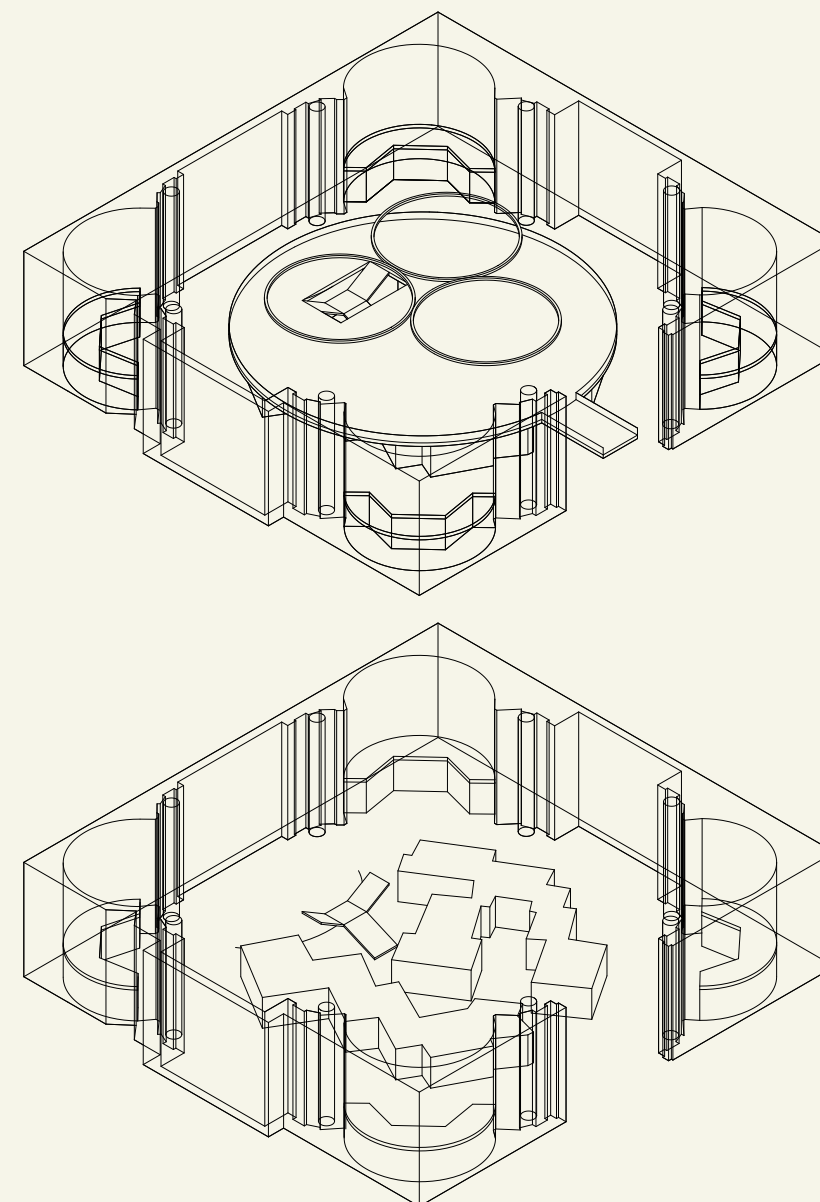
figure 14: own work





victoria & albert hall 400

6a architects



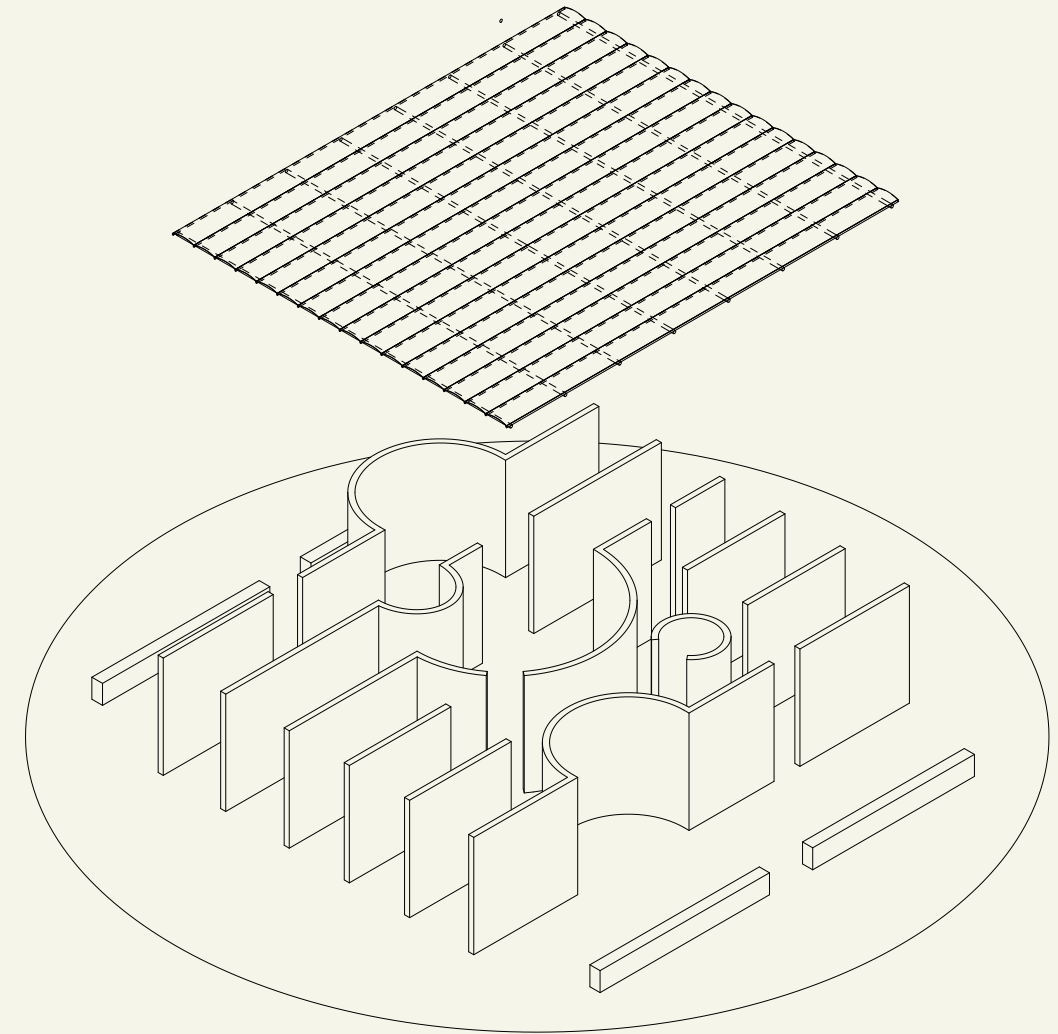
Similarly, the Victoria & Albert Museum renovation by 6a Architects creates the wandering aspect within the museum's position. The gallery lies at the museum's centre and can be accessed through multiple routes. The open space encourages visitors to wander and explore the gallery freely. Various openings and open architecture free the space of dictating elements so visitors can create unique routings.





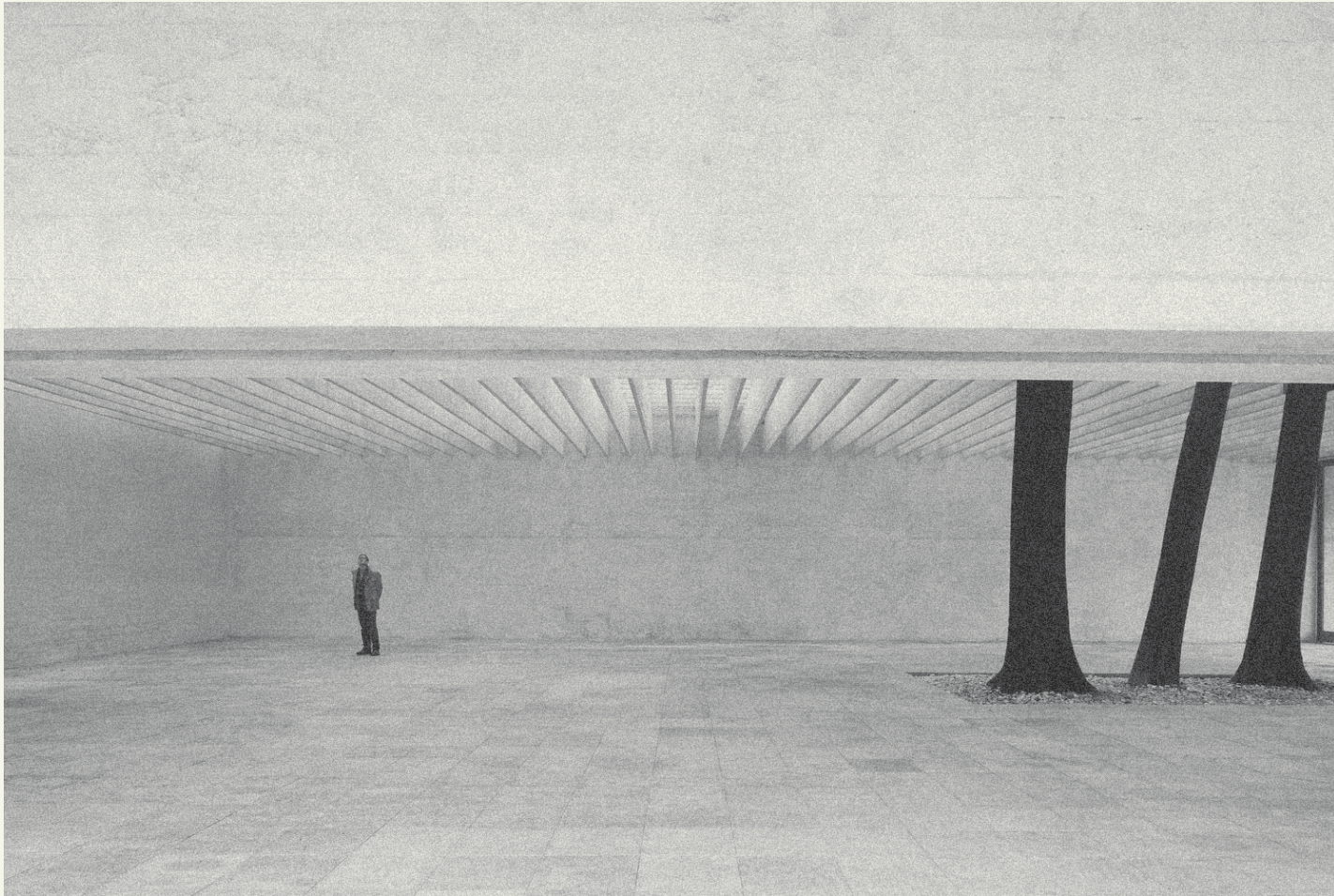
## sonsbeek paviljoen

aldo van eyck



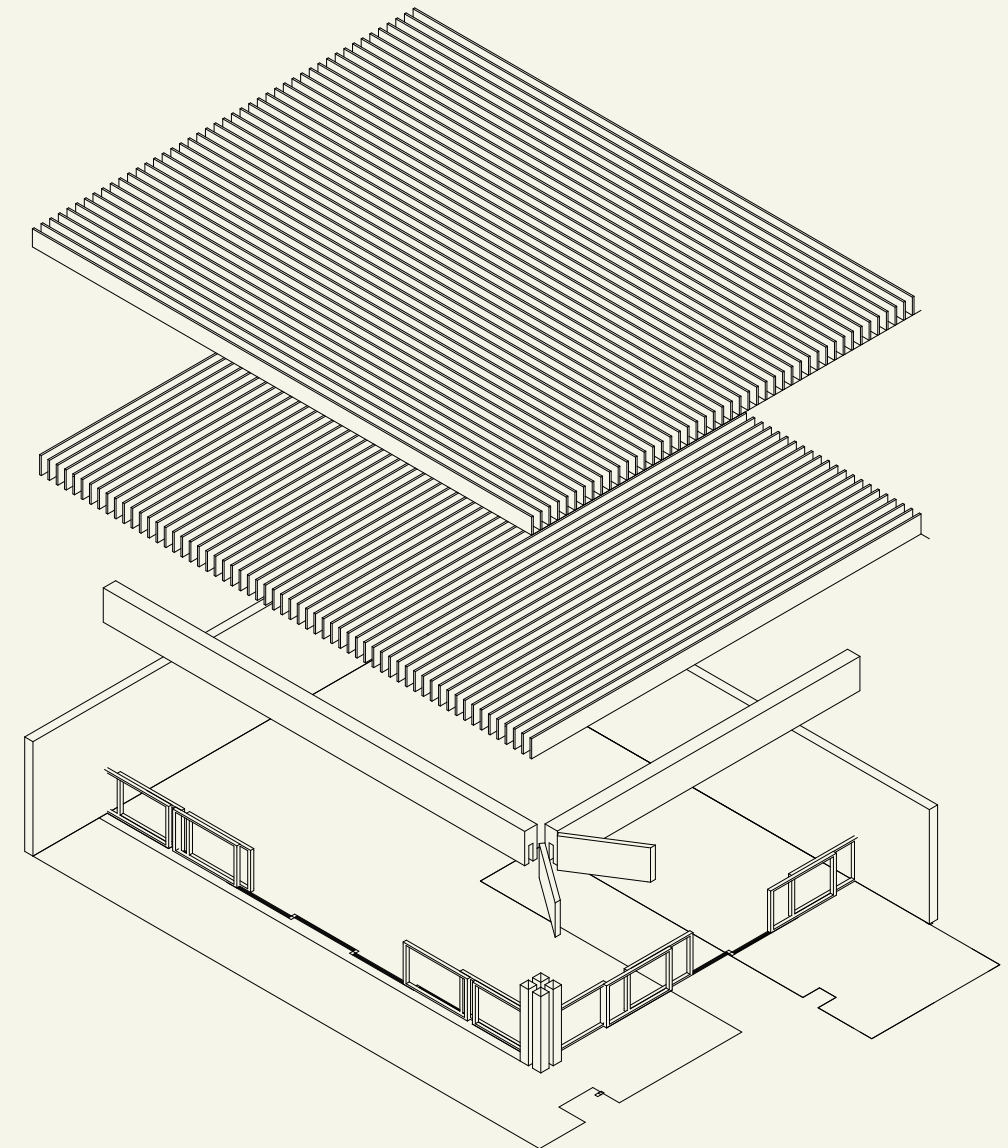
The Sonsbeek Pavilion, initially designed in 1965, offers another intriguing example. Modelled after a city with streets and walkways, the pavilion's walls guide visitors while incorporating openings that continuously divert and push the visitor movement. This design creates a dynamic experience where the visitor is led to wander and explore the space





## scandinavian pavilion, venice

sverre fehn



Lastly, the Scandinavian Pavilion at the Venice Biennale, designed by Sverre Fehn, demonstrates how open architecture can enhance the feeling of wandering. The pavilion's design is made for various exhibitions at the Venice Biennale, and the recent use of artworks and exhibition elements as spatial boundaries encourages visitors to immerse themselves in the space and wander through its open, adaptable environments. This flexibility highlights how architectural design

can enhance the experience of exploration and personal discovery.

On the following spread, these various configurations and real examples can be seen.



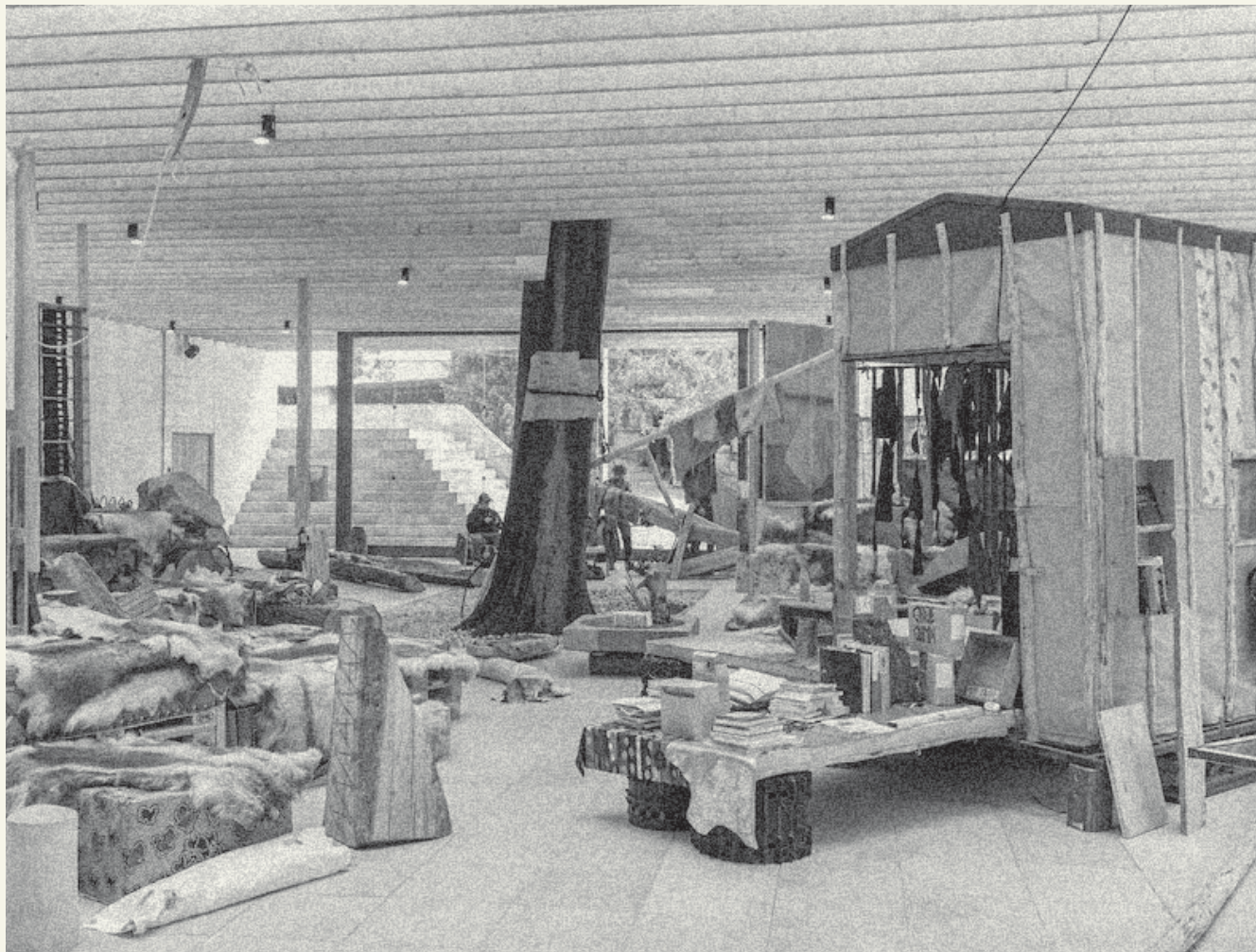


figure 21: Laurian Ghinițoiu, 2023  
figure 22: Chiara Masiero Sgrinzatto and Luca Nicolò Vascon, courtesy of the National Museum of Norway. 2021

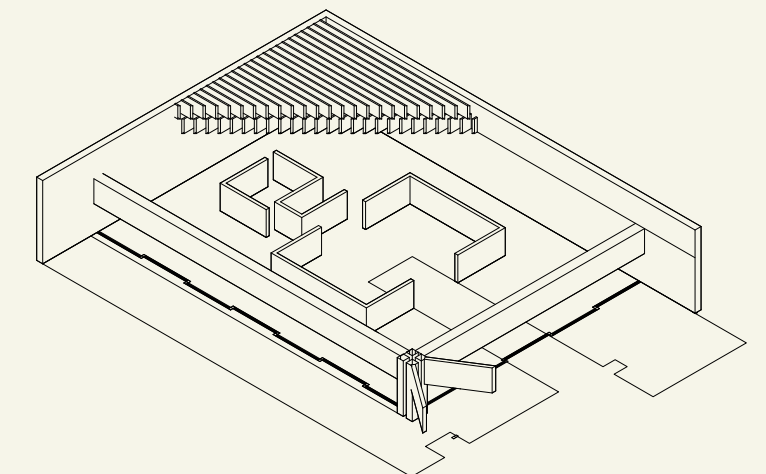
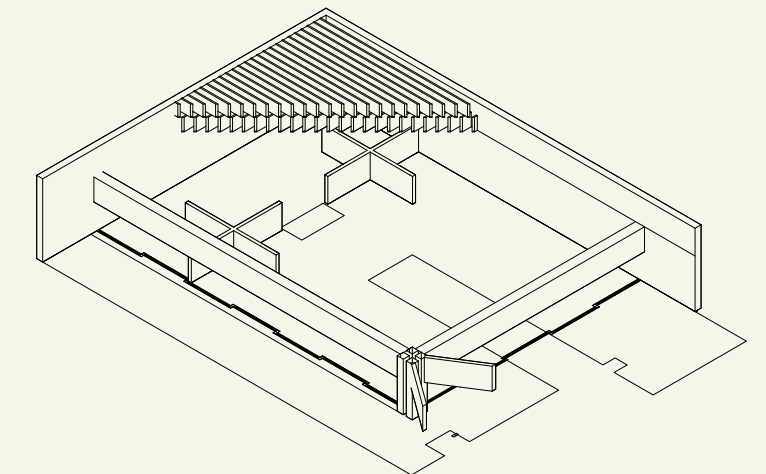
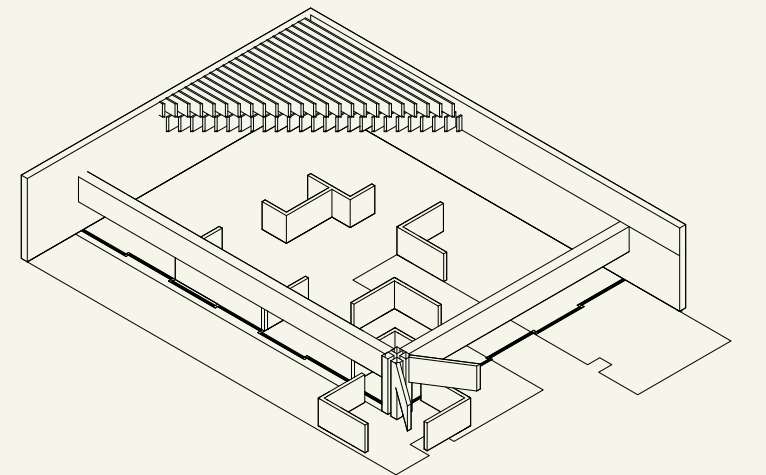
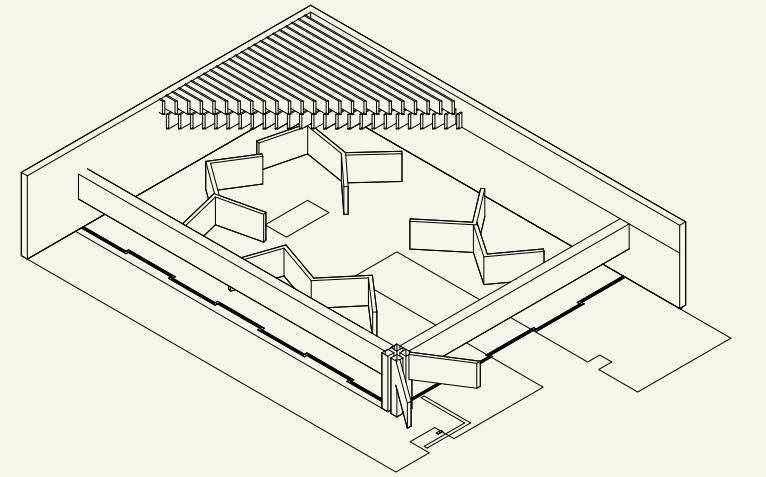


figure 23, 24, 25, 26: own work, 2024



**axis**



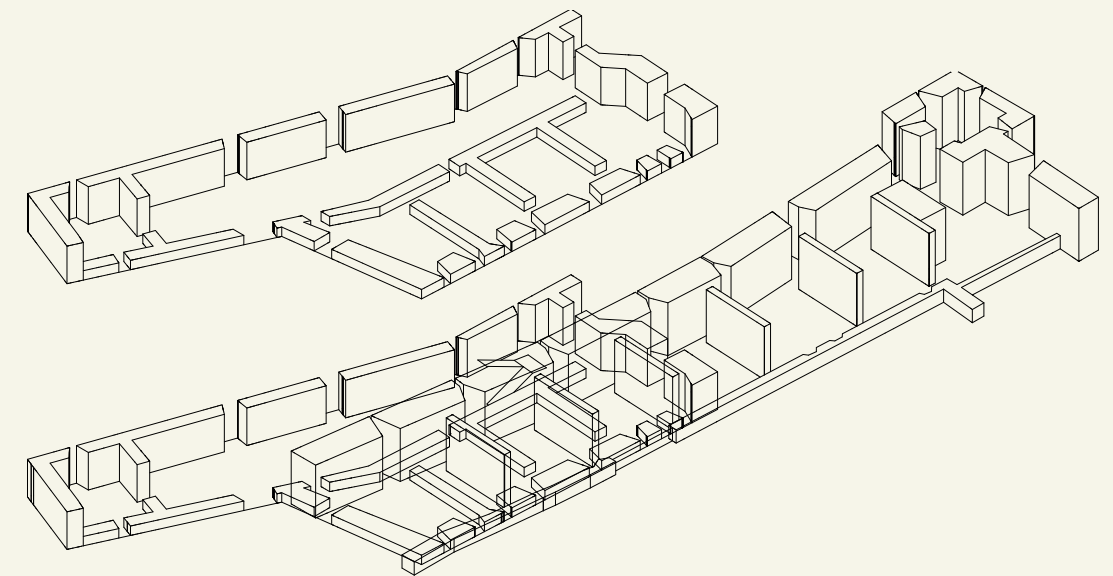
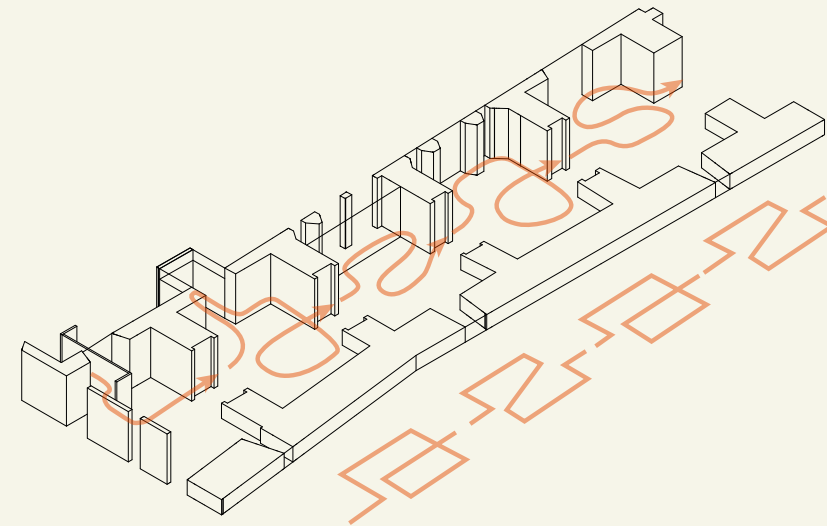
The typology of the axis is characterized by a routing that uses multiple spaces or rooms to create a hierarchy within a building. By using a main space as an axis and connecting multiple subsequent rooms to this main space. The axis serves as a visual guide, orientation point, and main connection between the space. From the axis, the visitor has an unbroken view over the surrounding rooms. Within the surrounding rooms, the focus can inward toward exhibition forms. This creates a separation in visual connection but also

in use. The axis is used for circulation whilst the spaces connected to it are used for contemplation and appreciation of the arts.



## castelveccchio

carlo scarpa

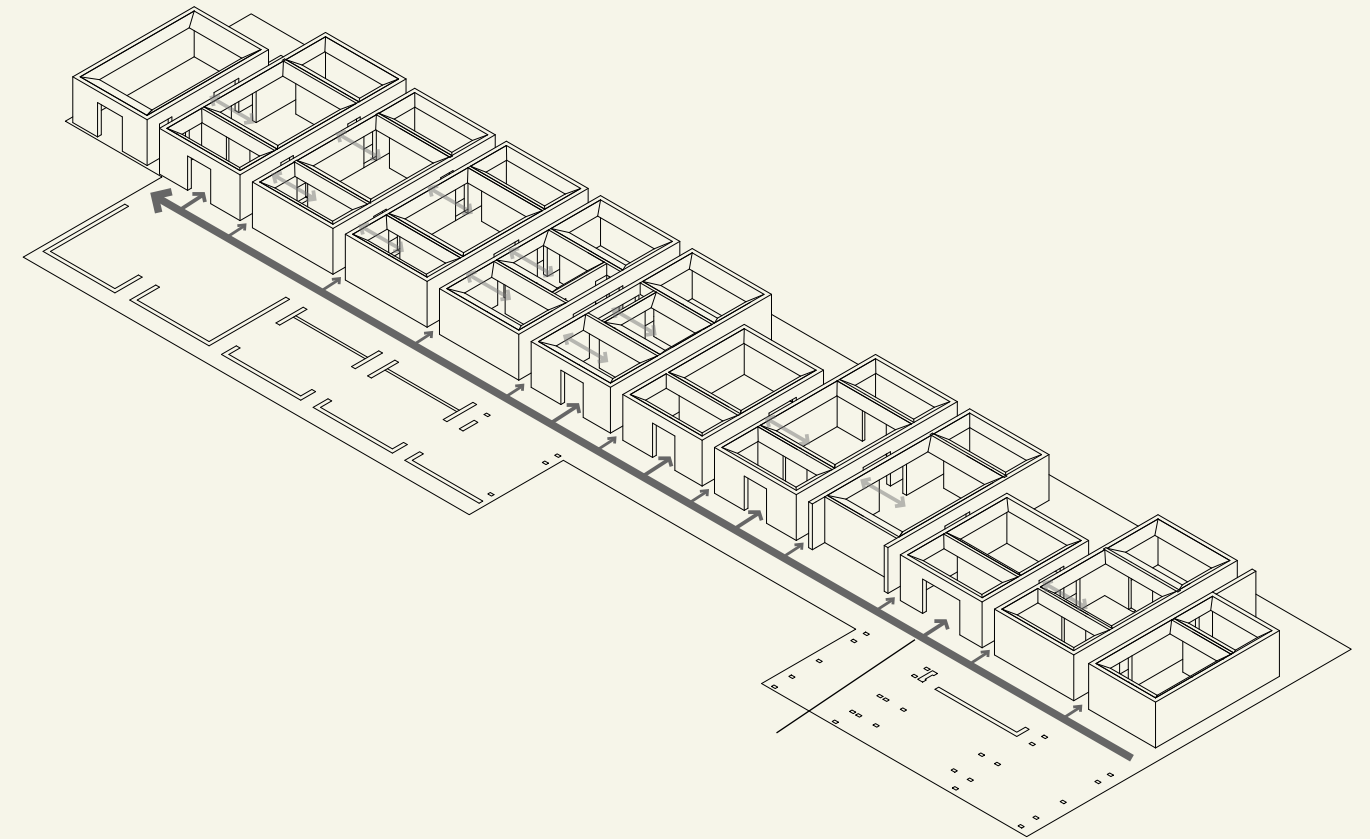


The Castelveccchio Museum in Verona is designed by Carlo Scarpa in the period from 1959 to 1973. The routing in this museum was dependent on the existing structures of the building. Carlo Scarpa used various forms of the axis throughout his museum. All of them have in common that the galleries have a unique quality of wander but with an added function of direction in the axis.



## pompidou museum of modern arts

gae aulenti



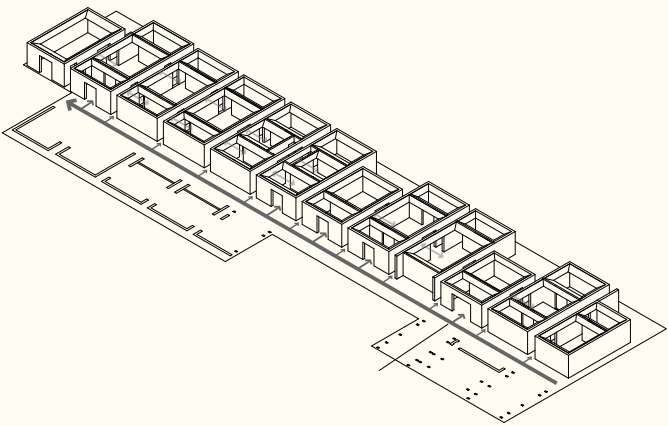
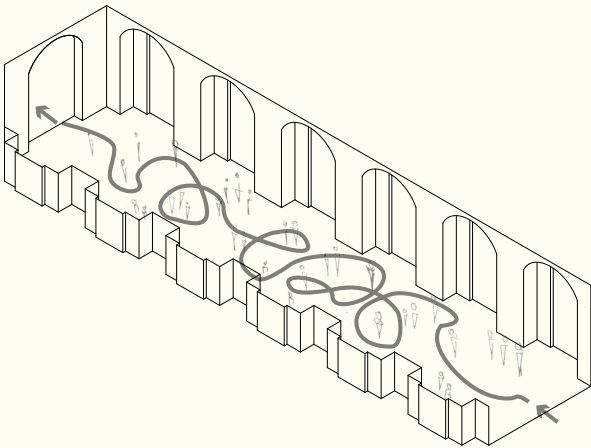
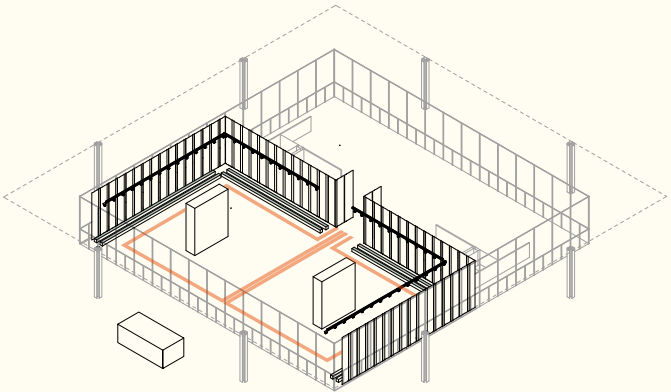
The redesign of Gae Aulenti in the Centre Pompidou Museum of Modern Arts occurred in 1982-1985. What started as an open floor plan design by Renzo Piano and Richard Rogers was broken up into smaller spaces. The structure of the museum consists of a long axis that crosses the complete length of the building and opens on either side, giving the axis a visual element that stretches outside the museum. In Museum the circulation spaces are separate from the viewing spaces to split the main functions of the visitor. Inside the

viewing spaces, there are no direction-providing elements. Visitors can wander through the spaces and take time to appreciate and understand the displayed art.

**conclusion**  
**routing**

In conclusion, one of the architectural characteristics of exhibitions is routing. It can be used linearly, wandering or as an axis. It can be used to enhance the experience of fashion exhibitions in museums by applying the linear routing in the way of a catwalk, or by making visitors wander through the models like the discussed Lemaire show.

However, the experience can only translate into a more semi-permanent exhibition if other characteristics are considered.



Display

After routing, watching the exhibited art becomes the next most important element in the experience for the visitor. Architectural elements can be used to emphasize on the arts. This vital characteristic is different among the various typologies. This chapter looks into these display forms and how they are used to bring the arts to the visitors.

In this essay, the display method is regarded as the way individual art is exhibited towards the visitor. With an emphasize on how different

one artpiece is displayed to another in the same exhibiton. By looking at these criteria, two main categories can be distinguished

neutral background



emphasizing qualities



**neutral  
background**



The display method of the neutral background is when the art is displayed on a medium that is not part of the artwork and does not take attention away from the artwork. This display method is often used in museums but came to a peak in the use of the 'white box' museum typology. Where sterile white spaces create the neutral background for the exhibition of art. This shows a way of taking away distractions and focusing all attention towards the arts.



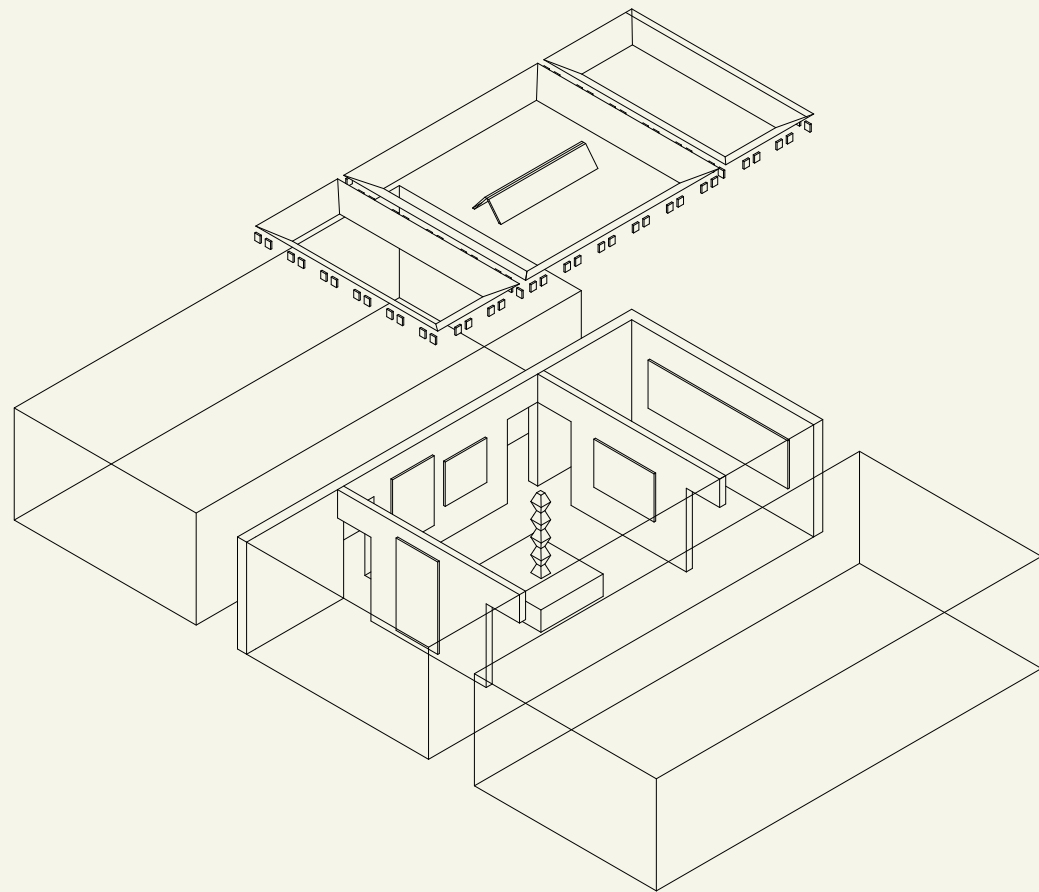


figure 25: Own work, 2023  
figure 26, 27: Piero Castiglioni, 1986

## pompidou museum of modern arts

gae aulenti



An example of the white box principle can be seen in the renovation of the Modern Art Museum in Centre Pompidou by Gae Aulenti. The museum is divided into circulation spaces that visually connect the building with the city and physically connect the gallery. These are designed as adaptable ‘white boxes’ that focus all attention on the art. The open ceilings in these spaces integrate the architecture into the gallery experience, making the building itself part of the artwork:

*“the new architecture, therefore, does not enter into conflict with the building: it acts more like a display case for that very architecture”*



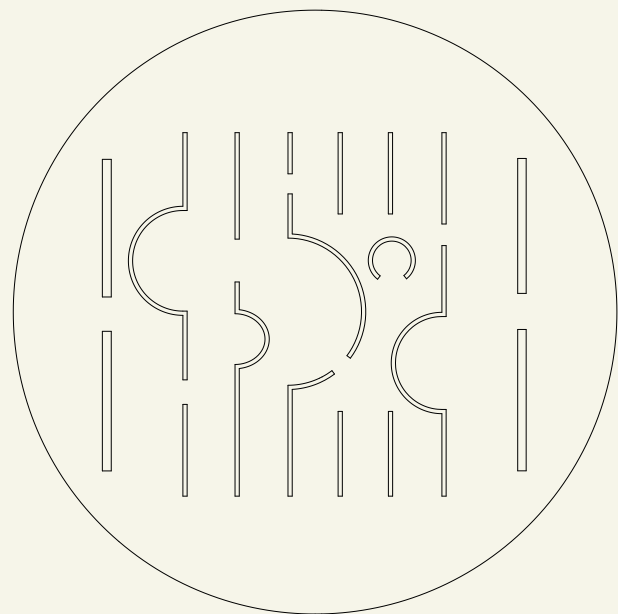


figure 28: archief Aldo van Eyck  
figure 29: Own work, 2023

## Kunsthal

Rem Koolhaas



Another example is the Kunsthal, the building is designed so that all the galleries have their feeling and materiality but still serve as a clean slate, an empty box, to place the exhibitions. Because of this quality, all the attention in the exhibition can be focused towards the arts and the experience in the space.

## sonsbeek paviljoen

Aldo van Eyck



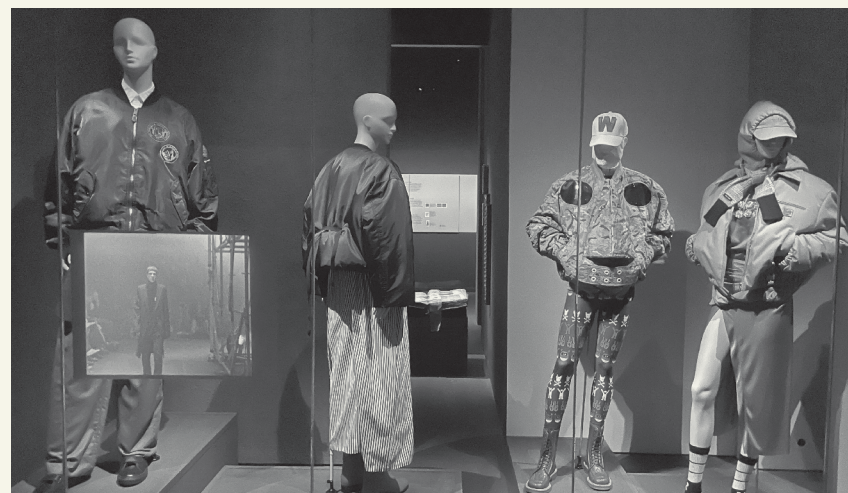
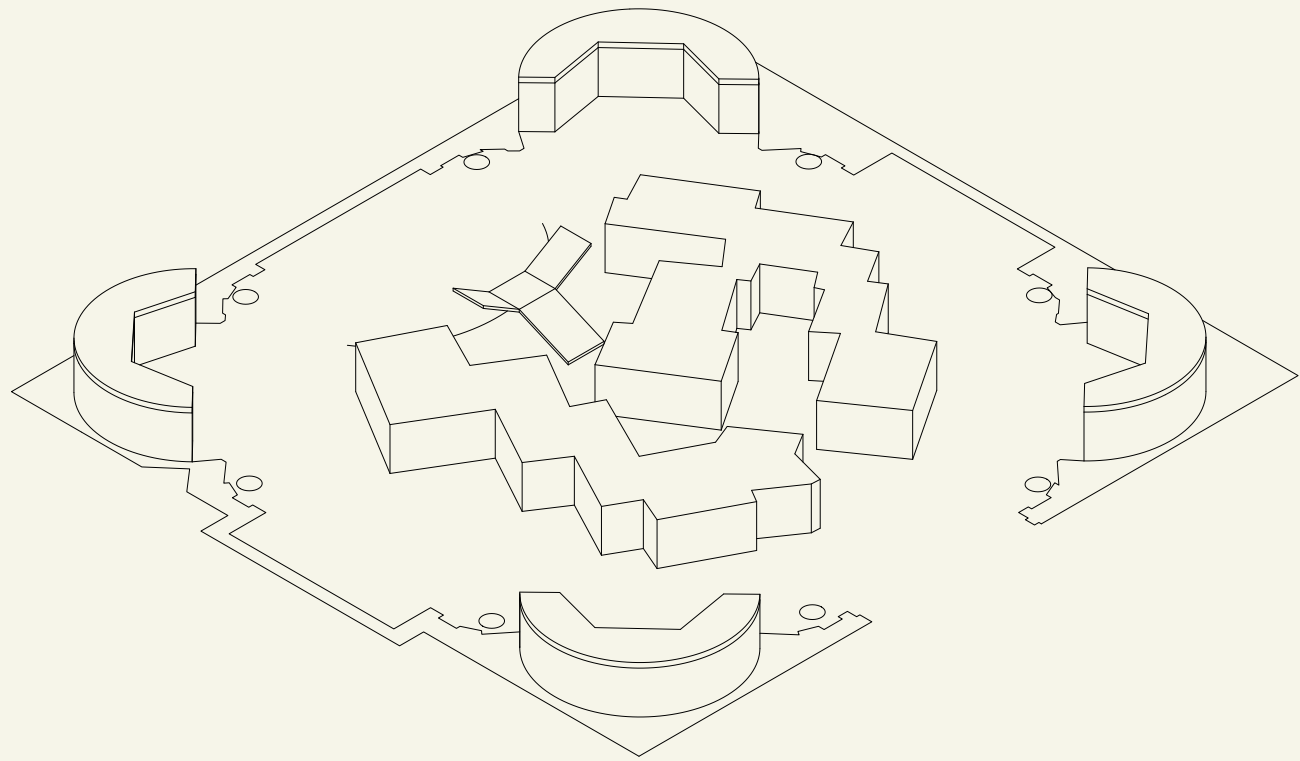
This typology is also used to exhibit art forms in pavilions, such as in the Sonsbeek pavilion, which uses a simple system of concrete blocks where the statues are placed. This system works so that all the statues reach eye height so that all the observations can focus on the arts.

**emphasizing  
qualities**



The display method of “emphasizing qualities” is when the display method and art are one, the unique way of displaying the art emphasizes the unique qualities of the art and thus enhances the experience of the visitor. All attention is focused towards the art.





## victoria & albert museum and MoMu

6a architects & Marie-Jose van Hee



In fashion museums, the collection is shown inside display cases to protect the clothes in a controlled environment. The museums use mannequins, wigs, and hangers to highlight aspects of the clothing, such as construction or complete outfits. Examples are the ModeMuseum in Antwerp and the Victoria & Albert Fashion Gallery. Here, the display cases are neutral, whilst the mannequins and display methods vary significantly from one piece to another, ensuring that diversity within the collection is shown.

figure 30, 31, 32: 6a Architects, 2013  
figure 33, 34: Own work, 2023





# castelvecchio

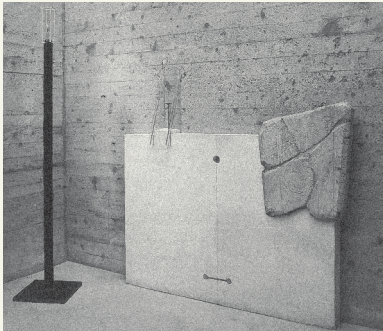
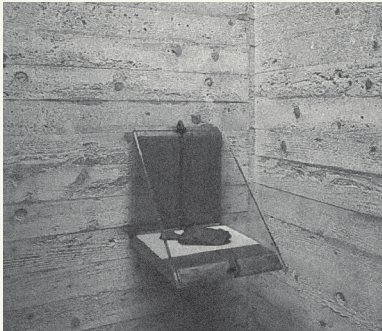
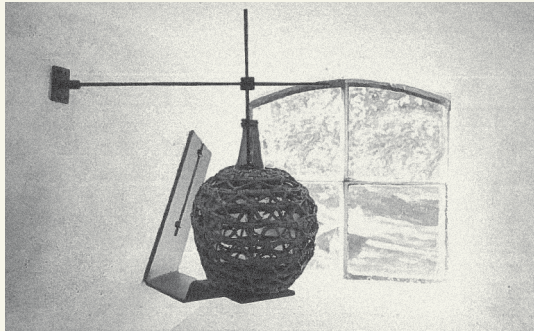
Carlo Scarpa



This goal of showcasing the diversity within every art piece can be developed further, as seen in the Castelvecchio and Storhamarlåven exhibition by Carlo Scarpa and Sverre Fehn.

Art, display, and architecture are fully integrated to create unique spaces that preserve the building's historic integrity while still showcasing modern elements. Using elements such as concrete, glass, metal, and wood contrasts the display structures from the building to bring all the attention to the artwork.

Furthermore, each display is designed to showcase the artefacts and all their unique qualities. This results in an environment that enhances the arts and the viewer's museum experience.



# Storhamarlåven

Sverre Fehn

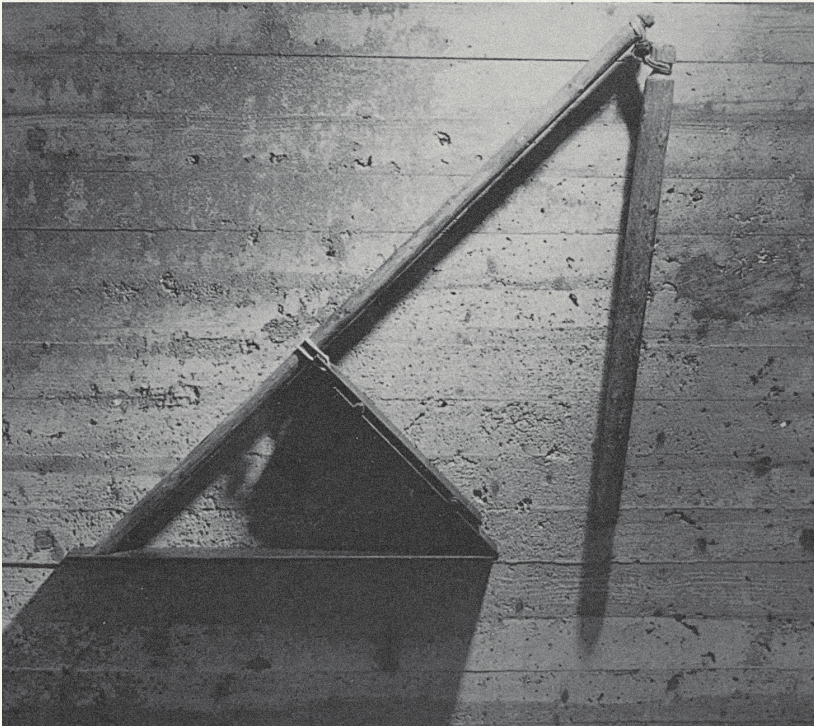
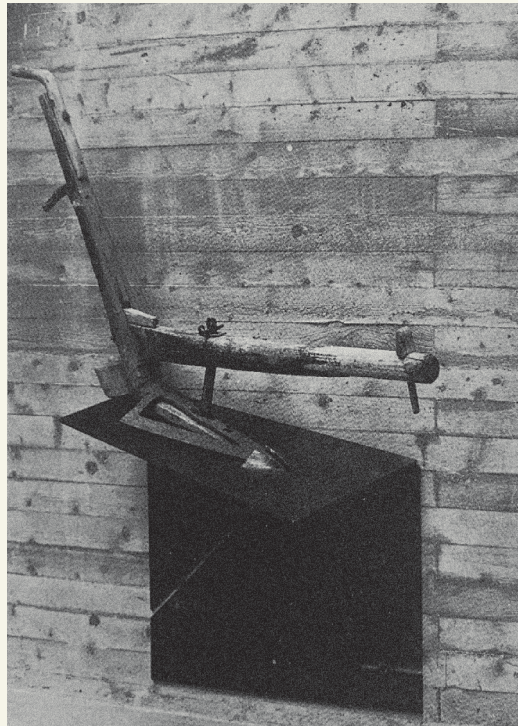


figure 35: Richard Murphy, 2017  
figure 36, 37, 38, 39, 40: Gennaro Postiglione, Christian Norberg-Schulz, 1996



**conclusions**  
**display methods**

The use of neutral backgrounds in exhibition design, shown by the “white box” museum typology, focuses all attention on the artwork by minimising distractions. This approach is used in the Modern Art Museum at Centre Pompidou and the Kunsthall, where adaptable spaces act as blank canvases that emphasise the art.

In contrast, the “emphasising qualities” method integrates the display with the artwork, enhancing the viewer’s experience by highlighting unique features of the pieces, as seen in museums like the ModeMuseum and Castelvécchio. Both approaches aim to create environments that elevate art and improve visitors’ experience.



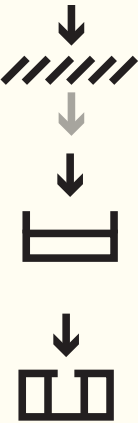
light

The Architectural element of light can be used to emphasize the arts. This characteristic is different among the typologies. This chapter investigates these display forms and how they are used to bring the arts to visitors. In this essay, light as a characteristic is regarded as the way light is used in various spaces. With an emphasis on how different the experience is influenced by the presence of light.

background

emphasize

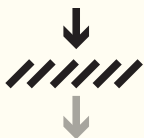
orient



Lighting as a background is an example of how natural light is often used in museums. Natural light often has the quality to express and highlight spaces. However, direct light can also harm artworks over prolonged periods. Therefore, museums chose to hide their art in direct sunlight. When using light as a background, the natural light is filtered through a system of reflecting, diffusing or blocking elements that take away the harmful rays of the sun but still make it possible for the visitor to have natural light in the museum.

Museums can use special constructions to diffuse natural light and create a uniform background. These constructions can exist within the building but can also be disconnected from the main construction.

# background



scandinavian pavilion, venice

sverre fehn

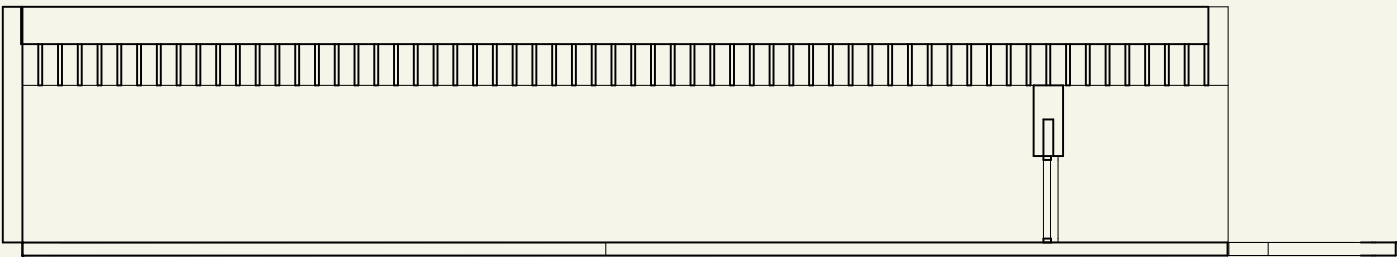


figure 43: own work, 2024  
figure 44: Åke E:son Lindman



emphasize

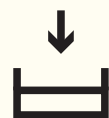
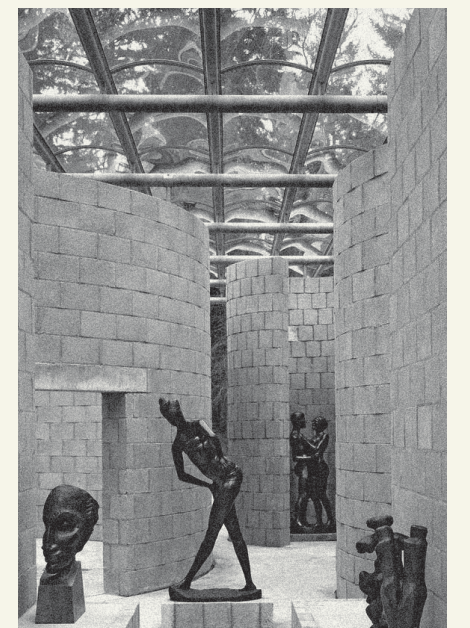
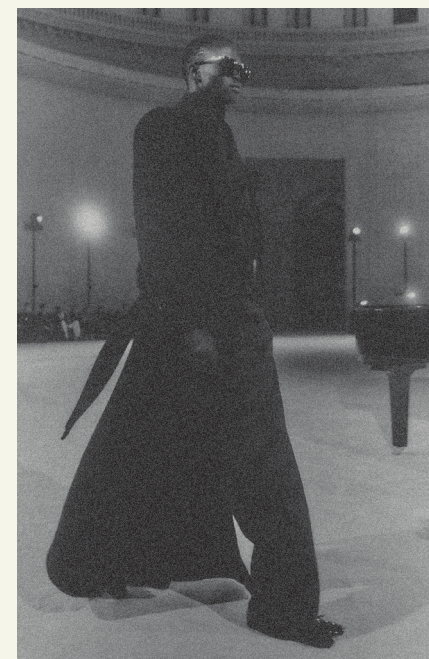


figure 45: own work, 2024



Instead of light creating a soft background for the arts to be displayed, light can also be used to emphasize. Fashion shows often use light as a display method, to emphasize the route and the collection. The direct way of highlighting the models and the runway ensures that all attention is focused on fashion, which is the exhibition's primary goal.

The same principle can be used in pavilions and museums. Direct light can be a way to display art or emphasize certain elements within

an exhibition. With harsher contrast between highlights and shadows, elements and points of attention can be positioned in such ways that these aspects are easily visible.

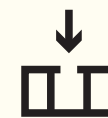
left to right, top to bottom, starting top left  
figure 46, 48: Zoe Joubert courtesy of Bureau Betak, 2023  
figure 47: Saint Laurent, 2023

figure 49: Saint Laurent, 2023  
figure 50: Geoffroy Van Der Hassel/AFP via Getty Images, 2024  
figure 51: Cary Markerink, 2020





## orient



### museums

Another use of direct sunlight in exhibitions or museums can be in orientation. Open spaces such as atriums can provide light and orientation for surrounding galleries in the middle of the building. Examples such as in the ModeNatie, the Kunstmuseum in The Hague and the Rijksmuseum.

By choosing not to diffuse the light, these spaces get a different character compared to the museum spaces. and the earlier discussed museums. For example, with the different routing characteristics, these spaces serve as a central ground where various galleries and functions come together.

In conclusion, light as a method of orientation is not used in galleries themselves but rather in the larger scale of the whole museum. This typology is therefore also not relevant for creating fashion



## **conclusion light**

As said at the beginning of this chapter, light can be used to emphasize, create a diffuse background or be used as an element of orientation. After the many examples in this chapter, various conclusions can be taken away from these typologies:

Firstly, light is used as a background by creating intricate constructions to diffuse the light. Primarily to ensure that harmful rays do not damage artwork but also to ensure that gallery space still gets natural light, which is pleasant for visitors.

Furthermore, using light as an emphasis on specific elements or concepts within exhibitions or fashion shows. To focus all attention on the point of interest.

And finally, to create a space that is light and can be used to orient itself within a museum. It is a central point for visitors to find their way throughout the building.

Thus, light can be used to create new and interesting experiences. By emphasizing certain clothes or catwalk sections in fashion exhibitions, the experience of fashion shows can be replicated in more temporary exhibition forms.

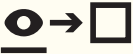
observation

After routing, watching the exhibited art becomes the next most important element in the experience for the visitor. Architectural elements can be used to emphasize on the arts. This vital characteristic is different among the various typologies. This chapter looks into these display forms and how they are used to bring the arts to the visitors.

In this essay, the light as characteristic is regarded as the way light is used in various spaces. With an emphasize on how different the experience is influenced by the presence of light.

observer  
active  
passive

participant







## passive observer

saint laurent spring summer & autumn  
winter 2024



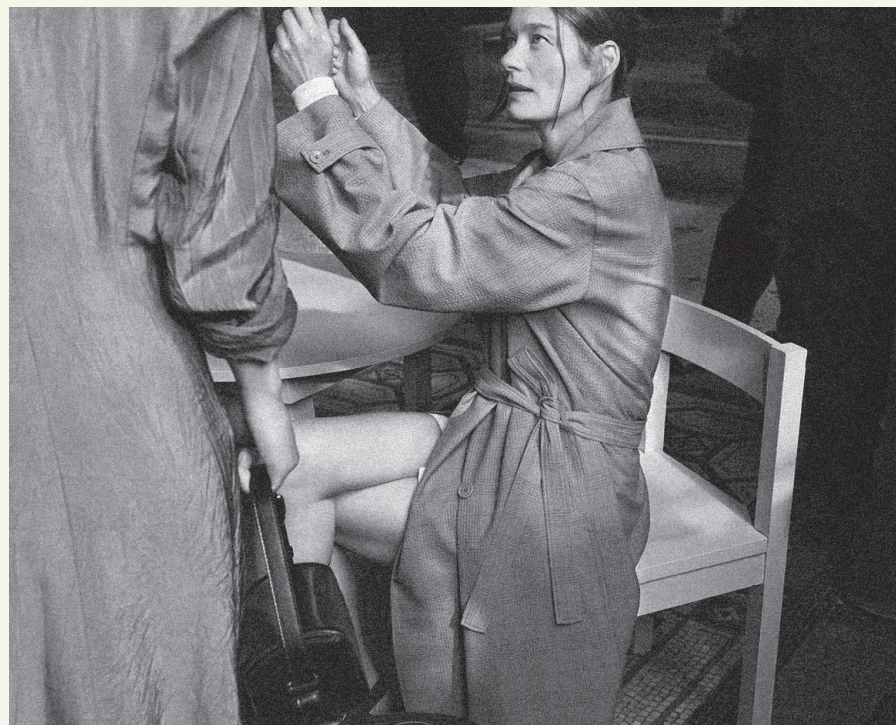
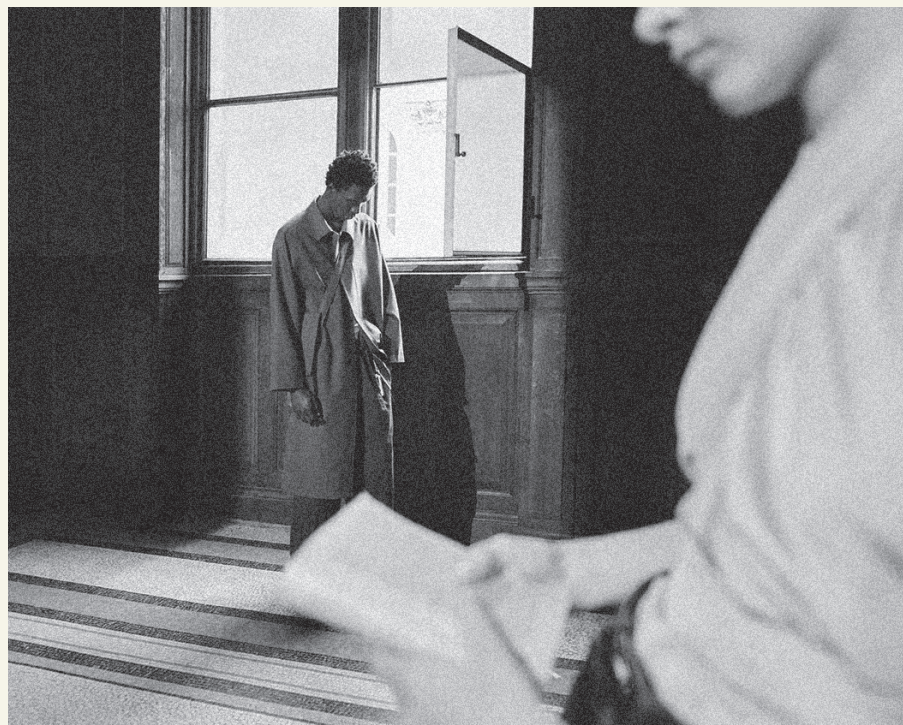
As described in previous chapters, typical fashion shows work with linear runway. On this runway, models show the latest collection to the attendees, the observers. So, during a typical fashion show the visitor is a passive observer.

Typically this can be seen and derived from the position of the seating area. The seating area is create as an offset from the catwalk where visitors can sit and observe.

Visitors, typically, do not have any active interaction with the models. For one, this makes

sure that the collections can be shown in very quick succession so that the tight schedule of the fashion week does not get interrupted but also to make sure that the clothing and the outfits do not get interrupted and can be display in their purest form.





## active observer

lemaire spring summer 2023

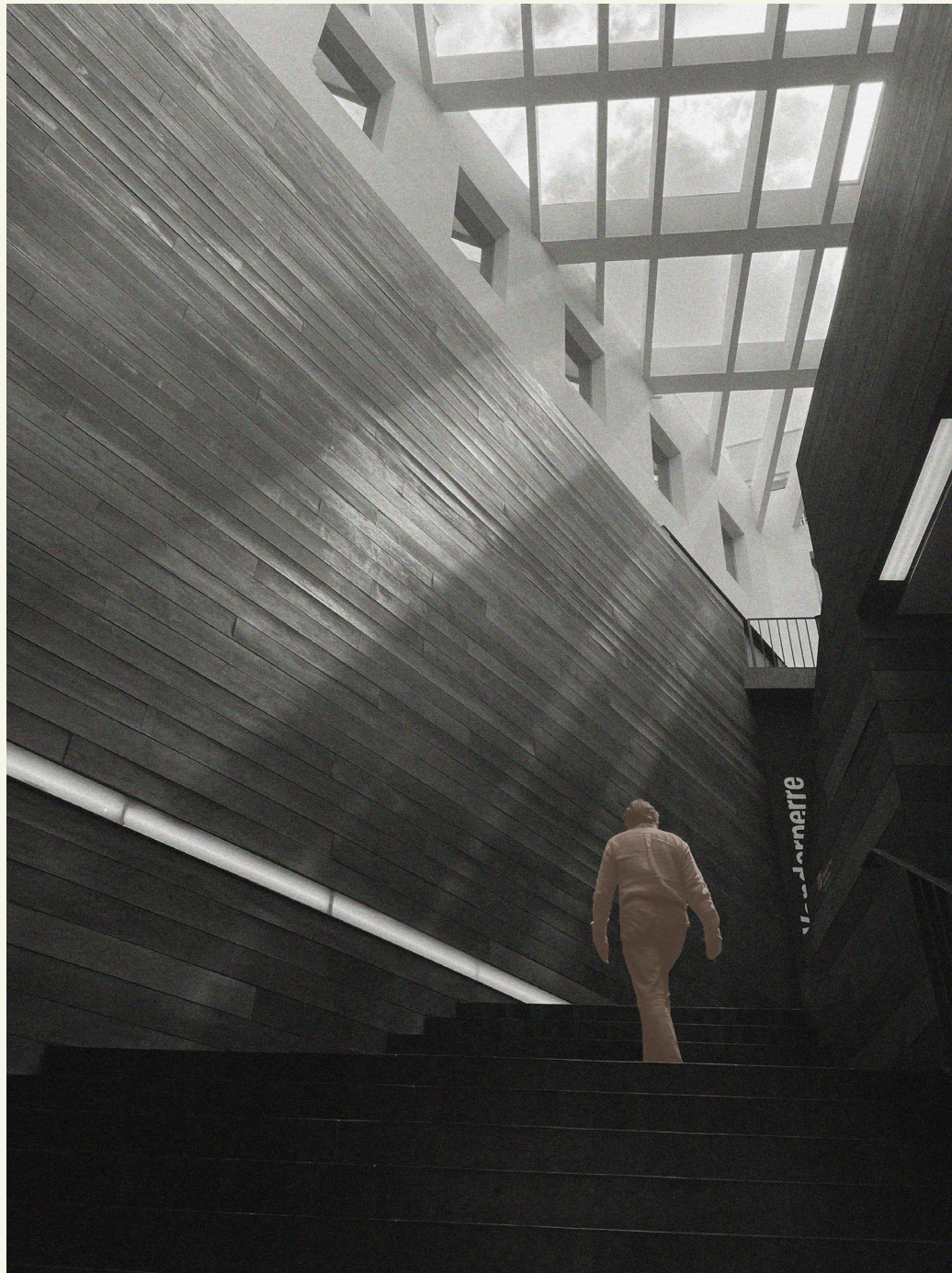


As mentioned before the Lemaire fashion show is one of the most special fashion shows discussed in this essay. Especially in the regards of observation. As discussed earlier in this chapter, fashion shows are normally made to be a passive observer. Models walk past en show the fashion to all the attendees, or observers.

However, this fashion show turns this role division around. Instead of the observers passively waiting for the models to walk past them, the observers in this case have to walk around. The

routing becomes quite special, wandering even as discussed in the first chapter. But because of the switching of the roles, the experience of the visitor changes. You as visitor become a part of the exhibition and this can feel uncomfortable for some, but it does push the boundaries of what can be regarded as a fashion show.





# participant



modenatie

marie jose van hee

The central hall of the fashion museum provides, as mentioned in the previous chapter, an orienting point inside the building to connect all the functions but also to give light to spaces in the building that would normally have difficulties getting. However, the staircase placed here also functions as more than just a connecting element between floors.

Since all visitors come here for movement between the spaces and it is always well illuminated, this architectural staircase creates an

eye-catching effect. Anyone walking up the stairs gets the attention of any bystanders standing at the bottom of the stairs. This effect ensures that each visitor is “seen” like a model walking across the fashion show.

Therefore, this space creates an interesting effect where visitors suddenly are participants whilst others are observers. This effect can be used to enhance the experience of fashion exhibitions in museums by replication the feeling of participating in fashion shows.

## **conclusion observation**

As said in the introduction, observation and participation is central to the experience in exhibitions. The perspective of the visitor is central to this characteristic and can be divided in three fields, the active observer, the passive observer and participant.

Firstly, when observing the visitor can stay stationary whilst the object of interest is moving past, such as during fashion shows. Or the subject moves past a stationary subject. This creates the difference between an active and passive observer.

Most fashion shows are passive for the visitors so by using an active form the experience of the visitor changes and can create a more immersive character.

Even more immersive is when the visitor becomes a participant. This happens when through positioning or architecture the attention of a part of the visitors is focused on other visitors who are suddenly become center of attention.

Thus, by trying to balance between passive and active observers, the exhibitions can stay interesting for visitors. Furthermore, the participant effect can play with the experience that models also have during fashion shows and can be used to make fashion exhibitions more immersive.



**conclusion**  
**research**

In conclusion, the characteristics of architectural contexts—routing, display methods, light, and observation—can significantly enhance the experience of fashion exhibitions in museums. By drawing insights from exhibitions, fashion shows, and museum spaces, these elements can be strategically employed to create more immersive, engaging, and dynamic exhibitions.

Routing can replicate the linearity of a runway or combine different approaches to offer a unique exhibition experience. Display methods can range from using neutral backgrounds to highlight the fashion pieces, to emphasizing the qualities of the garments themselves, enhancing how visitors perceive the work.

Light serves not only as a tool to protect the exhibits but also as a way to emphasize specific aspects or create a spatial experience that echoes the atmosphere of fashion shows.

Lastly, observation can be designed to shift from passive to active participation, or even create moments where visitors themselves become part of the exhibition. This balancing act between observer and participant can add a layer of immersion, drawing parallels to the roles of models in fashion shows.

By integrating these architectural characteristics, fashion exhibitions in museums can be transformed into rich, multi-sensory experiences that both respect the traditions of fashion shows and respond to the needs of contemporary exhibition design.

reflection

After multiple months of graduating in the studio of ExploreLab, I want to look back at all the steps made in the past and how these resulted in my eventual research and design at the point of the P4.

My graduation project can be divided into two parts. The summer break in the middle was a time for reflection and shaping new ideas. The first semester focused on research and creating the first ideas for the design.

first semester

The research took many forms, beginning with a focus on academic research that would become too large in scale. I was still pushing this idea, but with my teacher’s help, I could transform it and choose a new form of research. This essay was formed by analysing projects to get an overview of “standard” museum components. Without the guidance of my lecturers, I would have underestimated the amount of work and planning, for which I am very grateful. This concluded with p1, where emphasis was placed on the following steps to give more shape to the architectural space that was to be linked to my research. This linked my research to graduation within the field and the study of architecture.

After this starting period, the research method of analyzing plans related to or similar to the main typology proved to be a successful approach. Shortly after starting, various preliminary conclusions could be made. These conclusions, which were presented at the p2, focused on how to connect all these points to a starting point in architecture. Where do these two worlds connect in my proposed design?

What relevance do these elements have to exhibiting fashion and fashion shows? My conclusion of the study was different from what I had expected at the beginning of my graduation; in the end, it turned out that the elements do not always make it possible to exhibit fashion shows, but that there are elements that can make exhibiting fashion better

second semester

Over the few months of creating the summer break, I needed help crossing from research to design. While having enough ideas, the connecting theme was missing in the design. Together with my architecture and research tutor, we found a common ground between the various architectural ideas. This resulted in a period during which many ideas were formed and sketched. This eventually resulted in a preliminary plan that went through various iterations until it was made into a

model to test the various spaces.

This method of creating iterations in various media is characteristic of this period. Many tests and investigations were done by adjusting small things in specific diagrams and testing them in the bigger picture. This made things integral, leading to more extensive and significant differences between sketched shapes and worked-out details. Sometimes, it wasn’t easy to reconnect. I ran into this several times in the second semester. By recognising the same type of errors or difficulties, I was able to use this approach to my advantage. I knew this could quickly create multiple options or conclusions and started using this explicitly when I needed to move on. With the help of my architecture and building technology tutors, I was able to take these steps. Often, these steps led to the realisation of the intricate design goals I had in mind. They showed me various options and pushed me to research new ways of creating and realising certain aspects. Their practical knowledge of the field of architecture helped me create more sustainable, realistic, and ethical solutions.

Around this time, the connection between my research, design, and location became more apparent. By researching the architectural elements that influence the experience in museums, I could apply these conclusions to my design to make it more integral and expressive. I could also adapt and apply these values and themes to the specific location of Arnhem.

After the p3, my design shifted from creating patterns and applying this connection between fashion and architecture to making realistic details and design choices to realise the building. This was done from a constructive standpoint as well as an environmental and economic standpoint. This resulted in a layer of more integral design choices, such as the facade’s structure and the choices of the materials used.

However, the motivation behind these elements came from the feedback I received from my tutors. This is not negative, but I felt I was following instructions instead of making my design. I got the motivation back in the later weeks following up to p4; after the feedback was integrated into the design, I could focus on the museum visitors’ experience and dedicate my time to making spaces and bespoke furniture whilst connecting these to the feelings and patterns associated with fashion. By taking extra time to design these spaces, I once again felt that I was making my own design, through and through.

p4



In the weeks leading up to p4, after the preliminary part of the design was finished for the presentation, I aimed to concentrate on the narrative and how I could connect this to the museum. During p3, my research mentor greatly assisted me in honing my presentation on connecting my drawings to the key themes of my research and design.

However, when I started creating the presentation, I found it challenging to apply this to my P4. All the references I had from other P4 presentations I had seen were focused on describing all the individual elements of the design, with little attention to the story.

After reviewing the presentation with my instructor, I transformed the story so that it connected architecture and fashion. With additional feedback from load-bearing and climate design teachers, I was able to confidently begin finishing the presentation.

After the p4, I want to focus on the presentation, how and what the various models, presentations, and drawings can all do to create a more cohesive and integral story that explains the design as best as possible.

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