


Chapter 18

Designing Exhibitions That Ensure Enjoyment and Wellbeing: Practical Application to Museums and Fashion Exhibitions

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ABSTRACT

Fashion as part of contemporary culture is an asset to be preserved and disseminated. This chapter addresses the need for fashion to be exhibited within specific architectural designs and environments in order to be able to express itself in its entirety. It also highlights the fact that paying attention to certain aspects such as light, route, and staging not only contributes to making the designs and creations stand out, but also provides the public with a greater sense of well-being. All of this improves the experience of the visit to the exhibition space and visitor satisfaction, given that there is a significant relationship between the quality with which a museum is perceived, and the emotions aroused.

INTRODUCTION

No one doubts that exhibitions related to costumes, designers and trends are becoming one of the most exposed motifs of recent decades, hence the need to generate attractive spaces for their dissemination. Although it is true that when it comes to textile pieces, certain conditioning factors must be taken into account, such as the

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preventive conservation of the fabrics, when designing an exhibition space, one should not remain rigidly bound by these criteria. As well as giving importance to the pieces on display, attention must be paid to the exhibition design, the itinerary and the narrative so that all these factors interact to improve the visitor's experience. Likewise, we must take a step forward and consider museums as scenarios of behaviour and the public as a typology of actors (Corraliza, 1993: 273).

It is an established fact that the environmental variable determines behaviour. In fact, there are certain disciplines of psychology, among them environmental psychology, which study human behaviour in its physical-social context, establishing a relationship between psychology and the environment, delving into the relationship between the individual and his or her physical environment, whether natural or built (Roth, 2000, p. 63).

Throughout this chapter we will make use of the inductive methodology that will allow us to transfer the conclusions of some particular cases to a more global scope. The study of their specificity will lead us to generate conclusions. The approach of this research is qualitative, starting from a fundamentally theoretical study in which the existing bibliography and academic research is reviewed. From there, following a sequential approach, we discuss, firstly, the social changes that have influenced the new mission of museums, then the presence of fashion in museums and exhibitions, then the relationship and the psycho-environmental effect that scenarios have on people and, finally, the design of an exhibition.

Finally, to exemplify the above, a practical application is carried out, taking as the object of analysis various museums and fashion exhibitions, including the Armani exhibition held at the Guggenheim Museum in Bilbao and the retrospective exhibition on the Spanish designer Sybilla, which took place in Madrid. When analysing these exhibitions, an interdisciplinary approach is used as a starting point, as the environmental perspective and the exhibition space are taken into account. By examining aspects such as the lighting, the interior space and the route, it is highlighted how all these factors affect the sensations and well-being of visitors and thus contribute to improving the experience of the visit.

THE NEW MISSION OF MUSEUMS

Today, museums are seen in a different light. They are not only bearers of culture, but have become crowd-pulling phenomena, attracting many visitors, even competing to attract audiences and to achieve high visibility in the mass media.

Moreover, in recent decades we can see that museums are changing the urban fabric of our cities, assuming the role of motors of transformation and dynamic catalysts, as they contribute to the economic, cultural and social impulse of the cities in

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