

arts and humanities

MUSEUM EXHIBITION.

Fashion for narratives, experiences and connections.

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Abstract

This study presents the patrimonial universe from the perspective of public accessibility to museological institutions through attendance of exhibitions and information disseminated on the web. A diverse methodological strategy provides data, analyses and new results for the area of museology and the theory and history of fashion/design. This also includes direct contributions for reformulating the construction of cultural memory from the prospect of an intersection between material and immaterial human relationships with objects.

This thesis promotes the inclusion of patrimonial records and narratives of the relationship between the body and human action (projected and emotional) with regard to the objects of fashion design. The expansion of perception of the object among the universes that it constitutes and the inclusion of specific details about these objects - aimed at professionals - is significant for the construction of a cultural memory that promotes change and innovation in different contexts.

The research consisted of an exploratory qualitative study of 11 case studies in seven countries, with a sum of 18 exhibitions which were visited and analyzed through ethnographic methodology, using field notes, images, spreadsheet analysis and interviews with museum professionals. The websites of these institutions and others were also analysed, in order to verify the data relating to patrimonial collections. This aspect of the research used specific navigation methodology induced by the webdesign of each institution. The data was subsequently verified through spreadsheets, based on several authors. In addition to this recognition of the museum scenario and as unprecedented data resulting from the research, an inventory of fashion exhibitions from around the world was compiled, with a total of 459 cases between 2008 and 2014. This study was based on the work of Horley (2014), but with a much broader view of the universe in the global context. The diversity of the case studies was relevant in permitting the verification of different museographic practices and reflection on curating fashion objects, in light of the emotions linked to this universe. This concise analysis can be expanded to the universe of design as a whole, plus other manifestations of material culture.

As a result, three devices were formulated for analyzing and recording the material culture of fashion design for the construction of knowledge (1) specific to the design area, (2) extended in consideration of human action, (3) accessible to the wider public, in particular within Lusophone countries (4) the construction of knowledge through verification of historical narratives of the objects and the universe of fashion / design.

Conclusion

This thesis contributes directly to Design, in presenting a reformulation of the concept and recording of the history of Design, in addition to valuing the discipline by altering the focus from the object to the design process. Thus, this research contributes to Museology and to the concept of a new museography in web space, already associated with the recontextualization of the museological institution in virtual space. This thesis advocates the construction of cultural memory through other expository and patrimonial narratives and records, which combine the material and the immaterial human relationships with fashion.

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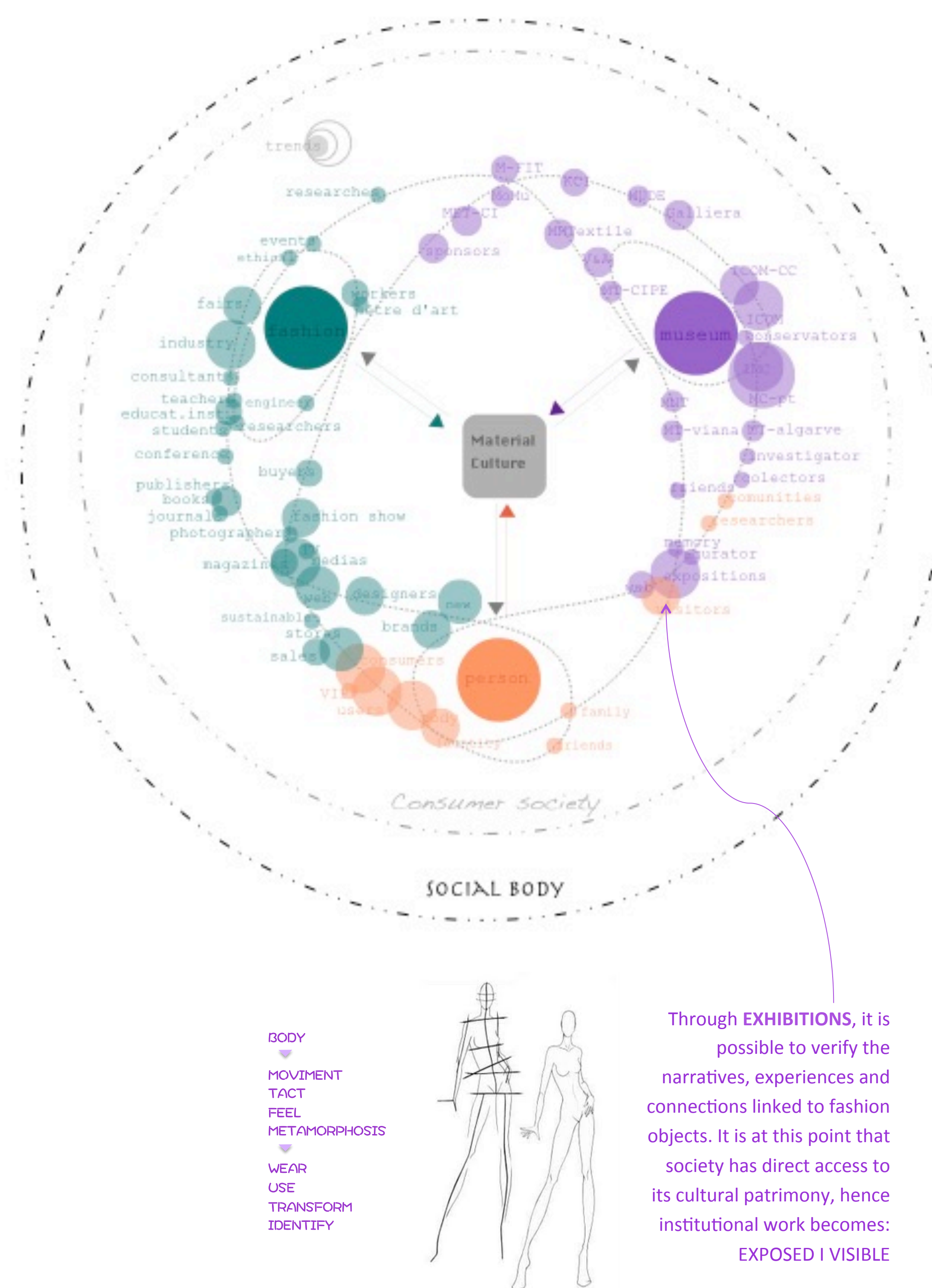


Fig 1 / Mind map: Object of study



Fig 2 / Fashion design object: material culture + intangible culture.