


# The Relationship between Presentation of Artworks of Various Dimensions and Architectural Design in The Scope of The Development of Exhibition Design

## Sergileme Tasarımının Gelişimi Kapsamında Çeşitli Boyutlardaki Sanat Eserlerinin Sunumu ve Mimari Tasarım İlişkisi

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#### Abstract

The display has been used from the very beginning to display objects. Exhibition design is a combination of display and contemporary visual communication design. With the development of the exhibition concept and the increase in interdisciplinary cooperation, communication is established by including the space itself in the design. Today, the exhibited products are no longer exhibited, the exhibition itself has become a work of art and the exhibition design has begun to be designed consciously. This change causes you to question what art is and what design is. Within the scope of this research, a descriptive study was conducted to improve the interior design performance in the context of the space requirements of the exhibition space. As a method, in the first stage, an international literature review was conducted using the keyword "exhibition design". In the next step, based on the data obtained, it has been tried to reveal how experience and interaction in exhibition design can produce original results, with examples limited to photography studies and metal/glass works to evaluate works in various dimensions. Thanks to this research, comparisons were made to improve the design performance of the exhibition space, which designers can use as input in the design process. Reproduction of such works will greatly improve the artist's performance in exhibition design and ensure the up-to-date continuity of knowledge and experience sharing in future designs.

**Keywords:** Impressive Exhibition Space, Interior Design, Exhibition Design Elements, Interaction in Space, Presentation in Exhibition

#### Öz

Sergileme, en başından beri nesnelere görüntülemek için kullanılmıştır. Sergi tasarımı, sergileme ve çağdaş görsel iletişim tasarımının birleşimidir. Sergi konseptinin gelişmesi ve disiplinler arası işbirliğinin artmasıyla birlikte mekanın kendisi tasarıma dahil edilerek iletişim kurulur. Günümüzde sergilenen ürünler artık sergilenmekle kalmamakta, serginin kendisi de bir sanat eseri haline gelmiş ve sergi tasarımı bilinçli olarak tasarlanmaya başlamıştır. Bu değişim, sanatın ne olduğunu ve tasarımın ne olduğunu sorgulamamıza neden olmaktadır. Bu araştırma kapsamında da, sergi mekanının mekan gereksinimleri bağlamında iç mekan tasarım performansının iyileştirilmesine yönelik betimsel bir çalışma yapılmıştır. Yöntem olarak ilk aşamada "sergi tasarımı" anahtar kelimesi kullanılarak uluslararası literatür taraması yapılmıştır. Bir sonraki adımda ise elde edilen verilere dayalı olarak, çeşitli boyutlardaki çalışmalarını değerlendirebilmek adına fotoğraf çalışmaları ve metal/cam çalışmaları ile sınırlanmış olan örnekler ile sergi tasarımında deneyim ve etkileşimin nasıl özgün sonuçlar üretebileceği ortaya konulmaya çalışılmıştır. Bu araştırma sayesinde, tasarımcıların tasarım sürecinde girdi olarak kullanabilecekleri sergi alanının tasarım performansını iyileştirmek için kıyaslamalar yapılmıştır. Bu tür çalışmaların çoğaltılması, sanatçının sergi tasarımındaki performansını büyük ölçüde iyileştirecek ve gelecekteki tasarımlarda bilgi ve deneyim paylaşımının güncel sürekliliğini sağlayacaktır.

**Anahtar kelimeler:** Etkileyici Sergileme Mekânı, İç Mimari Tasarım, Sergi Tasarım Öğeleri, Mekânda Etkileşim, Sergilemede Sunum

## 1. Introduction

Exhibition design has evolved from the curiosity room in the 17th century to the present in various forms and methods. Although it used to be used only to protect and display objects, it has now become an independent field in the field of art and design. Cultural remains and objects removed from the palace under the influence of the Industrial Revolution were exhibited in museums and galleries. Since the London World's Fair in 1851, the concept of exhibition organization and exhibition design has become a common issue. With the establishment of SEG (Society for Environmental Graphic Design) in the 1970s, exhibition design was positioned as a branch of environmental graphic design. The design performance of the exhibition space requires multidimensional evaluations. Complex requirements at the preliminary and other stages of the design process. It is this designer that needs to identify and anticipate all requirements and controls (if provided at the time of design). For the implementation phase, the production of such works will significantly increase the designer's performance by sharing the latest knowledge and experience for exhibition design and future designs.

The exhibition designer collaborates with architects, interior designers and industrial designers to design the space as needed. Exhibition design can be divided into two categories, permanent and temporary. The difference between these two categories is often used in museums and art galleries.

It can also be divided into commercial, fair and social culture. While these spaces are being designed, the purpose of establishment should be determined according to the target audience and the content of the building.

When designing an exhibition space, it is important that the design to be applied is designed according to the content of the building. The design should not be considered separately, it should be planned and prepared together with the space. In this case, it is important to cooperate with the designer of the exhibition.

## 2. Method

It will be possible to think about the versatile and designed designs that can be designed for literature exhibitions and small designed products. It can be considered as an introduction to its design, presumably. In this case, it is appropriately associated with the exhibition spaces and their plans. Güler (2008) conducted a study in which he proposed a design checklist consisting of 20, including the circulation of visitors to the exhibition program, and conducted a related field study (p. 103). For research purposes, laying down a set of standards for designing the layout of design elements (Wahab & Zuhardi, 2013). It can be viewed in the same way. This research is also a qualitative research based on these examinations and observations. As a qualitative guide, comparison and comparison experiment is to create an example.

The methods used in the study; literature research, exhibition design and application in various fields, observation and survey work during the application.

First of all, a literature search was conducted on experience, communication, interaction, learning and play methods in exhibition spaces. First, the data in the articles, theses, books and websites related to the subject in the literature were scanned. Other sources with which these data are linked have also been examined and the connection between exhibition spaces and the concept of 'communication' has been determined. After examining the communication methods, the experiential nature of this communication has been determined and the research has been strengthened in terms of exhibition design and spatial experience. When the components of the experience are examined, the relationship between the components of the concept of interaction, which has recently started to take place in exhibition spaces,

Due to its similarity, the concept of 'interaction' has been added to this network of relations and applications of this nature have been examined. When the purposes and methods of exhibition spaces are examined from these perspectives, the concepts of 'presentation' and, depending on it, 'learning' have also taken their place in this network. As a result of these researches, the concept of exhibition was developed with examples from two disciplines, 3D sculpture-ceramic works and 2D photography studies, and the integrated and balanced nature of all these concepts mentioned in the exhibition space was supported.

After the literature research and project work, it was aimed to determine the principles that may be important in the design phase by evaluating the qualities of the experience to be presented in the exhibition spaces, and these determined principles were explained as suggestions in order to benefit future studies.

## 3. Findings

### 3.1. Exhibition Concept

Exhibition; according to the definition made by the Turkish Language Association; They are "areas where all products and works of art are appropriately placed for the public to visit and understand" (TDK, 2011). The main function of the exhibition space; It is all the works presented to the viewer for viewing and selection, and the relationship of these works with space and objects in the sense of "placed in the right place". Considering that the exhibition in the gallery contains many elements between work-space-audience; "The first determining factor in gallery design is to expand the space and function relationship, to bring together the object-object, space-object and human-object relations." (Atagök, 2000, p. 56).

The exhibition itself is an action and an attitude and a presentation in itself with its structure, presence and stance. The artist reveals what he wants to share and tell through certain exhibition objects. No artist can create something for himself, on the contrary, his aim is to enable others to see, read, listen and perceive his work in the most effective way. Therefore, the artist's work should be communicated to others. This transfer is carried out through exhibition.

It is obvious that displaying is the fundamental movement of art. If the exhibition is an end, the objects presented are tools. In this case, it can be said that art and art objects are created for presentation. In the act of presenting there is the presenter (artist), the display object (the work of art), and the presented (the spectator). Without one of these three stages, an exhibition cannot be considered and art cannot be created. In order for this three-stage

communication to reach its purpose and results, the work, which plays an important role in shaping the presentation, should be transferred to the person presented in the best way. The artist's stance, thought and artistic attitude can also be explained through expression and design. This position and performance is most evident in the artist's work (Morkoç, 2013).

What is the purpose of exhibiting, displaying, sharing and interpreting objects or works, or why a fair is set up, why a booth with a lot of work is set up while TV commercials or advertisements are standing; Velarde expresses it this way: "There is a story to be shown and to be told" (Velarde, 1988, p. 49). Dernie (2006); Expressing that the concept of exhibition is an activity of human nature, he said that everyone's home is actually an exhibition space (p. 6). People display objects to give information about themselves, their lives, and their needs. A lot of research has been done on when and for what purpose people started to communicate. Lorenc et al. (2007), stated that people can be used as a tool to remove the instinctive sense of display of the objects they own and the environment they live in, to respect, inspire, celebrate and show them, experience and sell (p. 8).

Allwood and Montgomery (1989), revealed some reasons for preferring display. These; The cost is low for the audience, it can measure the reaction of the target audience to the product, it can communicate with the audience one-to-one, and it can provide detailed information about the exhibited Works (p. 13). In addition, the exhibition design is more effective than the exhibition promotional items such as the catalog sent to the buyer. It can be said that there are suitable places to introduce, display or sell products, ideas or technologies to a wide audience (Demir, 2008). Since the exhibition is a kind of exchange as a concept, we can see its importance in art and works of art even more. Considering the space in which the works are exhibited today, the diversity of gallery design helps to develop an open, multi-level relationship in the interaction of space, audience and exhibited objects. Exhibit spaces are generally of a temporary nature; most of them are in experimental status with the character of the subject they reveal (Bayer, 1957), they are constructed for many different purposes and there are many different types of exhibition spaces accordingly. Although the characteristics of different types of exhibition spaces also differ, common criteria are considered in the context of spatial needs and the design process. In this partnership, many dimensions can be mentioned in the process of experiencing the exhibition spaces, and one of the two important dimensions in this multidimensional structure is the experience of the message-knowledge conveyed by the exhibition and the other is the spatial experience.

In the literature study examined within the scope of the research, it has been seen that there are studies that deal with exhibition spaces with different dimensions, as well as holistic and practical information, especially in the basic books about exhibition design. For example, Locker (2013), Velarde (2001), Bogle (2010), Kossmann & Jong (2010) and Hughes (2015) include issues related to display design in a holistic and inclusive manner as key resources. However, it is seen that practical and spatial information are closely related to other dimensions of the exhibition experience and affect each other. Storr (2006), generally focused on content and meaning in exhibition spaces (p. 14-31). Velarde (2001) provides comprehensive information on display design and implementation. It is seen that many studies have been carried out with the spatial syntax method in exhibition spaces, especially for gallery spaces, and as a result of these studies, important findings that will guide exhibition design have been obtained. For example, Tzortzi (2004), carried out a study to understand and define the complex structure of the relations between the two important parameters of the structure of the exhibition space, the space design and the exhibition order, using the spatial syntax method (p. 128); Krukar (2014), examined the effect of the spatial organization of exhibition areas on visitors with the same method (p. 181). Chungung (2008), presents a study that develops systematic design criteria that enable designers to cope with the complexity of the exhibition design process and multidisciplinary work, while also meeting curatorial requirements in the context of the exhibition.

In the light of these, it is necessary to consider the achievements of design in the concept of exhibition within the scope of space design, communication of the artist and the audience, and transference studies.

### **3.2. Interior Display Design**

Exhibition design is the product of communication between people and the environment. Today, it is one of the design fields that we encounter in many different forms and that communicates with the audience in the fastest way. Although the types of exhibition designs are very similar to each other, the differences between them are getting bigger over time. This also shows that exhibition design is now used in many new settings. The rapid development of technology in the last 30 years reveals its effect in the scope of the fair and in other areas. With the latest breakthroughs in science and technology, the logic of display in the traditional sense has begun to realize the different dimensions of "knowledge" and differences in artistic works. In this context, all aesthetic values of traditional exhibition concepts have been reinterpreted.

In addition, since modern times, conscious and enlightened artists have begun to abandon stereotypes and bad habits in exhibitions, to show their own positions and to have contemporary performance effects that exceed standards. They reflect this most clearly in their works and presentation styles (Çolak, 2011).

Providing the design criteria related to the spatial requirements in the exhibition spaces will also affect the design performance and consequently the expected environmental quality level. Van der Voordt and Van Wegen (2007) define quality as the degree to which a product meets the requirements set for it. However, spatial quality is controlled under four main headings: "Functional Quality, Aesthetic Quality, Economic Quality, and Technical Quality". In this case, it is necessary to define the requirements correctly in order to ensure the quality of the space, which depends on the design performance. Rapoport (2004) pointed out that many features of a demand-sensitive environment collectively constitute "environmental quality". The concept of environmental quality has two basic meanings and explanations: One is related to the physical and chemical-ecological characteristics of the environment (air and water quality, radiation, etc.), and the other is related to the psychological-biosocial-cultural characteristics of the environment. Creating a "better" environment requires combining these two meanings of environmental quality, and designers need to successfully manage both (Rapoport, 2004).

Exhibition design has developed a method of viewing and perception that focuses on works of art that evolve over time and with changes in the exhibition spaces of the works. Regardless, the basics of considerations are the same. The main point of an effective and correct exhibition is the correct design of the exhibition. The preparation of the exhibition design requires a lot of experimentation and intellectual work during the editing, concept, design and exhibition stages. In order to create an easily understandable and effective exhibition design, two basic studies are discussed (Eldem, 2001). These are studies on knowledge transfer and exhibition design.

Exhibition design is implemented both in open spaces and in the interiors of existing buildings. In any case, the context in which it is located becomes important. Locker (2013) pointed out that there are many practical questions to ask when holding an exhibition in an existing building. These issues include important issues affecting the design such as whether the building has historical features, its carrier, size, spatial characteristics, service area and rules (Locker, 2013). Total weight of the exhibited objects, exhibition structures, visitors, etc. should not exceed the floor bearing capacity of the exhibition area (Bogle, 2010). In addition, the relationship between the place where the exhibition will be held and all aspects of the environment and how it affects potential visitors is gaining importance. In their research, Jin et al. (2013), revealed that target attractiveness is a structure consisting of six factors, especially for exhibition organizers (p. 450).

### 3.3. Studies on Information Transfer

Conditions such as producing information, persuading and influencing, instructive communication, combining and coordinating are some of the important functions of communication (Tutar, 2003, p. 120). Based on the "knowledge and education oriented exhibition", it focuses on knowledge rather than studies. The aim is to inform visitors while interpreting the work (Image 1). These exhibitions, which are also very important in terms of education, can attract the attention of visitors when they are designed in certain systems and procedures. In these exhibitions, it is easier to produce works and exhibitions for the target audience, which is also important for the galleries; because knowledge is a concept that can be copied and explained. The Contemporary Art Museum also organizes exhibitions that reflect the aesthetic taste of the society and focus on knowledge transfer. In such exhibitions, the message that the exhibition wants to convey is expressed indirectly, and works that are difficult to understand are exhibited.

#### Image 1

*Presentation of the exhibited work with a description*



(Ayaokur & Çakmak, 2015)

The best way to showcase an idea for other people's appreciation is to organize an exhibition. The success of the exhibition; it takes place when the combination of objects, images and texts used in place can attract visitors and provide them with the necessary information about the exhibition (Warren, 1972, p. 4). The important thing here is that the graphic elements in the exhibitions should be designed in a way that will attract the attention of the visitor and connect them with the space.

For this reason, it is very important for galleries to develop the clarity of the information that works of art want to convey and to use some applications for this purpose. For example; some of them are not limited to the price and material information of the exhibited works, but they are prepared in order to tell the audience their functions, the environment they came from, the reason for their construction or existence. It can evaluate presented objects, concepts created and perception of the atmosphere one by one and provides supporting elements such as supporting drawings, sketches, photographs, maps, digital images, sounds. These are some of the contemporary technologies. opinions in these reviews. As Atagök said, effective and correct arrangements are made in order to attract the attention of the audience, to keep the attention of the audience and to convey the information or comments it gives (Atagök, 1999, p. 145).

### 3.4. Spatial Studies

The places where the works are exhibited; They are the places where the viewer communicates with the works and gives them emotional meaning. For this reason, the working area relationship is very important in the exhibition. Since we have an impression of the artist and the work when we first enter the gallery, if we cannot create the atmosphere we want to create effectively, things can become boring no matter how good they are.

For visitors to be safe, display units to be intact, and exhibits to be protected, designers must consider and question everything that is part of or may affect the exhibition (Bogle, 2010). Making the exhibition accessible to all visitors is a task that must be accomplished by making full use of talent and circumstances (Bogle, 2010). Locker (2013) points out that when designing an exhibition, designers should consider the mobility of visitors, possible accidents in auditory and visual activities, and people with intellectual disabilities due to learning difficulties; means that this must be followed at every stage of the design. Disability laws in many countries/regions stipulate that exhibits must be open to visitors with disabilities, so wheelchair users etc. Soil changes should be considered in advance to ensure that they are not excluded (Hughes, 2015).

Moreover, in the words of Rosalba Giorcelli, owner and curator of the Giudecca 795 Art Gallery in Venice, exhibitions must be highly original. For this reason, it is necessary to go beyond the ordinary and known in the exhibition. While doing this, the presentation style of the objects should be understandable. Evaluation of the location of the works is one of the key points of the first phase. All solutions that can increase the value of spatial identity need to be considered.

In addition, when designing an exhibition, just like an interior designer, it is necessary to design the showcases, plinths, cabinets, shelves, hanging systems and other exhibition furniture correctly. While making these designs, it is very important to consider whether design elements such as color, texture, balance, line and direction are suitable for the job. In addition to the general atmosphere, there are some rules to be considered about the concept, the text that makes the concept meaningful, the supporting materials, the elements of the exhibition system, lighting and space arrangements. These developments are directly proportional to the needs of the gallery and the work of the exhibition area. Exhibition design and organization; temporary exhibitions need to be changed and followed.

In order to exemplify the two-dimensional and three-dimensional works used in the exhibition design, photography and sculpture display will be discussed in the sub-titles of this section.

### 3.5. Interaction Factor

Canan Çetinkanat defines communication as “the process of interaction between the source and the target in order to produce behavioral changes in order to make common and shared meanings of knowledge, attitudes, feelings and skills common” (Çetinkanat, 1996, p. 223). In this process, the receiver can change the source of the message according to his response and create new messages with each other. Vania Marins defined the theme of the exhibition as "applications that effectively encourage learning and provide visitors with experience using interaction". (as cited in Erkan, 2014). On the other hand, looking at the same definition from a different angle, it is possible to question manual rather than technical expansion of these applications. Is emotionality, one of the methods mentioned in the current debates of contemporary exhibition practice, interpreted as a dimension of interaction? Also, can the effectiveness of interactive knowledge be observed in the learning process?

In the analysis, these methods will be included with sample demonstration studies. Today, the concept of exhibition implements a participatory exhibition strategy, transforms information into spatial narratives and transforms it into details that visitors need to follow and discover on a three-dimensional plane; in other words, it provides an important dimension. The impact of interactive exhibits on visitors and learning also depends on how these systems appeal to different senses and are designed in interesting ways. Greenhill, expert in exhibition pedagogy, described the impact of interactive exhibits on education as follows: "Physical participation allows commentators to connect with the logo, begin to ask questions and continue to communicate. Informal and unstructured education can be based on the visitor's perception. What is experienced at that time depends on the visitor's reaction, depending on

the country" (Greenhill, 1999, as cited in Boyraz, 2012, p. 31). As it is mentioned, like the audience, participatory research, like the art work and the place, is based on a choice that cannot be generally considered in the knowledge.

In the next stage of the study, in the light of the information given, evaluations will be made through the presentation of photography as an example of two-dimensional works and outdoor sculpture works as an example of three-dimensional works.

### 3.6. Presentation in 2D Artworks: Example of Photography

Photography, which plays an important role in the development of artistic expressions, is not only an important tool for cultural sharing, but also a part of cultural production. The main reason for the emergence of photography is the artist's desire to constantly improve his form of expression. The efforts of people to keep up with the ever-changing social life and the ever-developing level of perception have been the source of this desire (Çizgen, 1998, p. 15). Photography, which was seen as a copying tool before, gained an important place in the field of fine arts in a short time with the interest of art and science. Thus, photography has become one of the basic elements of the modernist art period with its own language. Sharing of photography technology is easier than other branches of art, and it opens a wide area for artistic production in terms of creativity. At the same time, photography with modernist colors enabled the spread of ideology and increased mass image production (Timuçin, 2002, p. 9).

Özdemir (1996), briefly explained the art of photography and its development as follows: "... Photography, as an activity, a mass media and an art, takes place in contemporary art. Art maintains its validity in the field of society and art. Today, when it is no longer independent from each other and art is not considered separately, photography is used together with other arts because photography itself is a material. It has the feature of being used in various ways in materials and techniques. However, photography is not only a mechanical and technical process, but one of the activities that can be easily integrated with other art branches. All arts, this kind of relationship influences the development of various fields of art, works created and interconnections through technologies used in different arts" (p. 3).

Although each photograph is considered objective in the context of shooting with a camera, it is an interpretation of the artist and a choice of each photographer's equipment that varies with technology, aesthetic interpretation and worldview. Most of the functions of photography such as theme, drawing method, composition, light, color are determined by the choice of the photographer. Along with photography, the reproduction and presentation of images by equipment distinguishes it from all other types of imaging in terms of reliability. İhsan Derman expresses his views on photography as follows: "A photograph is very different from a picture that we know every detail of which was made by an artist, because it is the result of a mechanical process. That is, once the camera cover is opened, the image in front of you will appear and the lens will be automatically recorded on the film. This reliability of photographic images is due to the fact that there is no need for human intervention" (Fotografya, t.y.).

When interpreting photographs from a scientific point of view, it is necessary to question their ideas with their own concepts, since they are electronic works of art. With the development of technology, photographers' ability to express has gained a new dimension (Tekin, 1990, p. 37). In this case, here are the main points to consider when presenting photos:

First of all, it is necessary to decide which dimensions will be displayed at the photo exhibition. It is generally believed that the larger the scale of the study, the greater its impact. However, the width of the display area plays an important role in this regard. The space should be able to provide a "view distance" to the viewer. Large photos printed to be effective cannot be viewed remotely, on the contrary, they lose their effect. Broadly speaking, most works of art must first be observed from afar and then studied in depth. However, this situation is different for photography; Careful monitoring of the work created in the digital environment will reduce the effect of the work, as it will produce an unclear visual perception.

Ranking is also another important factor. As in every exhibition, it is essential to create a linguistic unity, for which the works arranged one after the other must be carefully determined. When deciding on this situation, examining the color, texture and shape similarity between them can be effective. This not only provides a transitional unity to the viewer, but can also aid in the perception of general concepts. Regardless of the possibilities offered by the space, the researcher demonstrates the importance of keeping up with the space through his personal exhibition experience at the Rahmi M. Koç Museum (Image 2).

## Image 2

*Rahmi M. Koç Museum- İlayda Çetin '24 Carat - Architectural Photographs' Exhibition*



(Çetin, 2014a)

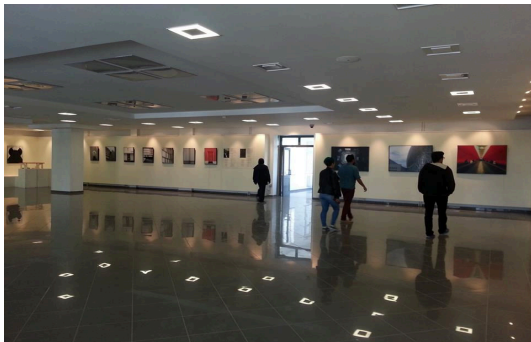
All kinds of interventions in the space have an effect on the perception and interpretation of the exhibition. For this exhibition, small-sized photographs are arranged side by side and the colors are monotonous, taking into account the columns that hinder circulation and lose sight from afar. In addition, there are heaters, cabinets and niches for fire pipes, which can distort the perception of space and cannot be removed. This situation, which causes pollution in visual perception, can be prevented by covering it with wreaths. In this way, objects that visually restrict perception or disrupt the order are eliminated and the presented works can be viewed more clearly in their own order. In short, some factors that were not taken into account should be considered in the exhibition.

Kossmann and Jong (2010), who have many exhibition design applications, say that when designing the exhibition space, they usually offer a perspective at the beginning of the exhibition, and then create different surprises for the visitors.

The type of frame and glass used for photographic art is another important factor. He decides for himself whether he actually wants a photo frame or not. Whether it will be a part of the photograph is ultimately up to the artist. In other words, today, where minimalism is at the forefront, magnificent frames or details are no longer used as before. In order not to cause eye pollution, not to restrict the photos and not to hinder the work, it should use a frame suitable for the place and the photos as much as possible. As seen in Picture 3, the usual mobility and colorfulness of the exhibited works necessitate the simplicity of the other elements. Frankly; Being able to express something simply becomes more valuable. Elements such as mats, which are used to avoid using glossy glass to prevent reflections, to enlarge the work and to make distinctive differences, should not be the first choice in photography exhibitions; because photos should be presented as they are, using the simplest possible frame. (Image 3).

## Image 3

*İlayda Çetin '24+1' Photography Exhibition, Hacettepe Üniversitesi*



(Çetin, 2014b)

Another important factor is lighting. Daylight should not be used as lighting for the gallery, artificial light sources should be used. Open spaces should be designed to be closed when necessary. The lighting used with the ceiling projection method prevents the formation of unwanted light. Spotlights projected directly onto the photograph should be arranged properly to not to blow up the image of the artwork. The device used to hang the photos should be sturdy and easy to hang. The entrance and exit of the exhibition area should be comfortable in the gallery for convenience of the audience. In this photo (Image 4) at the entrance of the gallery, we observe the modernly arranged resting area, lighting area and dining area.

#### Image 4

*Parme Art Gallery- İlayda Çetin 'Wednesday Market' exhibition*



(Çetin, 2012a)

According to Kossmann and Jong (2010), in a well-designed exhibition, the content of the media is not used as various elements, but as elements that work together to achieve a balanced and effective product. The task is to direct visitors to content and effective experiences that always inspire new ideas (Kossmann & Jong, 2010). Some basic standards of exhibition design language were defined by Bayer in four items (1957). 1- The importance of the floor plan to ensure pedestrian flow, 2- Considering the walking direction and reading styles of the visitors, 3- Enlarging the viewing angle of the exhibition area. 4- New uses of technology, animation and lighting materials (Bayer, 1957). Despite the complex requirements for exhibition space, these standards still apply today.

In short, although he used to think that photography is an art that is closer to technology than other branches of art and that artists reduce the labor factor through machines compared to other branches of art, the widespread use of photography art and exhibitions allows us to see that this is the opposite.

#### 3.7. Presentation in Three-Dimensional Artworks

With its three-dimensional plastic structure, sculpture is one of the fields that can best support the presentation of art as action and concept. Like all branches of art, the art of sculpture is the transmission and display of form and intelligence. Throughout history, sculptures have offered different forms of expression according to different periods, from the oldest sculptures to contemporary sculptures. The sculpture, the presentation of the sculpture as content and form, and the attitude of the sculptor shape their presentation.

Presentation in sculpture is the structure of sculpture as a form; It is the expression of the sculpture in terms of content. The way the sculpture is placed in the space is transferred to the audience and the way it is conveyed is the formal presentation of the sculpture. In other words, the form and structure created by the sculptor, the unique value of the sculpture, the presentation of the sculpture and the content of the sculpture guide it (Image 5).

#### Image 5

*Serap Akarcalı- North Star Project- North Ankara, Turkey*



(Çetin, 2012b)

Its presentation as content represents the presentation of the statue's stance and purpose as the form of expression, theme and purpose of the sculpture. It is desired to explain the narrative, theme and content of the sculpture to the audience (Öztürk, 2011). In this context, if we touch on a few points that should be considered in the presentation



of sculptures: first, it is very important to be able to perceive sculptures from every angle. The three-dimensional structure of the sculpture as a form and the different meanings and different visual effects it produces by surrounding it as a general standard make the sculpture more real and effective in the eyes of the viewer. We can take outdoor sculptures as an example. These sculptures are large-scale, grounded and can be perceived from any angle.

### Image 6

*Serap Akarcalı- North Star Project- North Ankara, Turkey*



(Çetin, 2012b)

In order for the sculpture, which is located in the open area, especially in the public area, to fulfill the functions expected from it, it must be designed and placed in accordance with a number of principles. These principles, which are also decisive in urban design; unity, proportion, scale, harmony, balance and symmetry, rhythm, and contrast. These principles emerge in the physical and social relations of the sculpture with its surroundings and guide the design process. For this reason, space, social structure and physical conditions should be considered in sculptures placed in open spaces (Image 6).

Volume is a physical part of the relationship between sculpture and environment and is directly related to "scale". According to Gestalt psychology, what gives meaning to the whole is not the parts that make up it, but the relationship between the parts, that is, how these parts are brought together. It's not just about scale and proportions, but also all other design-related components. It is believed that the disproportion between horizontal and vertical negatively affects human health and psychology (Baydoğan, 2002, p. 51-55).

If the scale and form characteristics of the sculpture placed in the space are not taken into account; If it is too large, it will produce an overwhelming power, if it is too small, it will be difficult to detect. When the volume of the sculpture is "in harmony" with the scale of the urban space it is in, one can speak of "unity" and "balance" in the space. The effect of the large-volume sculpture is not only reflected in its volume, but also in the movement and "rhythm" of the sculpture (Karaaslan, 1993).

### Image 7

*Serap Akarcalı- North Star Project- North Ankara, Turkey*



(Çetin, Personal Archive, 2012).

Also, for the selection of materials for outdoor sculptures, changing weather conditions and possible damage by humans should be considered. Outdoor sculptures are larger than indoor sculptures due to their scale. Here, the concept of pedestal can produce a solution. For example, in Serap Akarcalı's work *The North Star* (Image 7), considering the social situation of the area expected to be on the grass, the statue was placed on a pedestal to protect it from many people. Even the damage the lawnmower does to the statue during its operation must be taken into account. Unfortunately, it is seen that many outdoor sculptures in our country have been damaged by spray, paint, sharp or penetrating tools.

### Image 8

*Example of outdoor sculpture, Burano, Italy*



(Çetin, 2014c)

The artist creates the sculpture in such a way that it can be perceived from every angle at the design stage. The audience should be able to perceive the work 360 degrees and interpret it from every angle while it is being exhibited (Image 8). In addition to these, the way the lighting system is constructed should also highlight the sculpture. For example; It can be illuminated diagonally from both sides to avoid any shadow fall issues. Also, if a plinth is used, its height should not be too high and at the same level as the line of sight. Otherwise, the perception of the audience will decrease and the expected exhibition will not occur.

### Image 9

*A metal work of art placed outdoors, Salzburg*



(Çetin, 2015a)

Besides, defining the form in sculpture; in addition to the physical qualities of the environment, it is the subject and material. It can be said that the use of horizontal forms in an urban space, for example, in a space with horizontal elements, is not appropriate in terms of monotony formation. When horizontal and vertical forms are used together, a diversity and “harmony” arising from the principle of “contrast” are mentioned. Likewise, the static and geometric forms created by the buildings in the urban space can be enriched with more dynamic and organic sculptures. As seen in Image 9, this statue, which attracts attention, is placed in front of the buildings in a way that does not block the way of people. It is illuminated by the street's own lights and especially no spotlights are used. It is positioned at a navigable point on four sides if desired.

**Image 10**

*Center for Contemporary Arts, courtyard display, Padova, Italy*



(Çetin, 2015b)

As can be seen in the example above, all works can be viewed from every angle in this place, which is illuminated by natural light (Image 10). With the large area, they can easily present and display large-scale works. In short, regardless of the subject of the exhibition, the points to be considered are the same. This is a way of capturing the viewer's attention and creating liveliness in the space.

#### 4. Conclusion

The increasing use of technology has begun to change the lifestyle of the individual by influencing social life and encouraging and accelerating daily life. In the art history process, it is seen that the concept of change is handled through interdisciplinary interaction. This concept of creating the same and different is in a never-ending cycle. Although these disciplines show periodic differences, they have made it easier for us to connect with the concept of exhibition, which is the basis of the research. Considering that the exhibition is also a communication element, it can be said that the gallery is a space used to establish a connection between the object and the visitor, and that technology causes changes in the exhibition design. Presentation, technology and communication concepts are often intertwined. Although these concepts can be effective alone in daily life, they are concepts that reinforce each other in essence. In this research, these concepts are discussed within the framework of exhibition and the relationship between the exhibition and the design duo and the visitors is examined. In addition, it discusses the concept of ordinary exposition and its development under current conditions, and through the examinations, a more concrete presentation of the judgments within the scope of research based on the parameters of architectural principles is presented. In the personal application created in this context; The relationship of the person with the space and the interaction created by this relationship and the needs of the artist, the work of art and the audience are also discussed.

Within the scope of the research, it is aimed to define and analyze design standards in the context of space requirements of exhibition space design in order to improve design performance in the design process. Exhibition design includes many different dimensions, so it requires exhibition designers to master and constantly control many different themes. In addition, the experience of the exhibition designer, intuition of knowledge and constant research disposition are also important factors. The design performance of the exhibition space must take into account the multidimensional and complex requirements in the preliminary design and other stages of the design process. For this reason, the designer needs to determine all the requirements, anticipate and check whether they are provided during the implementation phase. With the development of design, implementation and technology, requirements need to be constantly redefined. Velarde (2001) defines the exhibition design process as a journey from the beginning of the sketch to the end of the technical drawing and specification set. Designers can collaborate with experts from different disciplines and the design process consists of different stages. These stages often include the same stages as the interior design process. Due to this process, there is a production and application phase in this field. At each stage, the standards related to the space requirements affect the design. Locker (2013) states that the different sub-processes of exhibition design include the stages of analysis, thinking, development, suggestion, detail and application; He stated that the boundaries between the stages are variable, driven by testing, retesting and continuous feedback of ideas. No matter how simple or complex a project is, its stages must be well planned in order to proceed in a systematic and logical way from start to finish (Bogle, 2010).

In a nutshell, controlling the resources related to exhibition design is very important in terms of transferring relevant knowledge and experience and following the latest methods. Along with the research presented in this article, current international exhibition design resources are analyzed with 2D and 3D examples. It aims to analyze and summarize the design standards of exhibition spaces through research and publications, proposing a set of standards that can be used by exhibition designers at different design stages. Copying such works at a given time

will significantly improve the designer's performance in exhibition design and ensure the latest continuity of knowledge and experience sharing in future designs.

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