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Art Time

Spatial Communication on Exhibition and Exhibition Design

Sergi ve Sergileme Tasarımında Mekansal İletişim

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ABSTRACT

In its simplest form, an exhibition is to show the audience the work of art that is the result of the artist's intellectual and physical production. Exhibitions can be organized in many different categories. Online exhibitions have also started recently. An exhibition is a planned action. In this planning, sometimes made by the artist and sometimes by the curator, the aim is for the work to meet the audience in harmony with the exhibition space. Exhibitions can be artistic or commercial. Similarly, the aim here is to bring the product and potential customers together. Trade exhibitions are places where exhibition space is built to better showcase the product. Exhibition design is a communication design discipline that is planned and constructed according to a specific narrative, prepared according to the content it wants to convey and the place where it will be installed. Exhibition design in its current sense dates back world fairs that started in the 19th century. Thanks to world fairs, countries that have been aware of each other's existence for centuries in a world where there was almost no visual, vocal, or written communication in history, had the chance to show themselves to each other for the first time. The success of exhibition design depends on narrative and visualization. The content prepared by focusing on the subject is visualized with relevant material. And with textual support, exhibition communication achieves its purpose.

Keywords: Exhibition, visualization, graphic design

ÖZ

Sergi en basit haliyle sanatçının düşünsel ve fiziksel üretiminin bir sonucu olan sanat eserini izleyicilere göstermektir. Sergiler pek çok farklı kategoride düzenlenebilir. Yakın zamanda online sergiler de başlamıştır. Sergi planlanan bir eylemdir. Kimi zaman sanatçı kimi zaman da küratör tarafından yapılan bu planlamada eserin sergi mekânıyla uyumlu bir şekilde izleyiciyle buluşması amaçlanmaktadır. Sergiler sanatsal olabileceği gibi ticari de olabilir. Burada da benzer şekilde ürün ile potansiyel müşterilerin buluşturulması amaçlanmaktadır. Ticari sergiler ürünü daha iyi göstermek için sergi mekânın inşa edildiği yerlerdir. Sergileme tasarımı aktarmak istediği içeriğe ve kurulacağı mekâna göre hazırlanmış, belirli bir anlatıya göre planlanmış ve kurgulanmış bir iletişim tasarımı disiplinidir. Farklı disiplinlerden gelen ve bir iletişim tasarımcı tarafından yönlendirilen geniş bir ekip tarafından gerçekleştirilir. Günümüzdeki anlamıyla sergileme tasarımı 19. yy'da başlayan dünya fuarlarıyla tarihlenir. Dünya fuarları sayesinde tarihte görsel, sesli ya da yazılı iletişim neredeyse hiç olmadığı dünyada birbirlerinin varlığından yüzyıllardır haberdar olan ülkeler ilk kez kendilerini birbirlerine gösterme şansı bulmuşlardır. Sergileme tasarımının başarısı anlatı ve görselleştirmeye bağlıdır. Konuya yoğunlaşılarak hazırlanan içerik ilgili malzemeyle görselleştirilir ve metinsel destekle sergileme iletişimi amacına ulaşır.

Anahtar Kelimeler: Sergileme tasarımı, görselleştirme, grafik tasarım

Introduction

Communication has contributed to the development of people and civilizations throughout the ages and has played a major role in the dissemination of emotions and thoughts as well as scientific knowledge. It is an undeniable fact that communication paves the way for humanity and contributes positively to the development of the world. "Communication is in the environment where the information transmitted is understood by both the sender and the receiver. It is the process of transferring information from a sender to a receiver. Communication requires all parties to understand a common language in which to exchange information" (Uçar, 2020, p. 19). A great leap forward in the development of civilization occurred with the invention of writing, and thus, for the first time in history, verbal content was recorded and made accessible to everyone. In today's world, the strongest communication is done through visual channels. Whether it is a popular topic related to daily life or a technical and complex scientific study, visualizing the content is always the first choice. Communication channels that appeal to other sensory organs are mostly considered as support. Philippe Apeloig says that graphic design is the intersection of art and communication (Fiel, 2005, p. 20).

In today's world, where information increases rapidly, the content created by information meets the audience in different visual formats, which enables more people to access information. With the increase and spread of communication channels, access to all kinds of media has become easier. As a result, more content can reach more people.

Although it is a great development that people (audiences) can meet with content, problems have begun to arise in the reciprocity of this meeting over time. Due to increasing information and a crowded world, content and relevant people are no longer easily accessible. The main reason for this is that there is too much content for an ordinary person to follow. Even people's access to priority content in this density has become a problem. It is a fact that the source's aim is always to reach the target audience, and the target audience's aim is to be fed from the right source.

In today's world, every content, every product, and idea produced aims to meet the target user group. This is true for both a commercial product and an intellectual work. When content and user come together, a meaningful step is taken for civilization. The user's encounter with a content that interests him or her may form the basis of a new development, thus new ideas may emerge. "One of the most important features of communication is that the communication function must be concluded in accordance with the purpose" (Uçar, 2020, p. 133).

Contents subject to display and presentation systems also follow the same path. The product, work or ideas in question are visualized through exhibition and presentation and conveyed to the users. In today's world of visual bombardment, it is much more difficult for an ordinary user to access useful content than in the past. Namely, when there were only printed media as communication channels, products or works were delivered to users through printed media such as books, magazines, bulletins, and newspapers. Each book, magazine, newspaper, or other printed medium had an author and even an editor, and what information was to be given and how it was to be given was regulated by a single authority. This method, which does not seem democratic at all in today's conditions, created relative convenience for the users. It was not democratic, because if the experts did not find the content valuable, this content did not have the opportunity to reach the users. For this reason, it was technically impossible for the creator of the content to reach the masses on his own. Because the contents were prepared and conveyed as a package by certain experts. Nowadays, communication and obtaining information have been democratized with the intensive use of communication channels of the internet and electronic media. Now everyone who wants has the chance to make their voice heard. However, a new disadvantage has emerged. This is the uncertainty and confusion on the audience's part about which of these new contents can be followed and how.

In the developing world, there are many communication environments that enable the source and target audience to meet. Exhibition and presentation systems can also be seen as one of these environments. The work or product that is intended to be shown, the idea or thought that is intended to be expressed, can be met with those who are interested in it through exhibitions. The result of the effort spent in this field can sometimes even be a modest presentation. It works like a bridge between two complex stacks. This bridge is shaped based on the expectations of the masses from each other. To strengthen the established bridge, the communication environment must be planned, constructed, and constructed properly.

Artwork, Product and Exhibition

Art is one of humanity's most important cultural inventions. It is one of the elements that carries civilization to future generations. In its broadest sense, it can be defined as the expression of creativity and imagination. The presence of art can be found even in the first traces of human civilization. Human beings wanted to express human existence by leaving artistic traces. There are many types of art and their subgenres. Today, in addition to classical arts, fields called video art or new media have also joined the art genres. The product that emerges at the end of an artistic process is called a work of art, or simply a work of art.

Another important invention of humanity is production. Production, which was carried out individually and with difficulty in the beginning of civilization, began to be mass produced with the industrial revolution. Thus, people living around the world began to have access to daily tools in a similar way. It would not be wrong to call the industrial revolution the era of inventions. The years when the codes of the world began to be rewritten were also very fast years for innovation. Today, the world is saturated with products to a certain extent, and the great inventions of the past have turned into ordinary objects today. Like the artistic process, the development of products is also based on great efforts and work. While in the past the production process was like the process of a work of art today, with fast and mass production, almost everyone has had the opportunity to benefit from the inventions of civilization when certain conditions are met.

Artwork and Product

The product that is consciously created by human hands or ideas and created (revealed) by the artist at the end of the artistic thinking process is called a work of art. For a product to be called a work, it must have certain qualities. The most important of these are the fact that it was made specifically and the material from which it was produced is its own. The work of art can be concrete (figurative) or abstract. However, he can also compose a concrete image abstractly. Whatever the resulting work, the work of art is the continuation of a certain intellectual thought and application process. The work of art is the visual representation of the artist's words. They have goals such as conveying a message to the masses, challenging the perceptions of the audience, and making a note for future generations. For this reason, every work of art is assertive. Its survival to future generations depends on this. Although all arts in a wide range come to mind when a work of art is mentioned, the definition is generally used to represent the visual arts. Visual arts include painting, sculpture, ceramics, photography and even architecture. The definition of a work of art has transformed to suit the spirit of the time, just like the definition of art and artist (Yıldırım, 2019). In addition, like known art forms, digital art products reflect the spirit of the time and society (Adeloye and others, 2024, p. 22). The art community rejects the material view of the creative connotation of the product. According to the art community, the main driving force behind art production is not the demand from the consumer (Fillis, 2006, p. 34).

While today's definitions of art, artists and works of art are based on a conceptual idea, in the past, works of art also served as a record-keeping function. It would not be wrong to say that the information that can be collected about the past in the history of civilization comes from objects and artistic productions that have survived to the present day. Only works of art that are resistant to external factors have survived from the past to the present. The fact that works of art from the past periods of civilization have

survived to the present day only in the forms of sculpture and architecture is due to the materials used by these two branches of art. Despite the advanced state of its development, relating the concept of 'product' to a work of art is a relatively underdeveloped debate (Fillis and others, 2020, p. 2). Indeed, settlements that have faced many disasters, especially earthquakes, from past to present have somehow managed to carry their traces to the present day, despite all the negativities. Today, works of art consist of many different materials such as paper, fabric and even plastic, in addition to durable materials such as stone and ceramics.

Industrial products also emerge through a similar process. This is about meeting a need or meeting the same need with a new understanding. There is also a scientific and intellectual process in the development of the product. The aim is that the product that will emerge at the end of this process will have features that make users' lives easier and make them feel good. Before and after the industrial revolution, function was at the forefront in the emergence of a product, and later, qualities such as personalization and being an identity complement were added to the function as a distinctive feature. Products can be made from any material imaginable. Unlike a work of art, it does not aim to make a statement, to give a message to the masses, or to be preserved for future generations. He is expected to fill the place assigned to him in the civilization in which he emerged, in other words, to fulfill the duties assigned to him. After it has successfully fulfilled its function, a retrospective analysis can be made by the next generations.

Exhibition as an Activity

Exhibition, in its literal sense, is not a concept that people are unfamiliar with. Since it is a highly visible event, it has a clear meaning in the minds of people living in today's world, especially those interested in art and culture. If we want to give a general definition, an exhibition is the presentation of existing or new products or works in an open or closed space, within a limited or open-ended period, within the context of a certain theme or subject, in a way that the audience can see and experience firsthand. It is generally called an exhibition when experts/artists bring together the products/works they produce within a certain theme with art lovers in an exhibition area/art gallery (Image 1).

Image 1.
Example of Trade Exhibitions. Source

Providing the exhibition action can be done based on this definition of the concept. In this case, for example, presenting the products of a company that produces various machines for industrial use to potential buyers at a fair stand during the period the fair will be open is an exhibition. However, since it is a concept more frequently encountered in the field of culture and art, the above example may not come to mind at first for those who hear the word exhibition. It is replaced by an artistic presentation (Image 2).

As can be seen from the above explanations and examples, exhibition is a concept with a wider field of activity than thought. Works produced for purposes such as sales and promotion are also exhibited and presented to people. A promotion that will last only three days at a fair or a presentation of archaeological artifacts to the audience in a museum is an exhibition. It can be said that the word originates from the predicate to spread. Spreading does not make everything you have visible; showing it is an action that has a strong counterpart in outward communication. The word exhibition, derived from the act of laying, describes the way in which this action is carried out. It is not necessary for it to be visible, but it is essential that everything be shown and/or made visible.

Image 2.
An example of a gallery. Source

When the concept of exhibition is examined in terms of communication models, it can be said that it has a one-sided communication model. In other words, the artist or producer, who is the starting point of the exhibition, introduces his work or product to the audience and thus the communication process is completed. In the exhibitions, there are tags of the works or products, so that the users can get information. However, it is not possible for users to give feedback or improve the information they have acquired through the exhibition and thus continue the flow. When evaluated operationally, the exhibition appears one-sided and passive (Image 3). The exhibition cannot be considered as a feedback venue. Exhibitions that aim to win the hearts and minds of visitors and involve them in current news and events have both informative layers that encourage learning and sensory layers that encourage empathy (Message, K. and Witcomb, A. 2015, p. 48).

Image 3.
Works are shown and highlighted by labeling. Source: Author's archive

Although exhibition is one-sided, it has an intense flow of conceptual information. Those who come to watch artistic exhibitions can learn about general culture, social events, gaining perspective on life, etc. They encounter content and are nourished by these contents. However, those who watch industrial exhibitions such as fairs can experience a vision for the future, a new commercial expansion, etc. They have knowledge on the subject. The exhibition is instructive and informative even at its most closed to mutual interaction (Image 4).

Image 4.
An example of a didactic exhibition: A work from the Istanbul Design Biennial. Source

Exhibition Types

Exhibitions have become the most powerful medium to show works of art, ideas, and products to a wide audience. From artistic exhibitions to trade fairs and science exhibitions, these events provide a platform for individuals and companies to showcase their work and engage with visitors. Exhibitions can spread to the masses with the concepts they reflect and the ideas they carry. There are many types of exhibitions.

Art exhibitions are the most common type of exhibition, featuring works of art in a variety of media such as paintings, sculpture, photography, and new media. In fact, for many people, the word exhibition comes to mind as the presentation of a work of art. These exhibitions may focus on a particular artist, art movement or theme. Art exhibitions are often held in galleries, museums, and art centers. An example of a famous art exhibition is the Venice Biennale, which is held every two years and features artists from around the world engaged in contemporary art. Another example is the Louvre Museum in Paris, which displays works of art from various periods and cultures. Exhibitions are held in galleries in many cities in our country (Image 5).

Art exhibitions are displays of works of art presented to the public. They can take many forms, including paintings, sculptures, installations, and performance art. The concept of art exhibitions dates back to the Renaissance when artists displayed their works in public spaces for people to see. Over time, art exhibitions have become more formal events, with galleries and museums playing an important role in their development.

The purposes of art exhibitions are diverse. It can serve to promote the work of artists, provide a platform for emerging artists to showcase their work, and inform the public about different art movements and styles. In addition, art exhibitions can contribute to the development of cultural and intellectual dialogue by bringing together people from different backgrounds to engage with art.
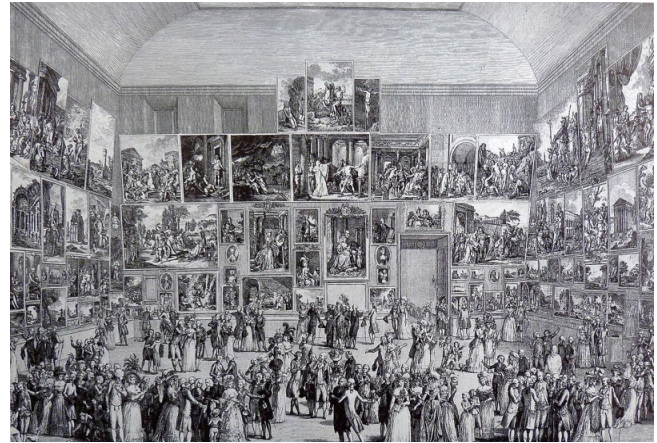

Image 5.
The pioneer of artistic exhibitions, the Louvre also hosted large-scale exhibitions and auctions. Source

There are three main types of art exhibitions: solo exhibitions, group exhibitions, and themed exhibitions. Solo exhibitions feature the works of a single artist, allowing them to exhibit their works comprehensively. Group exhibitions, on the other hand, often feature the work of more than one artist with a common theme or style. Themed exhibitions focus on a particular topic or idea and feature works by a variety of artists exploring the theme. Each type of exhibition has its own advantages. While solo exhibitions offer artists the opportunity to showcase their work in depth, group exhibitions allow artists to collaborate and showcase their work with others. Themed exhibitions encourage critical thinking and intellectual dialogue by providing a platform for artists to explore specific ideas or themes.

Trade exhibitions are venues where products and services from various industries are displayed. These events provide a platform for companies to introduce new products, generate leads, and network with potential customers. They are places where sales, partnerships and exchange of views occur within a narrower pool of participants, especially in professional work areas. Participants include industry professionals, buyers and occasionally the public. An example of a famous trade show is the Consumer Electronics Show (CES), held annually in Las Vegas. This event showcases the latest technology and future products from various companies, providing vision for the industry. In the automotive field, International Automobile Fairs held in different cities of the world, featuring the latest automobiles and automotive technology, can be given as successful examples (Image 6).

Image 6.
Auto fairs attract great attention today. Source

Science exhibits are exhibits that feature interactive displays and hands-on activities to engage visitors with scientific concepts and discoveries. These exhibits cover a variety of topics such as biology, physics, chemistry, and technology. Science exhibitions are often organized by science museums, science centers and educational institutions. An example of a famous science exhibition is the Science Museum in London, which features interactive exhibits on a variety of scientific topics (Image 7).

Image 7.
London Science Museum. Source

The Place of the Exhibition in Communication Design

Whether exhibitions are prepared for artistic or industrial purposes, they are prepared within a system. In artistic exhibitions, the process carried out by the artist of the exhibition or the curatorial group organizing the exhibition begins with planning. Whether the subject of the exhibition is concrete works or abstract images of contemporary art, the artist has an exhibition plan in mind at the very beginning. There are many people who think that the process is free and therefore random due to the endless creativity environment in the artists' workshop environment. However, it is not possible to say that the whole process occurred spontaneously, without a plan or program, with the "inner impulse of the artist". Because artists, like people in many other fields of business who do their own work, are people with high internal and work discipline, they conceptually and formally design the works and road stories they will create in advance and plan how they will present them. The planning process also includes how many works there will be or the approximate dimensions of the works. Therefore, it would not be wrong to say that the exhibition was a systematic preparation from the very beginning.

The process from taking the works in question from the workshop to taking their place in the gallery in an artistic exhibition is a work that requires planning. The word system should not be conceptually understood as leaving a certain space between tables. With the system definition, it is emphasized that the moment when the artist's works meet the audience will coincide with the individual expression process and that this can occur within a system that develops in an artist's mind. In many group exhibitions, exhibition curators decide how the works will be placed. Even though they do not contribute to the creation process of the works, they provide an artistic appearance by managing the assembly processes (Image 8).

Image 8.
An exhibition created by a curator. Source: Author's archive

Commercial exhibitions or fairs are a system work, just like artistic exhibitions. At this point, it is necessary to underline that the works carried out for the fair are produced from scratch almost every time. Even if the product shown and the concepts to be explained are the same, it is often not possible to carry the preparations made for Fair A to Fair B. As in artistic exhibitions, the act of carrying an exact work is not possible. The products to be exhibited can be transported, but the designs made for the promotion of the product and the three-dimensional works made for the exhibition cannot be transferred. The size of each fairground, its location, and the rules to be followed may be different. That's why at trade shows we often see the design being adapted each time. Therefore, in artistic exhibitions, the work is shown by moving it and repositioning it in relation to its environment, while in commercial exhibitions, a new construction process is started (Image 9).

Image 9.
Fair stands can be rebuilt in every time. Source

Importance of Exhibitions

It is stated that the exhibition as we know it today started for the first time in the Louvre Museum in 17th century Paris. Indeed, the works of art produced up to that time were placed where they belonged or were planned, and those who wanted to see the work had to go to the point where the work was placed and watch it. Considering that in the early period, works of art were commissioned by artists from the nobility, it can be easily said that the places where the works of art were located would not be places that everyone could enter. If this work is a painting, it is perhaps in a room of the

palace, if it is a sculpture, it is in an open or closed space in a castle, and if it is an architectural work, it can be seen only by those who can enter and examine it. It can be said that ordinary people did not have the chance to see works of art freely until the exhibitions in their current sense started. For this reason, it can be said that exhibitions brought people together with works of art in the past centuries and became an important meeting point of trade in the following years. Exhibitions produce propositions about what is seen, what is not seen, and how to exhibit it (Tolia-Kelly, 2016, p. 12).

Artistic exhibitions play a very important role in promoting the arts and encouraging cultural and intellectual dialogue. It provides artists with a platform to showcase their work, leading to greater exposure and recognition. Additionally, art exhibitions increase the public's appreciation of art by exposing people to different styles and movements. Art exhibitions also facilitate cultural and intellectual dialogue by bringing people from different backgrounds together to engage with art. It encourages critical thinking and creativity by providing a space for people to discuss and explore different ideas and perspectives. Exhibition, as a strong disciplinary field, has been subject to much criticism. The exhibition hall becomes a tool of information management (Bennett cited in Tolia-Kelly, 2016, p. 12).

Exhibition Design

To define exhibition design, it is first necessary to understand the act of exhibition. Exhibition is an act of "making a presentation" that has existed for thousands of years. Sculptures adorning places such as temples or theaters in ancient settlements were naturally made and positioned for exhibition purposes. Although its scope has expanded today, exhibition is used in the sense of presenting works that are thought to have artistic or historical value to the audience.

Another important point in the development of exhibition is the transformation of spaces. Although these spaces were originally built for different purposes, they first turned into exhibition spaces and then into museums. The Louvre Museum in Paris was built as a city castle in the 12th century, turned into a palace for Charles V in the 14th century, and became a museum in the 18th century. The museum, which is one of the most distinctive and well-known examples of classical exhibition, is one of the most well-known places in the world with its historical accumulation (Skolnick, 2007, p. 73).

The classical exhibition method is to present the work in an open or closed place with a small promotional label. It is not possible to talk about a design at this point. The work done is the hierarchical arrangement of the field. This understanding, which has been replaced by new formations today, first began to be seen in the world in the 18th century. In this method, since the works can explain themselves, there is no need to present any other information. If adapted to today, since the oil paintings in a painting exhibition express themselves, there would be no need to place anything other than imprint labels next to them. The question marks arising from the work in the minds of the audience are already an expected situation that the artist wishes to happen. This is probably the reason for the current approach to displaying identifiable objects. Therefore, the classical display method is still used.

Apart from the natural exhibitions of ancient cities, early examples of today's exhibition concept were seen through private exhibition initiatives. Members of the newly formed bourgeois class, as well as members of the noble or clerical classes of European societies, pioneered individual exhibitions. "Powerful, educated and wealthy elites supported and sometimes took part in the collection and exhibition process of the works, gradually enabling all segments of society to

view these works" (Skolnick, 2007, p. 72).

Structure in Exhibition Design

Exhibition design is a comprehensive design discipline that includes experts from many design disciplines. As the project and scale grow, the number of experts also increases. However, it is possible to say that the core staff will consist of graphic designers. Because exhibition design is also a communication design. At the point where communication design comes into contact, exhibition design explains objects and concepts by visualizing them. For example, color plays an active role in various aspects of design, influencing communication and emphasizing different features. It adds diversity and enhances the communication dimension by conveying messages with different meanings and elements, which is highly needed in exhibition design (Özkul, Başar, 2022, p. 38).

Image 10.
Example of planning and implementation in exhibition design. Source: Author's archive

In exhibition design, a subject, concept, or process is studied with a certain planning, considering the characteristics of the place where the application will be made and the characteristics of the audience. Like cinema films, the project begins by first working on the text. These texts include both verbatim texts, display decisions and titles. Text creation is usually provided by people with editorial professions. However, communication designers direct what kind of text the editors or writers should create, depending on the vision it will bring to the project. During the working process, the division of labor and cooperation of the exhibition design team, which has been working together for a long time, is of great importance. The team consists of a wide range of people, including communication designers, photographers, editors and writers, interior designers, and industrial product designers. However, as in every other teamwork, group members must be knowledgeable about each other's work areas and contribute to the resulting design (Image 10).

The Result of Exhibition Design: The Narration

The process of exhibition design begins with the transformation of content into narrative and the exhibition area into space. Narrative is the message that is intended to be conveyed to the audience on a conceptual, artistic, or commercial level. It is the content that needs to be worked on and planned as if writing a composition. It cannot be a direct object or a direct sentence. It cannot consist of compilations and raw texts. In exhibition design, narrative is the topics and headings that people visiting the exhibition area want to know or notice. It would not be wrong to say that the main differ-

ence between exhibition and exhibition actions is narrative. An artistic exhibition has content, but since the content there does not aim to communicate perfectly, the destinations are not the same. In this case, the main difference between exhibition and exhibition, which are two actions with similar characteristics, is that exhibition has a narrative written according to basic elements such as target audience, content, and exhibition space (Image 11).

Image 11.
An applied exhibition design in a museum in Italy. Source: Author's archive

To move on to the visual design phase in exhibition design, the narrative must be created. Just like in poster design, exhibition design aims to express the narrative correctly and capture the audience (Eken & Taluğ, 2023, p. 31). Visual design elements can be photographs, drawings, patterns, and information visualization graphics. Visual design is presented together, supported by text to the extent required by the content. Since the application area is large and voluminous, unlike paper, headings, subheadings, and body text are treated as visuals and positioned on the work area. However, unlike graphic design, exhibition design includes three-dimensional objects or three-dimensionally designed graphics. To constantly attract the attention of the audience, animations that can give a three-dimensional effect are made on the wall, unlike graphics on paper (Image 12).

Image 12.
An applied exhibition design in a museum in Canada. Source: Author's archive

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Image 4.
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Image 8.
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Image 9.
https://en.idei.club/40829-exhibition-installation.html
Image 10.

Author's archive.
Image 11.
Author's archive.
Image 12.
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Yapılandırılmış Özet

İletişim, uygarlığın gelişiminde düşünce, duygu ve bilgi alışverişini kolaylaştıran çok önemli bir rol oynamıştır. Yazının ortaya çıkışı, sözlü içeriğin korunmasına ve erişilebilirliğine olanak tanıyan önemli bir dönüm noktası olurken çağdaş toplumda görsel iletişim, bilgiye erişimi artıran baskın yöntem olarak ortaya çıkmıştır. İçeriğin çoğalması izleyiciler için erişilebilirlik ve önceliklendirme konusunda zorluklara yol açarken bilginin internet aracılığıyla demokratikleşmesi yaratıcıları güçlendirmiş ve aynı zamanda içeriğin güvenilirliği ve bağlamı konusunda kafa karışıklığına da yol açmıştır

Sanat, tarih boyunca insanlığın yaratıcılığını ve hayal gücünü somutlaştıran kültürel buluş olarak hizmet ederken yağlı boya resim gibi klasik ve video sanatı gibi çağdaş biçimlerde kendini göstermektedir. Sanatsal süreç, özgünlük ve benzersizlik gibi belirli niteliklere sahip olması gereken bir sanat eseriyle sonuçlanır. Sanat, eserleriyle mesajları iletmeyi ve algılara meydan okumayı hedeflerken, endüstri ise ürünleriyle, özellikle de post-endüstriyel devrim, işlevsellik ve kullanıcı tatminine odaklanır. Hem sanatın hem de ürünlerin evrimi, sanatın tarihsel anlatıları koruduğu, uygarlık içinde belirlenmiş rolleri yerine getiren ürünlerle birlikte toplumsal değişimleri yansıtır. Sanat ve ürün arasındaki fark, amaçları ve ömürlerinde yatmaktadır. Sanat, salt faydanın ötesinde kalıcılık ve anlam için çabalamaktadır.

Sergiler, mevcut ya da yeni sanatsal çalışmaların belirli bir tema çerçevesinde sunulması ve izleyicilerin bunlarla ilk elden etkileşime geçmesi için önemli bir platform görevi görmektedir. Sergiler sanat ve kültürle ilişkilendirilse de endüstriyel fuarlar gibi ticari gösterimleri de kapsayabilmektedir. "Sergileme" terimi, iletişimde görünürlüğün önemini vurgulayan gösterme eyleminden kaynaklanmaktadır. Ancak sergiler genellikle sanatçının ya da yapımcının izleyicinin geri bildirimini dikkate almadan çalışmalarını sunduğu tek taraflı bir iletişim modelini takip eder. Bu sınırlamaya rağmen sergiler değerli bilgi ve eğitim deneyimleri sunarak izleyicilerin kültür, sosyal konular ve sektördeki gelişmelere ilişkin anlayışlarını zenginleştirir. Bu nedenle sergiler etkileşimde pasif olsa da bilginin yayılması ve kültürel katılım için hayati bir araç olmaya devam etmektedir. En yaygın tür olan sanat sergileri birden fazla ortamda kişisel, grup ve temalı sergiler halinde kategorize edilebilir; her biri sanatçılar için benzersiz avantajlar sunar ve kültürel diyaloğu teşvik eder. Ticari sergiler, belirli endüstrilerde ağ oluşturmayı ve ürün tanıtımını kolaylaştırır. Bilim sergileri, etkileşimli sergiler aracılığıyla ziyaretçilerin ilgisini çekerek bilimsel kavramların anlaşılmasını kolaylaştırır ve toplumda bilime olan ilgiyi canlı tutar. Genel olarak sergiler sanatsal ifadeyi, endüstrideki yeniliği ve bilimsel eğitimi teşvik etmede çok önemli bir rol oynamaktadır.

Sergiler ister sanatsal ister ticari olsun, doğası gereği dikkatli planlama ve organizasyon gerektiren sistematik süreçlerdir. Sanatsal sergilerde sanatçılar veya küratoryal ekipler, eserlerin boyutları ve genel sunumun dikkate alındığı net bir sergi planıyla başlar. Sanatsal yaratımda raslantısallık algısının aksine sergileme tasarımında sürece yön veren yapılandırılmış bir yaklaşım vardır. Benzer şekilde, ticari sergiler her fuar alanının benzersiz özelliklerinden ötürü özel bir tasarım gerektirir. Böylelikle hem sanatsal hem de ticari sergiler, amaçlanan mesajın izleyiciye etkili bir şekilde iletilmesinde sistematik hazırlığa sahip olmak zorundadır.

17. yüzyılda Paris'teki Louvre Müzesi'nde başlayan sergilerin evrimi, halkın sanata erişimini bambaşka bir hale getirdi. Sergilerden önce sanat eserleri özel alanlarla sınırlıydı. Bu da elit kesim dışındaki erişimini engelliyordu. Sergilerin ortaya çıkışı sanatın takip ve takdirini demokratikleştirdi, kültürel alışverişi ve entelektüel diyaloğu teşvik etti. Çeşitli sanatsal tarzları teşvik ederken görünürlüğü ve tanınırlığı artırarak sanatçılar için platform görevi görmeye başladı. Bununla birlikte sergi alanı aynı zamanda bir bilgi yönetimi mekanizması olarak da işlev kazanıyor ve bu disiplin alanındaki karmaşıklıkları azaltıyordu.

Sergileme tasarımının kökeni binlerce yıl öncesine dayanan eserlerin sunulması eylemine dayanmaktadır. Başlangıçta tapınak, tiyatro gibi mekânlar sergi amaçlı kullanılmış, zamanla müzelere dönüşmüştür. Louvre Müzesi'nin kaleden saraya ve sonunda müzeye dönüşmesi buna örnektir. Klasik sergileme yöntemi, sergilenen eserlerin kendini açıklayan doğasına dayanan minimal tasarımı içeriyordu. 18. yüzyılda ortaya çıkan bu yaklaşım, kapsamlı bilgi olmadan izleyicinin yorumlamasına olanak sağladığı için günümüzde de varlığını sürdürmektedir. Dahası, ilk sergiler genellikle burjuva ve elit sınıflar tarafından yönlendiriliyordu ve bu da sanat ve kültüre daha geniş toplumsal erişimi kolaylaştırıyordu.

Sergileme tasarımı, alanın iletişim odaklı yapısından dolayı grafik tasarımcıların çekirdek ekibi oluşturduğu, çeşitli tasarım uzmanlarını bir araya getiren çok yönlü bir disiplindir. Etkili sergileme tasarımı, iletişimi geliştirmek için kavramları ve nesneleri görselleştirmeyi içerir. Süreç, editörler ve yazarlarla iş birliği yapan iletişim tasarımcılarının rehberliğinde metin geliştirmeyle başlar. Başarılı bir sergileme tasarım ekibi, fotoğrafçılar, iç mimarlar ve endüstriyel ürün tasarımcıları da dahil olmak üzere çeşitli profesyonellerden oluşur ve tutarlı tasarım sonuçları elde etmek için ekip üyeleri arasındaki karşılıklı anlayış ve iş birliğinin önemini vurgular.

Sergileme tasarımı süreci temel olarak içeriğin izleyiciyle etkili bir şekilde iletişim kuracak bir anlatıya dönüştürülmesi çerçevesinde çalışmaktadır. Bu anlatı, serginin omurgasını oluşturur ve onu pasif sergileme eylemlerinden ayırır. Açık bir iletişimden yoksun olan sanatsal sergilerin aksine, iyi hazırlanmış bir anlatı, hedef kitleyi, içeriği ve sergi alanını dikkate alarak inşa edilir. Görsel tasarım aşaması, izleyicilerin ilgisini çekmek için fotoğraf, çizim ve üç boyutlu grafik gibi unsurların kullanıldığı bu anlatının oluşturulmasını takip eder. Geleneksel grafik tasarımın aksine sergileme tasarımı, izleyicinin ilgisini sürdürmek ve genel deneyimi geliştirmek için animasyonlar da dahil olmak üzere son teknolojinin kullanıldığı dinamik görsel öğeler içerir.