MOBILE DISPLAY DESIGN

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by
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ABSTRACT

The purpose in the stand design is to introduce the product face-to-face. The success in introducing the product is directly related with the success of the stand. That's why the aim of this thesis is to guide the designer to use the design criteria in a right way, with harmony, through out the design process to achieve a good way to express, to show, and to explain the product.

The aim of this thesis is to provide an explanation for the design of fair stands. In the first chapter of the study, the concept of fair will be defined, and its commercial significance will be mentioned. In addition to this, the development of fairs within history will be explained, and the conditions before and after fairs both in Turkey and abroad will be evaluated in these chapters. You will also find how the fairs today have become an important means of improving trade, selling and promoting goods and maintaining commercial relationships in these chapters.

In the second chapter, organization of fairs and types of fairs will be studied. In a few words, fair is a kind of exhibition. In the past, there was only one type of fair whereas many types of it can be observed these days; general fairs, specialized fairs, consumers' fairs, single-country fairs and single-firm fairs. Prior to the participation in a fair, it is essential that aims for participation should be established, and the fair that will best suit those aims should be chosen. Choosing an unsuitable fair is doomed to failure, and the aim will not be achieved in spite of a successful stand design. Therefore, different types of fairs will be discussed.

In the third chapter, design criteria of the fairs will be discussed. These criteria are the advantages of participation in fairs, the factors that are relevant to the product which makes participation in a fair a success, the analysis of the product, the factors that are relevant to the visitor which makes participation in a fair a success, the analysis of the visitor, circulation and arrangement of stands, and attractiveness in stand design. Systems of displaying in the fairs having commercial aims, and criteria for the design of the elements that comprise these systems will be clarified.

In the fourth chapter, the factors that determine the arrangement of the venue for the fair will be dealt with, and the significance of stand design will be emphasized. Types of stands will be mentioned, and different ways of arrangement of the stands will be discussed. Stand systems will be dealt with in two parts; stands that are designed in

advance and stands that are designed specially. In this chapter, the factors that affect the arrangement of stands in fairs will be explained under six sub-titles; functional factors, constructional-structural factors, visual-perceptual factors, auditory factors and psychological factors. The process of designing the venue for the fair will be examined as having four different stages, which are the stages of planning, design, application and using, and demounting. Although these stages have a linear character in appearance, they are interconnected in the designing process as all of them relevant to each other. Thus, they cannot be definitely separated from each other. However, in order to ease the analysis, it is deemed appropriate to examine these processes under different headings within this thesis. Additive to these the duties of a fair stand designer will be explained.

Finally, the thesis includes a case study; Vestel commercial goods stand in İzmir International Fair.

ÖZ

Stand tasarımında amaç ürünü birebir tanıtmaktır. Sergilenen objenin algılama performansı, sergilendiği mekanın başarısı ile yakından ilgilidir. Bu yüzden bu tezin amacı objenin iyi tanıtılması, gösterilmesi, bilgi verilmesi, beğendirilmesi, ve eğer ticari amaç güdülüyorsa ürün satışının gerçekleştirimesini sağlayabilmek için tasarım süreci içerisinde tasarım kriterlerinin doğru ve birbirleri ile uyumlu kullanılmaları konusunda tasarımcıya yol göstermektir.

Fuar stand tasarımının ele alındığı bu tez çalışmasında birinci bölümünde fuar kavramının tanımı yapılarak ticari önemine değinilmiştir ve fuarların tarihi süreç içindeki gelişimi anlatılmıştır. Dünyadaki ve Türkiye'deki fuar öncesi ve fuar sonrası durum değerlendirmeye alınmıştır. Günümüzde fuarların nasıl tüm dünyaya yayıldığı, ticareti geliştirme, satış, tanıtım ve ticari ilişkilerin neden önemli bir araç haline geldiği anlatılmıştır.

İkinci bölümde fuarcılık ve fuar türleri incelenmiştir. Kısaca söz etmek gerekirse fuarlar bir sergi türüdür. Önceleri tek tip fuar olmasına karşın günümüzde artmıştır. Beş çeşit fuar türü bulunmaktadır; genel fuarlar, ihtisas fuarları, tüketüci fuarları, tek ülke fuarları ve tek firma sergileri. Bir fuara katılmadan once amaçların saptanması ve amaca uygun işlevi yerine getirecek fuarın seçilmesi gerekmektedir. Yanlış fuar seçimi başarılı bir stand tasarımına rağmen amaca ulaşamama başarısızlığını beraberinde getirir. Bu nedenle fuar çeşitleriyle ilgili bilgiler verilmeye çalışılmıştır.

Üçüncü bölümde fuarların tasarım kriterleri üzerinde durulmuştur. Bu kriterler; furalara katılmanın avantajları, fuarlara katılımı başarıya götüren ürün ile ilgili faktörler, ürün analizi, fuara katılımı başarıya götüren ziyaretçi ile ilgili faktörler, ziyaretçi analizi, dolaşım ve stand düzeni, ve stand tasarımında dikkat çekiciliktir. Ticari amaç taşıyan fuarların tasarımlarını oluşturan sergileme sistemleriyle, bu sistemleri oluşturan elemanların tasarım kriterleri üzerinde durulmuştur.

Dördüncü bölümde fuar mekanlarının biçimlenmesini etkileyen faktörler ele elınarak stand tasarımının önemi üzerine durulmuş ve stand çeşitleri incelenerek stand düzenlemesine değinilmiştir. Stand sistemleri önceden tasarlanmış standlar ve özel olarak tasarlanmış standlar olarak iki konu halinde incelenmeye başlanmıştır. Bu bölümde aynı zamanda fuar standlarının biçimlenmesini etkileyen faktörler; işlevsel faktörler, konstrüksiyonel-strüktürel faktörler, görsel-algısal faktörler, işitsel faktörler

ve psikolojik faktörler alt başlıkları altında anlatılmıştır. Ayrıca fuar mekanlarının tasarım süreci dört aşama halinde incelenmiştir. Bu aşamalar; planlama, tasarım, uygulama ve kullanım, demontaj aşamalarıdır. Bu aşamalar, şekilsel olarak bir karakter gösterse bile tasarım süreci içerisinde birbirleri ile yakın ilişkili olmalarından dolayı içiçecilik gösterirler. Bu nedenle birbirlerinden kesin ayrılmaları söz konusu olmamasına karşın, analiz kolaylığı nedeni ile ayrıştırılmaları bu tez kapsamında uygun görülmektedir. Bunlara ek olarak fuar standı tasarımcısının görevleri üzerinde de durulmuştur.

Bu tez sonunda fuar stand tasarımına örnek olarak İzmir Enternasyonal Fuarında Vestel için hazırlanmış bir çalışma yer almaktadır.

Chapter 1

DESCRIPTION OF FAIRS

1.1. General Description

Fairs are developed organizations in which industrial, agricultural and commercial goods, and also services relating to these goods are exhibited, and where sellers and buyers meet. Fairs play an important part in the growth of the region, and thus in the development of the country. Fairs include a wide range of goods. Being organized in venues and at times that are determined in advance, these fairs are held in important centers of trade, agriculture and commerce (Rodop, 1991, p.1).

The word "fair" is derived from the Latin word "fariae" which means festival or celebration.

Fairs appeared as a solution to the problems of accumulation of stock, insufficiency of markets and the increase in unemployment that are caused by the improvement in the means of production, and the increase in production as a consequence of the Industrial Revolution.

Any high-ranking company in today's business world owes its success just as much to its image as to the quality of its product. This, coupled with the considerable importance of trade shows in attracting clients, has led many companies to seek the advice of some of the leading names in contemporary architecture and design when planning their fair stands. Hence, the birth of an entirely new discipline, combining marketing strategies and architectural creativity.

A stand must be, on the hand, sufficiently innovate and eye-catching to attract visitors and, on the other, in perfect consonance with the product on display. Both factors are equally important; one without the other would result in an ineffective stand design.

1.2. Historical Progress of the Identity of Fairs

1.2.1. Historical Progress of the Concept of World Fairs

The first world fairs were held in Asia and Africa before Christ, and they had religious aims. Owing to the difficulties in traveling, participation in these fairs was limited to certain regions. These fairs contributed to the formation of the world fairs.

Also known as "previous trade fairs", these fairs, in which Asian, African and European merchants exhibit their goods, various seeds, carpets, cloth and different objects that they carry from one port to another, were held in cities and towns, and some of them were also held in ports.

In the 15th century these fairs appeared as places for shopping and important centers for coming together, and they continued their existence in this period along with the cultural   and social contribution they made.

In the 16th century, as a result of the development in fairs and the competition between countries such as England and France, the medieval concept of fairs, that bore a great resemblance to markets were replaced by a concept of fairs in the real sense, and the number of fairs increased.

In the 17th and 18th centuries, fairs in which machinery, models and industrial design products are exhibited were held in France and in England.

After the 19th century, buildings begun to be constructed for the fairs, and these buildings became a symbol of the town or country that they are constructed in. For instance, Eiffel Tower was constructed in 1889, for the fair that was held on the 100th anniversary of the French Revolution. In the middle of the 19th century, a new era started in the field of international exhibitions and world fairs with the construction of "Crystal Palace" as a fair venue in England.

At present fairs have spread all over the world, and they have become an important means of improving trade, selling and promoting goods and maintaining commercial relationships.

Fairs arouse people's interest in technology and they create a better appreciation of high-class production. Fairs make it possible for the people to learn by seeing and help them believe. People can observe the historical development of technology, and they can see the prototypes that are manufactured as a consequence of hard work.

Thanks to the fairs, we are informed about the works of the manufacturers in a country, and thus, evaluate the level of that country (Sanayi Bakanlığı Ekonomik ve Teknik Dergisi, 1995, p.29-21).

1.2.2. Historical Development of Turkish Exhibition and Fair Design

At the present day, almost all goods in everyday use are products of a design process. Actually, we have now been living for a very long time in an environment in which almost everything is specially designed and industrially produced.

The modern concept of exhibitions, fairs and stand originally began to take shape in the 18th century during the first stages of the industrial revolution. The first exhibitions were arranged in Europe, generally with a commercial aim in view, but this commercial aspect was usually accompanied by various types of entertainment. As a matter of fact, in those days, to arrive at a city from a distance of several kilometers constituted a real adventure. The gathering of large crowds presented the providers of display and entertainment with an excellent opportunity thus; even the first exhibitions to be opened in Europe possessed a certain international character.

1751-1851: International Fairs

The term "fair" was first employed in England to refer to an annual "outdoor market". As for "exhibition", this was used to refer to a "display" of some kind. Thus the first exhibitions in England were generally in the nature of market places with exhibits consisting of a variety of everyday wares. In 1754 the Royal Society of Arts began to award annual prizes with the aim of encouraging craftsmen, producers and merchants. However, only a hardware store was available for the display of these prize-winning objects, so it was not in England that the first exhibition of Industrial Revolution products was held. The first general exhibitions in France differed from those in England insofar as they displayed industrial products rather than industrial methods of production. The exhibitions in France began with a world-shaking event. In 1789, after the revolution the future of famous institutions of the Old Regime such as Sevres, Gobelin and Savonneries hung in the balance. Large quantities of high quality, prestigious goods remained unsold. In order to find a market for these goods it was decided to open an exhibition in the Chateau de St Cloud, but one day before the

opening of the exhibition Napoleon Bonaparte cancelled the event for fear of a hostile public reaction. In the end, this exhibition was opened in 1797 in an enlarged form in the Hotel D'Orsay in Paris.

The brilliant success of this exhibition led to a decision to open annual exhibitions, and the first of these was held in a special exhibition building erected in the Champ de Mars in 1798. The aim of this exhibition, which remained open for three days, was to display the competitive edge of French industry over English industry. The catalogues and reports produced in conjunction with this exhibition shoved the strength of French as opposed to English producers.

National exhibitions in France were held until 1872 in the courtyard of the Louvre at various dates and at various intervals in conjunction with various political developments. Participation in these exhibitions steadily increased, with 4500 exhibitors taking part in the twelfth exhibition in 1849, which remained open for six months.

1851-1920: International exhibitions and the Ottoman Empire

1851: The "great exhibition of the works of industry of all nations"

In Europe at the beginning of the 19th century it became vital to stimulate the available markets and the various sources of raw materials to meet the requirements of the rapidly increasing industrial production in all the various industrial countries, with England at their head. The most effective method of penetrating new markets was through publicity aimed at providing information concerning the various goods produced. This led to the opening of a series of international exhibitions from 1850 onwards.

The first and most effective of these was the exhibition opened in London in 1851 at a time when England was the most powerful industrial country in the world. The exhibition was housed in the famous "Crystal Palace", designed and erected in Hyde Park by J.Paxton, Fox and Henderson as a symbol of industrial achievement a great many nations participated, including the US, France, the Netherlands, Spain, Portugal, Prussia, Russia, India, and the Ottoman Empire. More than 22000 objects were exhibited.

1855 Paris Exposition Universelle: The Strength of French Industry

The third international exhibition was opened in Paris in 1855. This was the second exhibition to which the Ottoman Empire contributed. It was intended that the Paris Exhibition should open in May, but opening was postponed for a month on account of the Crimean War. Actually the Ottoman Empire was also very seriously

effected by the Crimean War at this time, but, in spite of the tense situation nearly 2000 items where sent to the exhibition from İstanbul and other important centers of industry such as İzmir, Salonica, Trabzon, Aydın, Aleppo, Nish, Ishkodra, Drama, Damascus, Niğde, Kayseri, Bozok, Amasya and Bursa.

The opening was attended by the Emperor Napoleon III in person, while the Ottoman Empire was represented by Kamil Bey, Master of Protocol at the Foreign Office. The Paris Exhibition was divided into two sections, with "Agriculture and Industry" on the one hand and "Fine Arts" on the other, thus making it the first exhibition to allot a place of real importance to the fine arts. The Ottoman Empire was represented by 2000 items displayed at the exhibition in the "Champs-Elysees Palace of Industry".

The International Exhibition of 1862

The Ottoman Empire made a very considerable contribution to the International Exhibition opened in London in 1862. An interesting feature of the exhibition was the fact that the number of Ottoman Producers wishing to participate greatly exceeded expectations, with 787 applications arriving from a number of different parts of the Empire. The items contributed consisted mainly of agriculture product, but these were accompanied by industrial products from state factories and small workshops. At the end of the exhibition the Ottoman goods were awarded 83 medals and 44 mentions. A new feature of the Ottoman contribution to this exhibition was the high proportion industrial products, though the main bulk was still made up of agricultural product such as wheat, barley, rye, maize, rice, tobacco, cotton, silk, dried vegetables and fruit from various parts of the Empire.

1863 Istanbul Exhibition: Sergi-i Umumi-i Osmani

The "Sergi-i Umumi-i Osmani" the first and largest of the international industrial exhibitions arranged under the Ottoman Empire, was opened in İstanbul in 1863. The aim of the exhibition was to high-light the quality, diversity and prices of the local industrial products as well as the various problems encountered in actual production. Another aim was the creation of an environment suitable for the introduction of industrial innovations from Europe and to encourage the exploitation of these innovations. The importance given to the exhibition is clearly indicated by the appointment of the Finance Minister Prince Mustafa Fazıl Pasha as head of the senior executive committee.

It would seem that in the beginning consideration was given to certain buildings in Sultan Ahmet as the site of the exhibition, but when it became apparent that these would not meet the necessary requirements it was decided to build a new exhibition building in the same area. The construction of the building was entrusted to a group composed of Mustafa Fazıl Pasha, the Egyptian banker Kevork, Eramian and Openheim. Bourgeois was responsible for the architecture of the building and Leon Parville for the interior decoration. The exhibition, which covered an area of approximately 3500m2, was opened 28 February 1863.

1867 Paris Exposition Universalle

The Ottoman Empire made a very signification contribution to this exhibition with three pavilions on the exhibition site. The first of these buildings was modeled on the Green Mosque in Bursa, while the second took as its model the waterside residences on the shores of the Bosphorus. In the exhibition the Ottoman Empire won as many as a hundred medals and awards. It was also awarded a "Grand Prix" in conjunction with Egypt. Most of these awards were presented for agricultural products and silk and lace manufacture. Figs and grapes, however, received only three bronze medals. No prizes were received for the industrial products.

1873 Vienna Exhibition: "Weltausstellung Wien"

The "Weltausstellung Wien" was opened on 1 May 1873 in the Prater Park in Vienna on a site running parallel with the river Danube. The exhibition was composed of a "Palace of Industry", a "Palace of Fine Arts" and a number of pavilions belonging to various different countries. The Ottoman, Egyptian and Russian pavilions where located in a section of the park set aside for participants from the Orient.

Osman Hamdi Bey was entrusted with overall responsibility for the Ottoman pavilion, while Montani Efendi was responsible for the architectural design and layout. A replica of the AhmetIII fountain in İstanbul was erected on a site between the eastern entrance of the Exhibition Palace and the Pavilion of Fine Arts. The site also contained a Turkish bath with marble paving and basins, a coffee house and a kiln demonstrating the production of ceramic tiles.

1889: Paris Exhibition-"The 100th Anniversary of the French Revolution"

The Paris Exhibition of 1889, which was held on the occasion of the anniversary of the French Revolution, was comparatively unsuccessful, but, although it was of real importance only for French itself, a large number of countries participated and the exhibition remained open from May to October. However a number of European

monarchies decided not to take official part in the exhibition for fear of possible political reactions, and participation was limited to a few small unofficial entries.

It was for this exhibition that the Eiffel Tower, which was to become the symbol of Paris was erected. On Sunday 31 March Eiffel and a group of exhibition officials ascended the tower to the accompaniment of a valley of twenty-one cannon, while Eiffel declared that "The French flag now has a lofty flagpole".

A number of paintings by Osman Hamdi Bey and Hale Pasha exhibited in the "Pavilion of Fine Arts" were awarded medals.

1893 Chicago Exhibition

The Chicago Exhibition, which was held in Chicago on the shores of Lake Michigan, was intended to celebrate the 400th Anniversary of the Discovery of America. Its more essential aim, however, was to demonstrate the strength of American Science and Industry and to show that the US was now fully capable of competing with Europe in every field.

The US government sent a delegation bearing a special invitation to Sultan AbdulhamitII, who there upon established an official committee which decided on the erection of a Turkish village and mosque on the exhibition site. A pavilion was also erected housing a collection of carpets, fabrics, tiles, furniture, weapons, handicrafts and model ships.

1900 Paris Exhibition: The new Millennium

The idea of arranging a 1900 Paris Exhibition was inspired by the beginning of the new millennium and was of great importance as regards the publicity provided for agricultural, industrial and artistic products. The Ottoman Empire participated in this exhibition in the Rue des Nations in the Quai d'Orsay, a section allocated foreign participations. As the architect of the Ottoman Pavilion Rene Ducas set out to make the building reflect traditional Ottoman architecture. At the same time the Ottoman pavilion was highly successful in presenting an Oriental identity both in its actual location in the exhibition and in its imposing dome.

1923-1950: National Exhibition in Turkey

1923 İzmir Economic Congress Exhibition

The Fair now known as the "İzmir International Fair" began in conjunction with the Economic Congress, which opened in İzmir on 17 February 1923, eight months before the proclamation of the Republic on the initiative of Ataturk. It does emerge as the result of a democratic congress based on the principles of nationalism and

development adopted by the republic and prepared the way for the later "İzmir Fair". The 1923 exhibition was located in an area which had been devastated by the great conflagration of 1922 and which was later to serve as the site of the "İzmir Fair". The Hamparsomian building on the second Cordon, which was used at that time as the depot for the Ottoman Bank, served as the Congress building. The building, which was decorated on both the inside and outside as an "Economic Exhibition" was visited by a total 144 manufacturing establishments and entrepreneurs.

1926 The Karadeniz and the First "Floating Exhibition": "Introducing Turkey to Europe"

In 1926 the Karadeniz was prepared by the Ministry of Trade for a special exhibition cruise. The following information concerning this cruise exhibition planned by the İstanbul Chamber of Commerce and Industry and realized by the "Seyri Sefain Denizcilik Şirketi" can be found in the exhibition catalogue.

This first Turkish "Floating Exhibition" contained industrial and agricultural items as well as examples of handicrafts. The Ish Bank played an active role in its organization.

1927-1950: The Beginning of the Istanbul and Izmir Fairs

1927: The First "9th September Exhibition" and Its Successors

The interest shown in the "Economic Exhibition" held in İzmir in 1923 led to the opening of the "9th September Local Exhibition" in the Mithat Pala Art Institute on 4-25 September 1927. The "9th September Exhibition" was visited by 80744 people.

The second "9th September Exhibition" which was held in 1928 on 4-20 September in the same building, displayed a more international character. The great interest aroused by this exhibition and its favorable effect on trade indicated quit clearly that it was desirable that the exhibition should be repeated on a larger scale.

In 1933 the "9th September Fair" was opened in a new industry and trade fair erected on the old conflagration site. The exhibition was visited by over 100,000 people and head contributions from 23 foreign and 150 local organizations. By the time the "9th September Fair" closed on the evening of 30 September it had become apparent that in future it would be necessary to arrange the exhibition on a more international level.

The first truly "international" exhibition was the "9th September Fair" held from 26 August to 15 September 1934. There were 130 local and 23 foreign participants, including the UK, Irak and the USSR, and 20 chambers of commerce and banks.

1933: The Istanbul Ish Bank: "Exhibition of National Development"

Information regarding the "Ish Bank Exhibition" held at Galatasaray in Istanbul can be found in an article published in 1934. In this article, entitled "Decorator", İsmail Hakkı Oygar lays particular emphasis on the employment of a decorator for an exhibition in which, for the first time, a large institution such as the Ish Bank revealed to the public its activities over the previous ten years, its accounts and the results of its various enterprises.

The exhibition was perhaps the first true exhibition of the modern sense of the term to be held in this period. Moreover, for the İstanbul public, a "modern" and "highly impressive" exhibition of this kind, achieved in spite of the limited materials and technology available, was a very important innovation.

1935 "İstanbul Exhibition of Domestic Products": Introduction to Turkish Industry

The "İstanbul Exhibition of Domestic Products" was held in the garden of the Galatasaray Lycee in İstanbul in 1935. The layout of Turkish Industry Room was the work of the young interior decorator Vedat Omer, while the "Sponge-fishing" showcase in the same exhibition was designed by the painter Arif Dino.

1935: The Third İzmir International "9th September Fair" and the 1936 "İzmir International Fair"

The "İzmir 9 September Fair" held from 21 August to 9 September 1935 was of much greater significance than the normal type of fair. The participants include 38 foreign organizations from countries such as Iran, Italy, the Soviet Union, Yugoslavia and Greece, along with 185 Turkish organizations and 38 banks and Chambers of Trade and Commerce.

In 1936 the "İzmir International Fair" was held on a site measuring 421,000m2. The foundation stone of the "İzmir International Fair" was laid with a great ceremony on 1 January 1936. The buildings in the Culture Park were finally completed after eight months of construction work, and by 1 September 1936 İzmir could finally boast an imposing symbol. The fair opened with a brilliant ceremony in front of the Lausanne Gate, contained contributions from 48 foreign organizations, including Egypt, Greece and the Soviet Union, and 45 domestic companies. This event played a very important role in the development of the city.

1939 New York World Fair: "In the Shadow of the Second World War"

The New York World Fair remained open throughout the years 1939-40. It aroused a very great deal of interest and during these two years was visited by a total of 45 million. Unfortunately the outbreak of the Second World War tended to push this magnificent fair into the background. The most lasting effect of the fair was the creation of a striking portrayal of the future and its products. Everyone was made aware of the way in which developing technology would affect the lives of all, and the greatest interest was aroused by "Futurama", which was conceived by General Motors and aimed at displaying the way of life, the cities and the automobiles of the future.

The Turkish Pavilion in the New York World Fair, which was designed by Sedat Hakkı Eldem, consisted of a "Turkish House", a "State Pavilion" and a "Turkish Fountain". The "national" identity displayed by the "Turkish House" building and the fountain both aroused very great interest while still in the process of construction.

1946-1953: Forming Links with the outside World

The year 1946, which saw the transition from a single-party to a multi-party regime, proved to be a turning-point in Turkish economic and political history. These years saw the foundation of the Democrat Party and the holding, for the first time, of single degree elections. The closed, protectionist economic policy that had been implemented uninterruptedly for the previous sixteen years was relaxed, and this was accompanied by a relaxation in import controls, resulting in a great increase in the quantity of imported goods , thus linking Turkey quite firmly with the global economy. The years between 1947 and 1950 also saw a relaxation in the restrictions imposed on foreign investment.

The implementation of abroad credit system was regarded as a vital element in overcoming the economic difficulties confronting the world at the end of the Second World War. In the face of the reigning conditions the United States prepared an aid plan for Europe, among which Turkey was included. American aid was begun in spring 1948 and continued until 1952. This aid programme entailed the introduction of reforms in agriculture and an increase in agricultural production. The Marshall Plan was instrumental in bringing about a very great increase in the production of tractors and other types of agricultural machinery, coupled with the mechanization of agriculture in general. The same years saw the appearance of the first local devoted to publicizing imported goods.

1949: The Istanbul Exhibition: "Istanbul from the Conquest to the Present Day"

In 1949 the Istanbul Municipal Council arranged for the first time a large and comprehensive exhibition entitled "From the Conquest to the Present Day". The most distinguished figures of the day were involved in the exhibition from its first conception to its final form, with young artist responsible for pavilions, panels and maps illustrating the importance of Istanbul for the country as a whole. The main aim of the exhibition was to demonstrate the initiative and creativity characteristic of the Republican period. Attention was directed to each urban problem in turn, such as water and electricity supplies, health and hygiene, sport, transport and communications.

1950-1954: Imported Goods and "Stagnation" in Turkey

The 1950s saw the emergence of effective private enterprise in Turkey in the industrial sphere and the appearance of a bright future for Turkish industry became the focal point for research in this field, while, at the same time, every type of import began to flow into Turkey from all over the world.

However, 1954 was marked by a shortage of foreign currency in Turkey, resulting, in the years 1954-1961, in the end of unrestricted foreign trade and the beginning of an era of economic stagnation, accompanied by decreasing interest in imported goods.

The same period saw an increasingly rapid growth in the role of industry in the national economy, which led to the problem publicity as regards the newly manufactured goods. As there were no dedicated exhibition venues at the time displays began to be arranged in rooms in the form of medium-sized stands in variety of different buildings.

1958 Brussels Exhibition: "Expo'58"

Turkey participated in this exhibition, whose main theme was "Humanity and Services to Humanity", with a broad programme drawn up by the Ministry for Foreign Affairs and with the implementation of a project chosen as the result of a national competition. The Turkish Pavilion was created by a large group of artists and architects, including the architects Muhlis Türkmen, Utarit İzgi, Hamdi Şensoy and İhan Türegün, and the civil engineer Şevket Koç.

1962-1976: Exhibition of Foreign Linked Domestic Industry

A "State Planning Board" Was founded in 1960 and in the First Five Year Plan drawn up by this body special priority was given to domestic industry. It was hoped that total requirements would finally be met by domestic production, and in the years 1962-1976 a policy of protectionism was applied to the domestic market.

As far as industrialization was concerned priority was given to the distribution of investment among the various sectors. The imports regime had familiarized the public with various goods such as radios, refrigerators, washing machines, televisions, automobiles and domestic appliances, but stagnation in foreign trade made it impossible to continue their import. This led to an examination of ways of manufacturing these goods within the country itself with the help of foreign investment.

Although, at first, this industry was based purely on assembly processes, in the course of time, with greater local participation and the development of subsidiary industries,

Dependence on foreign sources became more or less limited to technology and basic components. The Second Five Year Plan, implemented in 1968-1972, was aimed at the development of domestic industry and various initiatives were introduced in order to increase local production. One of the most striking features of this period was the imposition of strict currency control.

It now became essential that exhibitions should be held, particularly in the larger cities, to publicize the new goods now being produced by Turkish industry, but as there were no venues specially prepared for such activities the exhibitions to be held in schools or other public buildings.

1970-Osaka:"Japan World Exhibition" The First World Fair To Be Held in Asia

The World Fair was opened in Osaka on 14 March 970 with the participation of 77 countries.

The theme of this fair, the first to be opened in Asia, was "Progress and Harmony in Human Relations", a concept that formed part of tradition of respect for humanity that had grown up since the end of the Second World War .The "Expo'70" emblem symbolized the five continents and the exhibition consisted accordingly of five section with the central section surmounted by the Japanese flag. One of the most striking features of this exhibition was devoted to a demonstration of the effective exploitation of the technological progress characteristic of the period. The Turkish pavilion was designed by Ragıp Buluç and Orhan Peker as the result of a competition.

1980-1990 Private Enterprise in Turkey and the First Comprehensive Fairs

The Fourth Year Plan of 1978-1982 aimed at introducing measures that would reduce dependence on foreign sources to a minimum and at organizing Turkish industry on an export basis. In order to achieve this aim it was essential that domestic production

should be raised to an international level, an aim which entailed the development of the home industry. In 1978-192-82 the proportion of total of total investment devoted to industrial development reached its highest point.

These developments may be regarded as the basis for the emergence of comprehensive exhibitions in Turkey, and it was as a result of these conditions that the design of exhibition stands appeared on the agenda. Nevertheless, at the time an exhibition was still seen as no more than a showcase for some particular product.

In the 1980s Turkish industry began to attain completely new dimensions and there was a marked increase in the number of factories in Turkey producing goods under license or on the basis of know-how patents from various countries. It was, however, generally accepted that it was essential that Turkish industry should as soon as possible be freed from foreign ties and the Fifth Five Year Plan covering the years 1985-1989 set out to furnish Turkish industry with a state-of-the-art technology that would make it truly competitive and adjust the quality and price of Turkish industrial products in accordance with international standards.

The period saw the appearance in Turkey of permanent of venues for fairs and exhibitions, together with the establishment of institutions devoted to the organization of exhibitions. A change appeared in the whole concept of exhibitions and stands, which until then had generally been composed of the most ordinary materials, and this was accompanied by modifications in exhibition and stand design in line with changes in the type of customer. At the same time, this process of change was greatly accelerated by the new products displayed. All these innovations led to the appearance of more original and creative exhibition and stand design.

1985- Tsukuba Exhibition: Science and Technology for Man at Home

It was under these conditions that when Turkey entered the "Tsukuba world Exhibition" opened in Japan in 1985 responsibility for the design of the Turkish pavilion was entrusted to Ragıp Buluç, who had won the competition for the design of the Turkish pavilion in the Osaka World Exhibition of 1970.The Turkish Pavilion in the Tsukuba Exhibition was arranged within an already existing building.

1990-2000: The Formation of an International Fair Identity in Turkey

One of the most important features of the period covered by the Sixth Five Year Plan from the point of view of industry was the emergence and proliferation of work in the fields of research and development in the various industrial institutions. This soon led to a marked increase in working research and design in the older institutions already

engaged in production while the new institutions established on the basis of licensing agreements set up comprehensive research and development departments directed towards the development of new technologies.

In the 1990s Turkish fair and exhibition organizations began to engage in the effective implementation of international fair design. Exhibition and fair institutions began to set up internal organizations, accompanied by the implementation of the most advanced exhibition techniques and the adoption of various modifications in stand design. The use of new product in this field led to rapid changes in stand design. The greatly increased complexity that was a feature of the 1990s obliged the exhibition institutions to undertake a process of specialization.

1992 Seville Exhibition: Age of Discovery

The above-mentioned change now began to play a signification role in international exhibitions. The last World Fair of the 20th century, which opened in the city of Seville, was inspired by the 500th anniversary of the discovery of America. The theme of the exhibition was "The Birth of a New World" and the four main buildings composing the exhibition were designed in conformity with this theme. These buildings entitled "Discovery", "The 15th Century", "Today" and "Tomorrow" formed the central focus of the exhibition.

The competition for the architectural Project for the Turkish pavilion was arranged by the Ministry of State on this basis of the knowledge and experience of the Chamber of Architect. The theme of the exhibition was "a description of the developments in the history of humanity in every field of activity that have defined the past, determine the present and indicate the future". In the competition an award was presented to a project designed by Öner Tokcan, Hulusi Gönül and C.İlder. The Project, which covered an area of 600m2, was designed in conformity with the concept of "green architecture".

1998 Lisbon Exhibition: "The Oceans-A Heritage for the Future"

It was decided that, in conformity with the decision taken by the General Council of the United Nations its 92nd meeting on 19 December 1994, the year 1998 should be celebrated as the "Year of the World's Oceans", a decision which Turkey fully supported.

A fair of a predominantly cultural character was thus organized to celebrate the landing on the shores of India of a fleet commanded by the famous Portuguese sailor Vasco de Gama in 1948, a historic event that brought the East and the West face to face

with one another.160countries, 35international institutions and over 100 civilian bodies participated in this fair.

2000: Important developments in the Fair Sector in Turkey

The new millennium saw fairs and exhibitions in Turkey reach their peak from the technical point of view, with the successful exploitation of an international identity leading to a significant development of exhibition design. The existence of teams capable of handling the necessary infrastructure and the complex organization accompanying it began to form the most powerful force behind this development. At the same time, global products, global identity and global design culture began to bring about extremely important changes.

Expo 2000 Hanover: "A century of Change"

The following description of Turkish attitudes to this change is to be found in the brochure for the Turkish Pavilion in the Expo 2000 Hanover:

"…A country in which Nature and Humankind, East and West join hands, and a universal language composed of the pavilion building, its architecture, the materials employed and the objects displayed. This language is made up, not of words, but of forms, textures and colours. The Turkish Pavilion symbolizes harmony between man and man and between nature and technology, as well as the vital necessity of this type of harmony…"

The Turkish Pavilion was designed by a large group under the auspices of the Ministry of Tourism, while the actual architecture of the building was realized by Murat Tabanlıoğlu (Küçükerman, 2002, p.16).

The aim in the fairs is not only selling the product any more; at the same time, promotion of the product is aimed at. There are even cases when promotion becomes the sole aim. Whatever the aim for participation in a fair is, the most important problem in the fair is how to attract audience to the stands. Stand design is virtually the symbol of a firm. At the same time, it is a matter of design to be noticed among other participants, to attract attention and to arouse curiosity of the audience.

As the fairs became more important, the importance attached to stand design also increased, and stands began to be designed more attentively. Considerable amounts of budget are allocated for it, and experts are consulted.

Prior to the participation in a fair, it is essential that aims for participation should be established, and the fair that will best suit those aims should be chosen. Choosing an unsuitable fair is doomed to failure, and the aim will not be achieved in spite of a

successful stand design. Therefore, different types of fairs will be discussed in the following part.

Chapter 2

TYPES OF FAIRS

2.1. General Fairs

General fairs are the fairs in which goods that will attract the attention of consumers, as well as of the people interested in trade are exhibited and where groups from certain professions are gathered at certain pavilions. A good example for this type of fairs is Milano Fair. All kinds of goods and services, including consumer goods, agricultural and industrial goods and long-lived and short-lived consumer goods are exhibited in these fairs (Günsan, 1997, p.42).

As in all other fairs, in the general fairs the major aim is to attract the consumer to the stand. However, consumers from a wide range of social strata visit these fairs. Therefore, only a small percentage of the visitors are interested in the goods and services that are exhibited as real buyers.

Besides exhibition of national goods and services of the participant countries, cultural shows also appear at the general fairs. These shows can create a good opportunity for promoting the culture. However, this does not necessarily mean that they can create commercial opportunities.

Firms hang onto their stands posters that show attractive regions of their countries. In addition to this, they prepare leaflets, brochures and video programs that promote their country (Atılgan, 1997).

For instance, Singapore participated in İzmir International Fair in 1988. For this fair, besides the promotion of their goods, they prepared programs in order to promote their country. First, they showed around the pavilion to the visitors. Next, they told the visitors about Singapore by the help of bulletin boards, posters and leaflets they had prepared beforehand (Çıldır, 1989, p.20).

Fairs are institutions that reflect the economic, social and cultural potential of the countries, and they make it possible for us to judge a country or a firm by their appearance at the fairs.

Until today general fairs lasted for longer periods, such as for periods of 15, 25, 30 days, however, at present fairs are organized for periods of one week. İzmir International Fair, which is held in our country every year, is an example of general fairs. Today, general fairs are being replaced by specialized fairs that is a more efficient means of reaching the target mass (Bozkurt, 2001, p.19).

2.2. Specialized Fairs

Specialized fairs are fairs that are narrow in scope and in which only goods and services relevant to their theme are exhibited. Instead of bringing together people from different social strata, it makes it possible for businessmen and sellers to meet face to face with real buyers (Atılgan, 1997).

Specialized fairs last from 3 days to 7 days. The goods that are exhibited in stands are just samples, and direct selling to visitors is not possible in this type of fairs. In specialized fairs, people that are directly interested in that product meet with the sellers of that product. In these fairs, sellers and buyers are the manufacturers and marketing managers of the same product.

A few examples of specialized fairs are; İstanbul International Auto Fair, Kocaeli Industry Fair, Medicine, Fashion and Garment Industry Fairs, Köln Foodstuffs, Paris Electronics, Rome Electricity and Energy, New York Hardware, London Engineering Fairs.

Specialized fairs are examined under two different headings; Large Scale Specialized Fairs and Small Scale Specialized Fairs.

2.2.1. Large-Scale Specialized Fairs (Specialization According to the Industry)

Large-Scale Specialized Fairs are highly specialized fairs. These fairs have specific themes and they are based upon the industry in particular fields; and rate of specialization in these fairs may include all parts of the industry as well certain parts of

that industry. In these fairs it is of utmost importance to choose the suitable goods and services (Çıldır, 1989, p.26).

Large-Scale Specialized Fairs are generally intended mainly for the people involved with the industry that is relevant to the theme of the fair. However, some large-scale specialized fairs are partially open to the general public. The tendency to participate in these fairs among the people not close to the industry that the theme of the fair is relevant to is not high. Fairs in which medical apparatus, industrial goods and construction materials are exhibited are large-scale specialized fairs (Figure 2-1).

Figure 2-1 Seramiksan Stand in a Construction Fair

2.2.2. Small-Scale Specialized Fairs (Specialization According to the Market)

Instead of aiming directly at the consumers, these types of fairs are aimed at retailers who constitute the first ring in the chain of distribution. Retail gives a good opportunity to promote the recent developments in trade.

Two examples of this type of fair are Toy Fair and Baby Fair in England. In the Baby Fair, only goods and services that are related to babies are exhibited and sold (Nieman, 1982, p.51).

These fairs are sometimes organized on a very small scale. They may even be organized at small halls or hotels. However, these types of fairs are very important.

In these fairs, aims should always be well established. These fairs are organized in order to observe what kind of commercial opportunities the relationships may create (Çöklü, 1984, p.62).

2.3. Consumers' Fairs

Consumers' Fairs, in which consumer goods are exhibited, aim to attract directly the consumers' attraction, and they last longer than the other fairs. These fairs are aimed at a wide target mass, and they are open to the general public. The most important aim in these fairs is to sell the goods and services.

These fairs attract attention of a great number of consumers. However, they are risky organizations. Because people that visit the fair are more interested in windows. The opportunity of the firms to increase the sales is low. A good example of these types of fairs is Ideal Home Exhibition that was held in England. In spite of achieving a high participation rate, these fairs are believed to be the most dangerous fairs, as the potential of participants might be wasted (Oktav, 1986, p.6-7).

During the fair, profit may be made by selling the products at the stands. Book Fair may set a good example for this type of fairs. Another example is the fairs that promote and sell souvenir and these fairs are organized on Christmas or on special days such as Mother's Day or Father's Days.

2.4. Solo Fairs (Single-Country fairs)

Solo Fairs, which are also named "Single-Country Fairs", are organized by a country by selecting a theme and grouping a number of people. That country may organize the fair either on its own or with the support it gets from the government (Rodop, 1991, p.46).

Provided that a good promotion of the fair is achieved, these fairs may be quite fruitful both for the participant firm and the country. The importance of solo fairs is

increasing day by day. As long as a meticulous promotion is carried out, the result will be a success. "Turkish Export Goods Exhibition" and "Turkish Weeks" may be given as examples of this type of fairs.

2.5. Single-Firm Fairs

These are organizations that are held by a firm either on its own or with the support of the government, and these organizations aim to exhibit the products which are to be sold to the consumers, or to the people involved in the fields of trade and industry. All technical and administrative services of these fairs, including setting up the stands, are undertaken by the firm that organizes the fair.

Two examples of these institutions are; Tüyap (Tüm Fuarcılık Yapım A.Ş.) and İGEME (İhraccatı Geliştirme Etüd Merkezi).

Figure 2-2 Güral Porselen stand in TUYAP Fair

Venues of the fairs are not only places for displaying and selling the goods. At the same time, they are places in which the culture of a country is promoted (Ünal, 1995).

Besides showing the economic and industrial development of the countries, cultures are also promoted in the fairs. When the aim is to improve political relationship and to make the country well known, rather than to achieve commercial success, the best selling products of that country, traditional works of art, or hand-made products are exhibited in that fair. In the fairs, besides economic development of that country, making the country known by the other countries is another dominant aim (Günsan, 1997, p.44).

Chapter 3

DESIGN CRITERIA OF THE FAIRS

3.1. The Advantages of Participating In Fairs

Participation in a fair is a means that will be made use of in order to reach certain commercial targets at the right time, rather than being a target itself.

While exhibiting their goods and services, firms aim to make use of all the advantages that participation in a fair will bring (Elitok, 1988, p.63).

These advantages are;

1. Concentration on that product may be achieved by the help of face-to-face sale and advertisement.

2. A great number of goods may be presented to the consumer in a very short period.

3. The reaction of the consumers to the product may be evaluated.

4. New business deals may be done with the visitors.

5. A research may be done on the products of the rival firms that are working on the market of that product.

6. New firms may find the opportunity to improve themselves by the support of the public corporations.

7. The firms coming from developing countries may obtain the opportunity to get financial help from international institutions.

8. The opportunity to find new agencies and to support the existing agencies may be found.

The most effective way of presenting and selling a product is to make the consumer come face-to-face with that product. There may be buyers in different countries. Although it is possible to reach these buyers by advertisement, this method is not as effective and successful as the personal sale in the fairs. Provided that stands of the firms are designed in accordance with their aims, and thus attract the related people, success that is achieved by the participation in the fair will be immense (Elitok, 1988).

3.2. The Factors that are Relevant to the Product Which Makes Participation in a Fair a Success

3.2.1. To Be Familiar with the Product

It is of utmost importance to know all the special features of the product that is to be exhibited. This fact affects stand design. Besides, personnel working at the stand should be able to give sufficient information to the visitors. The stand should be designed in such a way that the visitors can get an idea about various features, such as the color, form and dimension of the product.

3.2.2. Displaying the Product (Demo)

If the product to be exhibited in the fair is suitable for displaying at the stand with regard to its dimension or other features, a place should be arranged at the stand for displaying this product. Thus, the visitors can see what this product is and how it operates. This fact has two advantages; it will attract the attention of the visitors and help them understand the product better.

Figure 3-1 A product demo from Philips Stand in TUYAP Fair

Figure 3-2 Philips stand in TUYAP Fair

3.2.3. Comparison of the Product with the Products of Rivals

Especially in trade fairs, visitors have the opportunity to compare the products of different firms with each other. If the firm can create a striking difference between its own product and the products manufactured by other firms, it can attract the visitors to its stand, and, thus, inform the visitors about the product with different shows.

3.2.4. Efforts that are Paid for the Product in the Fair

A considerable amount of effort and attention should be paid for the product to be exhibited in the fair in every step; from its manufacture to exhibition, from design of the stands even to the behavior of the personnel working at the stand (Ünal, 1995).

3.3. Analysis of the Product

In order to attract buyers' attention and to achieve a good promotion, a stand designer should analyze the product to be exhibited as well as analyzing the consumers. What do the consumers expect from a product? What do they demand in order to be persuaded to buy that product? Stands that will find the answers to these questions should be designed. Any physical characteristic of a product, its attractiveness or any advantage of the product will help us at the displaying stage. For instance, valuable, rare, beautiful and expensive jewels are always desired due to the features they have. While displaying such a product, the importance of every piece of that product should be emphasized, and every piece of it should be considered separately. Imitations of these jewels are much cheaper, and they are produced by mass production. However, if they are deemed as important as the genuine ones, and displayed attentively as if they were genuine jewels, they will sell a lot, as they are much cheaper than the genuine jewels. Likewise, if the product to be exhibited, even if it is just a flower, is displayed with an interest and attention, as is shown in the case of genuine jewels, it will make the visitors feel that the product is important and valuable. This analysis expresses a characteristic feature in the relationship between displaying of the product and the public (Gardner, 1960). (Figure 3-3, 3-4)

Figure 3-3 A stand design making the visitors feels that the product that is exhibited is a valuable product
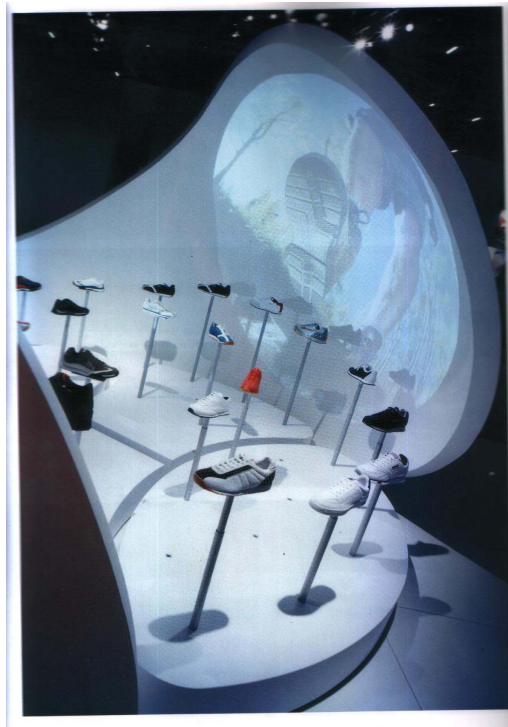
Figure 3-4 A stand design making the visitors feels that the product that is exhibited is a valuable product

3.4. The Factors that are Relevant to the Visitor which Makes Participation in a Fair a Success

The firms taking part in a fair should determine the type of people who tend to buy the product that is going to be exhibited and who most needs that product. These people may be called "potential buyers". For instance, if the product that is going to be sold is sportswear, the potential buyer of that product may be people that are experts on that sport or teenagers who like to do sports.

Whereas trade fairs are generally held indoors, some of them may be held outdoors. Choosing the right place for a fair is important. However, there are three

factors that affect the success of the fair and the visitors a great deal (Ünal,1995):

1. Availability of enough parking spaces at the venue for the fair or nearby will encourage the visitor and give convenience.
2. A good firm should own a good displaying space and a good stand. Preparations for the stand should be completed at least one day before the fair.
3. Providing transportation for the visitors to the venue for the fair or organizing the fair in a central location that can easily be reached will be a great convenience for the visitors.

One of the factors that affect design in the fairs is the visitors coming to see the fair. According to Ünal (1995, p.95), characteristics of the visitors can be observed in three different parts;

1. Visitor "A": Active visitor
2. Visitor "B": Curious visitor
3. Visitor "C": Passive visitor

According to the behavior of these three types of visitors, the owners of the firms can have expectations that can direct the designs of the fairs.

3.5. Analysis of the Visitors

When it comes to selling the product, displaying is important at the rate of 80 per cent. A vast majority of the consumers has a certain aim and a certain preference, and they are selective. It is hard for the designer to know what the consumers demand, and whether or not the technical equivalent of these demands are sufficient for the consumer. However, it is a fact that the common aim of designers and managers is to attract attention to the product that is on sale (Gardner, 1960).

It is possible to affect the visitors while displaying the product with the help of the simplest ways, such as light, construction, arrangement, colors, letters and rows. Designing the stands for a fair is a very important business. The owners of the stands wish to maintain the contact with the old consumers and to attract new consumers. While displaying the products, it is not the slogans of the products that affect the visitors. Language to be used, style, simplicity, clarity and arrangement of the stand are more affective on consumers. In addition to these, there must be spaces for shows (demo) at the stands that will attract the technicians who are experts on that product,

and where it will be possible to inform them about the product. The participant firms wish to attract attention of the consumers, to promote a new version of a product that the consumer is familiar with or to introduce a brand new product to the consumer. The first desire is to catch the attention of the visitors among the rival stands, to promote the product in such a way that the visitors can remember it later, to make a three-dimensional advertisement of the stand and the product, and to make personal contact with the consumer. In some fairs, competitions that are based on design may be held by the firms that manufacture a certain product, and these competitions may be presented in venues for the fairs as exhibitions in order to attract attention of the visitors. The basis for exhibiting the products is the questions of what to exhibit for whom and why to exhibit them (Gardner, 1960).

3.6. Circulation and Arrangement of Stands

A designer should predict the behavior of the consumers, and he should know where they will stop and gather, and what they will look at. By this means, it may be possible to control and direct the circulation. The same rule is valid for the consumers that visit a fair. While going around a fair, the visitors should not get lost, they should not become tired or bored (Gardner, 1960). (Figure 3-5, 3-6)

Figure 3-5 Settlement Plan of a Fair

Figure 3-6 Circulation in the Fair and Stand arrangement

The participant firms provide their stands from the firm that organizes the fair, and while choosing their stand, they also pay attention to their location in the fair area.

Some of these participant firms prefer to use standard stand design of the organization firms. On the other hand, some firms prefer to use special stands that are designed by their own firms. (Figure 3-7, 3-8, 3-9)

Figure 3-7 Standard Stand Arrangement

Figure 3-8 Standard Stand Arrangement
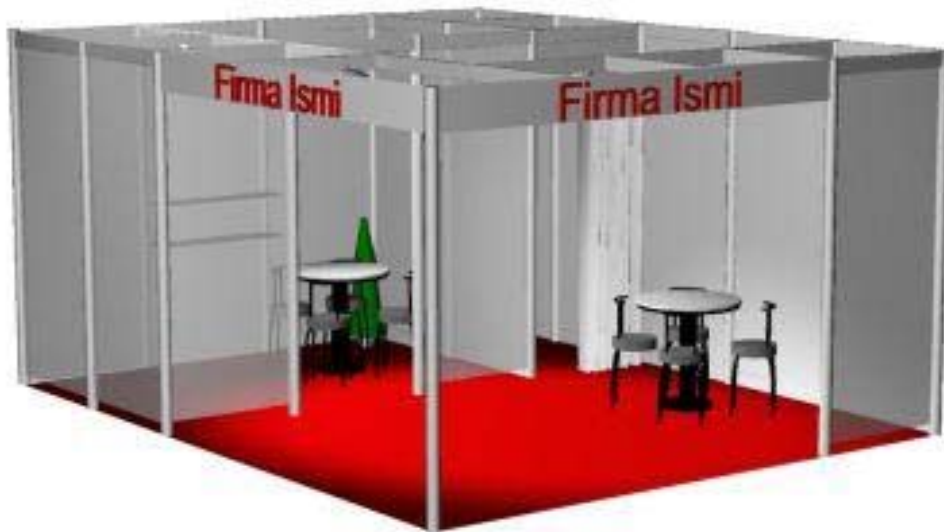
Figure 3-9 Standard Stand Arrangement

During the fair, in the three-dimensional venue that is created, if the firms are exhibiting products that require a special design, they design stands that resemble stores and that have closed interiors. The reason for using these stands is to ensure the secrecy of the special design of the product to a certain degree. (Figure 3-10, 3-11, 3-12, 3-13)

Figure 3-10 Stand Design that has a Closed Interior

Figure 3-11 Stand Design that has a Closed Interior

Figure 3-12 Stand Design that has a Closed Interior

Figure 3-13 Stand Design that has a Closed Interior

Chapter 4

FAIR STAND

4.1. Attractiveness in the Stand Design

In the fair area, the owners of the stands prefer to use elements that will attract attention, such as, big, bright and high stands and neon lights in order to draw the visitors to their stands, which is also the aim of other firms that have a stand in that fair. As generally, every stand is arranged with these elements, the stands that are bigger, brighter and higher, and the stands that use flickering neon lights do not attract attention. The reason for this is that there are more than one stand in every fair area that are arranged in this way, and visitors have become used to such stands (Gardner,1960).

In crowded fairs, to exhibit the product that will determine the stand area, the preferred spaces are those that can reflect the characteristics of the product and make it easier for the visitors to perceive the logo of the firm. Mounting of these stands before the fair and demounting them after the fair are easily carried out. (Figure 4-1, 4-2, 4-3) The important point in stand design is that a good presentation should reflect the fact that it is based upon a certain thought, a certain theme and scenario. The designer takes up these products and explains them to the consumers within this scenario. The design of the stand should make the aim of the designer clear. As it is always difficult to persuade people, a good scenario and a good design may be made use of in order to overcome this difficulty.

Figure 4-1 A firm's determining the stand area with its logo and design.

Figure 4-2 A firm's determining the stand area with its logo and design.

Figure 4-3 A firm's determining the stand area with its logo and design.

The designer may express his most striking ideas using words. However, consumers look around the fair to see different and more exciting things. Visitors generally prefer seeing rather than reading. Therefore, slogan and words that are used should be as short and striking as possible. In order to attract attention, some firms present shows that are sponsored by the product. By this means, these firms aim to affect the visitors visually, and draw them to their stands. (Figure 4-4, 4-5)
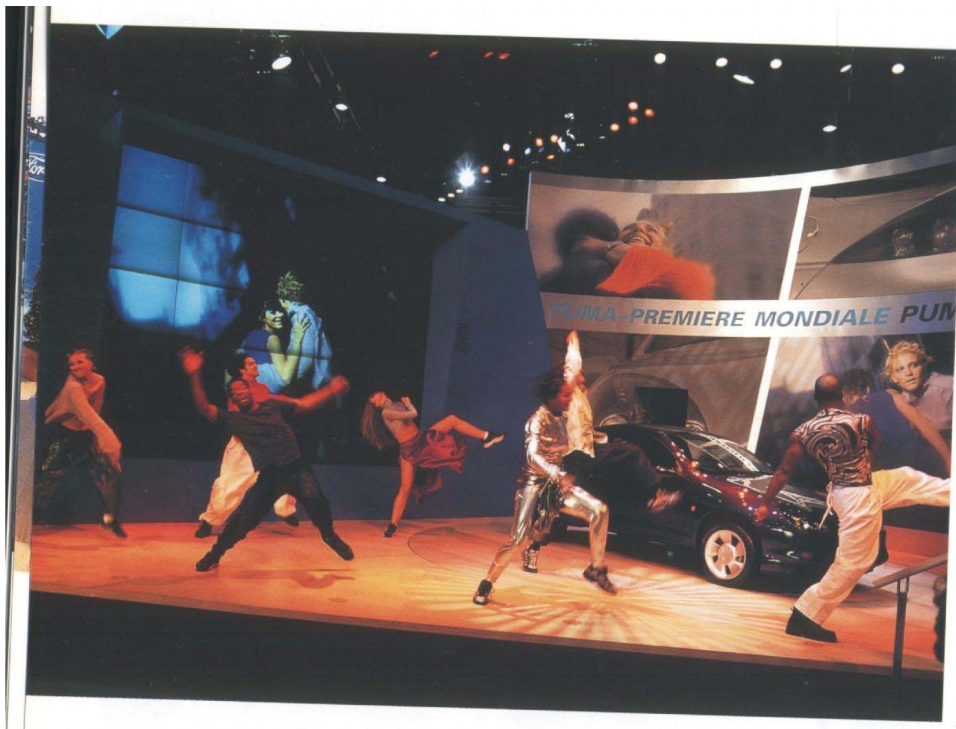
Figure 4-4 a show that is presented under the sponsor-ship of a firm
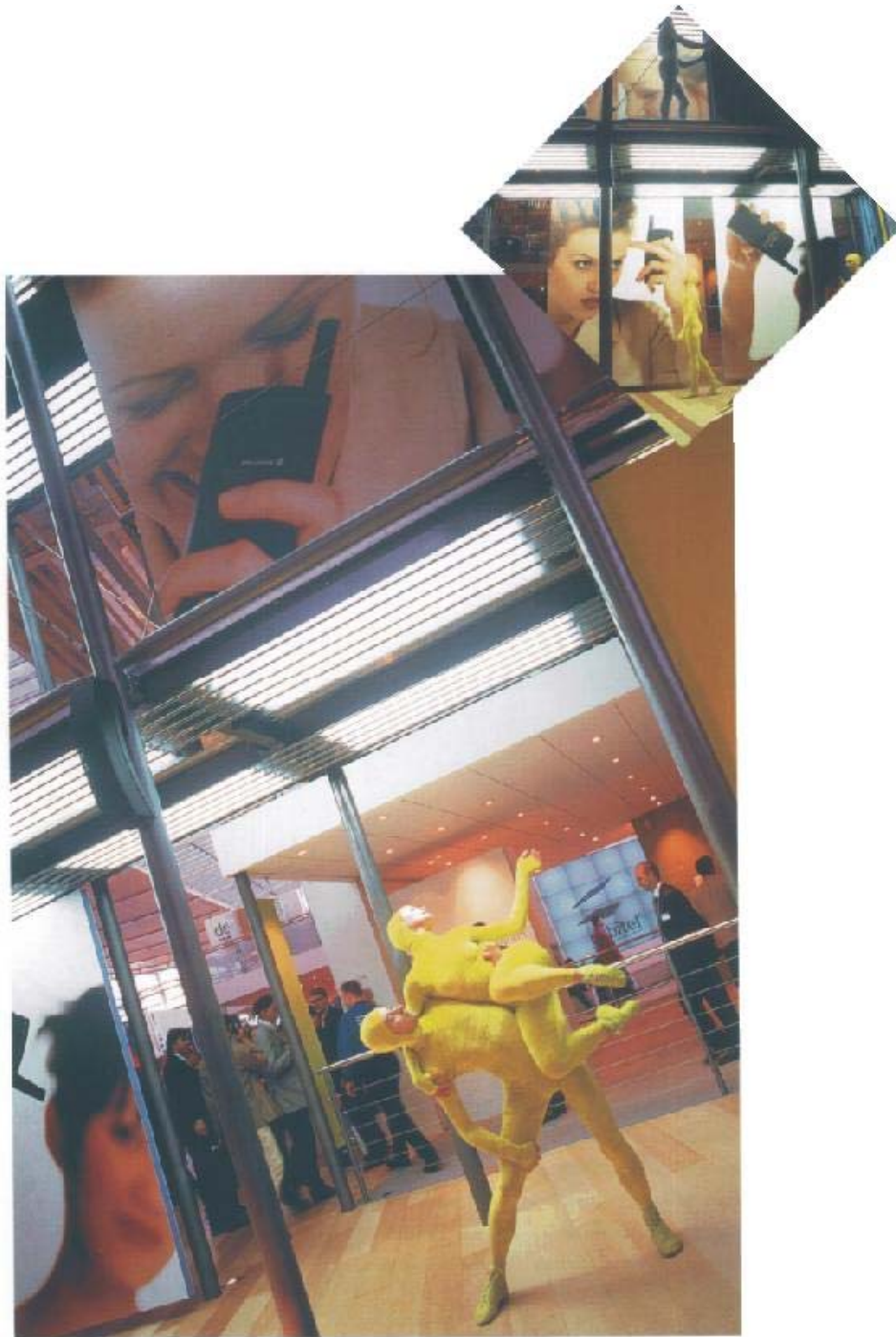
Figure 4-5 a show that is presented under the sponsor-ship of a firm

According to Gardner (1960, p.30); "In the stand design that is made by a designer, the scenario written by that designer may be strengthened by putting on an exciting show or making use of different sound effects, and designs that will make

the visitors become aware of this scenario and that will attract attention may be preferred.

Relevant to this subject; Gardner (1969, p.30) gives a stand design that deals with egg sale as an example. (Figure 4-6).
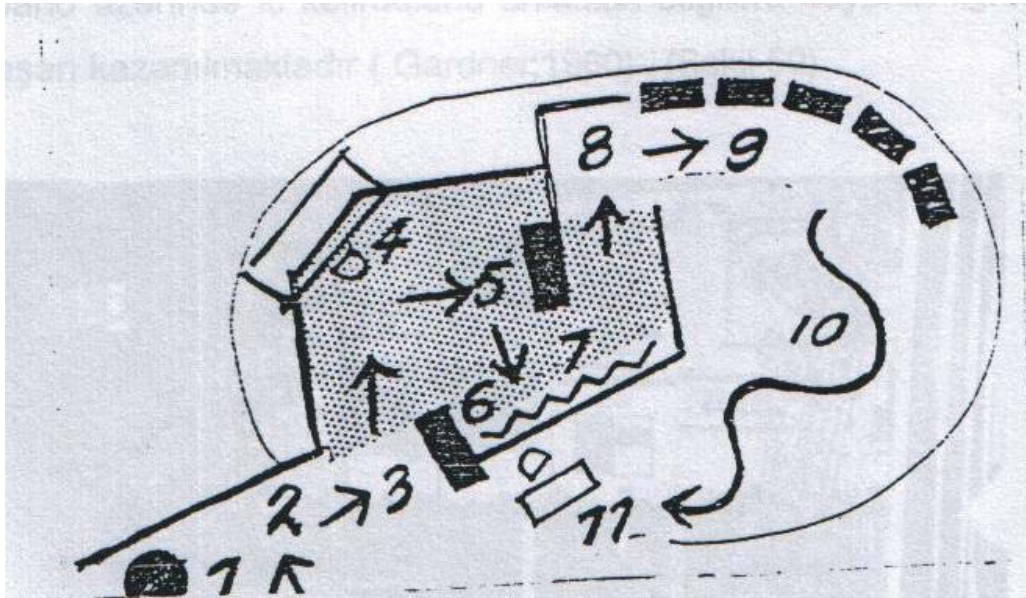
Figure 4-6 Displaying according to a scenario at an egg stand, Gardner, 1960

1. Attention may be drawn by a huge egg that is put to to the entrance of the stand.
2. The headline of the theme should be mentioned at the entrance.
3. A presentation that will arouse excitement in the consumer should be arranged.
4. In a dark atmosphere, in the light of a candle, the faults of the egg may be shown by holding the eggs towards the light.
5. In the darkness that the faults are shown, illuminated panels with pictures that show itself may be made use of.
6. A slogan may be devised, such as; "Faults in an egg destroy the profit!"
7. The reasons that cause faults may be written on boards or panels.
8. While visitors are walking from darkness towards the light, a sound effect, such as cackling of a hen may be given.
9. After coming out of darkness, the visitors feel relieved and they can see the production process written in panels.
10. A small scale show may be presented by the help of additional machinery and additional apparatus.

11. A place should be arranged in which catalogues can be distributed to the visitors. By the help of these catalogues, visitors can revise what they know about the subject or they can gain technical information about that market.

In a stand design like this, consumers may find what they are looking for by the help of an exciting show. Provided the message is not complicated, it will be easier for the consumers to perceive it and to keep it in mind. By using all the sources to this end and preparing a suitable scenario, more success will be attained than by using a board and sentences written on that board. (Figure 4-7)

Figure 4-7 A stand that uses writing as a means of expression

In a fair area, there may be many irregular movements. The firms may prepare "invitation signs" flashing with regular intervals, and that can be seen from far off. In that case, it can be observed that this arrangement will attract more attention within this unsystematic atmosphere.

Even the most attentive and interested visitors can be observed to lose interest and attention due to tiredness of the brain and the eye. Consequently, they do not perceive every stand in the fair area; they perceive only the ones that are different from the others. Flashing lights, different shapes, logos of trademarks, different stand designs, and interesting signals exhaust the eyes and the brain rapidly. Then, the eyes begin to incline towards the designs that they are used to, and that will relax them and make them feel comfortable rather than the designs that are too animated. It will be advisable to keep this point in mind during the preparation process of the stands.

Sometimes only a broad and smooth surface, a simple light that is not too bright and an entrance front that is slightly moved backwards can be enough to attract attention.

A change in size and illumination may help the eyes relax and keep the interest of the visitors alive. However, an increase in the intensity of the lights, especially if it is done suddenly, may disturb the visitors, as their eyes are not used to sharp changes. Our eyes see and perceive broad spaces and remember it. While arranging the stands, the first aim should be to present the visitors the simplest elements, the simplest expression and shapes that will not disturb the eyes. (Figure 4-8)

Figure 4-8 A stand design of Arçelik

4.2. Types of Stands

Stand design that is made according to the marketing and promotion targets of the firms determines the type of the stand. The factors that determine the type of the stands are; number and size of the functional spaces, the shape of the exhibition area, the panel that is to be needed, numbers of fronts and halls (Atılgan, 1997).

In addition to the type and shape of the stand, placement of the stand is also important. Its location among the neighboring stands and its distance to the corridors of the hall should be determined, and according to these two factors, whether to use a large or narrow outer surface (front) should be decided, and the separate parts of the stands should be arranged in a practical way (Rodop, 1991, p.20).

There are some certain types of stands:

4.2.1. Row Stands

This type of stands has only one front. The other three sides are surrounded by the neighboring stands or the walls of the hall. They present a limited view of the corridors of the hall. Row stands are generally enough for everyone who displays goods at the fair. It is necessary to separate the row stands that are narrow, thin and deep from the ones that are broad and not so deep. Narrow, but deep stand presents a more limited view. They may not be enough for the presenter of the goods due to its limited front view. There is little chance for the passers to see what is presented. On the other hand, broad and less deep row stands are more attractive. They can be expressed as regards location and units as follows.

(Figure 4-9, 4-10, 4-11, 4-12; Source, Sıdıka Rodop, Fair and Exhibition Systems in Closed Places, 1991)
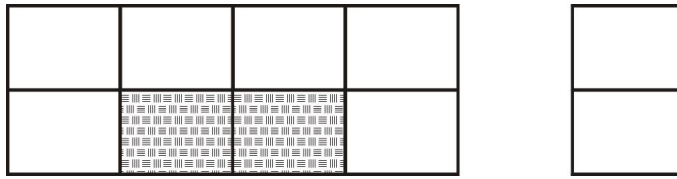
Figure 4-9 Broad and less deep row stand schematic
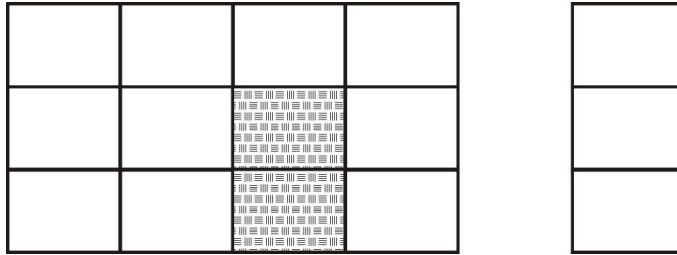
Figure 4-10 Narrow, thin and deep row stand schematic

Figure 4-11 Overlooking two corridors row stand schematic
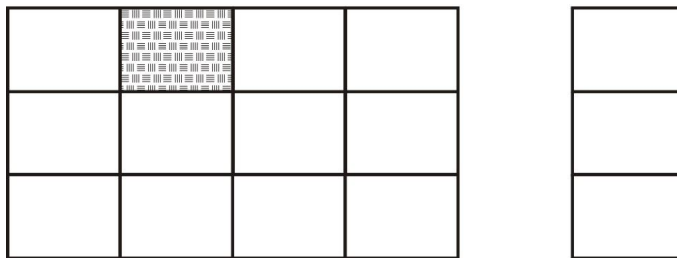
Figure 4-12 Face to face row stands schematic

4.2.2. Corner Stands

These stands overlook both of the corridors of the hall owing to their location. They attract attention of the visitors coming from both corridors and they provide a broad angle of vision. (Figure 4-13: Corner Stand Plan, Source, Sıdıka Rodop, 1991)
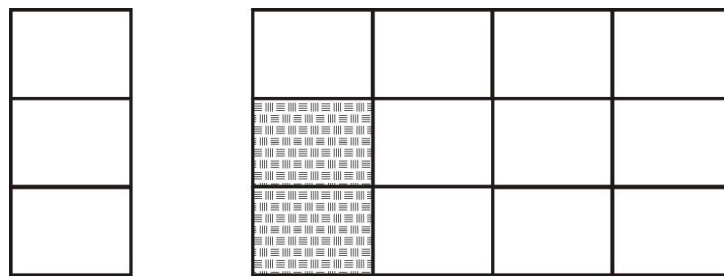
Figure 4-13 Corner Stand Plan

4.2.3. Head Stands (End Stands)

These stands have three stand fronts and corridors. As they overlook three corridors they are the most suitable stands in order to attract the visitors. Provided the surfaces are kept open, the visitors will willingly or unwillingly find themselves inside the stand. This feature of these stands may be advantageous while displaying the goods.(Figure 4-14: Head Stand Plan, Source Sıdıka Rodop,1991)

Figure 4-14 Head Stand Plan

4.2.4. Block of Stands

They appear as a result of reserving a whole block of stands for a firm to exhibit its product. These stands have four fronts, and they provide a very free application. This is a very practical type of stand as regards to both the design of the functional spaces and the presentation and application of the goods. It is in the middle of the visitors' wandering area. They have open sides to allow the visitors to visit the inside of the stand. They have a very high attraction value. These stands are especially ideal for the products that need to be seen from every angle. (Figure 4-15: Block of Stands Plan, Source, Sıdıka Rodop, 1991)
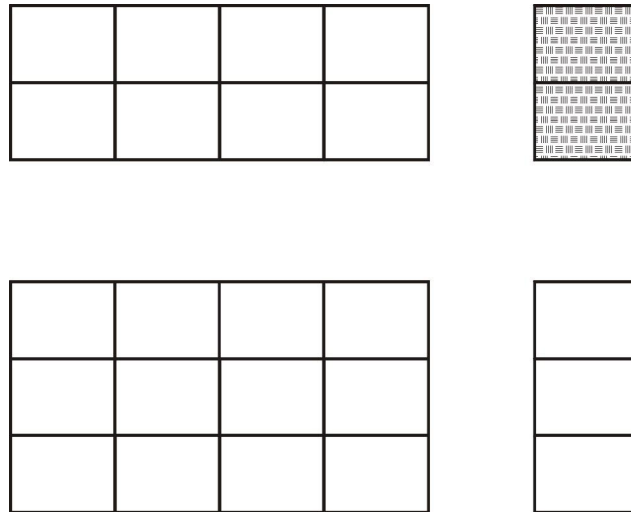
Figure 4-15 Block of Stands Plan

4.3. Arrangement of Stands

In a good fair organization, while arranging the area of the exhibition and the location of the stands, the factors that need to be taken into consideration are; technical infrastructure, number of the visitors, the qualities of the sector and the goods, the direction that the visitors will walk. The most important point that affects determining of the location of the stand of a firm is choosing a stand in an area hosting the goods and firms involved in the relevant industry (Atılgan, 1997).

The aims for participation in the fair, the list of the other participant firms, dimensions of the stand, type of the stand, preferences in the functional spaces during stand construction and the budget allocated for the fair are all effective in determining the method of providing the stand to be used in the fair. The method may be to hire a stand that is designed in advance or to make a special stand design.

4.3.1. Stands that are Designed in Advance

At present, many different stands that are designed in advance are available. They differ from each other in the material that is used, their shape, and the structure of their surface and mounting units. As they are manufactured in a way that allows attaching and detaching, they provide the dealers with different solutions.

According to Rodop (1991, p.100), stand systems that are designed in advance can be examined under two groups;

a) Attaching Systems with Profile Erection Elements:

Bulletin boards, pavilion, office-dividing elements are used in order to provide volume in venues for fairs and exhibitions.

b) Attaching Systems with Knot Elements:

Generally, in the volume that is provided, these systems are used in stand units, shelves, windows and relevant equipment, and also in exhibiting and arranging pictures and photos.

The material that is used in the system should be as light as possible. Generally aluminum is made use of. Carrier constructions consist of gripping erection and intermediate elements that are used for attaching. Problems relevant to the details in complicated constructions may be solved by the help of the opportunities that are provided by different transverse sections (Bozkurt, 2001, p.28).

At present, many institutions that deal with organization of fairs or subsidiary institutions provide ready-made stand systems. The reasons why these ready-made stand systems are preferred by the participant firms are as follows;

- The cost is low.

- There is no need for storing, and thus no storing cost.

- There are no maintenance costs.

- There is a guarantee for easy transport and storing.
- These systems are versatile and can be adapted to different needs.
- There are no mounting and workmanship costs (Pehlivan, 1996).

4.3.2. Stands that are Designed Specially

Some firms prefer stands that are designed specially. The biggest advantage of this type of stands is that they are designed in accordance with the preferences of the firms and they complete the identity of the firm.

For the preparation of the fair stands, the firms make an agreement with a designer that is an expert in his field. After the agreement has been made, the most important point is the information that will be supplied by the firm to the designer. The designer should be informed about the following points before he starts designing the stand:

a) Information about the firm; the targets of the firm, their marketing policy, rivals and their position in the market, their reasons for participating in the fair and above all, the message that they want to convey in the fair.

b) Information about the goods that will be displayed in the fair; Technical information about the goods that are going to be displayed at the fair, such as, number, size and weight.

c) Information about certain limits; the rules of the venue for the fair, the conditions of the firm organizing the fair, information about safety measures.

d) Information about the venue for the fair; the general plan of the hall, all physical characteristics of the area, passing between one stand to another, information about the visitors' entrance and exit and circulation model.

e) Information about entertaining; The position of the employees within the firm that will work at the stand, their duties at the stand, various visual and auditory equipment, such as, telephone, telex, computer that will be available at the stand, the office settlement that is planned, food and drink that will be offered to the visitors, stock of published material, stock of cleaning material and information about the stock of food and drink (Pehlivan, 1996).

Figure 4-16 An open stand system that is designed specially

Once the stand construction method is decided upon, it is essential that exposition type that will be used in the arrangement be determined. Fair stands may be formed by three different systems;

a)   Open System; there is nothing to obstruct the vision at the stand. The visitors are able to see the exhibited goods and applications quite clearly.

b)   Half-Open System; Some spaces at the stand are half-closed for the visitors or the employees. These closed spaces are separated by panels, curtain systems or glass.

Figure 4-17 An open stand system that is designed specially

Figure 4-18 A half-open stand system that is designed specially

Figure 4-19 A half-open stand system that is designed specially

Figure 4-20 A half-open stand system that is designed specially

c)   Closed System; In this system all sides of the stand are closed and visitors have to go inside the stand (Atılgan, 1997).

Figure 4-21 Closed stand system that is designed specially

In the light of these data, the designer should strive to make the best decisions on the general presentation of the goods, the equipment that will be used at the stand, illumination of the stand and the goods, using the panels, trademarks, emblem and logo of the firm and other graphic works in a way that best suits the aim.

4.4. The Factors that Affect Stand Designs

4.4.1. Functional Factors

Moving from user actions, these factors aim to make the arrangements that will satisfy the needs of the users according to the aim of the planning. The aims of the exhibition, the function or functions should be clearly defined. These factors take the determination of design possibilities of the area as a basis. The design of the venue for

the exhibition is made in accordance with the characteristics of the exhibition (Perçin, 1994, p. 26).

Although they do not play a vital role in the success and performance of a stand fair, these functional factors affect the stand design directly.

4.4.2. Constructional and Structural Factors

These are the factors that form the venue for the fair. They are used as a means of creating visual effect and defined places, and to give the place a meaning.

A designer who is going to work at a fair area aims to use structural factors that have been exposed by the area in accordance with his aim (Perçin, 1994, p.27).

Structural factors are regarded as disadvantages in some cases; however, they may be made use of as efficient and important advantages in the design process.

4.4.3. Visual and Perceptual Factors

Visual and perceptual factors affect the performance of the exhibiting function directly. They include illumination, using colors (background works), the order of the exhibition (circulation), and show systems (projection, photographs, video, videodisk systems, perception games). These factors are known to be changeable, and they play a vital role in affecting the users' actions within the venue for the fair (Perçin, 1994, p.27).

From a narrow angle of vision, the eye moves continually, focuses, moves away, and scans in order to search thoroughly the visual area, to perceive the details and provide visual information. Afterwards, with the help of the brain, the eyes transform the visual data and the information they obtained to visual schemes that will help defines and clarifies those data. Thus, it enables the perception of the things that are seen. Perception makes it possible for people to have information about their environment and to make use of this information (Günsan, 1997).

As mentioned above, the foremost aim in the fair areas is to draw the visitors to the stands. In order to attract maximum number of visitors to the stand, several visual perception factors are made use of. These are;

a) color
b) illumination
c) graphics
d) writing
e) photographs and diapositive
f) video shows

4.4.3.1. Color

Being the most effective element of exhibiting the goods, color is an important factor to attract attention and to create an atmosphere. An exhibition area that is formed by the use of hot and cold colors may arouse positive feelings (İkizler, 1996).

Color is perceived visually, and it creates emotional effects. It also serves aesthetic purposes (Aydınlı, 1996). Color has an important role in the promotion of a product. Especially when it comes to certain goods, color is observed to be an important factor that increases the sale of the product. As long as tones and compositions are used in a creative and successful way, it can attach a character to the fair area. In addition to this, it may be used to guide the visitors and to direct them within the fair area. According to researches, while some colors increase the sale of some products, some colors affect the sale adversely (Kızıler, 1998).

In the fair and exhibition areas, a great number of colors affect the audience. In the outer surfaces of the stands or inside each of the stand, wherever the visitor looks at, the first thing that he notices will be colors. Some of the colors are chosen randomly whereas the others are specially formed mixtures. If the correct use of colors is aimed at, it is of utmost importance to know the rules and effects of the colors.

Colors also have uniting and affecting functions. They stimulate the senses, and they remind the individuals. Thus, each color has a psychological effect that varies from one person to another. For instance;

RED: It is one of the most stimulating colors. It creates an exciting, stimulating and calm atmosphere in the area that it is used in.

BLUE: If dark tones are used or if it is densely used, it may have a depressing and upsetting effect. If light tones are preferred or if it is mixed with white, it can give a soothing effect.

YELLOW: It is the brightest and the most illuminated color. If the tone of yellow is close to green, it may have a disturbing effect. If it is mixed with a little red, it arouses feelings of happiness and satisfaction. As this color is an illuminated one, it causes the objects seem bigger than they actually are.

GREEN: It is the calmest of the colors. It creates calm, peaceful, sensitive and soft effect in the places where it is used in. If the tone of the green is close to yellow, it may have a more vivid effect. On the other hand, if the tone is close to blue, it has a more serious effect.

PINK: It expresses shyness, softness and romanticism.

BROWN: It has the effects of solidity and being practicable. It is the most realistic one of all the colors.

BLACK: It is the symbol of darkness and oppression.

WHITE: It arouses feelings of naivety, emptiness and eternity.

GREY: This color does not have a character of its own. It symbolizes uncertainty and lack of strength. It establishes a harmonious relationship with all of the colors.

The effects that are aroused in people by colors are guiding information for a designer while designing the stand. In addition to this, some desired psychological effects may be aroused in people by the help of different tones of colors, lightness or darkness or the density of the colors. If the parameters are observed separately, colors can be divided into two groups as regards their tones; hot and cold tones;

Hot colors are red, yellow, and orange. **Cold colors** are blue, green and purple. Hot colors create a comfortable and informal atmosphere. On the other hand, cold colors give a formal and stern impression. Light colors generally make the place seem bigger whereas dark colors may make the audience perceive the place smaller than it actually is. This information may be useful for the designer in the process of designing the stand.

Combining colors that are well- chosen with a good illumination makes it possible for the audience to perceive the product better, and it also creates an

atmosphere in the place (Kızıler, 1998). If strong colors are used in large spaces may create a contrast with the color of the product that is being exhibited, and thus, it may adversely affect the color of the light that reflects on the product. At exhibitions, where there are various products with different colors, the color of the background should be natural and capable of reflecting the light. By using light sources, it may be possible to create an atmosphere that requires strong surface colors. Using strong colors in small spaces may create a lively and exciting effect, and arouse interest (İkizler, 1996).

Colors are perceived by the help of light. Among the light beam that is sent by the source of the light towards the object, the light with the wavelength that substitutes the real color of the object reflects, and the object is perceived as having that color. For instance, a red object is perceived as red under white lights. Because among the lights that have different wavelength in the white light, the one that is equivalent of the red is reflected. The same red object is seen as black under green light. Because light with a wavelength that is equivalent of green is absorbed by the object, and there is no red energy left that can be reflected in the object. Therefore, while arranging the illumination of the building and choosing a technique that increases stress for the presentation, the choice of source of light requires the control of the color of the object (Arslan, 1995).

As a result, the color that is chosen for the stand design and that is used under the appropriate light is of utmost importance as it excites the audience, it also helps them understand and better perceive the stand and the product that is exhibited, and finally it directs them towards the presentation and the product.

4.4.3.2. Illumination

Illumination is the process of directing the light energy that is sent from a source of light towards the desired direction, showing the desired spaces and objects, pointing at them and distinguishing them from other spaces and objects and adding color to them (Perçin, 1994).

As promotion is the first aim that makes the firm take part in the fair, an effective presentation of the product is only possible by using the correct illumination technique (Arslan, 1995).

In the venues for the fairs, illumination techniques and the effects of the sources of illumination may increase or decrease the success of the exhibition.

The physiological aim of illumination is to show the objects with all its details, to enable the eye to look at the object for along time and make the object visible (Rodop, 1991, p.73).

By the help of all of their features, from their shape to their size or their color, elements used in exhibiting should reveal all the characteristics of the product that is being exhibited. Thus, it is essential that the presentation technique that is chosen should be planned together with illumination. The promotion of a product that can be seen with all details and with its actual color is generally easier. Thanks to the advanced technology in illumination, it is possible to obtain the light having the color and form that suits the atmosphere of the venue, and to present the product with the same effect. For this reason, the connection of light and color, and how light shows people are points that should be kept under control while devising an illumination technique (Arslan, 1995).

Illumination Types in the Venues for Fairs:

1) Natural Illumination: It is the illumination of the space with natural light. Natural light is obtained by reflecting the daylight, by using it directly after softening it, and by similar operations. Space illumination with natural light may be examined under four different headings (Rodop, 1991, p.74):

1. Places that gets light from only one side

2. Places that gets light from two sides

3. Places that get light form all sides

4. Places that gets light from above

Illumination with natural light provides a homogeneous expansion and reflection in a very dense form. Thus, the own image of the object is perceived and seen as it actually is. However, it is well-known fact that ultraviolet rays that are given off by the sun damages the essence and chromaticity of the color, and makes it seem lighter than it actually is (Turgut, 1996).

The most useful characteristic of the day light is that as it is made up of seven colors, it has the most suitable light beams for the separation of colors (Perçin, 1994).

2) Artificial Illumination: Artificial illumination may be done in various ways that will satisfy the needs of the object that is being illuminated. According to Rodop

(1991, p.74), there are five types of illumination as to the total light flow that comes out of the illumination device. According to their illumination percentages, these types are listed as follows from the biggest to the smallest;

- Direct illumination

- Partially direct illumination

- Mixed illumination

- Partially indirect illumination

- Indirect illumination

According to Perçin (1994, p.70), there are three types of illumination as to the aims of the designer of the exhibition areas;

3) Physiological illumination: Here, the aim is to show the objects with all of its details, and to enable the eye to look for a long time without getting tired and to see the object well.

4) Decorative illumination: Here, the aim is to show the objects or the places aesthetically with all of their characteristics and details, and to create the desired effect.

5) Striking illumination: Here, the aim is to attract attention to the object that is exhibited. Thus, the exhibited object is stressed, and the observers are affected.

At present, at fairs and exhibitions, generally, striking illumination is preferred, and by the help of illumination, the designer can direct the visitors. Consequently, illumination aims at a productive perception in accordance with the aims.

4.4.3.3. Graphic

Graphic has recently gained popularity, and it is used for transferring knowledge by using visual means. It is widely used in venues for fairs and exhibitions.

Graphics differ from the other ways of transferring knowledge in two major characteristics. These characteristics are simplicity and efficiency. Briefly, graphics are resorted to if the aim is to transfer the knowledge in an easy, efficient and rapid way (Acar, 1993).

Graphic designs usually play a complementary role in the exhibitions. It is not possible to express the complicated and interconnected systems without the help of graphics.

However, monotony and an atmosphere which requires intense perception created as a result of presenting the audience knowledge by graphics one after another should be avoided.

According to Acar (1993), there are four important rules that should be taken into consideration while using graphics:

1. **Scale:** To scale the details and vertical axes prevents the incorrect impression that may be created by the graphic.

2. **Position:** If the graphic has an incorrect location on the plane, the result may be an incorrect graphic.

3. **Design:** At present, it is possible to make use of computers in addition to the traditional systems while designing graphics. Thanks to the computers, graphics that are complicated and that have many details can be designed with ease.

4. **Writing:** All the relevant information should be written on the graphic. The connection between the meaning and dimensions of the figures and lines on the graphic and the quantity of the data should be clarified.

4.4.3.4. Writing

Writing has constituted a ground for communication since time immemorial. Besides being a carrier of the content, it is effective in graphics as signs. Writing the name of a firm or a piece of writing for the exhibition is a graphic element (Rodop, 1991, p.93).

As all the written information relevant to the firm and the product will be perceived before all else by the visitor, the places of the written material on the stand, size of type, the characteristics, colors and their harmony with the general stand arrangement are the practices that should be thought thoroughly in order to ensure an effective communication.

There are some features that need considering while arranging the written material to be used in stands in fairs and exhibitions;

-Size of the written material

-Space between the letters

-Space between the words

-Width of lines

-Space between the lines

-Print format

There are some factors for choosing the written material that is to be used at the stand:

-Type of the organization

-Type of the product

-Theme of the organization

-Carriers of the written material and making the material

-The target group

-The aim of the text

-Distance

According to Perçin (1994), the data that a designer should have in order to ensure that the written material at a stand will be perceived by the audience are as follows:

1. Print point should not be smaller than 18, generally 24 points is an ideal one.

2. There should be maximum 35-40 letters in a sentence, and there must be spaces that amount to half a letter between the letters.

3. Spaces between the words should always be shorter than the spaces that are left between the sentences.

4. The paragraphs should be short. Spaces should be left between the paragraphs. Between the paragraphs, to leave a one line space is suitable. Less space cannot be perceived.

4.4.3.5. Photograph and Diapositives

The photographs and diapositives can be used in stands for various purposes, and they have proved to be very useful. They complement the oral and printed information, they make the complicated systems visible, and in case of problems that

may occur as a result of lack of enough space, they ensure convenience in promotion. By lighting up high quality and large photographs that are relevant to the theme of the exhibition, an attractive atmosphere may be created.

Photographs have a realistic effect on the audience, and they conform to reality. Photographs are believed to be much more persuasive than graphics. The measurement to determine the size of the photograph is provided by the distance from where the visitors are looking and the observed effect.

Using diapositives has proved to be very useful as they have a positive illuminating effect. They are colorful and striking, and many events can be displayed on the same surface (Rodop, 1991, p.89).

The disadvantage of diapositives is the fact that they can only be watched in semi-dark environment.

One of the most important points about diapositives shows to be made at the stands is not to leave the curtain empty once the show has ended. Instead of an empty space, reflecting the logo or emblem of the firm onto the curtain is a suitable application.

4.4.3.6. Video Show

Measures should be taken in order to ensure that sound recordings of these video shows do not disturb the audience at the other stands. As the time that the visitors spend at a stand will not be very long, the duration of these shows should be arranged accordingly (Atılgan, 1997).

At present, many firms prepare films about themselves, and they use these films in fairs in order to create a positive impression on the public opinion. In order to make such a film, the message that the firm wishes to convey should be determined beforehand, and the film should be made in accordance with those aims. By the help of these advertising films, the things that can attract attention but that the firm cannot exhibit on the stands, such as social facilities of the firm, machinery and production facilities may be shown to the audience (Pehlivan, 1996).

Figure 4-22 An example of a video show

Figure 4-23 An example of a video show

4.4.4. Auditory Factors

Auditory factors consist of recording systems (the systems that are connected to the visual show systems and special recording systems), show systems (recordings of music and movement) and acoustic-noise experiences. These factors are mostly used as complementary factors to the effects of visual-perceptual factors within the design of the fair area.

These two factors affect our most important two sense organs significantly. Factors that can affect other sense organs may also be used by the designers; however, their only function is to support the exhibiting act (Perçin, 1994, p.28).

4.4.5. Psychological Factors

Among the factors that affect the design of the venues for exhibition and fairs, the psychological factors should be regarded as factors that enable the correct use of all other factors rather than factors that affect the performance of the exhibiting aim.

According to most researchers, psychological factors should be examined under two different headings; stimulation psychology and perception psychology. These two types are directly under the effect of audience factor.

1. **Stimulation Psychology:** The basic concept that lies under stimulation psychology is a motive that aims at sensory stimulation in psychology, which is the concept of curiosity. It has been proved scientifically that curiosity has an important role in human psychology and even it is not a physiological motive, it has been proved to be a psychological motive (Günsan, 1997, p.56).

   When something new appears around us, our attention turns to that new thing. This fact is called "moving towards what's new" The terms of "curiosity" and "moving towards what's new" are psychological concepts that a designer should take into consideration while designing the fair area.

2. **Perception Psychology:** according to general approaches of the experts, perception psychology consists of four basic elements:
   a) intensity and size
   b) contrast

c) repetition

d) movement

A) **Intensity and size:** Making a light that is on brighter and turning a playing music up increases the possibility of attracting visitors' attention. From the stimulants of intensity and size, first, the bigger thing has the chance of attracting attention. Then comes the more intense and then the brighter.

B) **Contrast:** Elements that are different from the surrounding ones and elements that are in contrast with the others stimulate us more regarding our psychology and perception. Turning the music on in a quiet room or a clock's stopping working are easily realized (Perçin, 1994).

C) **Repetition:** Repeating a stimulant increases its possibility of being realized. In order to count something again, it should occur at least twice. For instance, sometimes some commercials on TV are repeated twice. Likewise, we can make it easier for the audience to perceive something by using repetition element.

Repetition gives us two advantages; a stimulant that is repeated may catch our attention when we are interested in something else. Another advantage is that; the first stimulant to cross the borderline of our attention makes us more sensitive for the second repetition and keeps us alert for those repetitions (Perçin, 1994).

D) **Movement:** like the other living creatures, human beings are extremely sensitive to movement. There is an inborn reaction in human beings to incline towards the moving objects, especially at times when the other objects around are not moving. Movement factor is especially preferred in fair areas in order to attract attention.

4.5. Design Process of the Venue for the Fair and Exhibition

Design process includes these stages:

1. planning stage

2. designing stage

3. forming-applying stage

4. demounting stage

Although these stages have a linear character in appearance, they are interconnected in the designing process as all of them relevant to each other. Thus, they cannot be definitely separated from each other. However, in order to ease the analysis, it is deemed appropriate to examine these processes under different headings within this thesis.

4.5.1. Planning Stage

It is the stage in which the first data are collected within the frame of targets and in which the targets are revised within the frame of opportunities (finance, place, personnel, etc.).

In the planning stage, where the decisions as to the finance and advertisement are taken, and all the documents, sources, historical solutions and new technical developments are searched thoroughly. By considering advantages, the targets are determined, and objects and limitations are made clear.

In the planning stage, the programs that are needed as the basis of design are prepared and functions and actions are listed. By the help of the data acquired, an exhibiting scheme is prepared. With this scheme introduced and the graphic of traffic and flow of visitors in the fair, a general definition of the venue is tried to be made. This report, in which this definition is given and in which the theme is specifically expressed, will set the targets of the planning stage.

The steps that are to be taken in this stage are as follows (Perçin, 1994, p.20):

1. Establishing the demographic data; number of the visitors, classification of the visitors, determining the source of the visitors, means of transportation, biographic characteristics of the visitors (level of income, number of visits etc.)

2. Aiming at new features, establishing the data relevant to facilities. The targets have to be revised as a result of the study that is explained above. Therefore, in this second step of the planning stage, these questions should be answered:

   1. Can the type of the visitors, the place, the function and the number be determined by the designer?

   2. Do the new opportunities and facilities offer a solution to the problems of traffic and parking spaces?

3. Can the new opportunities affect the audience? How and how much can they affect the visitors?

4. Are there old possibilities and features that are dependent on the new ones? Do the old and new ones affect each other?

5. Is there a possibility to plan where and how long each visitor will stand, who and what they will meet? (Fair circulation time)

6. Will there be people on duty? For which area are they needed?

7. Is there a necessity for an area that the visitors can eat something, or stores, areas for sale, toilets and offices? Can they be provided?

8. Is there a new type of visitor whose attraction is planning to be attracted? Why and how?

9. Are the measures taken for exceptional conditions and people? (For large groups, the handicapped, children, the old, and people who do not know the language).

10. Will there be a need for meetings, seminars, classes, films and shows?

Within the frame of answers to these questions, the targets should be revised, and an action plan that will enable the realization of the targets and will provide data for the designing project, and also a functional plan and a program for the designing process showing the budget opportunities should be devised.

4.5.2. Designing Stage

By the help of the functional program that was devised in the planning stage, designer starts to make plans in order to make use of the present place in a most rational way or to design a place that will be constructed within the frame of the aims.

The designer should strive to add a symbolic and semantic dimension to the functional-mechanic dimension of the design within the framework of:

1. the characteristics of the exhibition
2. the cultural structure of the society (the audience) and their expectations
3. his own cultural structure.

Once these studies have ended, the designer should collect the necessary documents that will define the product, the venue for the exhibition and social structure. As a result, designing is carried out in three different stages that are explained below:

1) The First Design: This is the stage in which the analysis of the data is made and a synthesis as a result of the analysis is done. The appearance, the methods and the traffic flow is outlined.

2) The Second Design: In this stage sketches and mock-up models are formed. The alternatives are determined, thus, this stage may be regarded as a selection stage.

3) The Last Design: Detailed drawings are done, models, plans, sections and details are formed.

In the first design stage, the opinions of the financiers who have an effect on the planning stage and the opinions of the other participants should be resorted to. The opinions of the financiers and other participants will have a great effect on the last design stage, which will be arrived at by the help of the scientists and artists. After the last design stage, the designer proceeds to applying and using process.

4.5.3. Applying and Using Stage

At this stage, if deemed necessary, separate designs and drawings of each part can be made out from the last design drawings. At the end of the formation stage, it becomes clear what will appear as a result. However, the results of these stages need supervising by a group of consultants. This group should consist of consultants that can be consulted on every step, from designing to exhibiting. (Cost, material, design, production, architecture, project etc.) As seen, the designer is still on duty at the using process. Along with this group of consultants, the designer should be able to interfere in everything that he thinks to be incorrect during the process of exhibiting. After exhibition process has been over, we proceed to the demounting stage.

4.5.4. Demounting Stage

Once the exhibition has ended, it becomes necessary either to turn the system back to its old position or to prepare a new exhibition event.

At this stage, a demounting event that will be carried out practically by the help of technical elements and that will not last long should be organized by the designer. This organization should be included as a concept in the first stages that affect the design. Post-demounting process may be analyzed in accordance with the modulation concept of today.

Let's give some samples of different fair stands. (Figure: 4-24, 4-25, 4-26, 4-27, 4-28, 4-29, 4-30, 4-31, 4-32, 4-33)

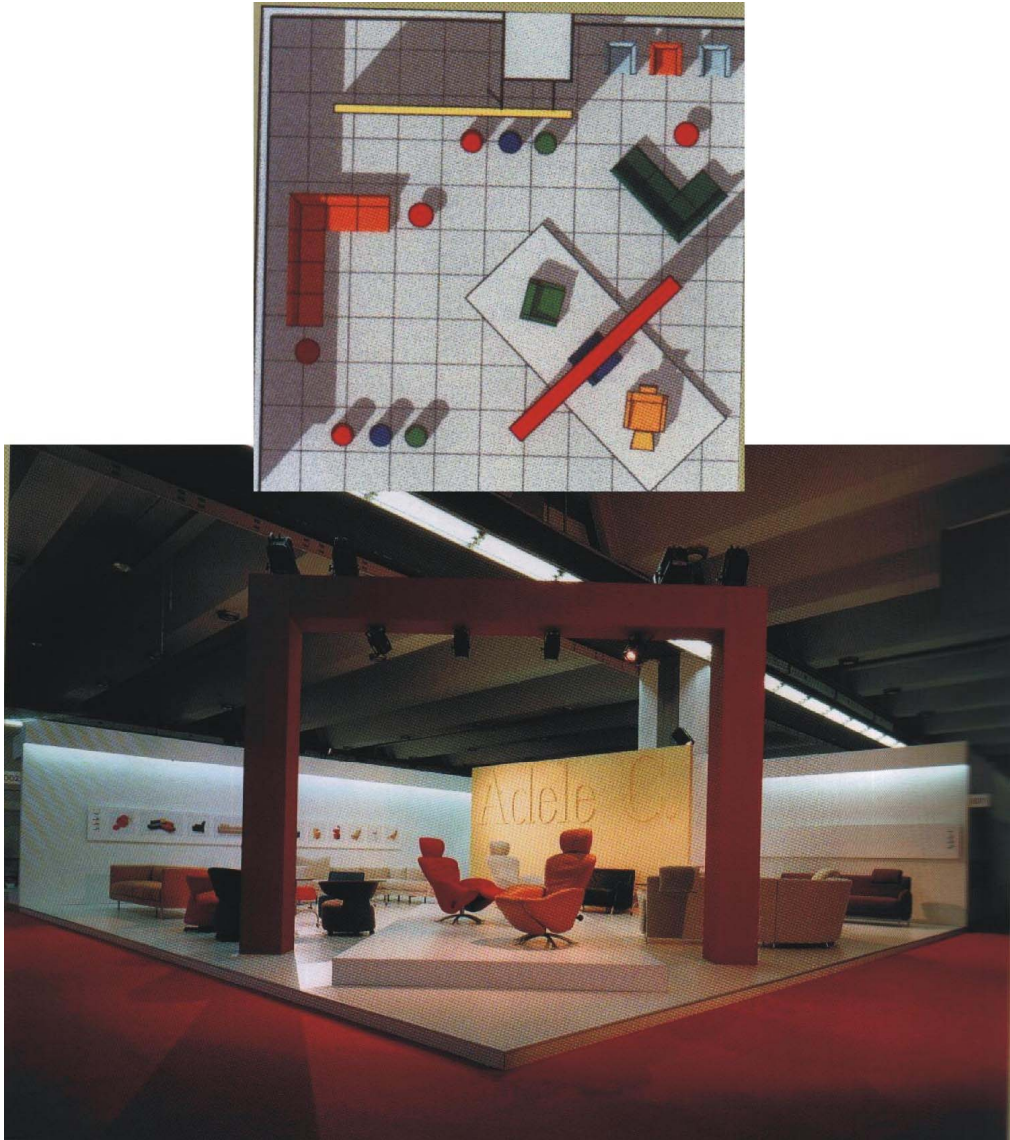**Figure 4-24 Hyundai fair stand.**

Figure 4-25 Ellesse fair stand

Figure 4-26 Adele C. fair stand

Figure 4-27 Adele C. fair stand

Figure 4-28 Sony Ericsson fair stand

Figure 4-29 Philips fair stand

Figure 4-30 A paper makers fair stand

Figure 4-31 Electrolux fair stand

Figure 4-32 Welonda fair stand

Figure 4-33 Opel fair stand

4.6. A Case Study of Mobile Display Design: VESTEL

The stand for Vestel was planned so as to have the maximum effect on visitors. The project created in a very limited space, was designed in two sections, the electronic section, and the white goods section. The stand consisted of two towers, was connected by an illuminated metal construction in "S" form.

The platform was raised ten centimeters above the floor, thus ensuring that it had the effect of a sort of podium. Metal, stainless steel and aluminums floor laminations were employed with the aim of producing a Hi-Tech appearance. The same aim led to the use of a circular plan. The red and white colours placed here and there are references to the firm's colours. Visual messages are transmitted to the visitor by means of large photos and video-wall and plasma monitors. The materials for stands chosen consisted of a metal construction covered with mdf and aluminum.

An attempt was made to highlight the striking appearance and young dynamic image of the wide range of Vestel durable goods, together with the advanced technology employed in their production. On this basis, an effective quadraphonic sound system was installed on the Home theatre site in the overall home design emphasizing the compatibility of products with their normal environment.

In publicizing the goods the message to be conveyed to the visitors and institutional image of the firm was reflected in the exhibition stand. The modular nature of the design elements endowed the stand with timeless character aimed at responding the economic changes by possible new additions in subsequent fairs.

A design approach that reflects the corporate values of Vestel such as modernism, dynamism, and state of the art technology was adopted. Representation of these values and client's identity in the stand was ensured both throughout the design and by means of the materials and production techniques employed.

The design has been transformed into a stand project highlighting the artistic and visual continuity of Vestel and its products and arranging the products in such a way that they present an integral whole from whatever angle they are observed.
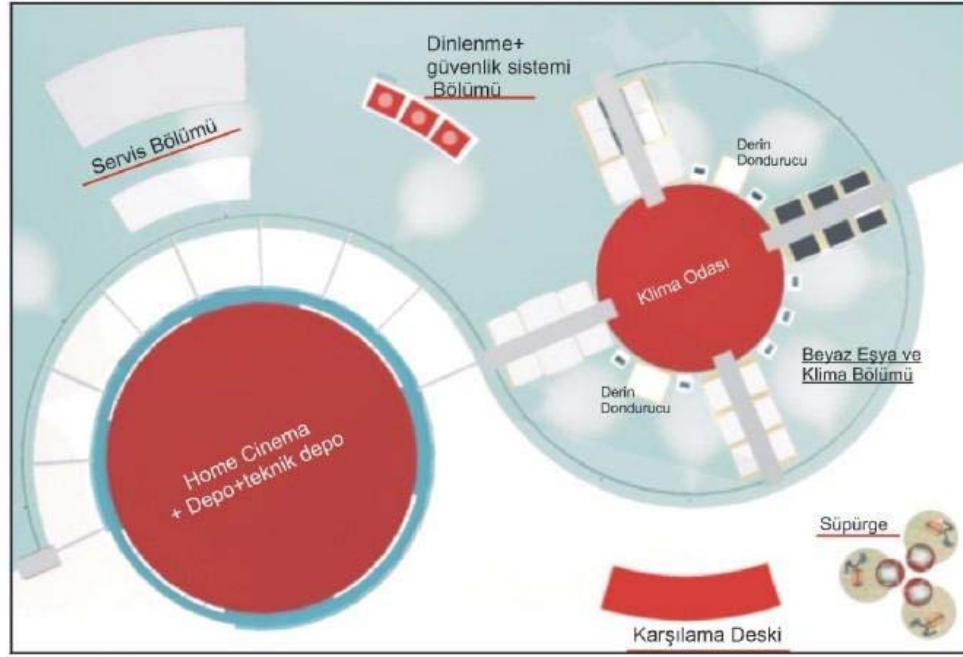
Figure 4-34 Vestel stand plan and perspective

Figure 4-35 Vestel stand perspective

Figure 4-36 Vestel stand electronic tower

Figure 4-37 Vestel stand white goods tower

Figure 4-38 Vestel stand white goods tower

Figure 4-39 Vestel stand in İzmir International Fair

Figure 4-40 Vestel stand in İzmir International Fair

Figure 4-41 Vestel stand in İzmir International Fair

Chapter 5

CONCLUSION

At present, the needs, wishes, and tendencies of people are increasing rapidly, and they show a variety in direct proportion. Fairs, which have undergone great chances and showed improvement within the historical process, reflect the up-to-date technology of the age whether they have culture-promotion aims or commercial aims.

Fairs are most suitable places for the firms that enable them to maintain their existence, to keep up with the technological advances, to compete and to advertise their works to the target masses correctly. Stand in the fair area is the symbol of the firm that is represented. Therefore, a stand design that will promote the product and the firm in a most suitable way should be aimed at.

In order to make people buy the product, in order to promote or show it, or inform the people about it and to make the exhibition process a success, the aim should be established in the formation process of the design. Presentation plays an important role in the stand design. In a fair stand, all the fixed and moving elements of the exhibition system must serve to the same purpose while presenting the object.

Whether the exhibition aims to promote a culture or has commercial aims, or in an exhibition whose time and aim is variable, the area to be designed or the exhibition system should be arranged in the planning stage in a way that will enable the visitors to remember it later, and help them to concentrate on that object. How much the object to be exhibited is perceived is closely connected with the success of the area it is exhibited in. An object being seen and perceived is affected by the environmental factors which are within the range of vision.

Exhibiting elements that are used for exhibiting an object, primarily aim to attract attention of the visitors, to arouse their interest, to transfer knowledge about the product and if it is a commercial product, to arouse a wish to buy that product. In order to realize this aim, the designer who will design the exhibiting elements should have knowledge about the product. He should gain information about what the object is, who

is it used by and why it is used, which materials it is made from and the other features of that object.

Fair stands aim to exhibit the object correctly, and to make a positive influence on the promotion of the object by creating focuses of interest with their design and the arrangement in the area. At the same time, when the time and wishes change, economical elements that are easy to mount should be used.

Both in the exhibitions having commercial aims or aiming to promote the culture, or in the exhibitions whose time is variable, the area to be designed should be arranged in the planning stage in such a way to enable the visitors to keep the objects in mind, the area should also be in harmony with the exhibition systems, and the arrangement should help visitors to concentrate on the product.

Fair stands used for the exhibition of a product first aim to attract attention of people, to arouse their interest, to inform the visitors about the products and consequently, to create a wish in visitors to buy the product by stimulating them.

Firms may take part in fairs for different reasons. This reason is effective in various stages, from choosing the fair to the design elements to be used at the stand. Thus, before participating in a fair, the aims should be well established, and then an appropriate stand design should be tried to achieve in order to realize these aims. The purpose in the stand design is to introduce the product face-to-face. Due to the time variable, economical stand designs that can be mounted and demounted in a short time should be preferred.

In addition to the information about the product that is to be exhibited, information about the firm, limitations, venue, and entertaining the visitors should be given to the designer during the stand designing process.

The foremost aim in the venues for fair is to attract the audience to the stands. Several design elements that are based on visual perception are made use of in the stand design to attract as many visitors to the stand as possible. These elements are; color, illumination, graphic, writing/printing, photograph, diapositives and video shows. Choosing which of these elements to use and how to use them, the type of the fair to be participated in, the space that the stand will be built on, the functional spaces that will be spared on the stand, the budget allocated, the number of the people on duty at the stand and method of providing the stand depends on the aims for taking part in the stand. After the type of the stand to be participated in has been discussed, and the space

that the stand will be built on has been bought, it is essential that a stand design that is in accordance with the aim should be made.

As the importance attached to the fairs increased, the importance attached to stand design has also increased, and the stands are designed much more meticulously. Huge amounts of budgets are allocated for stand design, and experts are resorted to during the design process.

Consequently, it is possible to say that enabling the maximum number of audience to perceive the product that is exhibited is only possible with a successful stand design. Exhibiting elements should be able to expose on the product that is exhibited with all of its features. The firm, which participates in a fair organization with a successful stand design can be said to take an important step in promoting itself.

As long as all these criteria for design are used correctly and harmoniously, the promotion of the product and its exhibition, which is the main aim of the stand design, will have been realized successfully, and in cases where the aim is commercial, it will be possible to sell the product.

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