EXPO CITIES: ADVERTISING CITIES WITH VISUAL STRATEGIES

EXPO KENTLERİ: GÖRSEL STRATEJİLERLE KENTLERİN TANITIMI

Assistant Professor Dr. Bahar SOĞUKKUYU DİNÇAKMAN

Dokuz Eylül University Buca Faculty of Education Department of Fine Arts Education, İzmir / Turkey

ABSTRACT

City as being a space for human's economic, social and cultural lives, contains functional data to regulate dense population's needs and requests. Expo is the world's history, culture, education activity with the aim to make world a better place to live in. Besides, expo is a great chance to advertise a city to the world with various techniques and visual strategies. Designing the expo city in the advertisement videos, billboards and posters with the historical, socio-cultural, well-known visual details and landscapes is vital to attract attention worldwide. In this context, aiming to find out the methods how an expo city can be represented and connected by visual strategies across the world, the advertising and art works will be examined by the selected city samples which had hosted Expo.

Keywords: Expo, city advertising, and visual strategy

ÖZ

İnsanların ekonomik, sosyal ve kültürel yaşam alanı olarak kent, yoğun nüfusun ihtiyaçlarını ve isteklerini düzenlemek adına işlevsel veriler içermektedir. Expo, dünyayı daha iyi bir yaşam alanı haline getirmek amacıyla oluşturulmuş dünyanın tarih, kültür, eğitim etkinliğidir. Bunun yanı sıra Expo, çeşitli teknikler ve görsel stratejilerle dünyaya tanıtmak için büyük bir şanstır. Tanıtım videolarında, billboardlarda ve posterlerde Expo kentinin tarihsel, sosyo-kültürel, tanınmış görsel detayları ve manzaralarıyla tasarlanması, dünya çapında dikkat çekme açısından hayati önem taşımaktadır. Bu bağlamda, bir Expo kentinin nasıl temsil edileceği ve görsel stratejilerle dünyayla nasıl bağlantı kurulabileceğiyle ilgili yöntemler hakkında bilgi edinmek amacıyla, Expo'ya ev sahipliği yapmış kentlerden seçilen örneklerden yola çıkılarak Expo'yla ilgili tanıtım ve sanat çalışmaları incelenecektir.

Anahtar Kelimeler: Expo, kent tanıtımı, görsel strateji

1. INTRODUCTION

This study consists of the cities being public living spaces and expositions reflecting the cities' varied features by the images in visual strategies. Expo, Advertising Expo Cities are the main titles of this study. The relation between Expo and city is defined and interpreted within the scope of worldwide advertising. For this study the cities, that hosted Expo more than once, have been chosen for sampling. In the table with the table headings "Year, Name of Exposition, Location, Theme or Symbol and Notables" the cities are described. In conclusion the effect of Expo on a city and the advertising of a city with images are considered.

Expo is an event contributing to the city's historical, cultural, commercial investments. The expositions integrated with the city's images also contribute to the city's branding. "Fairs are organizations that have been held since prehistoric times. In ancient times starting with the introducing and marketing the goods, the quality of the fair concept has changed; fairs have become spaces including presentation, sharing, competition and cultural communication cases" (Akyol Altun, 2007: 6).

World's Fair – EXPO is the generic name for various large expositions held since the mid of 19th century. The official sanctioning body is the Bureau International des Expositions or BIE. Expositions approved by BIE are universal and international or specialized, lasting from 3 to 6 months in duration. Universal expositions encompass universal themes that reflect the full range of human experience. These Universal Expos usually have themes based upon which pavilions are made to represent the country's interpretation on that theme. For example, the theme for the Expo at Lisbon (1998) was "water" and the theme for the 2005 Expo hold in Japan is "nature's wisdom". To distinguish them from other fairs, expos require total the design of pavilion buildings from the ground up. As a result, nations compete for the most outstanding or memorable architectural structure (http://www.ufi.org).

"Whether with economic purposes as trade fairs, or artistic purposes as biennials or sportive purposes as Olympics, attempts described by Roche as "large-scale events" (mega-events), since the early days they have been organized, caused a large number of participants or the audience to travel, with the development of mass media, have begun to attract the attention of nearly all public around the world" (Yardimci 2005, 26, 27).

Akyol Altun (2007: 7) states about main features of Expositions in her article in the Journal of Aegean Architecture:

- ✓ Expositions are non-commercial fairs. The exhibited objects are new developed products and technologies and new ideas, mentality and perspectives.

- ✓ For long periods like 6 months-1 year, temporary fairs are organized by a different country each time.

- ✓ Each exposition has a theme appropriate agenda of the organization year, mostly an avant-garde mentality ruling the world.

- ✓ Expositions are able to change the hosting society. This transformation is both in area scale and also urban and country scale.

- ✓ Expositions are the witnesses of different terms and eras.

- ✓ Expositions carry an educational character with the sensory exhibition techniques in pavilions and open spaces, cultural and creative activities.

- ✓ Exposition is a global due to being open to whole countries around the world and having possibility of visiting for each person around the world.

- ✓ Exposition is a forum combining the countries around the world, inviting the people to peace and friendship, ensuring communication in global meaning.

- ✓ Exposition is an opportunity for all countries around the world to exhibit their identities and prove to the world. Therefore exposition carries an avant-garde perspective in design and architecture.

Exposition can form especially the architecture of future with creative, experimental structural area.

Within the scope of Expo Cities' themes are universal in nature, but they are formed different from each other. For example, theme of Dubai for Expo 2020 'Connecting Minds, Creating the Future' focuses on capital and globalization (http://expo2020dubai.ae/en/theme). The message of Milan is also universal for Expo 2015: 'Feeding the Planet, Energy for Life'. "The message is the most important part of advertising plan. Success of a commercial is significantly dependent on the message policy to be monitored. The rational basis of selected message should be clearly defined in the plan. If there is more than one message, the most important one of them must be used" (Deniz 2010: 216).

According to Yardımcı, world of art has become an art market that revolves around museums, galleries, media, artists, critics, curators, collectors and the audience, and biennials and festivals have become the largest tourist events. Culture is fully instrumentalized by both politics and capital. Instrumentalization of culture makes the festivals and biennials heeding varied voices and generating critical positions impossible (2005: 13-14). In this sense, cultural industries carry importance to take the society's attention at the expositions by printing, publishing, multimedia and other advertising areas. "The term cultural industries refers to industries which combine the creation, production and commercialization of creative contents which are intangible and cultural in nature" (http://portal.unesco.org/, s.3). Today, in a world of industrial mass traffic, a traditional object of a society from a small place can be seen with varied imitation examples

all around the world. As being an alternative global industrial action, instrumentalization is used mostly in the name of building bridges between cultures. This notional purpose that international companies of countries is to find a way in standardization. Culture can be used in standardization in notional and concrete signs for creating a global village. And food is one of the most common way for sharing different cultures around the world. In this regard, Milan will be hosting Expo 2015 by "Feeding the Planet, Energy for Life" theme. In the publicity videos of Expo 2015, the countries and people which have feeding problems are not shown in the advertising videos. From the city, agriculture and Expo land plans are presented in an aesthetic way. Besides any solution for the people who have food problems in any other place of the world cannot be seen in the videos. Just as varied art festivals, biennials, Expo is also instrumentalized. The different sounds (powers, delegates of participating countries) in Expo in fact make the same sounds. An advertisement spot that carries the message of Expo "The aim is to defuse knowledge and improve human living conditions" is intended to inform the people about Expo, but in reality with the Expo the main aim is to create a strong industrial relationship between the powers, delegates of participating countries. The visitors are informed but behind big doors the world and industrial production areas are shared between powers. Creating "Vertical Forest" in a pair of residential towers in the city center (Milan) is not enough for improving human living conditions. This resident is not for society, but for a specialized group of poverty. Special designs for Expo carry importance to lead for ideas to improve human lives, but the need of vertical forests is because of the big industrial waste products, air pollutions and other living standards of crowded cities. And this seems to take many years to get ahead to improve human lives environmentally all around the world.

2. ADVERTISING EXPO CITIES

Cities as spaces incorporating a variety of opportunities and challenges consist of the functional structure coming together in the physical environment. "It can be accepted that in a limited area at a reasonable size, and a permanent human density are all cities' common features" (Cinar 2013, 33). Cities have similar qualities in terms of functionality. The images of the city make them unique. These city's images gain persistence in the minds and feelings of individuals. Different Expo themes are composed and shaped by integrating with the city's images. Created designs within the scope of Expo, give privileges to the city.

"During the transition from feudalism to industrial revolution, towns and cities have continued to grow. Professions and crafts have decomposed more" (Cinar 2013, 32). "Within the historical development of cities the changes in the forms of commercial, cultural, educational and professional organization requires a functional transformation" (Cetin 2011, 186). According to Mumford (1937, 8) "social facts are primary, and the physical organization of a city, its industries and its markets, its lines of communication and traffic, must be subservient to its social needs".

It is a fact that cities are spaces that are created by humans. Human, by himself, can experience the city as a physical object with all the parts around it. With the knowledge of process of today's communication, an individual living in an urban, is aware of the rights of himself. And with some expressive ways and without counting on any obstacles, he can share his thoughts on the walls, surfaces of the city. Today the rewritable, expressive walls of the city are inviting the individuals who have something to say to transgression. Since the cities have been built it is thought to the society of cities not to pass the borders, as a moral principle not to lead to a transgression. Because questioning limits of powers in cities might be growing power in society with awareness. For example in Expo Milan 2015, people had been already started writing on the walls in the opposite side of big posters and billboards. In this sense, an Expo process of a city includes multiple variables in itself. It can be seen through time all over the city with the words, drawings, advertisements and other visual strategies.

If the city as an entity is viewed as a body, its spaces emotive, its surfaces as skin, the question arises as to how this conception of the built environment might be understood as transgressive or lead to acts of transgression. The concept of 'public intimacy' concerns the very mundane act of moving the body through the city and 'being in touch' with the streets in multisensory ways. Space can be defined as a discourse in itself, a text that is readable as well as rewritable (Loeffler 2013, 119).

According to Silvia Loeffler (2013, 115), like a human body patterned with tattoos, any city's public spaces are commonly covered with inscriptions. "In the context of physical, externally funded changes to the city's make-up that mirror conditions found in cities across the world, it is perhaps more important than ever to redirect our thoughts to what lies beneath the surface – to the city's social, economic and cultural heart" (MacDonald 2014, 2). The city does not remain with the same form; it is formed by the

developments in time and gains meaning with society. In the city, there is a development based on time and / or a change process. As Durkheim's expression "Identity is about where you belong more than what you do" (Sennett, 2011: 50) is a reference to a changing lifestyle of humans migrating during their lifetime (even just one time). When human changes a place of birth, all data around changes suddenly. Like an animal, a living body has to accommodate in the new place to live in harmony with the environment around him. This also carries importance for all cities that are created by the people that have migrated or had been living in these fields before. In this regard, the city's traditional life and modes of production, socio-cultural characteristics, religious features, art, cuisine, culture, and tourism carry importance to become permanent in future. If a city can obtain a unique identity with its living society, culture, industry, it can be sustainable in leadership for the next decades.

Representing a city contains converting urban spaces to images in order to highlight the city's original elements. For this purpose varied techniques as graphic design, sculpture, ceramics, architecture, visual arts, video designs have been used. "It is difficult to understand that photography, together with painting, often needs very few shapes, essential colors and a setting to be gathered into one single focal point, it needs a very simple background-figure" (Perretta 2002, 1). To take advantage of the visual arts such as video records, graphic design products of the Expo city, during the Exposition process must be organized with the purpose of marketing and presenting the city with images.

Culture is fluxional through time, transmitted from generation to generation and visible, can be experienced by people of different cultures. There is a thin line between traditional culture and consumption culture. Today, in a global world any cultural item can be seen in different cities in different countries. Every day the increasing number of multinational enterprises of countries around the world use multiple ways of culture and tradition to create a glocal view for their products. This is also a way for the exposition cities. The urban managers prefer a traditional and local identity for their cities but a global presentation format to be memorable and effective. In today's knowledge and industrial age, it can be determined that glocalization is a new form of global and local combination in both advertising big area and also international relationships. In this way, the city has a large space for a combination of cultural collage. A person can see a massive architectural complex in a city just beside a historical, inventive structure. In this way, societies adopting consumption follow and watch the city images proposed as "spots" by perceiving cities with their brand identities. "Space is fictional and constitutes a part of the process of social construction. Because the language used for describing any location and the subjective relationship between the place and the person describing, his/her knowledge, manner, experience, history, preference and expertise allows meeting the defined place within the network of visual and textual patterns" (Kolukirik 2010, 92).

According to the sociological definition of Baumann in terms of culture and production; it gets easier to understand global culture politics when "the culture concept" is considered as a human activity (Tandacgunes 2012, 44). "Culture is anything that helps human to maintain life, struggle with nature, and regulate social relations" (Erisen 2010, 64). In this sense cities contain socio-cultural togetherness such as a collage beyond discrimination. "Cultural function of commodities is related with the meaning and value. All commodities can be used to create their sense, social identity and social relationships by consumers" (Ozdemir 2012, 17). Watching, reading, and interacting with a nation's mass media can provide clues into how people think, especially if a diverse combination of mass media sources are perused (Shabir and others 2013, 480). As called by Lefebvre "satisfaction" the main objective and legitimacy of the consumer society we live in, "requirements" summarized as satisfaction, saturation and drive in the process of consumption, have to be reproduced a bit different from the previous to become efficient (Tandacgunes, 2012: 16).

"In recent years, the relation of geographically and electronically based communities has received considerable attention. Certainly, the role of broadcasting in the constitution and maintenance of communities through time and space has been increasingly recognized, as has its role in the constitution of national identities. Some have gone so far as to suggest that, in thinking about the question of national and other cultural identities" (Morley and Robins 1997, 9). Selected products or services which are used within the theme of Expo becomes clear after a certain planning and arrangements. An Expo event with a well-managed plan phase leaves concrete traces and can be remembered for years with the city's imaginary properties.

"When the structure is understood to include politics, its role as a populist cultural product affords it the potential of interfacing with the forces of global capital on a mass scale and through expanded modes of expression within urban space" (Crisman 2012, 7). In our age technological innovations, particularly

transport, communications, information technology improvements produce a global culture (Oter and Ozdogan 2005, 128). In the process of evolution from primitive to modern society, one of the most important developments is that the institutional areas can establish their own autonomous spaces from overlapped forms on each other into functional differentiation process (Ulusoy 1997, 20).

The city's traditional features are made visible with visual objects, interior designs in cooperation with public and private sectors within the scope of Expo. Thus, a number of data belonging to the city's identity are recognized globally the city becomes memorable. In the table 1.1 the cities which have hosted world exposition more than one time are listed. As considered in retrospective, the leading technology, science, industry, culture, art, transportation are generally theme for development of the world in future. The themes are presented with related inventions in the Expo process. With the global aim for a better future of the world, the delegations of the countries are welcomed in Expo cities. During the Expo process the people around the world have chance to acknowledge about inventions, innovations and the Expo city with significant symbols of their culture, history. The cities with features separating from others make them attractive and unique around the world. Erikkson and Rudell in their study "Branding Sri Lanka", refer to Hankinson's (2009) states: By taking advantage of the stakeholder's knowledge and thoughts a place can understand how they are perceived and what they have to offer in means of diversity, talent, mentality and attributes of people, in the eyes of the stakeholders (2013: 11).

Table 1.1 List of World Exhibitions (The Cities hosted Expo more than one time)

Year	Name of Exposition	Location	Theme or Symbol	Notables
1851	The Great Exhibition	London	Industry of all Nations	The Crystal Palace, London
1853	Exhibition of the Industry of All Nations	New York	Industry of all Nations	The Crystal Palace, New York
1855	Paris International	Paris	Agriculture, Industry and Art	Palais d'Industrie Bordeaux Wine classification
1862	International Exhibition	London	Industry and Arts	Analytical Machine
1867	Paris International	Paris	Agriculture, Industry and Arts	Champ de Mars
1878	Paris International	Paris	Agriculture, Arts and Industry	Statue of Liberty Telephone Braille
1884	New Orleans Universal Exposition and World's Fair	New Orleans	World's Industrial and Cotton Centennial Exhibition	"Peace, the Genius of History" decorative monument
1885	Exposition Universelle d'Anvers	Antwerp		
1888	Exposición Universal de Barcelona (1888)	Barcelona	Arts and Industry	Arc de Triomf Columbus Monument
1889	Paris International	Paris	French Revolution	Eiffel Tower Annie Oakley
1893	World's Columbian	Chicago	Discovery of America	Midway Plaisance Fine Arts Building Fluorescent lamp Ferris wheel
1897	Brussels International Exposition	Brussels	Automobiles	-
1900	Paris International	Paris	Evaluation of a Century	Motion Pictures Escalator Summer Olympics
1905	Liège International (1905)	Liège	Belgian Independence	-
1906	Milan International	Milan	Transport	Electric Tramways
1909	Alaska–Yukon–Pacific Exposition	Seattle	Development of the Pacific Northwest	Forestry cabin
1910	Brussels International	Brussels	Industries	-
1929	Ibero-American Exposition	Seville	-	Plaza de España (Seville)
1929	Barcelona International	Barcelona	Arts and Industry	Barcelona Pavilion Palau Nacional Montjuïc Stadium

1930	International Exposition -Colonial, Maritime and Flemish Art Antwerp 1930	Antwerp	Colonial, Maritime and Flemish Art	-
1930	L'Exposition Internationale de Liège 1930	Liège	Large Industry, Sciences and Applications, Art of Old Wallony	Pont-barrage de Monsin
1933	Century of Progress	Chicago	A Century of Progress	Sky Ride Graf Zeppelin Homes of Tomorrow
1935	Brussels International	Brussels	Transports, Colonisation	-
1937	Paris International	Paris	Arts and Technology in modern life	Arc de Triomphe
1939	New York World's Fair	New York	Building The World of Tomorrow	Flushing Park Bell Labs' Voder Magna Carta Sci-fi Convention
1939	Exposition Internationale de L'eau de 1939	Liège	Building The World of Tomorrow	Albert Canal
1962	Century 21 Exposition	Seattle	Man in the Space Age	Seattle Center Space Needle Seattle Monorail
1964	New York World's Fair	New York	Man's Achievement on a Shrinking Globe in an Expanding Universe	Unisphere Audio-Animatronics
1992	Expo '92	Seville	The Era of Discovery	Puente del Alamillo
2015	Expo 2015	Milan	Feeding the Planet, Energy for Life	-

Source: http://en.wikipedia.org/wiki/List_of_world_expositions (October, 2014)

Figure 1: Eiffel Tower for Paris World's Fair 1889, Paris France

Figure 2: The head of Statue of Liberty, on exhibit at the Paris World's Fair 1878, Paris France

Figure 3: The Ferris wheel for the World's Columbian Exposition 1893, Chicago United States

3. CONCLUSION

With the purpose of exploring the relation between Expo cities and advertising cities with visual strategies, in the study the Expo cities which have hosted Expo more than one time since the beginning of world expositions in 1851 have been investigated.

A city needs to have remarkable features, socio-cultural and historical background to lead for an Expo event. Also as in the example of Dubai that has been chosen for Expo 2020, a city with multiple developing areas for improving human living conditions can be effective to host Expo. As a kind of mega event, Expo has an avant-garde theme to defuse knowledge globally. Besides, Expo is a great chance for a city to be memorable. For an Expo city, to take attention around the world can occur with a comprehensive work plan. There are different notable objects for the cities which have hosted Expo before. These objects have a leading role or a mental background for the next generations around the world. For an effective representation of the city with video, graphic design products and via social media through images varied visual strategies are used with the Expo theme. The theme is chosen by considering the city's historical, cultural backgrounds. Today, the technologic and media solutions give many opportunities for a wide advertising company for an Expo city. The development of advertising strategies of the city shortens the distance the world's access to the city and underlines both the position and the importance of the city.

For an effective representation of an Expo city, it is needed to keep the theme visible and merge into the urban culture and society, because the host city has been alive with the diversity of society. An open minded international notion is the only way to bring people together with the new forms of knowledge. The exhibitions and knowledge transformation to improve human lives, might need a long time, but in historical perspective, the innovations and inventions in the scope of the Expo themes, have carried leading and amazing role for individuals. In this sense, to broaden the individuals' perspectives in public, global lives Expo has an avant-garde role for changing and developing the world globally.

An Expo event carries also notable importance for the host city and country. A variety of opportunities during Expo process brings the development for the society in material and spiritual ways. An Expo city is presented to all over the world with their Expo theme and the city becomes memorable with their original values. The people from all around the world contribute to the economic, touristic, cultural development of the city.

As a kind of bridge role through history and future Expo is a great opportunity for a city and country to express their history, culture, significant objects of their identity by various visual strategies. With the aim of transforming the host city for Expo process and for a smooth integration between cultural, historical objects and the theme of Expo, different advertising solutions need to be proposed within the scope of the country, the city and Expo.

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