

NEW

EXHIBITION DESIGN

新展览设计

(西) 雅各布·克劳埃尔 (Jacobo Krauel) 编

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LINKS



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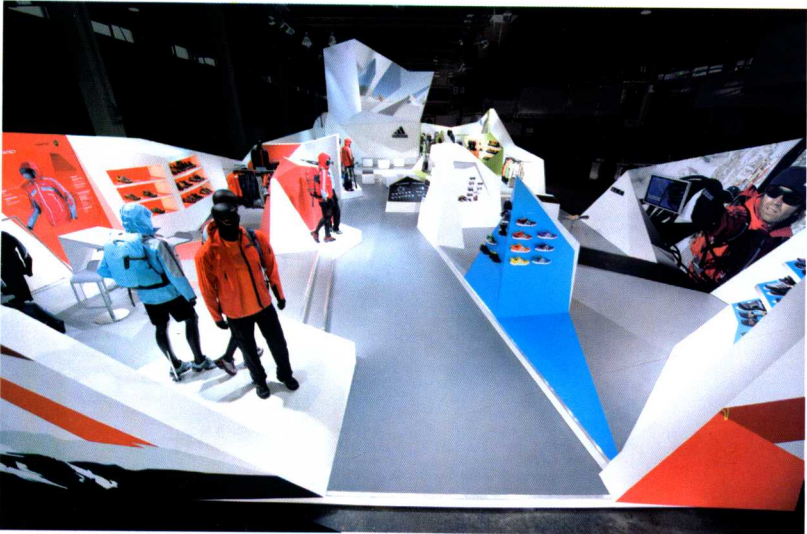
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INTRODUCTION

In today's media-saturated and design-savvy market place, a company's image is just as important to its success as the quality of the product service it provides. Top companies dedicate a considerable part of their resources to creating a strong corporate image that sets them apart from competitors. Increasingly, this includes developing a strong presence at industry trade fairs, which play an important role in attracting potential clients. This situation has led many companies to engage the services of some of the leading names in architecture and design when planning their stands, and to the birth of a new hybrid discipline combining cutting-edge elements of both marketing and spatial design.

Designing a stand is a new kind of challenge for architects and designers. It requires them to transmit the essence of a company in a much smaller scale and time frame than traditional architecture, allowing them to experiment and propose unusual and innovative solutions. In order to be successful, a stand must balance a striking and eye-catching design with perfectly reflecting the company's products and image. The stands in this collection have been selected according to this criteria. Some of the most innovative architectural work being done today is illustrated here, with designers using unusual materials and the latest technology to differentiate their designs and create a lasting impression in a short time.

Ranging from modest one-room stalls to sprawling, multi-story stands and representing industries as diverse as jewelry, automobiles, construction materials and furniture, this collection surveys the spectrum of stand styles, from the simple and classy to high-tech or experimental designs. It includes the work of some of the most respected and brilliant professionals and design groups. We hope this overview of the most interesting work being done in this rapidly evolving fields will be a source of insight and inspiration for the reader.

GRAFT

SciFi Channel

Comic-Con International 2005, San Diego, California, USA

Photographs: Ricardo Ridecos

Departing from traditional exhibit design, the booth was an identifiable Sci-Fi icon aimed to attract consumers and engage them with the channel's identity and programming. The Sci-Fi Stand grafted these tectonic elements into one continuous sculptural figure which allocated zones of occupancy, simultaneously satisfying specific functional requirements. The exhibit stand was a free standing autonomous object in which furniture, audio, video and multimedia fixtures were imbedded, projected, and disseminated over its modulatable fiberglass skin.

To ensure transportability no individual part could exceed 9'x9'x40'. It was desired for the signage and displays to be interchangeable and versatile, an enclosed office space was required, a lounge, a computer station and a talent signing area, storage space, display cases and embedded audio and video projection systems.

Production called for intensive 3D modeling and machining from its conceptual sketch through final fabrication. A nurbs surface model of the Sci-Fi stand was first generated for the client to visualize. Once design decisions were final, the nurbs surface model was utilized to produce a stereolithograph prototype out of polyurethane resin as a control sample as well as to aid in the production of the full scale sculpture. The nurbs model was then used with a computer numerically controlled mill (CNC mill) to produce a full scale sculpture made of high density foam from which the panels were molded. Once formed, the fiberglass panels were attached on site onto an inner modular steel structure.

To breathe life and imagination into its formal expression, the Sci-Fi stand intentionally allowed, even imposed ambiguous readings. The visitors became participants in the experientially driven space; as they navigated through the landscape the perspective constantly changed and shifted so no two moments were quite alike. Finishes were selected for their inherent ambiguity, the nova lilac pearl high gloss enamel on the sculpture looks grey in one light, yet glows softly purple in the next, the glossy floor shifts seamlessly from dark grey to silver to purple.

Heightening this experience, imbedded hardware projects customized multimedia onto the surface of the sculpture. The content of the projections explored the space of imagination, the imagery of the natural world, the supernatural, the animate, the scientific, the magical, the fantastical, the mythical or legendary: they explore the realms of Sci-Fi.

GRAFT Design Team:

Wolfram Putz, Lars Krückeberg,
Thomas Willemeit, Alejandra Lillo
and Gregor Hoheisel

Project Captain:

Stefan Beese

Lead Designer:

Alejandra Lillo

Assistant Designer:

Michael Hirschbichler

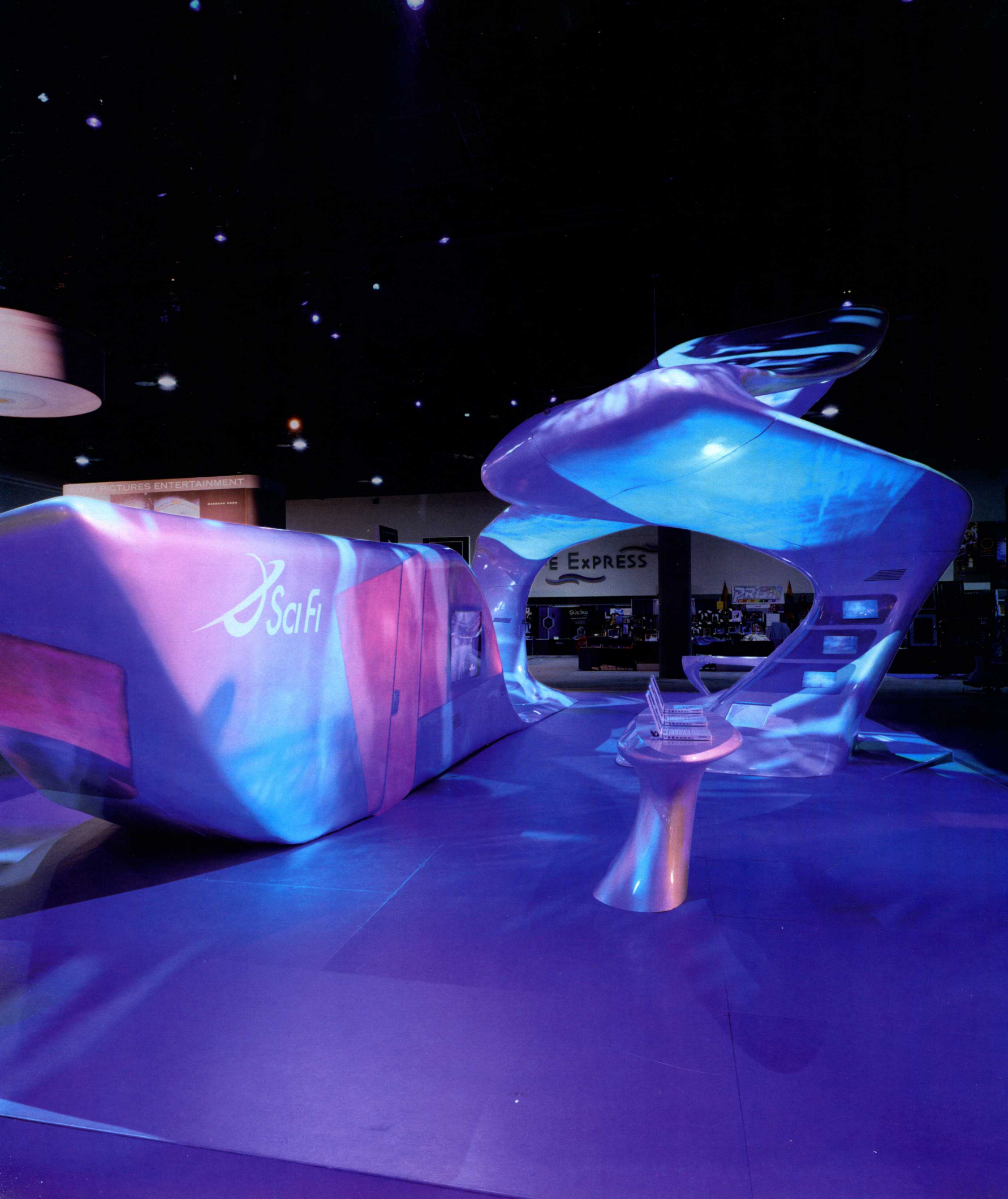
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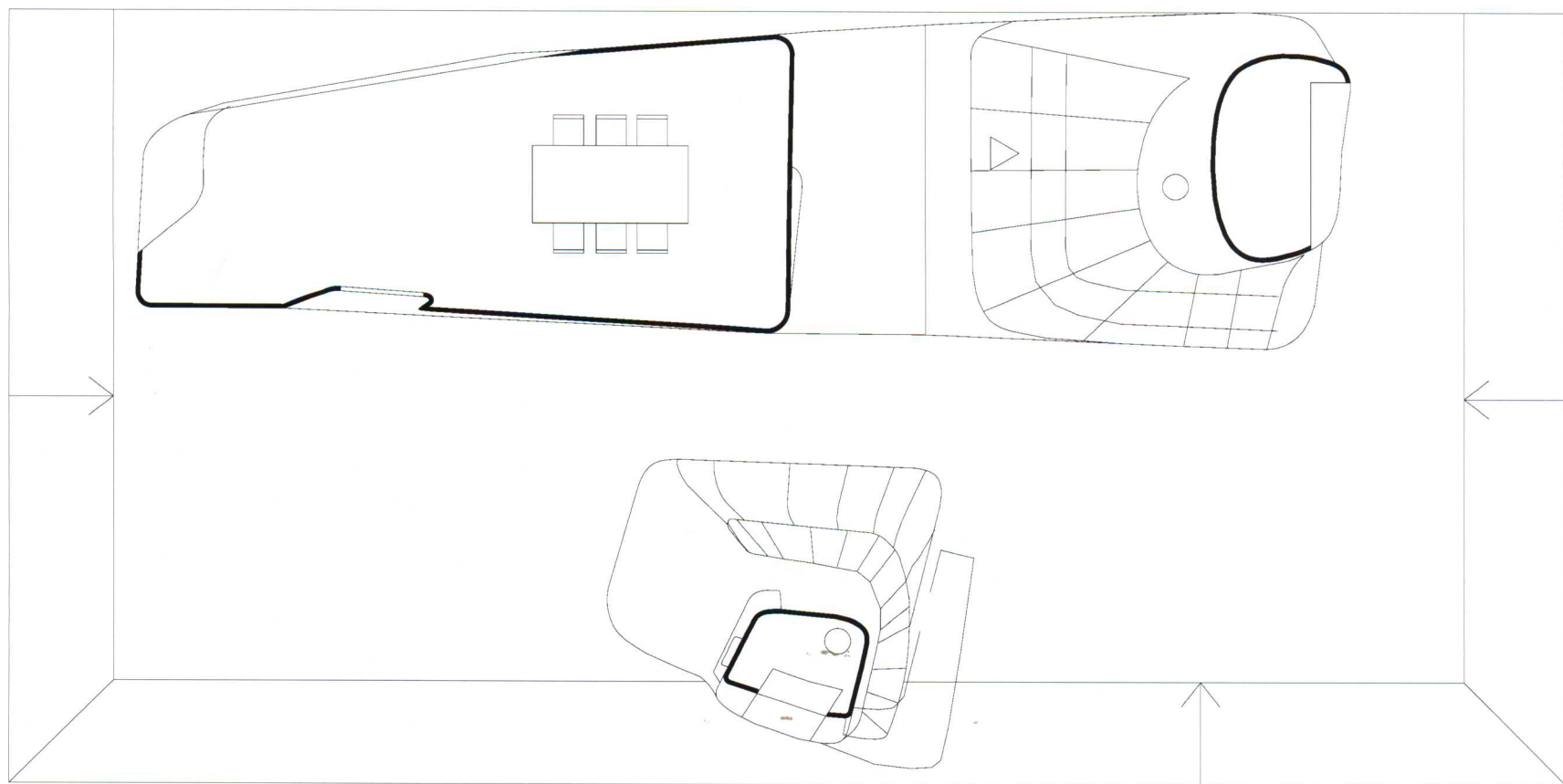
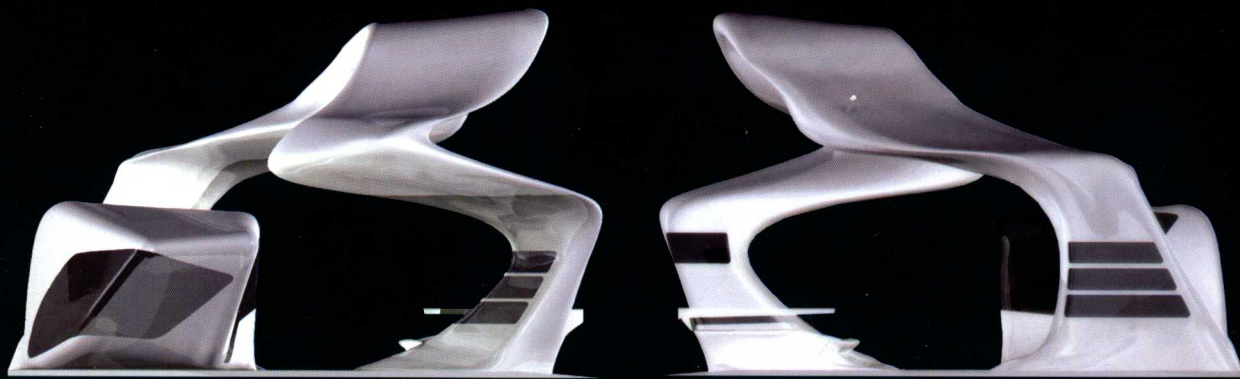
NBC Universal Television Networks
SciFi Channel USA

Area:

334 sqm (3,600 sqft)

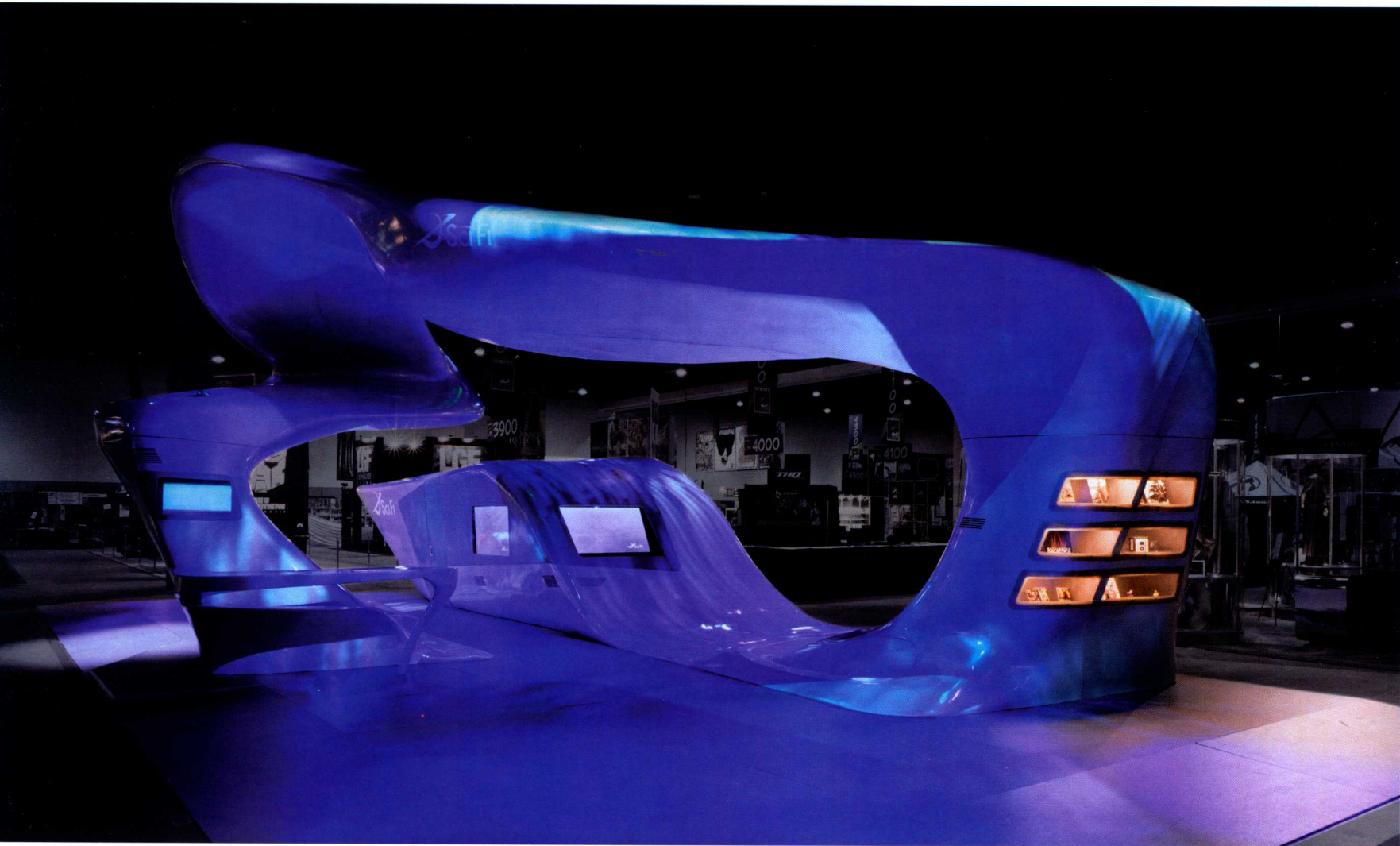


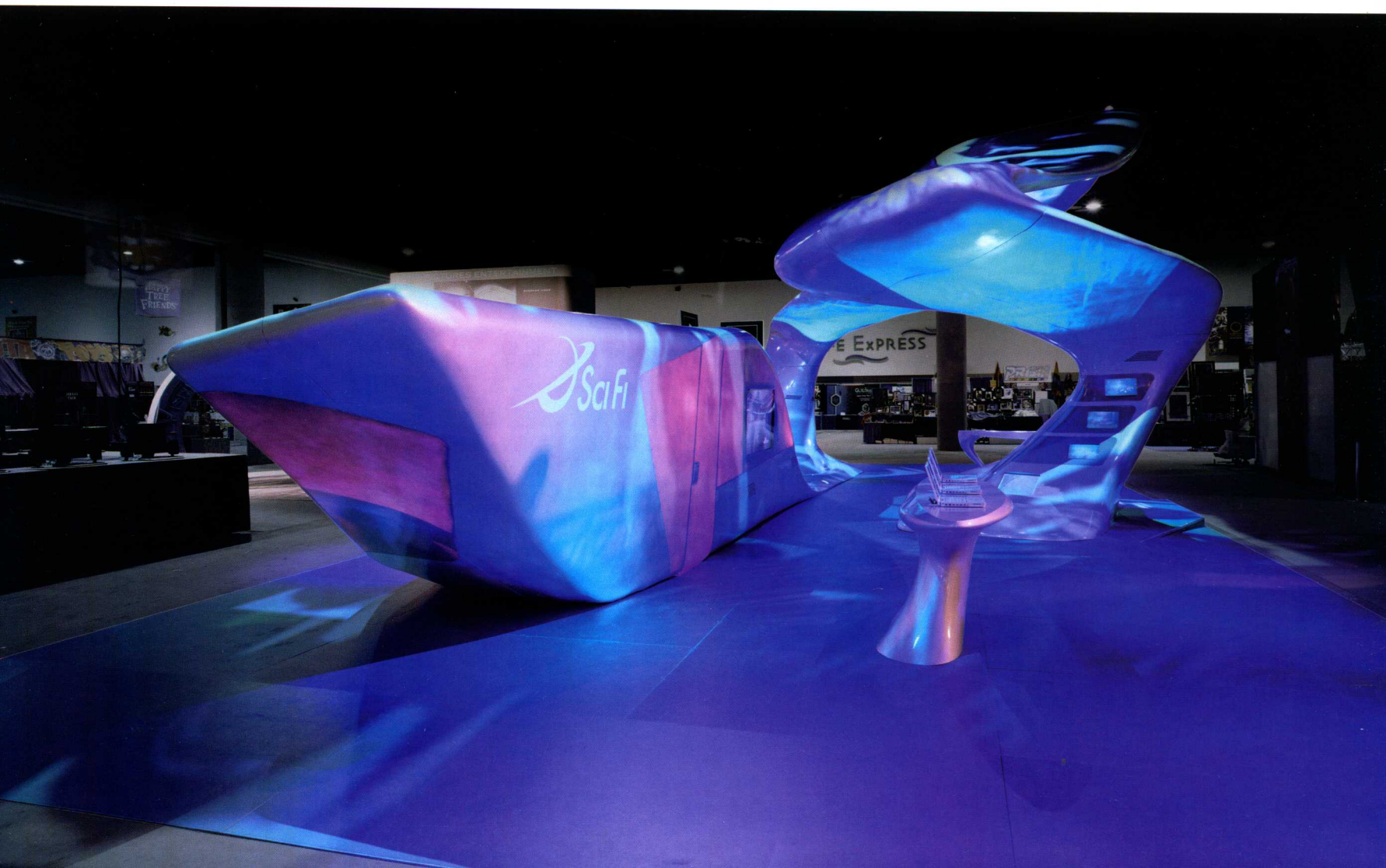
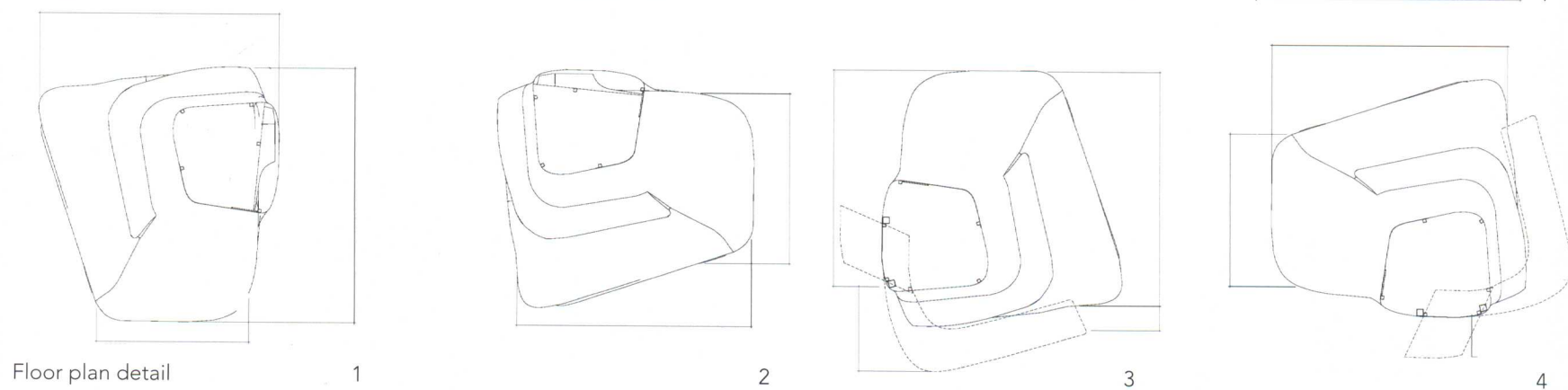
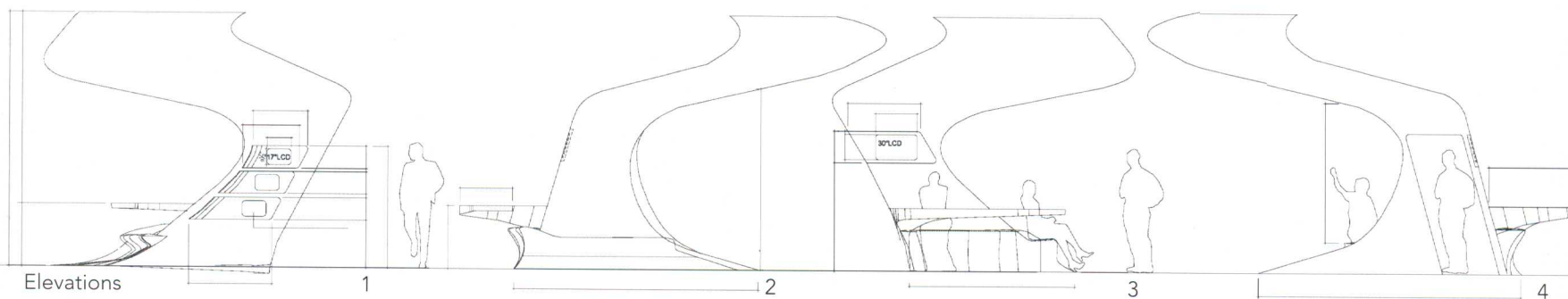


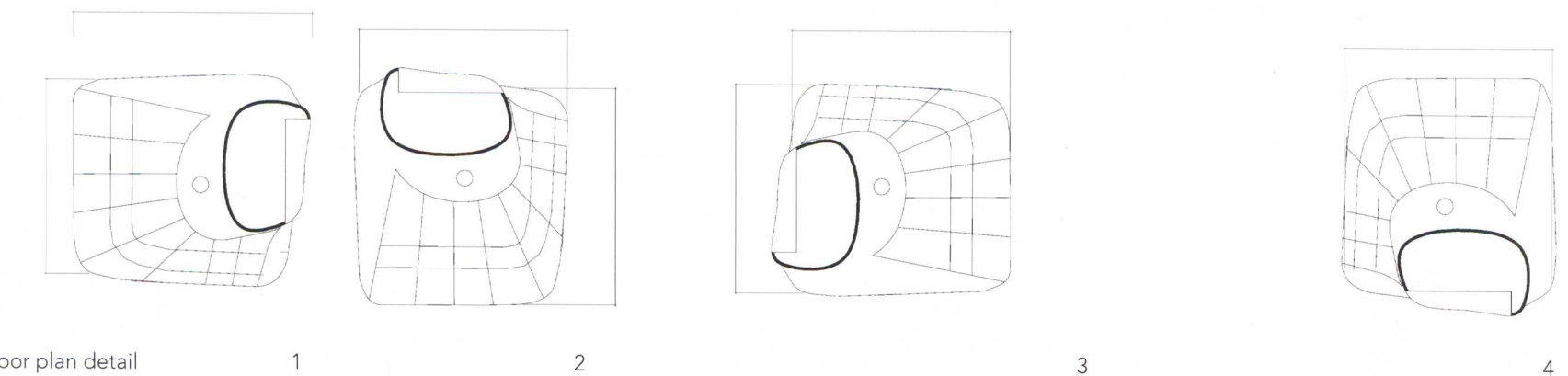
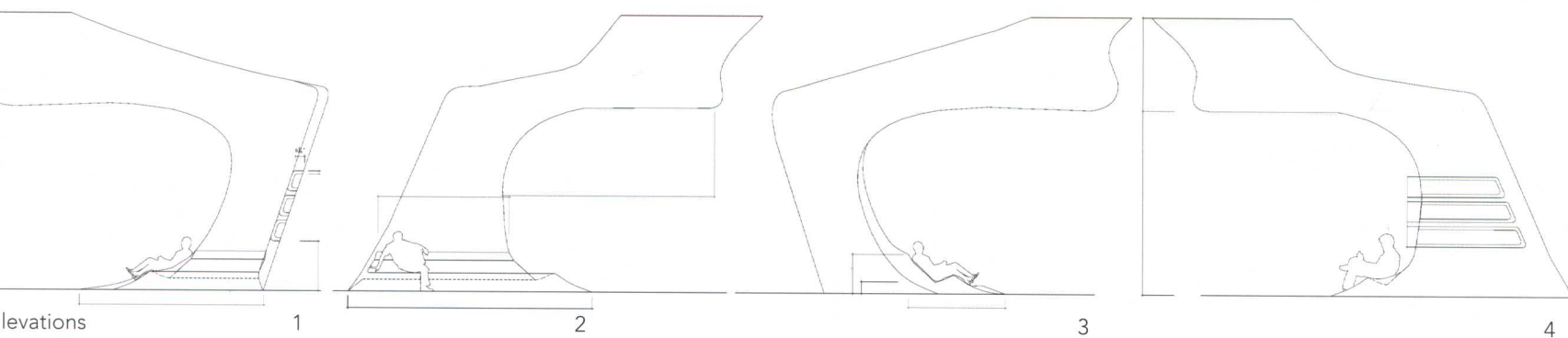


General floor plan









Atelier Markgraph

Live the Future

Cityscape 2008, Dubai

Photographs: Nina Siber and Ben Kunze

In 2008, for the first time, half of humankind lives in cities. By 2030, this number will have increased to over 60 percent. The United Arab Emirates are one of the hot spots of this development. At the real estate fair "Cityscape Dubai", Omniyat Properties showed that it was aware of the challenges of modern urban development.

At the heart of their presentation was a futuristic, rotating sculpture. It was in constant interaction with a high resolution media screen positioned in front of it. The motto of the presentation was "Live the Future". The architecture and design of the stand, which covered over 350 sqm (3,767 sqft), was a visualisation of the future of the real estate industry. Trendsetting designs by star architects such as Sir Norman Foster and Zaha Hadid were presented like jewels on four segments of the sculpture that were formed for this purpose.

As the central platform revolved, each segment in turn came round to a standstill opposite the central media screen. At that moment it would trigger a pulse of light which ran along the inner surface of the sculpture to the media screen. There, the light would initiate the projection of a film regarding the appropriate subject.

A seating landscape at the centre provided an area for information, exchange and relaxation – a place in constant motion. The Omniyat presentation at Cityscape Dubai attracted many visitors and became a hub of activity, undoubtedly due to the irresistible curiosity caused by the constant digital and kinetic movement. It left an unforgettable impression and the public received the message the stand was designed to deliver, clearly publicising the pioneering role of this development enterprise and dynamically linking art, finance and cutting-edge technology.

Concept, Design, Planning and Realisation:
Atelier Markgraph GmbH

Client:
Omniyat Properties

Media:
XL Video Deutschland & Neumann & Müller
GmbH & Co. KG

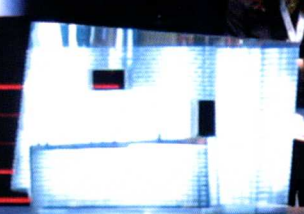
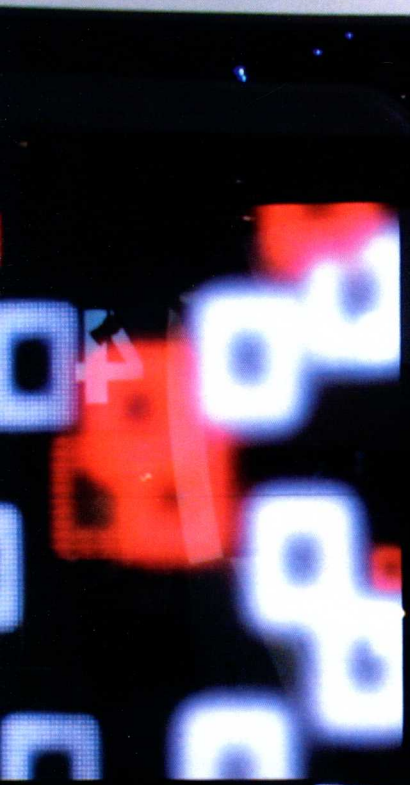
Sound:
Neumann & Müller GmbH

Construction:
Ernst F. Ambrosius & Sohn GmbH

Decoration:
Das Schauwerk GmbH

Kinetics:
Bumat Bewegungssysteme GmbH







As the central platform revolved, each segment in turn came round to a standstill opposite the central media screen.

