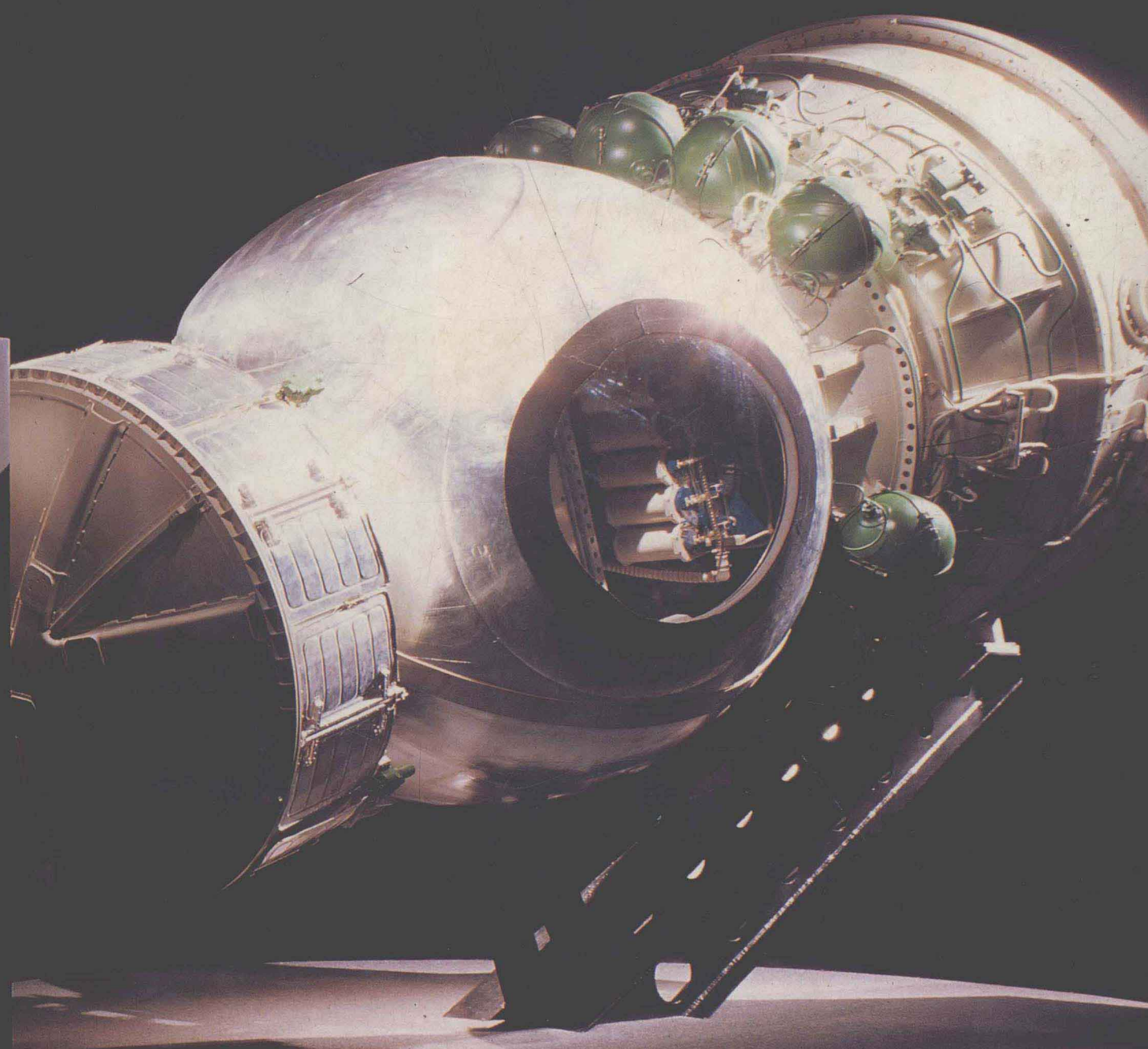


EXHIBIT DESIGN 6

Bion Biological Research Satellite

A full-scale engineering model of the Bion biological research satellite. Bion satellites are derived from the original Vostok spacecraft used to carry the earliest cosmonauts, such as Yuri Gagarin, into space during 1961.

Known as "short-duration biological research satellites," also different Bion have been launched since October 24, 1975, always inter-related in content, the 11,000 to 15,000 kg Bion tend to have broad scientific objectives and to place heavy emphasis on such issues as cosmic sickness, reproduction, regeneration, immunology, and gravitational adaptation.



ert B. Konikow

EXHIBIT DESIGN 6

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Robert B. Konikow



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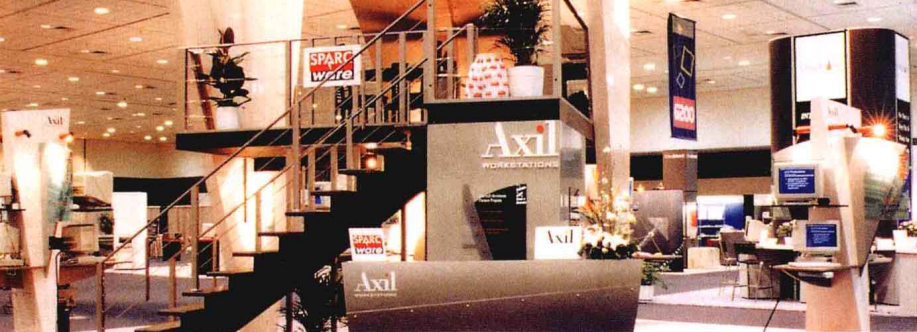
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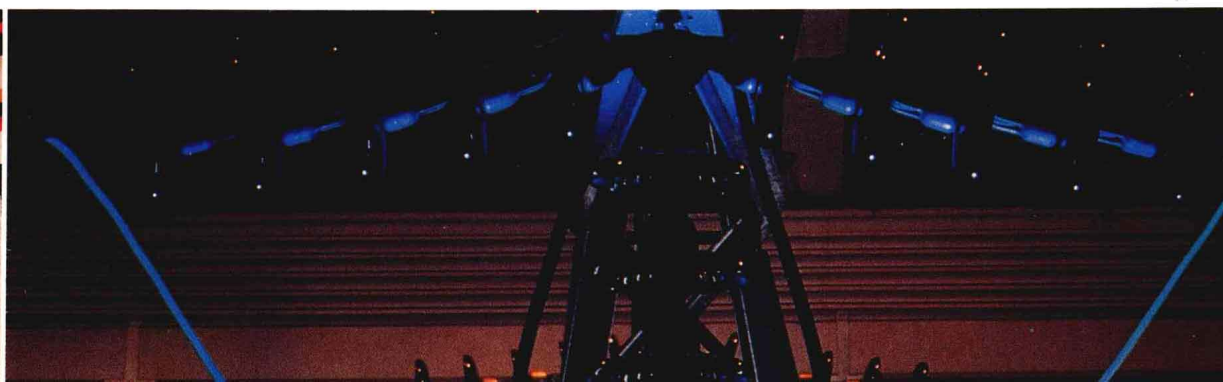
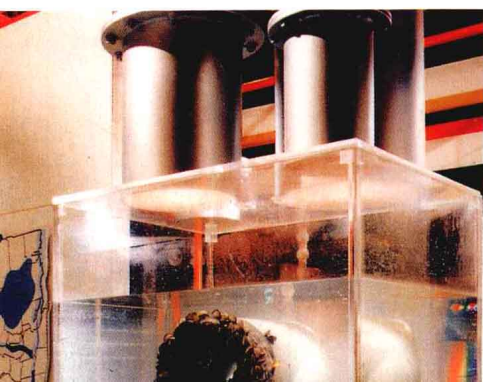
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Fred Kitzing

DESIGNING THE EXHIBIT

The exhibit designer seldom works in isolation. Into the designing equation come the designer, the exhibitor's marketing management, the exhibit manager, the producer's account executive, and perhaps others who are asked to express their opinions on how it looks. "How it looks?" Be careful.

Few aspects of promotion are as intriguing as trade show exhibit design. Where else can one choose among and use so many materials, with shapes and forms limited only by imagination and budget considerations? This latitude can derail the reason for exhibiting, which is, of course, to influence sales.

According to the statistics researched by the Trade Show Bureau, the exhibit production, prorated, costs about 7.2 percent of the total cost of the trade show participation. The bare cost of the design averages 10 percent of the 7.2 percent. Yet this less than 1 percent focuses and directs the entire activity in the exhibit space.

Mr. Konikow has diligently sought and procured photos of striking exhibits. With his background in many aspects of promotion, he knows what an exhibit can do to reach sound marketing objectives, and he recognizes the exhibit that is designed and produced when cosmetics

FOREWORD

We do agree, I'm sure, that the marketing or sales function of the exhibit is of first importance. We have to be constantly



on guard that individual taste or aesthetic considerations do not become primary decisions at the expense of the marketing direction.

Trade show marketing requires the establishment of sound objectives, followed by sound analysis and sound prediction of how exhibit, staff and prospects will interact...forecasting what our accomplishment will be...and what the return for our investment of time and money will be.

are primary. Mr. Konikow has given us a wide variety of designs, some marketing functional, some limited to visual appeal.

The future growth of the trade show industry depends on the exhibit being able to show a return on investment compared with other media. Today's economy demands that the influencers of the design think in terms of anticipated sales action.

The sales influencing exhibit is not unattractive. This is where the designer's sales orientation provides a sense of order that translates into sales and visual appeal.

These many photos increase our experience and can guide us to designing exhibits which meet tangible objectives.

PERSPECTIVES ON EXHIBIT DESIGN

The trade show has a long and honorable history. There are mentions of trade fairs, the trade show's ancestors, in the Old Testament, particularly in Ezekiel. In the Lamentation for Tyre the Bible said, in part (Ezek.27:12-17):

With silver, iron, tin, and lead, they trade in thy fairs...They of the house of Togarmah traded in thy fairs with horses and horsemen and mules...Syria...occupied in thy fairs with emeralds, purple, and brodered work, and fine linen, and coral, and agate. Judah and the land of Israel...traded in thy market wheat of Minnith, and Fannag, and honey, and oil, and balm.

We know very little of what those early fairs looked like, but they were large; they took place at the same times and the same sites each year, and merchants with similar goods

Professional Photographers of America was held in Chicago in 1880.

Europe and America took different approaches to the trade show. In Europe most trade shows were broader in base, lasted longer, and were held in specially-built pavilions. As a result, most exhibit construction took place on site. Many exhibit booths started with wooden walls, eight feet high and running along the back and both sides of the space. Carpenters, painters and electricians came in, with their tools and materials, and built the displays in the several days before the show opened.

In the United States, most trade shows were held in hotel ballrooms, where set-up time was minimal and there was nothing but a broad expanse of space. As a result, show manage-

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were grouped together. There was probably no attempt to produce anything like today's exhibition stand, but it is very likely that merchants tried to arrange their goods in a way that would attract the maximum number of buyers.



By the Middle Ages, fairs had spread throughout Europe, with the Venice exhibition dating back to the thirteenth century. But the first exhibition considered to be anything like today's trade show did not take place until 1756 in London.

From then, momentum picked up. The first permanent fair was established in Pittsfield, Massachusetts, in 1810. With the construction of the Crystal Palace in London in 1849, and the first International Exposition there two years later, the role of design took on greater importance. The first trade show of the

ments had to obtain partitions to divide the space into exhibit booths. At first, heavy wooden pillars on iron stands held telescoping beams from which fabric back and side walls were hung. Later, after World War II, the pillars and beams of wood were replaced by aluminum pipes, which required less space, assembled more quickly, and were easier to handle.

American exhibits were generally built in an exhibit shop, and then shipped either crated or uncrated, to the site. There they were uncrated or unwrapped, and assembled, using bolts and wing-nuts to hold wooden 1" x 3"s together. At the end of the three- or four-day show, the exhibit was disassembled and carted out of the exhibit hall, to be sent to the next show or back to the shop to await another date.

Gradually, we saw the construction of halls designed especially for exhibits. Navy Pier opened in Chicago in 1916, although it wasn't used for trade shows regularly for a number of

years, and the Atlantic City Convention Center opened in 1929. But the growth of the trade show as an industry did not occur until after the end of World War II. Miami Beach opened its Auditorium in 1950, and the Las Vegas Convention Center opened in 1959, followed by Cobo Hall and McCormick Place in 1960.

But the existence of the new halls did not do much to alter the techniques of the design, construction and installation of exhibits. Exhibits had to be suitable for both milieus—hotels and convention halls. And convention halls, anxious to build their revenue, tried to leave as little idle time between shows as possible.

If you leaf through the six volumes of *Exhibit Design*, just glancing cursorily at the photographs, there doesn't seem to be much

U C T

change over the past ten years. Many of the exhibits in the earliest volume would not be out of place in the shows of today. By 1974, however, you begin to see the emergence of modular exhibits. Instead of a structure that was rigid, adaptable only to the space for which it was designed, designers were beginning to engineer exhibits made up of separate units that could be combined in many ways. An exhibitor might have a library of elements, and put together a combination that could fit into the available spaces, and still remain attractive and functional. Each element, however, would be constructed in the now traditional way: frames formed of wooden beams and covered with a rigid outer skin.

But as you look through this volume, you will see an increasing number of exhibits that are modular in another sense. Instead of the modules being like great building blocks, the basic elements of the new systems are structural elements, components of various constructions and materials that are fitted together by

machine screws or connecting elements. They serve as support for background panels that carry graphics, transparencies, or a variety of other approaches. This type of exhibit seems to be growing in popularity, representing a higher proportion of designs submitted for **Exhibit Design 6** than for any of its predecessor volumes.

Is this a trend? I think so. Not only because the systems are becoming more versatile, more adaptable, but also because designers are becoming more comfortable in their use, and are learning how to rely on the prefabricated elements without limiting their creativity. In addition, increasing costs are likely to require the reduction of labor costs in the shop.

And another factor is beginning to make its

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presence known. If the basic structural elements are interchangeable, there is no reason to ship heavy parts around the country and around the world. One can envision—and it is already beginning to happen—warehouses where the basic structural elements are inventoried in major trade show centers. The exhibitor will merely arrange to have the local source deliver the needed inventory of parts to the show floor, while the graphic elements and demo units arrive from the previous show, a warehouse, or the shop of the exhibit builder.

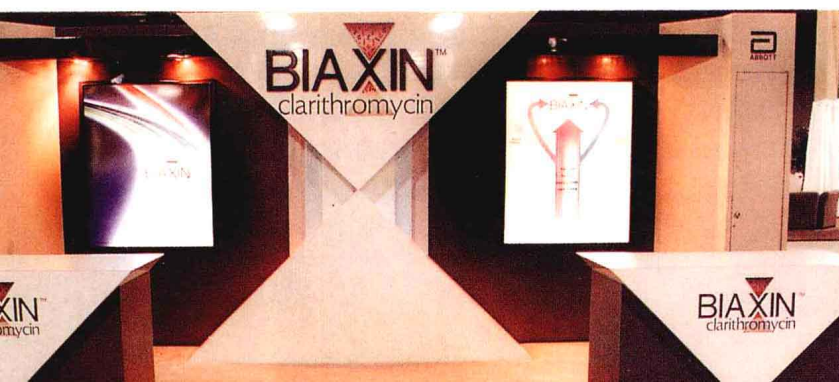
The success of these future exhibits will rely more than ever before on the ingenuity and creativity of the exhibit designer. How can a bunch of standard elements be put together to provide an individual look that meets the specific needs of a specific exhibitor? Therein lies the challenge of the future.



Chapter 1

The Small Exhibit

<400 ft² (37m²)





Starbucks Coffee • Excalibur Technologies

Anotherline, Inc. • Computer Access

Spontex • Maybelline, Inc.

Church & Dwight Co., Inc. • Yukari

Senco Fastening Systems • Abbott Pharmaceuticals

Supercom of California • The Upjohn Company

Glo Max • USpace

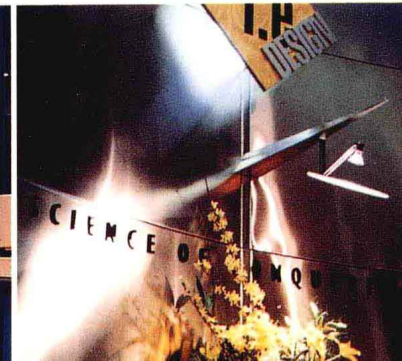
Southern Computer Systems, Inc. • Giltspur, Inc.

Exponents, Inc. • Expon Exhibit System

Promega Corporation • Landoll, Inc.

Atelier Systems, Inc. • Steelhead

Tesseract Software AG • i.e. DESIGN





Exhibitor Starbucks Coffee Designer Bill Bauer Producers Exhibit Design Consultants; Exponents, Inc.

Adding custom components to elements from Exponents produced this simple, open exhibit. A small conference room is included at the rear of the booth.



Exhibitor **Anotherline, Inc.** Designer **James T. Sergent** Producers **Harvey Metz, Jerry Packer—Exhibitcorp** Photographer **Einzig Photographers, Inc.**

The product, colorful leather belts and buckles, stands out against the simple background of fabric, and is set off by woodgrain veneers.



Exhibitor **Excalibur Technologies** Designer/Producer **The Design Agency, Inc.** Photographer **Ankers, Anderson & Cutts**

This exhibit uses both modular and custom components to produce a unit at the low end of the budget scale.



Exhibitor Spontex Designer/Producer The Design Agency, Inc.

The design of this exhibit picks up the curved shape, representing water, in the exhibitor's logo, and uses it in the header as well as in the individual display cases.



Exhibitor Computer Access Designers Dan Wodarczyk, John Henken, Sandy Treece, Jack Lima Producer Condit Exhibits
Photographer Dan Wodarczyk

With only one week available from start to finish, the designer relied on such items as trusses, brightly painted construction barriers, construction lights, and painted waferboard. Stacked software boxes represented the product.