



Conway Lloyd Morgan

TRADE FAIR DESIGN

会展设计 5

[英] 康韦·劳埃德·摩根 / 著

大连理工大学出版社

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会展设计 ⑤

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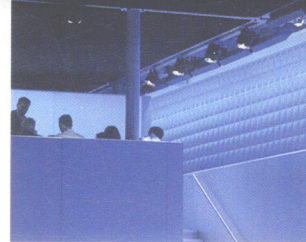
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公司空间

Corporate Spaces

该将写字间放在客房旁边还是藏衣室旁边？有个办法可以解决这个问题，这也许还是翁贝托·艾柯的著名小说《玫瑰之名》的一个灵感所在。它是瑞士的国宝，也是保存下来的最古老的建筑图纸之一，然而那个项目也许从未严格按照这张建筑图纸来建造。这就是“圣加伦之图”，为修建一所理想的本笃会修道院而设计的平面图。它最初的版本，也许是为了在查理曼大帝的都城亚琛举行的宗教会议上做陈述用的，在公元9世纪中期，应圣加伦修道院院长Gozbert的要求重新复制了一份。这七张画有平面图的羊皮纸在瑞士的圣加伦城保存至今。

它不仅仅是一张建筑图纸，从某种意义上说，也是体现组织结构的文献。通过设定修道士涉及修道院教堂的位置的一切活动，同时根据其职能，确定了他们之间的等级和关系。在9世纪的欧洲，除了皇室贵族，修道士是社会中最重要、最有影响力的团体。先不说其在宗教上的作用，他们对那个时期的贸易、医药、学术、建筑以及技术都产生过重要的影响，是当时经济和社会活动的焦点。

因此，当人们发现这份早期的对一个机构的空间的描述包含了不仅仅局限于空间的多层含义时，就不会大惊小怪了。而且空间这个词本身也有多重含义。点、线、面、体量——欧几里得的三维空间，正如第四维的时间概念一样，是人们所熟悉的。物理学家们坚信在一个宇宙象牙球中，维数实际上超过四个，每一个增加的维度都与原来的维度相切。这一概念比较复杂，很难将其形象化。不过，空间这个词包含的更复杂的含义人们也许并不陌生，比如“居住空间”或“个人空间”，尽管并没有精确定义出其内容，却很容易理解。

同样，我们可以明确地定义出作为实体展示的展会展台，可以决定展台的面积和层数；的确，在一个构筑的空间里可

Not sure whether to put the scriptorium next to the hospice or beside the wardrobe? There is a way to find out. It was probably one source for Umberto Eco, in his novel *The Name of the Rose*. It is a Swiss national treasure. It is one of the oldest surviving architectural drawings, yet for a project that was perhaps never built according to the exact design. It is the 'Plan of St Gall', a ground plan for an ideal Benedictine monastery. The original, probably drawn for presentation to a synod at Charlemagne's capital city of Aachen, was copied at the request of Gozbert, the Abbot of St Gall, in the middle of the ninth century of the Christian era. The seven sheets of parchment on which the plan was drawn survive in the city of St Gall, in Switzerland, to this day.

It is not only an architectural drawing, and it is also in a sense an organising document. By locating all the activities of the monastery relative to the position of the abbey church, it defines the hierarchies and relationships between them, through their functions. In ninth century Europe the monasteries were, apart from the royal courts, the most important and efficient corporate units in society. Quite apart from their religious role, they had a major influence on trade, on medicine, on learning and on the architecture and technology of the period, providing a focus for commercial as well as social activity.

So it is not that surprising to find that this early corporate description of space contains layers of meaning beyond the simply spatial. And the word space itself has different sets of meanings. Point, line, surface, volume, the three dimensions of Euclidean space are familiar, as is the fourth, that of time. Physicists insist that the number of dimensions in fact exceeds four, each further dimension tangential to its predecessors, in a cosmic Chinese ivory ball. This is a more complex concept, almost impossible to visualise. But more complex meanings of the term space are familiar also. Terms like 'living space' or 'personal space', though not descriptions of precisely definable volumes, are well understood.



以很具体地列出展台的各项元素：多少平方米的地毯和布料，多少架子、椅子、桌子等等。（这正是展台的设计者应该自信地回答巴克明斯特·富勒的著名问题——你的建筑有多大价值的关键所在。）但正如空间有多重含义一样，展台也可以通过其他方式来定义。

其中一个定义是对一家公司（或机构）的情况、产品和服务的公开而直观的展示。这不是惟一的定义，例如，它也适用于建筑物、展示间或展示车辆。另外一个定义是提供与同事、客户和竞争对手会面和谈话的机会，而这个定义也可以用于接待宾客或举行会议。因此如果要将所有这些活动做个综合概括的话，那就是公司交流。

公司办公建筑大约在20世纪五六十年代曾一度辉煌，当时一些大公司竞相争夺曼哈顿有名气的街道拐角位置，像Le-ver和Seagram的办公大楼就在派克大街的十字路口隔街相望。今天办公建筑已经开始担当另外一种角色，主要是与文化项目相关的一些公司，像最近由弗兰克·盖里设计的洛杉矶沃尔特·迪斯尼音乐厅，或以英国超市集团Sainsbury的名字命名的伦敦国家美术馆侧厅。愤世嫉俗者也许觉得这种变化反映了办公建筑市场的不确定性，但事实是如今的企业已意识到他们的公众形象，甚至建筑，都需要精心调整，而单纯的公司的大楼已不再是公司的最佳象征。

经过多年的发展，展会的展台也变得更加复杂，这不仅仅体现在技术层面上，声音、视觉和信息系统也都已经变得更加先进，并使展会的整体品质得以提升。新材料和新建筑技术的应用，尤其在轻质材料领域内，已经产生了有益的影响。展台在今天变得更为复杂是因为设计者和管理者关于品牌构建和品牌管理的意识越来越强，所以，展台的设计和外观就要和品牌战略保持一致。

In the same way, the trade fair stand as a physical manifestation can be clearly defined. So many square metres of floor, so many levels, indeed as a constructed space it would be possible to enumerate a trade fair stand exactly: so many square metres of carpet and fabric, so many shelves, chairs, tables and so on. (To the point where a stand designer should be able to answer confidently Buckminster Fuller's famous question: "how much does your building weigh?"). But just as space has layers of meaning, so there are other ways of defining the trade fair stand.

One definition is as a public and visible statement of a company's (or organisation's) existence, products and services. This is not an exclusive definition—it would apply as well to a building or a showroom or a show vehicle, for example. Another is an opportunity to meet and talk to colleagues, clients and competitors, which could also describe a reception or a conference. And if there is a general label that would describe all these activities it would be corporate communications.

The heroic age of corporate office architecture was perhaps the 1950s and 1960s, with major corporations competing for prestigious street corner positions in Manhattan, like the Lever and Seagram buildings facing each other across a Park Avenue intersections. Today corporate architecture can be seen to have adopted a different role, with corporations fronting cultural projects, such as the recent Walt Disney Concert Hall designed by Frank Gehry in Los Angeles, or the wing of the National Gallery in London that carries the name of British supermarket owners Sainsbury. Cynics might feel that this change reflects the uncertainties of the office building market, but the reality is that today corporations realise that their public statements, even architectural ones, need to be carefully modulated and that the bold corporate block is no longer as appropriate a symbol.

Over the years trade fair stands too have become more sophisticated. Not merely in the technological sense, that sound,



因此展台设计的比较不局限于展台之间，它还可以和其他诸如公司建筑、公司交流和品牌管理等表现形式相比较。如果把展台看成是自成一派的、特殊而独立的类别，那就大错特错了，也就是说，会错失展台设计的很多相关性，而没有将它放在更宽泛的设计框架中去考虑，或者没把它作为营销策略的一部分来考虑。有一种说法认为此类书籍应首先关注主流展台的设计，这也是竞争最激烈的地方。但是也应当有所超越，看到展台以外的一些东西。就像本笃会在不断变化的社会和地理环境中调整了修道士们的计划和他们的活动一样，展会的展台世界也要在不断变化的环境中做好应变的准备。

交通

美国设计师 Walter Dorwin Teague 曾写过这样一句话：“一个人在通常情况下不可能为了好玩去做的一些事情，在展会上却可以做。”据说，即使在自己的家里，严肃、冷静的 Walter Dorwin Teague 也不会为了好玩而去做什么事。那时，他正在对 1939 年纽约世界博览会发表评论，称赞将钢架结构留在杜邦大厦外部是个大胆的决定。这其实是以特殊方式表现出来的一种礼节而已：因为 Teague 的意思似乎是将钢架结构暴露于一个永久性建筑的外面不只是不切实际的，是不是也是缺乏职业道德的？或者根本就是简陋的？

不管他是什么意思，很清楚的一点是今天已经很少有人能够“为了好玩”而去做事情了，尤其是在布置一些拥有大规模且昂贵的展台的大型汽车展会的时候。展会的规模、需要考虑的问题的数量都起到了很大的制约作用，使得任何冲动的想法都行不通。一些设计师甚至暗示说他们的客户对每一部分都提出了很多限制性要求。但是最成功的设计师们接

vision and information systems have all got much more powerful, and make a greater contribution to the whole event. Nor just in the sense that new materials and construction techniques, particularly in the lightweight area, have had a useful influence. Stands are more sophisticated today, because designers and managers are much more aware of the issues involved in branding and brand management, and so in bringing the design and appearance of the stand into line with the brand strategy.

Thus the comparisons for stand design are not just to be made with other stands, but with other manifestations of corporate architecture, corporate communications, and brand management. To assume that trade fair stands are sui generis, a special and independent class of objects, is a categorical error, which involves missing much of the relevance of stand design as a discipline within the wider frame of design, and as an activity within the discipline of marketing. That said, the primary focus of a book of this kind should be on mainstream stand design, that is where the competition is closest. But there should be room also to look beyond the stand. Just as the Benedictines adapted the plans of their monasteries, and the range of activities they encompassed, in changing social and geographical situations, so the world of the trade fair stand must be ready to change in changing circumstances.

Transport

“In a fair one can do this sort of thing, for the hell of it, such as would not be possible in more normal circumstances.” The writer is the American designer Walter Dorwin Teague, a man who by all accounts was so serious and sober that he would not do anything for the hell of it even in his own home. He was writing about the New York World’s Fair of 1939, and praising the bold decision to leave the steel frame on the du Pont Building exposed. This shows a curious sense of the proprieties. Teague seems to mean more than that it would be impractical to leave



受了这一难度颇大的挑战，并与客户建立了良好的关系，为其创新和创作留有余地。所有的努力都是为了项目的改进，而不是为了好玩。

商务

“我是年轻的行政主管，谁的袖子会比我的更雪白？”诗人 John Betjeman 在 20 世纪 60 年代的诗歌作品中这样讽刺道。几十年后，“行政主管 (executive)”这个词已经变成了几乎没有什么意义的形容词，表示有效率或有条理的意思。今天，它又重新流行起来，成为 CEO（首席执行官）中间的一个词。与此同时，正如旧的商业模式被新的技术和技能所取代那样，商人的形象也发生了变化，一个重要原因是女企业家的出现以及陈旧的等级制度的普遍松动。

公司面向公司的贸易展会展台也不再是千篇一律的面孔。在这里可以很清楚地感受到商业竞争的压力和品牌现象的影响力。这就对展台的设计提出了一个新的要求：它不仅要展出产品和服务，体现公司的面貌，还要表达出公司的价值。这一过程既微妙，又灵活。

生活方式

新技术带来的结果之一，从某种意义上说，是物体正在失去它们特有的功能。以手机为例，它最初是一种昂贵的商用私人汽车配件。现在它却成为了日常用品：电话机、信息台、照相机、记事本、游戏机等等。它并不是专门用于家庭或办公室，也不是专门用于夜总会或火车上（除了对许多通勤者）。它是无所不在的。计算机技术的发展与手机类似：多功能性使之得以普及。

为这些五花八门的产品设计展台有两种不同的方案：一

steelwork exposed on a permanent building. Would it be unethical? Or just plain rude?

Whatever his meaning is, it is clear today that few people can do things 'for the hell of it' any more, especially not on the big motor shows that are the locations for some of the most extensive and expensive stands around. The scale of the events, and the number of issues that need to be addressed, would suggest on the contrary that these are contexts which are so constrained that no initiative is possible. Some designers even hint that the demands of different divisions within their client companies can be restrictive. But the most successful designers accept these complexities, and build a relationship with the client that leaves room for innovation and creativity, a contribution made for the betterment of the project, not for the hell of it.

Business

"I am a young executive, no cuffs than mine are cleaner..." as the poet John Betjeman satirically wrote in the 1960s. A couple of decades later, the word 'executive' had become an almost meaningless adjective suggesting efficient or businesslike. Today it has slipped back into favour as the middle term of the expression CEO. The image of the businessman has changed over the same period, not least because of the arrival of the business woman, and the general loosening of the old hierarchies, as old models of business practice are replaced or ousted by new technologies and new skills.

Business-to-business trade fair stands have lost their grey suits as well. Here most clearly one can see both the pressure of business competition and the influence of the branding phenomenon at work. This has added a new layer to the requirements of a stand: not only must it present products and services, and be the corporate presence, but also express corporate values. A process that involves subtlety as well as smartness.



个是完全中性的环境，几乎是抽象的，产品在此处完全成为被关注的焦点；另一个相对要复杂得多，试图在展台里营造出多种环境，来展示产品及其多种功能。这两种方案都不是轻易就可以做到的，因为尽管使用的方法不同，但二者均需在内容和背景环境上达到一种平衡。

家

“如果你从来都不在家，那家对你还有什么意义呢？”这是维多利亚时代的喜剧小说《小人物日记》中滑稽可笑的主角 Pooter 先生说的一句话。今天，他的后继者可能会这么说：“如果你从来都不对住宅加以改进，那家对你还有什么意义呢？”住宅装修、DIY 和园艺的市场需求近年来大幅度增长，一方面反映出生活水平的提高，另一方面也说明了房地产业变得日益重要。

在展示这样的材料时，设计师受到的限制主要是在规模方面。家庭用品需要家庭环境做背景，而同时展会的展台又应当比实物稍大一些。要在产品需求和品牌展示之间取得一个平衡点是一件很难的事，不过可以通过将展台分层来解决这个问题：把品牌放在上方作为标志，在底层布置更多的小型空间。

实用 / 豪华

对几代人来讲，拉丁文指的就是罗马人讲的语言，也是强加在学生身上的令人昏昏欲睡的外语必修课。今天在 Google 上搜索一下 Latin，屏幕上显示的一定是有关南美洲的舞蹈、文化和烹饪的内容。“效用 (Utility)”这个词过去是指实用和简单，但是在 Google 上对这个词的搜索结果却是大型、舒适、强劲的四轮驱动车，是美国郊区居民的生活中必不可

Lifestyle

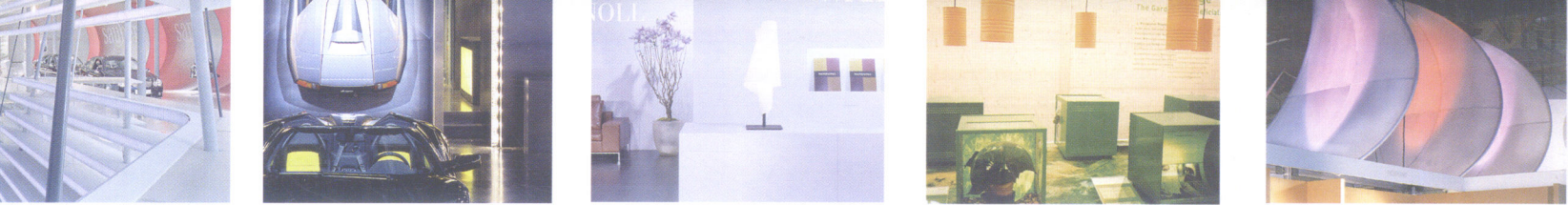
One of the consequences of new technologies is that objects are in one sense losing their specificity of function. The mobile phone, for example, was at first an expensive accessory for the business person's car. Now it is an everyday object: phone, message pad, camera, diary, game machine or whatever. It is neither for the home nor the office nor the nightclub nor (except for many a commuter) for the train. It is universal. Computer technology has had a similar spread; versatility leads to ubiquity.

Designing stands for such multifarious products seems to draw upon two very different solutions; one is the wholly neutral environment, almost abstract, where the product is the whole focus of attention. The other is considerably more complex, and seeks to create a multiple environment for the product and its multiple uses within the stand. Neither of these is necessarily an easy solution to manage, since both need to balance content and context, though in different ways.

Home

“What's the good of a home if you are never in it?” exclaimed the absurd Mr Pooter, hero of the Victorian comic novel *Diary of a Nobody*. His successor might today say “what's the good of a home if you don't improve it.” The market for home improvements, DIY and gardening has increased immensely in recent years, partly a reflection of higher living standards, partly of the growing importance of property equity.

The constraints exhibiting such material puts on designers are principally those of scale. Domestic objects demand domestic settings, while at the same time a fair stand experience should be a little larger than life. Achieving a balance between the demands of the products and the presence of the brand is a difficult task, one that can be resolved by layering the stand.



少的代步工具。有些人可能会说，付出些代价，把西塞罗换成越野车是非常值得的。

生活在经济繁荣环境中的人们也许还不知道否定实用性会是什么滋味，但他们似乎已经尝到了坚持将物质丰富化而带来的甜头。然而，如果没有基本的实用性，经济生活也就根本不存在了。这就给设计者出了一道难题：怎样使必需品成为大家的向往。

要使必需成为向往，向往也就一定要成为必需。要使其成为现实，一种方法是通过传播贸易展会的概念。人们曾经以为，作为最有能力承办这种豪华盛事的世界最大的经济体，欧洲应该成为主要贸易展会的中心。（本书在有关贸易展会的部分中也会提到这一点，Frankfurt Buchmesse 一度几乎垄断了所有的贸易展会。）然而，在今天的电子产品领域，国际信息及通信技术展览会已经在土耳其和新加坡建立了自己的合作伙伴，杜塞尔多夫也将其塑料与橡胶展会输出到了东南亚，即每两年举办一届的新加坡国际塑料及橡胶博览会。

这些技术的转让并非是出于追求豪华的目的，而是经过了合理的经济分析：远方的市场有足够的力量举办同类的活动，或者本地的市场足够强大，可以展出这些在其他地方被认为是豪华的产品。

超越展台

在纪念诺曼底登陆60周年的活动中，一家法国电台采访一位昔日“自由法国”的老兵，问他登陆那天给他印象最深的是什么，他说：“我们离岸后向内陆挺进，重返法国的国土，我们感到非常兴奋，不过很快发现我们身处前线，虽然并没有看见敌人。军官命令我们搜查几块田地以外的一家农舍。我们过去了，仍然没看见敌人的影子。当我们走到农舍跟前的

putting the brand literally on top as a signal, and using the ground level for more small-scale spaces.

Utility/Luxury

Latin, for a certain generation, meant the language spoken by the Romans and forcibly imparted to schoolchildren in soporific doses. Do a Google search for Latin today, and the screen fills with South American dancing, culture and cuisine. Utility used to refer to practicality and simplicity, but Google utility and the result is those large, comfortable, powerful four-wheel-drive vehicles so necessary for life in American suburbia. Some might say that SUVs are a price worth paying to be rid of Cicero.

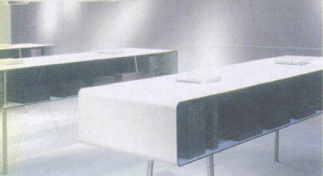
Living in a prosperous economy seems to have the result, not of negating utility, but insisting it be enriched. Yet without some of the basics there would be no economic life at all. This leaves designers with the odd task of making the necessary desirable.

If the necessary must be made desirable, the desirable must be made necessary, as well. One of the ways in which this happens is through the export of trade fair concepts. At one time the assumption was that Europe had to be the centre of the major trade fair business, as the world's largest economic unit and so solely able to afford the luxury of such events (this could be seen in the book fair sector, where for a time the Frankfurt Buchmesse achieved almost total hegemony.) Today, however, in the electronics field, CeBIT has created partner versions of itself in Turkey and in Singapore, and Dusseldorf exports its Plastics and Rubber Fair to South East Asia as Aseanplas every two years.

These transfers of expertise are not driven by luxury, but by good economic reasoning: the distant markets are sufficient to support parallel events, or the local market is sufficiently strong to exhibit what would be otherwise considered luxury products.

Beyond the Stand

During the commemoration of the 60th anniversary of the D-Day landings in Normandy, a French radio station asked a former member of the Free French Forces what was his most vivid



时候，农夫从里面出来了，用结结巴巴的英语向我们打招呼，显然很高兴他们被解放了。我们用法语回答他，也很高兴在这里遇见了我们的第一个同胞。这个农夫看上去惊讶极了，‘那么你们一定是法籍加拿大人了？’他问。‘不，我们是法国人。’‘那么说你们不是英国人，也不是美国人？’‘不是，我们是法国人。’他看上去非常非常失望，他本来期望见到英国国旗和美国星条旗，结果却碰到了我们。不过他还是拿出了专门为解放者准备的苹果白兰地酒招待我们。”

期望落空，因而会失望，但也可以带来解放！本书的最后一部分试图超越贸易展会展厅，而着眼于展台的概念是如何得以延伸的。这样做并不是要指出未来的发展方向，只是想显示出贸易展会的多样性。

康韦·劳埃德·摩根
2004年6月于伦敦

memory of the day they disembarked. " We got off the beach and moved inland," he explained, "excited to be back in France, and soon found ourselves in the front line, though there was no enemy visible. Our officer told us to investigate a farmhouse a couple of fields away. We went over there—still no sign of any enemies. When we got to the farmhouse the farmer came out, shouting greetings in broken English, obviously delighted to be liberated. We replied in French, equally happy to meet our first fellow-citizen. The farmer looked astonished: 'you must be French Canadians, then,' he asked: - 'No, we're French.' 'Not British, not American?' 'No, French.' The man looked terribly, terribly disappointed, he'd been expecting Union Jacks and Stars and Stripes and he got us instead. Still, he did give us the calvados he'd been saving for the liberators!"

Expectations that are challenged can, therefore, be disappointing, and liberating! The final section of this book looks beyond the trade fair hall to see some ways in which the stand concept can be extended. Not as a way of spotting future trends, but as a reminder of the diversity of the trade fair business.

Conway Lloyd Morgan
London, June 2004

