



中威图文
ZHONGWEI

Conway Lloyd Morgan

TRADE FAIR DESIGN

会展设计 4

[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 ④

[英] 康韦·劳埃德·摩根/著

崔 岩/译

Conway Lloyd Morgan

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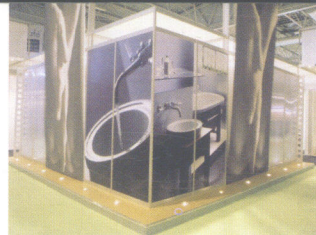
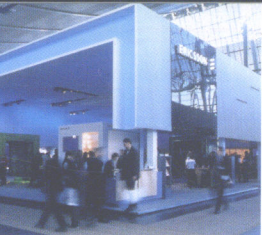
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引言

Introduction

剑桥大学的Francis M. Cornford教授曾经把宣传描述成“作为一种谎言艺术，它所欺骗的是你的朋友，而不是你的敌人”。在一战期间，他文辞优雅的嘲讽直接针对英国那些使用不光彩手段的小报，但是当一些团体、公共机构或公司想要确定他们的位置和价值的时候，他们确实是有必要查明隐含在宣传之中的模糊之词。当一个石油化工团体试图说明自己是一个绿色组织者和生态保护企业的时候，如同很长时间之前的英国石油公司所为一样，就会冒着被谴责为幼稚或是愤世嫉俗的危险，英国石油公司曾被这样指责过。

展览会的展台所包含的潜在的模糊概念超越了语言领域，而延伸到物质甚至社会领域。正如人们所知，“欢迎”一词不仅仅限于涉及享受结构和空间，还涉及人们之间的相互联系。对设计者而言，这种逐渐升级的潜能是其面临的挑战的一部分，特别是要保持委托人想要传达给参观者的信息的清晰和准确的时候。不仅就展台本身而言，而且就其组成的展览会或活动而言，信息本身的背景是限定信息的一个条件。所以对设计者和委托人来说，这种背景既创造了自由，又形成了约束。在展览会已经成为一个固定元素的文化氛围中（无论是商业文化还是民族文化），设计者可以把这种知识及理解作为基础：如果不在这种文化氛围中，设计者就必须在设计方法上做更多的工作去补充。

例如，几年前对展示、培训和电脑游戏来说，虚拟现实被认为是一个巨大的进步，有一系列的展览会是为这个新的市场领域而创建的。但这些展览会不是很成功，部分原因是由于产品相对脆弱，还有一部分原因是由于很难对新技术建立

The Cambridge academic Francis M. Cornford once described propaganda as “that branch of the art of lying which consists in very nearly deceiving your friends without quite deceiving one’s enemies”. His elegant scorn was directed at the disgraceful and discredited tactics of the British tabloid press during the Great War, but it does deserve to pinpoint the ambiguities involved when any group or institution or company tries to identify its position and values. When a petrochemical group tries to define itself as a greener and eco-friendly enterprise, as for example British Petroleum did some time ago, it risks being accused of being either credulous or cynical—and BP was termed both.

On a trade fair stand the range of potential ambiguity extends beyond the verbal into the physical and even the social dimension: “welcome” is as much about human contact as enjoying the structure and the space, as everyone knows. This heightened potential is part of the challenge to the designer, in particular to maintain the clarity of the message the client is trying to convey to visitors. And one of the many things this message is conditioned by is its physical context, not just in terms of the stand itself, but also in terms of the fair or event of which it is a part. So this context creates both freedoms and constraints for the designer, and the client. In a culture (whether a business culture or a national culture) where the trade fair is an established element, the designer can use this knowledge and understanding as a base; where it is not, the designer has to put more work into the design solution to compensate.

For example, when a few years ago virtual reality was being seen as the next big step for presentation, training and computer games, there were a series of fairs created for this new market sector. They were not very successful, partly because of the

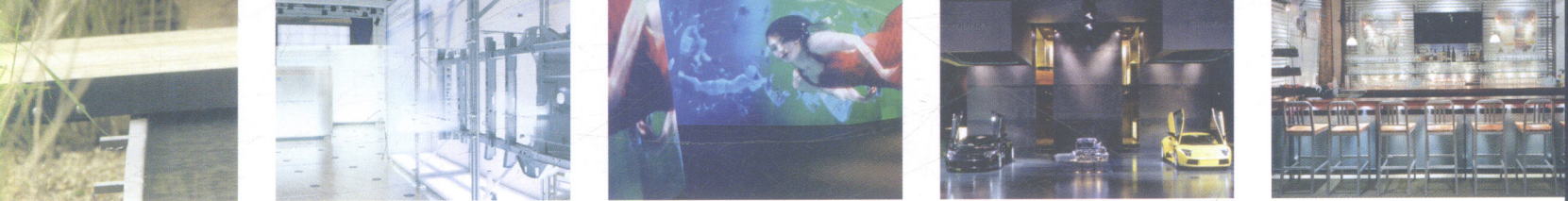


一种设计隐喻，而这种新技术能在一个很广泛的基础上被传播。将这种虚无的开始与摩托车展的进步相比较，摩托车展就好像是新车型的公共发射台，不论参观者的期望值多么高，在那儿所有的期望值都能被理解。跨越民族文化，展览会的被接受程度也有一定的影响力。例如，在展览会文化深入民心的德国，建筑学方法或建筑设计法对于展台的设计起了很大的作用。而在展览会发展相对晚的英国，设计通常被品牌问题所引导。如果把争论推得太远，因此说德国设计师忽略品牌而英国设计师忽略建筑结构的话，那么这就是完全不公正的。最好的设计师会非常了解他们所要解决的事物的复杂程度和相关的问题。

但是背景问题又提出了更深远的问题，那就是术语“展览会展台”是否仍旧合适。在美国英语中，首选的术语是“exhibit”。这是一个不那么令人讨厌的术语，但是却有其他很多令人迷惑的含义。德语单词“messestand”，是展览会展台的直译译法，也是比较短的，能将活动与展览会的背景联系起来。其他的术语，例如“活动(event)”和“名胜(showplace)”，都不够精确，这些词含有表演的意思通常要多于含有展示的意思（同样也是一些含义丰富的词汇）。但是除了上面所谈到的叫法问题外，还有一个内容更宽泛的问题，即作为一种设计行为，构思所代表的是什么。在avedition出版的第一本关于展览会的书中，构思通过这样一种形式表现出来：“fliegende bauten”，从字面上理解，是“飞行的建筑物”的意思。这个能唤起人们想像的形象化的比喻定义了展台的两个关键方面：它是临时性的，并且它是一个

relative fragility of the products involved, and partly because it was difficult to establish a design metaphor for the new technology which could be communicated on a broad basis. Compare this false start to the progress of motor shows, which are recognised as the public launch pads for new models, and where the expectations of visitors, however high, are well understood. Across national cultures as well the degree of acceptance of the trade fair also has its influence. In Germany, for example, where trade fair culture is well embedded, architectural—or architectonic—approaches to stand design have a strong role. In the United Kingdom, however, where trade fairs are a relatively later development, designs often seem to be led by branding issues. It would be quite wrong to push this argument too far, and so suggest that German designers ignore branding or British ones structure, for example. The best designers are well aware of the levels of complexity and the related issues with which they have to deal.

But the question of context raises the further issue of whether the term “trade fair stand” is still the appropriate one. In American English the preferred term is “exhibit”. This is a less cumbersome term, but has a confusing number of other meanings. The German word “messestand”—of which trade fair stand is a literal translation—is also shorter and links the event to the context of a fair. Other terms such as “event” and “showplace” are not specific enough and also carry overtones of performance, rather than display (again, a term with too fluid a meaning). But over and above the question of names there is the wider question of what the concept represents as a design activity. The concept was expressed in one way in avedition’s first foray into publishing on trade fairs: “fliegende bauten” or—literally—



建筑结构。而且，它要具有表现、展示或宣传产品的范围和一个公司或组织的品牌或服务的作用，还要具有形成与展览会展台相协调的事物的功能。这不应该迷惑一个人的朋友或敌人！

这就是我一直遵循的为本年鉴选择作品的方法。很多作品来自于正式的展览会，但是最后一部分的展台来自于在为设计者提供机会和挑战方面与展厅中的世界同等重要的一些场合。

交通

一位设计师曾经告诉我，他认为设计是一个“从逻辑到魔力”的过程，也许在他的头脑中已经有了汽车展。一个合乎逻辑的分析提出了很好的质疑：对于一个只有少量人购买的产品，为什么会在促销上投入那么多的时间和金钱，例如通过展览会、广告和赞助来进行促销？然而，逻辑与营销，逻辑与汽车，事实上已经很少齐头并进了。

使汽车展览会变得卓越的部分原因在于现代社会和汽车之间复杂、多层面的关系。在设计方面，不仅车展展台相当大，而且位于每一个展台中心的展品在大小上通常都是一致的。当前者鼓励用建筑学的方法去应对设计上的挑战时，后者创立了一种不同寻常的可比性。由此设计出来的展台经常宣传了产品的质量，把展台与较为低调的或较低预算的展台区别开来。建筑学要素不是简单地从美学或结构的角度看问题，而是受通讯信息制约。不足为奇的是，

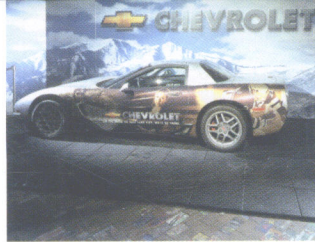
flying buildings. This evocative image defined two key aspects of the stand: it was temporary and it was a structure. Add to this the role of representing or showing or propagating a product range, brand or service for a company or organisation, and most of what makes up the ethos of the trade fair stand is there. And that shouldn't confuse one's friends or one's enemies!

This is the approach I have followed in selecting work for this year's annual. Much comes from the formal world of the trade fair, but there is a concluding section of stands from events which parallel the world within the exhibition halls in terms of the opportunities and challenges they offer to designers.

Transport

A designer once told me he thought design was a way of "getting from logic to magic": perhaps he had motor shows in mind. A logical analysis would well question why so much time and money was invested in promoting—through fairs, advertising and sponsorship, for example—a product which relatively few people purchase. But logic and marketing—and logic and motoring, indeed—have rarely gone hand-in-hand.

What gives the automobile event its preeminence is obviously in part the complex and multi-layered relationship between modern society and the motor car. As to the design aspects, not only are motor show stands necessarily quite large, but also the objects that are at the centre of each display are generally consistent in size from stand to stand. This latter creates a degree of comparability that is unusual, while the former encourages architectonic solutions to the design challenge. The resulting stands often exploit formal qualities that set them apart



这部分的很多展台都是建筑师和通讯设计师通力合作的结果。

但是把这种技巧和应用仅仅当做是汽车外部环境的结果，将是一个错误。汽车展览会很容易地会被看做是品牌在一个环境里的极端状况，这个环境已经被赋予了很多内涵，有情感的内涵，文化的内涵，社会的内涵，甚至是政治性的内涵。简明扼要地说，是复杂程度使汽车展台最有趣，而这样的展台庞大、昂贵，复杂却是次要的。不管当地人抱怨什么，如果最终的结果能让很多人到法兰克福（或巴黎、东京、底特律）去，所做的一切都是值得的！

生活方式

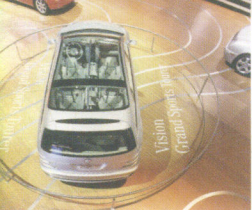
“它是一架飞机吗？它是一只鸟吗？不，它是超人，”当大都市居民的英雄飞过的时候，高兴的居民们过去常常这样叫喊。决定一个展览会展台以什么样的实体出现，虽然不怎么令人激动，但同样可能是很困难的。是把它设计成内外交融的、临时的、没有屋顶的（有时候）、公众的分支建筑呢？还是把它设计成一次可以与平面广告和电视广告一同被观赏且被判定是某种三维商标的品牌体验呢？或者是将其设计成一个可以通过客户的生产能力、消费者的反应和产品的认可度来评估的重要市场营销活动？或是一个社交和庆祝活动？或者是四者兼而有之？人们看问题的观点是一部分答案，当然，在我所选的生活方式展台的范畴内，选择视点和答案变得更复杂些。

from more low-key—or lower budget—solutions. The architectural elements do not derive simply from aesthetic or structural reasoning, but are driven by the communications brief. Not surprisingly, many of the stands in this section are the result of collaboration between architects and communication designers.

But to see this level of skill and application as being just the result of the automotive environment would be a mistake. For the automotive fair world could be seen simply as an extreme case of branding being applied in a milieu that already carries extensive emotional, cultural, social and even political connotations. It is the level of complexity in brief that makes the motor stand most interesting, and the fact that such stands are large, expensive and complicated is secondary to this. And if the result brings a lot of people to Frankfurt (or Paris or Tokyo or Detroit) they deserve the treat, whatever the locals may grumble about!

Lifestyle

“Is it a plane? Is it a bird? No, it's Superman,” as the glad inhabitants of Metropolis used to cry as their hero flew by. Deciding what kind of entity a trade fair stand is, while less dramatic, can be equally difficult. Is the design a branch of architecture, an exterior-within-an-interior, temporary, roofless (sometimes) and essentially public. Or is it a special case of brand experience, to be seen alongside advertising and television commercials, and judged as some sort of three-dimensional logo? Or a key marketing event, to be evaluated on client throughput, customer response and product adoptions? Or as a



这一部分介绍的展台，给普通公众提供了多样的信息，展台代表的是行业而不是具体的公司。甚至是个体公司的展台，例如电脑游戏制造商的展台，也可以被描绘为知识先导而不是销售引导，因为首要目标是呈现一系列的产品和服务，而不是对公众进行特殊销售。同样的争论也会发生在其他的展台上，以传统的观点看，那是关于生活方式的展台。这些展台来自于强烈吸引公众参与的展览会，在这些展台中，上述不同的观点在同一时间内相互联系。

对于设计者来说，需要对各个方面的因素做出回应，要设计这样的展台就要面临严峻的挑战。设计方案要能够解决品牌效应、营销策略、使展台出类拔萃等问题，它必须给人们留下深刻印象，并且具有直接功效等等。据说，其他范畴内的展台也是这样，特别是汽车展台。但是后者经常有非常庞大的预算开支，而且展示品的大小几乎一致。而在这个范畴内，设计者面临的挑战是差异性的挑战，是使他们的作品在一个一致性较差的环境中脱颖而出的挑战。也可以这样说，像超人的电话亭一样与众不同。

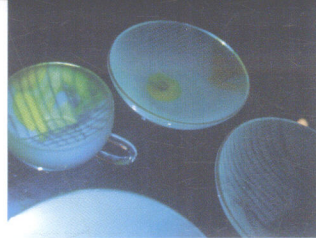
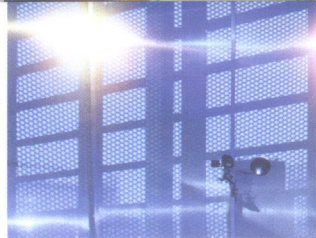
交易到交易

“交易到交易”这个标题听起来既正式又平凡，是一个千篇一律的世界。事实上，把有同样的兴趣的人聚到一起，不仅会产生活力，而且还会有增效作用。每一个人都从这个特殊领域中正在进行的许多展示中学到东西，并获益匪浅。许多设计师凭直觉就能了解到那些在展览会和展台中起作用的

social and celebratory event? Or as a mixture of all four? The answer is partly a matter of which perspective one chooses, of course, and in the category that I have chosen to call lifestyle stands selecting both perspective and answer becomes even more complex.

This section contains stands which offer general information to a general public, as well as stands representing industries rather than specific corporations. And even the stands for individual companies, such as those for computer games makers, could be described as being knowledge-led rather than sales-driven, in that the principal aim is to present a range of products and services, rather than to make specific sales to the public. The same arguments apply to the other stands in this group, which are about lifestyle in the traditional sense. These are from fairs that attract strong public participation, and so are ones in which all the different perspectives outlined above have relevance, together and at the same time.

For the designer, then, such stands present serious challenges, to respond to such a wide range of parameters. The solution needs to address questions such as branding, marketing strategies, standing out from the crowd, and it must be effective and efficient, and so on. The same could be said of other categories of stand, especially automobile stands. But the latter often have very much larger budgets, and are also showing objects that are reasonably similar in size, as we have seen. The challenge facing designers in this category is the challenge of diversity, of making their work stand out in a context where there is less homogeneity. Like Superman's telephone booth, one might say.



社会力量。一些设计公司甚至在设计展台同时，还为其员工提供了管理展台的培训课程。一个成功的展览会能营造出它自己的令人激动和期待的氛围。

正是这种潜能，使得在展览会之外还有一些惊奇和启示留给人们，也正是这种潜能，使得参观者和参展者年复一年地被召集回来，它不仅仅体现在有关出席人员数量的统计表上，还体现在市场营销部的报告上。无论人们把展览会想像得怎样有组织、有条理，人们去参加展览会，从来都不知道将会发生什么。这就是展览会的乐趣。

通讯

美国讽刺作家 Tom Lehrer 曾经评论道：“当谈到爱情的时候，现在有一个问题越来越频繁地出现在书、电视剧和电影中，那就是当人们与他们所爱的人进行交流的时候所表现出的无能。无法沟通的丈夫和妻子；不能与父母交流的孩子，等等。我可以补充说，出现在这些书、电视剧或真实生活中的人会不停地哀叹他们不能进行沟通和交流的事实。我觉得如果一个人不能进行沟通和交流的话，至少他能闭嘴！”

通讯技术将把我们从 20 世纪 50 年代的焦虑中解脱出来，因为用电话发送信息在当今社会中是一种时尚。拿起电话不说别的只发信息的想法是一个合理的转变。它在某种程度上向前推进了电话的多功能性和隐蔽性的发展。相对功能而言，技术正在变成第二位，而且理应如此。为了证明能与任何人

Business to Business

The heading “business to business” sounds formal and prosaic, a world of wall-to-wall grey suits. In fact, bringing together people with the same interests generates not only energy but synergy as well. Everybody learns and so benefits from the exposure to so much of what is going on in a particular sector. Many designers understand intuitively the social dynamics that operate in fairs and on stands. Some design companies even offer training to staff managing a stand alongside the design proposal. A successful fair can thus create its own atmosphere of excitement and expectation.

It is this sense of potential, that there is some surprise or revelation possible out there, that in fact brings visitors and exhibitors back year after year, not just the statistics on attendances or the marketing department's report. One goes to a fair never knowing quite what will happen, however organised and businesslike one thinks one is being. That's the fun of the fair.

Communications

The American satirist Tom Lehrer once commented “Speaking of love, one problem that recurs more and more frequently these days in books, and plays, and movies, is the inability of people to communicate with the people they love. Husbands and wives who can't communicate, children who can't communicate with their parents, and so on. And the characters in these



在任何地点和任何时间进行交流的重要性，向世界传递信息的展览会正变得越来越大。

超越展台

如果人们在接受展览会展台在作用和功能上的模糊性的同时也接受其在现代商务活动中是必需的也是成功的这一矛盾说法，那么结果是什么？以我的观点来看，某些事物将要并且必须发展。在它的发展过程中，它为各种各样的设计师提供了很多令人兴奋的机会。对于一个问题的解决方案，会有很多种方法，这些方法要与所要达到的目标结合起来，以保证展览会展台设计，不论我们用哪种方法，都将是一个挑战。

康韦·劳埃德·摩根于伦敦

books, and plays, and so on, and in real life, I might add, spend hours bemoaning the fact that they can't communicate. I feel that if a person can't communicate the very least he can do is to shut up!

It may be that communications technology is going to rescue us from 1950s angst at long last, since using telephones to send text messages is the current craze. The idea of not speaking into a telephone to send a message has a nice logical twist to it. It is part of a move towards multi-functionality, and towards an increasing invisibility as well. The technology is becoming secondary to the function, which is just how it should be. And to prove the importance of being able to communicate with anyone everywhere at any time, trade fairs to tell the world the messages are getting bigger and bigger.

Beyond the Stand

If one accepts the ambiguities of the role and function of the fair stand, and at the same time, the further contradiction that this hybrid creature is both necessary and successful in modern business, then what is the result? Something, in my view, that will and must grow. In so doing it provides designers of all kinds with an exciting range of opportunities. The very variety of approaches to the creation of a solution combines with the range of ends to be met to ensure that trade fair stand design—whatever we call it—will always be a challenge.

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