

2007 展览展示设计

# SHOWCASES DESIGN EXHIBITION 2007

(西班牙) 克劳埃尔 (KRAUEL J.) 著  
北京吉典博图文化传播有限公司 译



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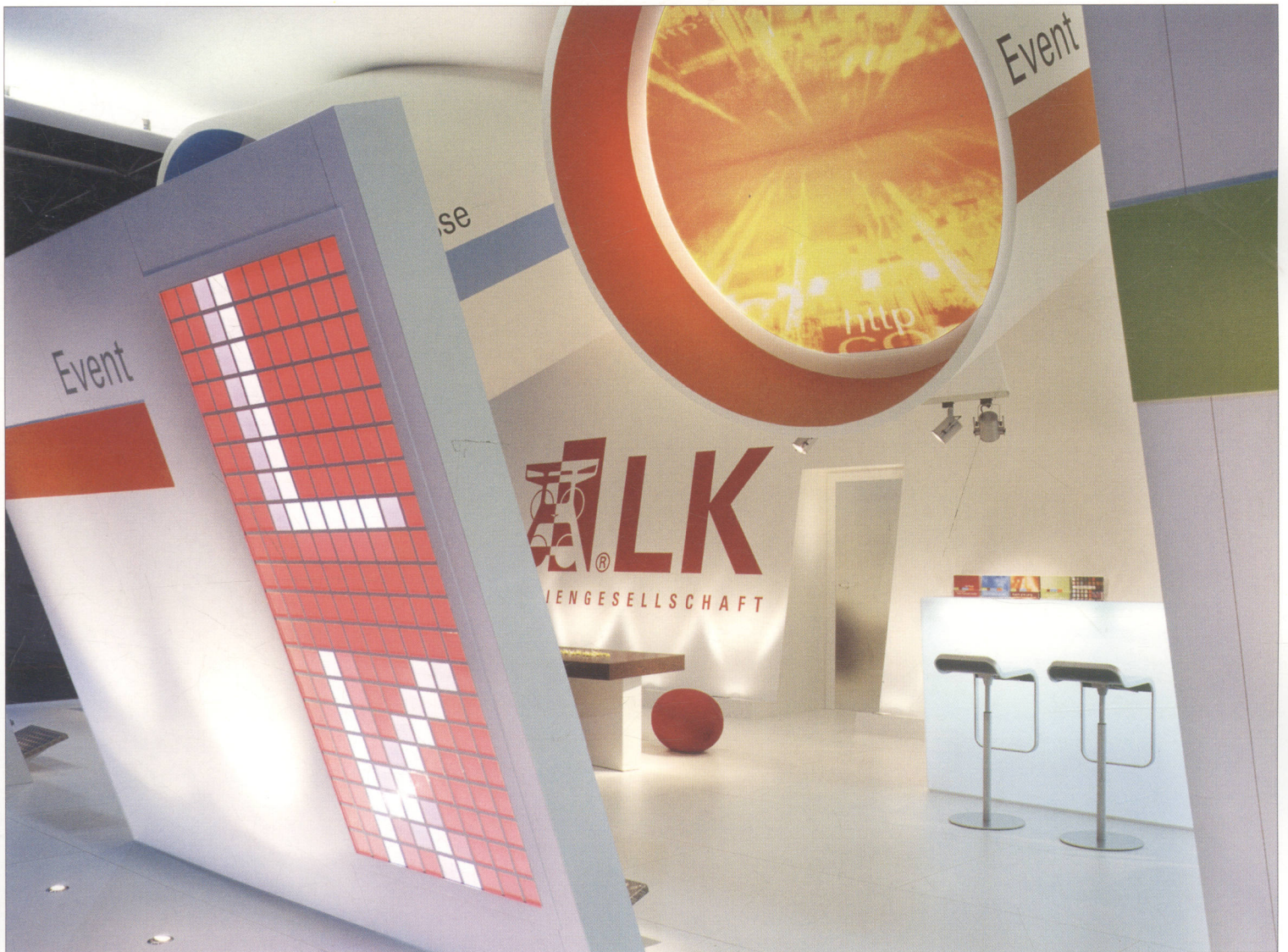
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# Introduction 序言

In today's media-saturated and design-savvy marketplace, a company's image is just as important to its success as the quality of the product or 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 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 nearly 40 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, such as Kauffmann Theilig & Partner, Quinze & Milan, Think Kubik, Zeeh Bahls and Michael Young. We hope this overview of the most interesting work being in this rapidly evolving field will be a source of insight and inspiration for the reader.

当今的市场，可谓是媒体渗透、设计独特的市场。一个企业的成功，不仅在于它要生产出优质的产品、提供周到的服务，而且公司的形象也非常重要。许多大公司投入相当大的精力、财力和人力，旨在创建强大的企业形象，以在同行业中显示其与众不同之处。于是，越来越多的公司在参加行业展销会时，非常注重本公司的形象，以利于在潜在的人群中吸引和发掘合作客户。因此，许多公司在布置展位时，都打出“本公司承诺提供优秀的建筑及设计业务”的旗号，于是，一个新兴的合成领域诞生了，它没有严格地划分市场和空间设计两者的界限，而是把两者包含的元素结合起来。

对于建筑师和设计师来说，设计展位成为他们面临的一个新挑战，因为他们要在狭小的展位和有限的时间内传递公司的精神。同时这一挑战也为他们提供了一个锻炼和创新的机会。成功的展位设计，应该既能展示其引人注目的设计风格，又能恰如其分地反映公司的产品和形象。此画册集锦收录了近40个展位的设计图示，当今最有创意的建筑作品在此一览无余，包括设计师使用的特殊材质，独特的、先进的设计技术使人们在短时间内产生深刻持久的印象。

画册包含多种展位设计样式，不仅有最普通的一间小屋似的展位，还有蜿蜒似的多层展位；画册中的设计涉及的行业范围也非常广泛，有珠宝业、汽车行业、建材及家具业等；设计风格也是异彩纷呈，有非常简朴古雅的，也有非常先进和创新性的设计风格。画册中收录的很多作品是出自世界著名设计师和设计团队之手，如Kauffmann Theilig & partner, Quinze & Milan, Think Kubik, Zeeh Bahls 和 Michael Young。在此，我们希望这本画册集锦中的作品能给读者们以启示和设计灵感。



## Fairnet 费尔耐

## Fairnet 费尔耐

每年,德国杜塞尔多夫举办的欧洲展销店交易会,都是商业名家们齐聚一堂的时刻,参展单位达1500家,参观者有95000人次,这是世界上最大的贸易投资需求展销会。参展单位为了销售自己的产品,并显示其与国际交流的意愿,他们须制定一些准则,费尔耐公司最新的营销战略就是一个范例。

费尔耐明白,这些潜在的客户没有意识到公司主要的价值就是能够从单一的源泉找到综合的解决方案。由于费尔耐背景网络的复杂,很多客户对于费尔耐的真实情况只有一个很模糊的了解。

费尔耐公司代表 Martin Buhl-Wagner 解释了其公司战略性发展品牌的步骤:“费尔耐公司需要一个表现友好且能被公众认可的公司形象,而且此公司形象会激发人们积极向上的感情联想,这个形象能组合公司特有的而业界未有的资源,目的就是为了使本公司在同行中显示其独特性。于是,我们修改了公司的设计。”绿色依然是公司形象的主色调,但是补充了银白色和其他合成色。

这种策略是非常有创意的,它旨在建立一个人性的公司形象,代表着公司品牌对客户承诺:公司将不遗余力地为客户服务。费尔耐公司的新口号是:“我们使费尔耐公司具有凝聚力(使管理层和雇员不分开)。”

在展销会和展览会上,与客户交流是非常重要的,因为这是整合传播公司产品的绝佳机会。费尔耐公司在欧洲展销会上,除了将公司更新过的传播途径付诸实践,还采用了过去介绍公司资源产品的方法,当然这些方法是有成功先例的。新、老传播方法所建立的基础相同,即不同层次的三个平台所组成的梯田式结构,但整体上一种全新的传播结构被建立起来。展区的整体框架是一连串正方形铝架,这些铝架围绕一个能自由调节高度的虚拟中心轴旋转,外部覆盖一层透明的网状薄膜。

除了这些久经考验的冗长的信息和饮料吧以外,另外一个吧台还供应杏仁蛋白软糖做的小苹果。访问者可以在终端上观看影片,享用费尔耐提供的服务、网络和参考范围内的电影。另外一个信条是“一切就绪就是成功”。表达了费尔耐应对将来贸易事务整合和交流的想法,这对企业来说是挑战,对竞争者来说是灵感。

Every year the 'Who's Who' of commerce meet at the Euro Shop Fair in Düsseldorf, with 1,500 exhibitors and around 95,000 visitors, the world's biggest trade fair for the investment needs of traders. To sell the secrets of good trade and display communication, you have to lay those same rules. Fairnet's new marketing strategy is an example.

Fairnet was aware that potential clients failed to recognize the company's major asset, integrated solutions from a single source. The complexity of Fairnet's background network meant many clients had a vague image of what Fairnet really was.

Martin Buhl-Wagner, Fairnet's representative, explains the steps they followed to develop the brand strategically: "Fairnet needed a friendly and recognizable key image associated with positive emotions; an image combining all of Fairnet's assets but not existing previously in this industrial sector, thereby differentiating Fairnet from its competitors. The corporate design was revised. The color green remained central to Fairnet but was complemented with silver-the color of jewelry-and some secondary colors.

The creative strategy was based on emotional key images with a 'human touch', to represent the brand's promise to its clients, that everything will work smoothly, irrespective of how many of Fairnet's services are used.

The new slogan 'I run Fairnet's got the management and the employees exited.'

Interaction with clients at fairs and exhibitions is vital to integrated communication. At Euro Shop, Fairnet adapted a previously successful presentation to their new communication line. Based on the same 'foundations'-a terrace-like structure consisting of three platforms on different levels-a completely different structure was built. The shell consists of a series of square aluminum frames revolving around a fictitious central axis of adjustable height, covered by a translucent, web-like membrane.

In addition to the long information and drinks bar, which has already stood the test of time, small apples made of marzipan are served at another bar. Visitors can watch screen presentations at terminals or the film on Fairnet's range of services, their network and their references. The other slogan "Success comes when everything fits" expresses Fairnet's way into a future of integrated trade fair and display communication strategies, a challenge to the enterprise and an inspiration to their competitors.

设计者及业主:

费尔耐(公司)

展出地址:

2005年欧洲展销店交易会,杜塞尔多夫,德国

摄影:

费尔耐(公司)

DESIGN & CLIENT:

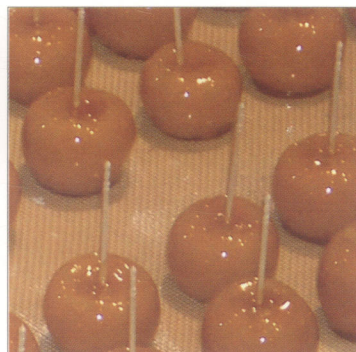
Fairnet

LOCATION:

EuroShop 2005, Düsseldorf,  
Germany

PHOTOGRAPHS:

Contributed by Fairnet







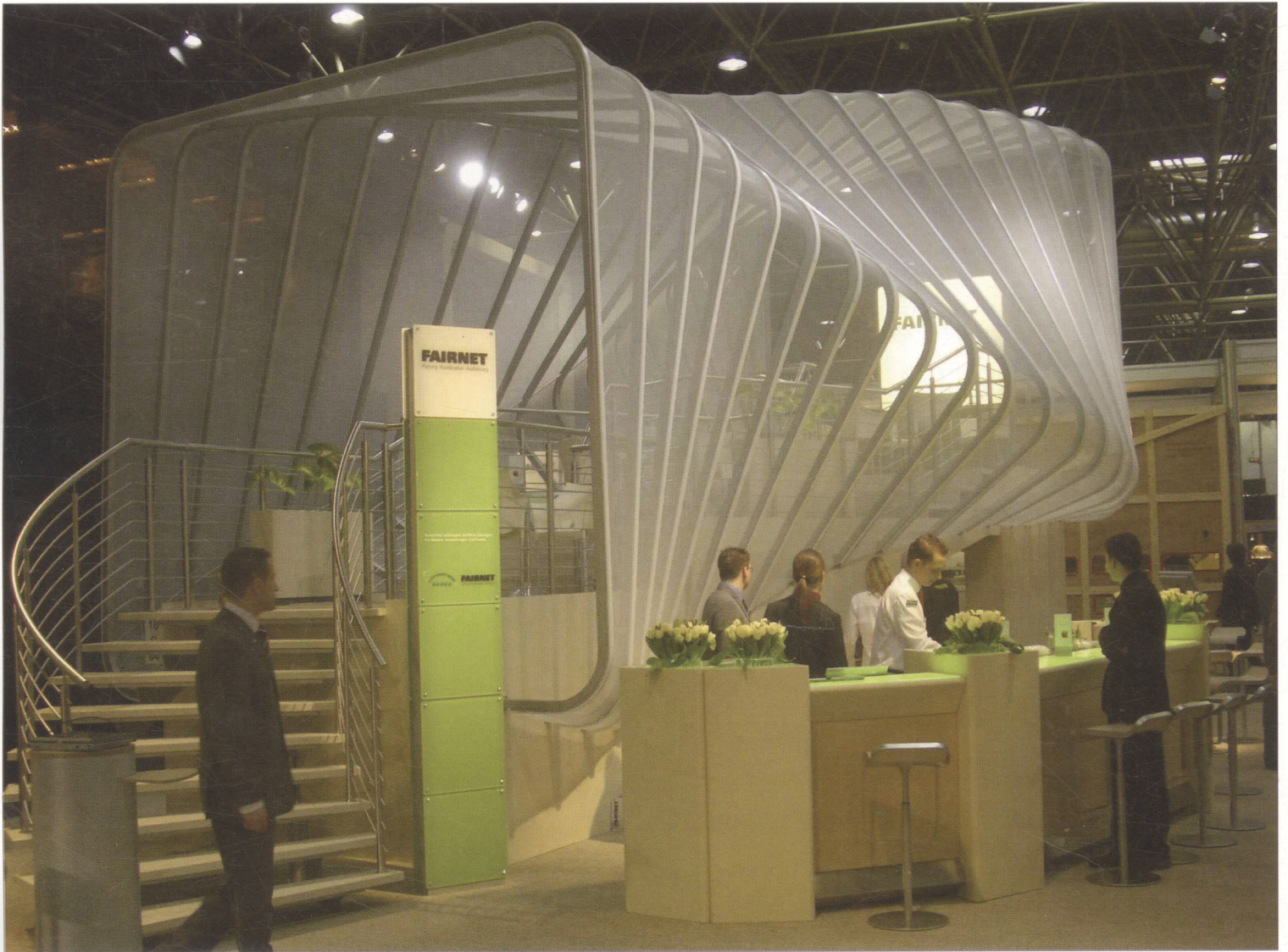


















## Ignasi Bonjoch 依格纳斯·邦乔什

### Sacresa 2006 萨克拉萨 2006

为西班牙地产集团萨克拉萨公司设计的展位，位于展会大楼的最末端，其占地面积为：一层地面面积264平方米，地面以上面积110平方米，合计使用空间为374平方米。展位后墙为带有切口的黑色墙面，其他三面墙都是向参观者敞开的。在此，简洁的设计概念很清晰地显露出来：地面上设有参观者驻足区，同时摆放着许多正在销售的楼宇比例模型，还有一间储藏室和厨房的服务区；地面以上的空间设有一个会议室、一个会谈室和其他区域，会议室里安装了视听设备，可以容纳10人。

展位的整个建筑由一个钢构架、一些支柱和横梁构成，所有建材外部都覆盖可再次使用的木材。一个白色T状物搁在钢结构上的一连串桥梁上。展位的侧面非常光滑，能将整个展销会场面尽收其中。展位顶部的组成部分包括：相隔很近的木梁，这些木梁将照明设备掩饰起来；还有一种黑色的、上面装有洒水装置的织物，它从顶部向下把整个展位都包了起来。

为了使两层间的视觉通道和谐地结合起来，设计师依格纳斯·邦乔什在钢支撑结构上放了一个旋转式铝板制成的网，因此，光线和光影就投射到了下面地板上的黑色地毯上，像一扇遮阳屏风。在板条之间安装了小的聚光灯，旨在照亮那些陈设在镜面基座上的楼宇比例模型。

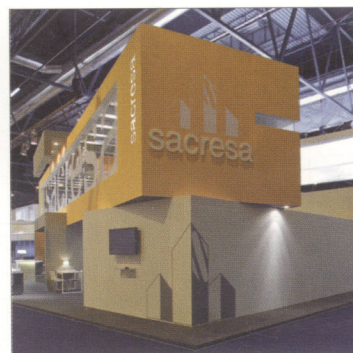
展位地面的纵向排列被三条横向线条所打乱，于是形成了空间表面上狭窄的过道。过道的墙面上覆盖着镜子，墙面上贴着萨克拉萨公司最有影响力的楼宇的图片。反射和折射所产生的效果，让人感觉这是一个无穷大的空间，把参观者包在一个图像的多层空间，而红色的地毯更加突出了空间的设计。

The stand designed for Sacresa, the leading real estate company, occupied a surface area on the ground floor of 264sqm, plus 110 sqm more on the floor above, totaling 374 sqm of usable space, located at one end of the trade show building. This provided an almost blank rear wall with slit openings, while the other three walls remained open to the public. The brief was clearly defined: to occupy the ground floor with the attendance area for the general public, with the scale models of the buildings under promotion, plus a service space with a storage room and a kitchen. The floor above had a meeting room able to accommodate 10 persons with their audiovisual equipment, and a conversation lounge with several different areas.

The whole construction consisted of a steel structural frame of support members and beams, totally clad in reusable timber. A white T-shaped volume rested on a series of bridges over the steel structure. Its fully glazed side were a perfect viewpoint over the whole trade show. The ceiling consisted of closely spaced wooden beams that concealed the lighting fixtures; a black, sprinkler-compatible fabric enclosed the space from above.

To orchestrate visual access between the two floors, designer Ignasi Bonjoch laid a network of swiveling aluminum slats over the steel supporting structure, thereby projecting a pattern of light and shadow onto the black carpet of the floor below, like a sun screen. Little spotlights were placed between the slats, to illuminate the scale models, displayed on mirror-clad plinths.

The longitudinal disposition of the ground floor was only broken by three transversal lines, that formed a narrow path or aisle across the space. The aisle's mirror clad walls displayed a selection of photographs of Sacresa's most significant buildings. The reflections and counterreflections created a feeling of infinity, enveloping the visitors in a multiplicity of images, underlined by the red floor-carpet in this area.



业主：

萨克拉萨地产集团

展出地址：

2006年马德里房地产展示会（SIMA），

IFEMA，马德里

设计师：

依格纳斯·邦乔什

合作者：

Guillem Hortonedá,

Cristian Marín (设计师)

展出时间：

2006年4月

面积：

280平方米 (2900平方英尺)

摄影：

Miguel de Guzmán

CLIENT:

Sacresa

LOCATION:

SIMA Madrid 2006, Ifema Madrid

ARCHITECTURE:

Ignasi Bonjoch

COLLABORATORS:

Guillem Hortonedá,

Cristian Marín, (designers)

DATE:

April 2006

SURFACE:

2900sqft (280 sqmt)

PHOTOGRAPHS:

Miguel de Guzmán







