

《中国展示设计年鉴》编委会 编著
深圳市森和文化发展有限公司

CHINA EXHIBITION DESIGN YEAR BOOK 2006

中国展示设计年鉴

大连理工大学出版社

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China Exhibition Design Year Book

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深圳市森和文化发展有限公司

大连理工大学出版社

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中国展示设计年鉴

China Exhibition Design Year Book

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很荣幸第二次应邀参加《中国展示设计年鉴》的评选工作,今年通过作品认识了不少优秀的设计师,希望在不久的将来能有机会与大家一起组织一次展示设计的展览,以便认识更多的朋友,共同推动中国展示设计的发展。

此次获得参选的大量作品,带来了一股中国展示设计强劲的发展冲动,虽然仍有抄袭和照搬,但这种向前发展的冲动是生动和强烈的。

今年的评选面对着逾万张图片 and 文字,对如此多作者作品的评选,使得评选工作气氛严肃,分析讨论热烈,也使评委们着实辛苦了一把。您也许会问,这么多作品以何种标准取舍?又如何讨论、如何分析呢?

在较早时间我提供给编委会的12个标准,基本可以涵盖评审的思路。为了更容易理解和表达得更明白,我作了一些删改,在此借宝贵的版面对评审标准做一些简短的解释。

1、营销问题的解决:

商业类展示的目的性标准,企业在经营活动中,不断面对多变的营销问题,在营销实践中这些问题又呈现在不同的层面,商业展示作为营销环节必然要通过感官方式成为解决特定营销问题的一种力量。如此使展示设计有效。这也是商业展示存在的意义。

2、价值观的建立:

展示的目的性标准,企业或组织在某些特定时期需要宣扬和传播自身的价值观,以此树立形象,增加亲和力,提升美誉度等等,这一类的展示不直接针对产品或服务,而是展示主体的形象建设。能否通过展示设计准确、恰当地实现这个目标,是这个评审标准的依据。

3、沟通与传播效能:

展示感官空间形式的传播效力标准,能否顺畅实现展示主体与客体之间的信息互换,并在主体控制下达成内心共识,准确恰当、有针对性地传播信息,并完成有效传播是这个评审标准的意义。有效传播包含了展示实施地域、民族、文化、目标受众等针对性内容。

4、识别性:

这是一个形式表现的评审标准,指展示主体是否可以被辨认,主体是谁?以下是5个传播学核心问题之一:你在哪?你是谁?你说什么?你在对谁说?你说的什么意思?在传播过程中,识别不一定必须是第一时间的,在具备突出感染力的情况下,识别可以在过程的中间或最后或者任何恰当的时间。

5、感染力:

展示形式表现的感染力和气氛的营造,是否能打动目标受众,并由此启动展示信息的传播与接受。

6、形式与技术的创造性:

在展示设计中对新技术、新材料的有效运用,以及其他展示形式的创新。

7、展示环境的适应性:

展示活动与周边环境的关系处理,信息干扰的化解。

8、人与空间的关系:

人与展示空间的感官关系处理,也可称为“人机关系”,展示信息传播是否因不适当的“人机关系”而出现阻碍。

9、展示运行安全:

结构安全标准,以及涉及到水、电、火、风等安全事项的标准。

10、制作与施工质量:

制作与实施的工艺质量标准。

11、资源的节约和再利用:

绿色度标准,人类生存范畴的普遍价值标准。

12、可辨别的其他价值:

前几项标准中没有包含的,展示设计中表现出来的特别的价值。

以上是对12个评审标准的简要说明,当然在评审中不可能也不必要对一个设计同时加注12个标准,同时这些标准也不可能绝对量化,只是观察一个设计在这些基本方向上所到达的程度。

在12个评审标准中,第1、2项是展示设计的目的性要求,也是展示设计存在的理由,即为什么做展示设计?展示设计做什么的根本性目标。第3、4、5、6、7、8项是展示形式表现的评审标准,展示形式表现虽不是展示设计的核心,但着实左右着展示空间传播的成败,是检验展示设计师设计能力的关键,是设计师驾驭感官空间语言能力的检验。所以这几个标准在评审中也被看重。第9、10项的质量安全标准是使展示活动顺利进行的基础保障。第11项是一个通用标准,虽与展示设计的传播效力没有必然联系,但作为人类生存的自我克制标准,也应受到设计师的高度重视。

这些评审标准事实上也说明了展示设计的专业范畴,在设计各学科、领域相互交叉融合的当代设计状态下,专业的轮廓容易被人们模糊,但这不是混淆的理由。展示设计以时间与空间现场的形式,以传播为目的,来实现专业的价值与意义,并区别于建筑、平面、产品等设计领域。

展示设计应始终专注自己的目标——有效传播,有效传播所需要的针对性,将促使展示设计脚踏实地,促使展示设计本土化,创新化地深入发展,期待出现更多生动、鲜活的中国展示传播设计作品!

最后,对由于篇幅限制而没有入选作品的设计师表示敬意,期待您在不久的将来有更好的作品奉献给设计界,为中国设计文化的成熟贡献您的力量!

亚太展示设计协会 副会长

AONAEXPO 设计顾问

姜吉安

2006年1月

I was so honored to be invited to join in the selection of "China Exhibition Design Annual" for a second time. I also got acquainted with many excellent designers through their works this year, and I really hope that I can get a chance of organizing an exhibition design exposition with you in the near future to get acquainted with more friends and jointly promote the development of China exhibition design with them.

The numerous works eligible for candidate brought along a strong development impulsion of China exhibition design, despite the presence of some copy and imitation still; such an impulsion of forward development was both vivid and intense.

With more than ten thousand pictures and large numbers of texts, selection from the works of so many authors made itself atmospherically solemn, analyses and discussion heated and the commissioners really tired. You may ask what standard shall be taken to make selections among so many works? How to discuss and analyze them?

I provided previously to the editorial committee with twelve standards which basically covered all thoughts of review. To make them comprehended more easily and expressed more clearly, I make some alternation and hereby give some brief explanation of the review standards with the precious page.

1. Solution to Marketing Problems:

Objective standard of business exhibition. During management activities, an enterprise is constantly confronted with various marketing problems which reflect on different levels in marketing practice. As a marketing link, business exhibition will necessarily become a power for the solution of specific marketing problems in a sensory mode to make exhibition design effective. It is also the significance of the existence of business exhibition.

2. Establishment of Value Judgment:

Objective standard of exhibition. An enterprise or organization needs to publicize and spread its own value judgment to build up its image during a specific period of time to increase its appetency and improve its fame. Such kind of exhibition aims at the image buildup of the main body instead of products or services directly. Whether the objective can be accomplished correctly and properly through exhibition design is the basis of the review standard.

3. Communication and Spreading Efficiency:

Spreading effectiveness standard of the form of exhibition sense space. Realizing the smooth information exchange between exhibition subject and object, reaching innermost common understanding under the control of subject, spreading information properly and pertinently and accomplishing effective spread are the significance of the review standard. Effective spread includes the exhibition of pertinent contents such as exhibition region, nationality, culture and target audience.

4. Identifiability:

This is a review standard of form expression meaning whether exhibition subject can be identified and whom the subject is? It is one of the following five core questions of spreading: where are you? Who are you? What are you saying? Who are you saying to? What do you mean? During spread, identification does not necessarily happen at the first time and can happen during, at the end of or at any proper time in the case of prominent inspiration.

5. Inspiration:

Inspiration of form expression of exhibition and creation of atmosphere, whether it can move target audience and initiate the spread and acceptance of exhibition information.

6. Creativity of Form and Technology:

The effective application of new technologies and new materials in exhibition design and the innovation of other exhibition forms.

7. Adaptability of Exhibition Environment:

The handling of the relations between exhibition activities and their peripheral environment and the elimination of information interference.

8. Relations between Human and Space:

The handling of the sensory relations between human and exhibition space (also called "human-machine relations"), whether the spread of exhibition information is hindered because of improper "human-machine relations".

9. Safety of Exhibition Operation:

Structure safety standard and the standards concerning safety factors such as water, electricity, fire and wind.

10. Production and Construction Quality:

Technical quality standard of production and practice.

11. Economization and Reuse of Resources:

Greenness standard, universal value standard of human survival category.

12. Other Identifiable Values:

The special values which are not included in the previous standards and expressed in exhibition design.

The brief description of the twelve review standards is shown above. Undoubtedly, they are impossibly and needlessly used for a single design simultaneously during review. Meanwhile, these standards are impossibly quantified absolutely and can only be used for observing the degree that a specific design reaches in these basic directions.

Among the twelve review standards, the first and second ones are the objective requirements of exhibition design and the reason of its existence (i.e. fundamental objectives of what the purpose of exhibition design is and what exhibition design is). The third, fourth, fifth, sixth, seventh and eighth ones are the ones of the form expression of exhibition, which is not the core of exhibition design, but really decides the success or failure of the spread of exhibition space, is the key to testing the design capabilities of designers and that of testing designers' capabilities of mastering sensory space language. Therefore, these standards are also valued during review. The quality assurance in the ninth and tenth ones is the basic guarantee which enables exhibition activities to progress smoothly. The eleventh one is a universal standard, which has no necessary relationship with the spreading effectiveness of exhibition design, but as a self-restrained standard of human existence, it shall be attached great importance to by designers.

However, these review standards also show the professional category of exhibition design. Professional outline is easily blurred in such a state of contemporary design with design subjects and fields intersecting and integrating with one another, but it cannot be the cause of confusion. Exhibition design realizes professional value and significance in the form of time and space field and with the aim of spread and is different from such design fields as architectural design, graphic design and product design.

Exhibition design shall always concentrate on its own objective-effective spread; the pertinence necessary to effective spread will promote exhibition design to be down-to-earth and the further development indigenously and innovatively. I am looking forward to seeing more vivid and lively Chinese exhibition spreading design works.

In conclusion, I shall express my respect to the designers whose works were not selected because of the limit of space of the series and expect you to dedicate more works to design circles in the near future and contribute to the maturity of Chinese design culture!

Jiang Ji'an

Design consultant, Aonaexpo

Asia-Pacific exhibition design association

January, 2006

谈

中国创造

(序)

Of "Creation by China" (Preface)

中国正在从“中国制造”走向“中国创造”。

站在已经成为“世界工厂”的“中国制造”肩膀上，创造对中国来说既是机遇更是挑战。创造的核心——就是一种广义的设计能力。纵观世界先进国家和身边的各种知名品牌，无不以设计的创新能力作为核心的竞争力。

我们正是试图通过本年鉴，集当下活跃在展示设计舞台上的众多设计师朋友，以他们的作品来与国际同行们对话，与广大的市场展开交流，与我们自身进行比较，在了解我们展示事业发展步履的基础上，共同审视我们心目中的设计方式与设计理念。

年鉴不只是一份成绩单、一部记功册，更是一个里程碑，一个激励我们深省自我、奋发进取的参照系。

其实，“世界工厂”没有什么值得我们过于担心的，我们倒是要警惕在西方强势设计、技术，以及全球化的背景下，如何让自己保持清晰的、吻合国情、民情、行情的主旨与理念，生产具有我们自主知识产权的产品、作品和商品。以此来树立我们的形象，展开与世界的对话和连接。

设计的学术界是如此，设计的实践界也同样如此。希望我们能够以这样的方式，建立起一个持久的、良好的、充满着对设计事业热爱的一个交流平台，培育我们的设计精英，颠覆西洋的“单边”设计哲学，携起大家的双手，共同为中国设计的崛起寻求力量与途径。

清华大学美术学院 工业设计系

蒋红斌

2006年1月

Of "Creation by China"(Preface)

China is marching from "made in China" towards "created by China".

Standing on the shoulder of "made in China" which has become a "world factory", creation is both an opportunity and a challenge for China. The core of creation is a kind of broad-sense design capability. Comprehensively surveyed, the developed countries in the world and various famous brands around you all take the creative capability of design as their core competitiveness.

Through the monographic series collecting the works of numerous designers active on the exhibition design stage, we are trying to dialogue with their international peers about their works, exchange with the spacious market, compare them with ourselves and jointly survey our ideal design method and philosophy on the basis of understanding our footsteps of development of exhibition career.

The monographic series is more than a school report or a merit record, but a milestone, a reference frame encouraging us to self-question ourselves and keep forging ahead.

As a matter of fact, we shall be cautious about how to maintain an explicit purport and philosophy in accordance with our national situation, people situation and market situation and produce the products, works and merchandise with our own independent knowledge property right against the background of strong western design and technologies and globalization instead of worrying about "world factory" excessively, thereby building up our image and dialoguing and joining with the world.

The academic circles of design are thus, so are the practice circles of design. Hopefully, we can establish a lasting and excellent exchange platform full of the passion for design career, cultivate our design elites and overthrow western "unilateral" design philosophy and jointly pursue the power and approach for the lift-off of China design.

Industrial Design Department of Academy of Art & Design, Tsinghua University

Jiang Hongbin

January, 2006

展会名称: 五一上海假日楼市

展会地点: 上海展览中心

参展面积: 624平方米

设计单位: 上海伟途展览展示服务有限公司

制作单位: 上海伟途展览展示服务有限公司

客户名称: 上海万科

设计师: 徐冰 罗峻 杨振荣

摄影: 徐冰

Exhibition name: May 1 Shanghai Holiday Real Estate Market

Exhibition venue: Shanghai International Convention & Exhibition Center

Booth area: 624 m²

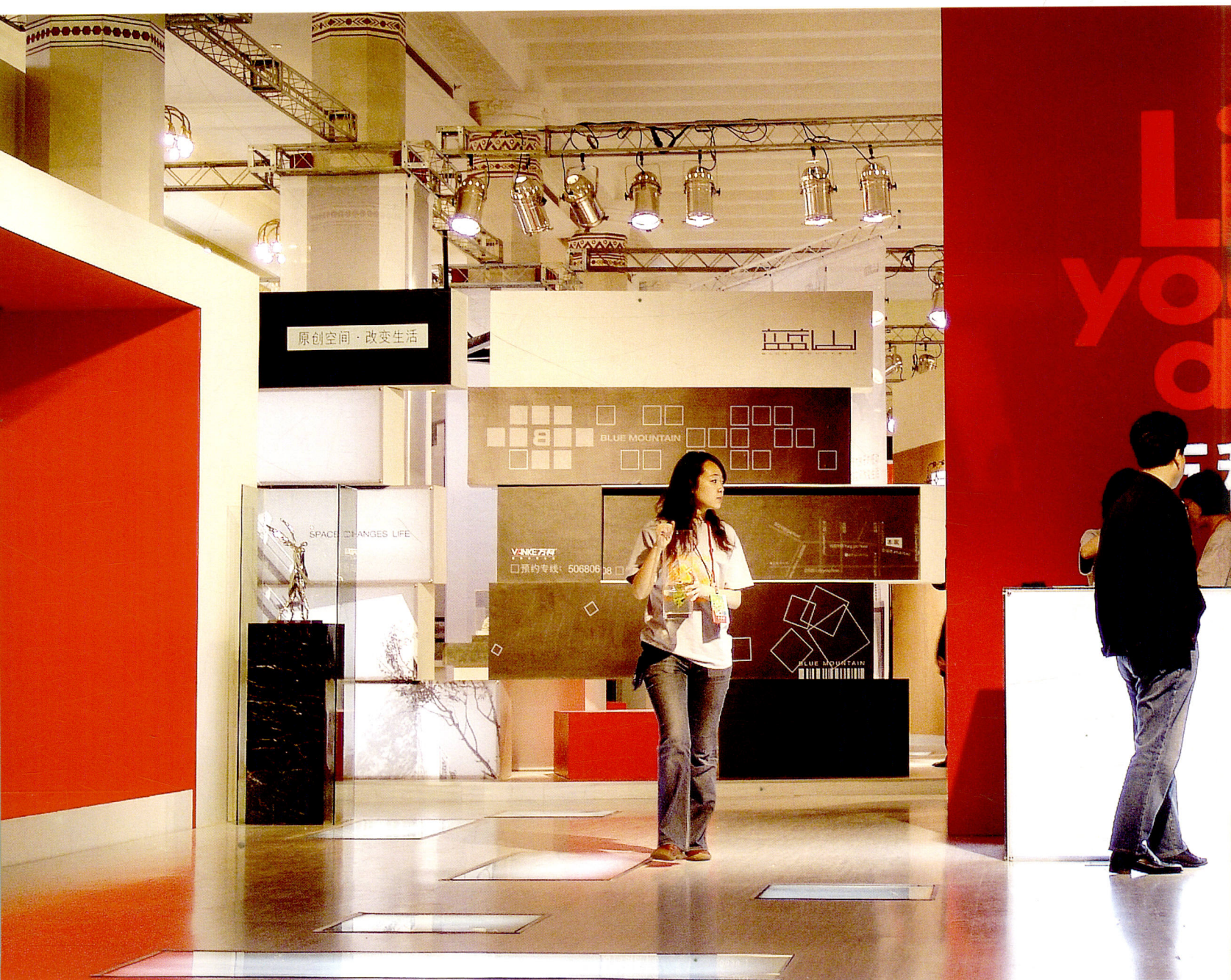
Design supplier: Shanghai Vertu Exhibition Service Co., Ltd.

Produced by: Shanghai Vertu Exhibition Service Co., Ltd.

Client: Shanghai Vanke

Designer: Xu Bing; Luo Jun; Yang Zhenrong

Photographer: Xu Bing





设计说明：“万科住宅文化馆”是本次展示的主题。整个展区以红色为主调，突出万科集团二十周年的喜庆气氛，结合形式多样的画面设计，充分展示了万科集团多年的成就。作为上海万科具有代表性的楼盘“蓝山”、“兰乔圣菲”、“朗润园”，设计师在提炼楼盘特色的同时，合理分配参展楼盘的位置和顺序，运用多样化的设计形式和选择合适的材料，使空间和色彩得到了完美的诠释，让参展的几个楼盘各具特点。设计师对于灯光的合理运用，也取得了很好的效果。使用铂灯照明重点部位，营造了统一的气氛。

Design description: VANKE Residential Cultural Hall is the theme of the exhibition. The entire booth adopts the dominant color of red to highlight the jubilant atmosphere of the twenty anniversary of VANKE Group. Furthermore, pictures of various forms are combined in the design to show the achievements of the group in the past. Regarding representative estate projects of VANKE in Shanghai-Blue Mountain, Rancho Santa Fe and Spring Dew Mansion, the designer calculates the characteristics and quality of the projects and assigns the location and propriety of them. Diverse forms of design and suitable materials are adopted to upgrade the space and color and highlight the characteristics of every project respectively. The designer applies lighting skillfully and efficiently. Spot light is chosen in the key position to unify the general atmosphere.





DEW MANSION
Spring 万科·朗润园

