

ON SHOW

展出进行时 | 临时会展、活动及展览设计

TEMPORARY DESIGN FOR FAIRS, SPECIAL EVENTS, AND ART EXHIBITIONS

王绍强 编著



大连理工大学出版社

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图书在版编目(CIP)数据

展出进行时:临时会展、活动及展览设计:英文/
王绍强编著; 一大连:大连理工大学出版社, 2012.8
ISBN 978-7-5611-7078-6

I. ①展… II. ①王… III. ①展览会-陈列设计-英文 IV. ①J525.2

中国版本图书馆CIP数据核字(2012)第149070号

出版发行:大连理工大学出版社

(地址:大连市软件园路80号 邮编:116023)

印刷:恒美印务(广州)有限公司

幅面尺寸:230mm×290mm

印 张:17

插 页:4

出版时间:2012年8月第1版

印刷时间:2012年8月第1次印刷

责任编辑:裘美倩

责任校对:陈 丹

封面设计:王绍强

ISBN 978-7-5611-7078-6

定 价:280.00元

电 话:0411-84708842

传 真:0411-84701466

邮 购:0411-84703636

E-mail: designbook@yahoo.cn

URL: <http://www.dutp.cn>

如有质量问题请联系出版中心:(0411)84709043 84709246

PREFACE

EPHEMERAL ARCHITECTURE

New Field of Experimentation

By Hector Ruiz Velazquez

Architecture gains a new disciplinary perspective through its association with brands of all sectors in launching their commercial projects. The involvement of the existing skin of the products transcends the mere function of show casing and gets to temporary exhibition spaces and fairs of maximum media attraction.

The rapid pace of growth experienced by large commercial companies over the last decade illustrates the needs of the postmodern consumer who is lost and tangled by the infinite possibilities of choice. This has led marketing departments to develop a complex system of sales techniques. These techniques are designed to encourage purchasing decisions and try to offer the consumer experiences that allow them to identify with the product and transcend the mere function of offering a product.

The variety, sophistication and creativity adopted in these techniques do not only reflect the high degree of maturity of the commercial sector but also the rapid development that this sector has experienced. In a world where culture and consumption are intertwined and break the boundaries that had separated them, architects enter to work in and experience these commercial ephemeral spaces. Through this, sales efforts become great commercial experiences and thereby increase sales.

It's very interesting to see the result of many of these ephemeral containers designed for important fairs; to see how they mix in clever functionality with various aspects such as art, culture, psychology, sociology and many other aspects of urban architecture, allowing consumers to

socialize in a familiar way with the brand. This mixture of elements in ephemeral architecture converts it into a tool for successful sales; something already known in history, for example, the way the Romans used to play with the intelligentsia and marketing in their architecture to sell their own Modus Vivendi.

The aim of these ephemeral containers is to replace the passive presentation of a product or service by an active presentation. They help to transform purchasing from a mere economic transaction into a unique, almost mystical, experience - an interesting approach that dissolves the boundaries between brand and customer and between firm and buyer.

We find exhibition spaces that reflect the hybrid, mestizo, flexible and changeable world in which we live. For this reason large companies in their marketing departments use architecture as a commercial tool.

It creates a site of convergence for customers, products, and brands - but it is also the place where the transmission of the brand's values gains strength and potential. This type of construction acquires, because of its temporal characteristics, a unique spatial dimension. It condenses in record time the purpose of showing the great potential of the product and then justifying an intensive business process to the point of sale. A gratifying and productive tandem between architecture and industry emerges in a fair process. The commitment taken by the architect in the exposure of a brand or product multiplies the value of mere display of the offer,

beyond the potential of advertising and other brand communications.

The result of these ephemeral containers is the profusion of materials: hard, soft, thick, technological, smooth, transparent, opaque. Games of perspective and large scale visual languages convert the space into an overwhelming sensory experience focusing on one idea through all forms of communication. These are spaces that are designed for experiences, storytelling, hearing, tasting, and feeling. Despite the undeniable role of visual factors in commercial seduction, other channels of perception have been increasingly incorporated into ephemeral architecture to make it a great communication venue.

Architecture that has traditionally been a distant minority discipline, apart from commercial factors, now starts partnering with the consumer system and becomes a reflection of our time. We create culture through consumption and consume through culture.

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8 Commercial Displays and Fairs

The SOFTlab-designed pop-up shop for The Lake & Stars plays with the concept of viewing cones to provide visitors with two entirely different shopping experiences. Focus Lighting uses these cones both as a focal point and an opportunity to provide light. A central wall composed of 29 irregularly shaped cones seems to hover over the middle of the shop, dividing it into two separate spaces.

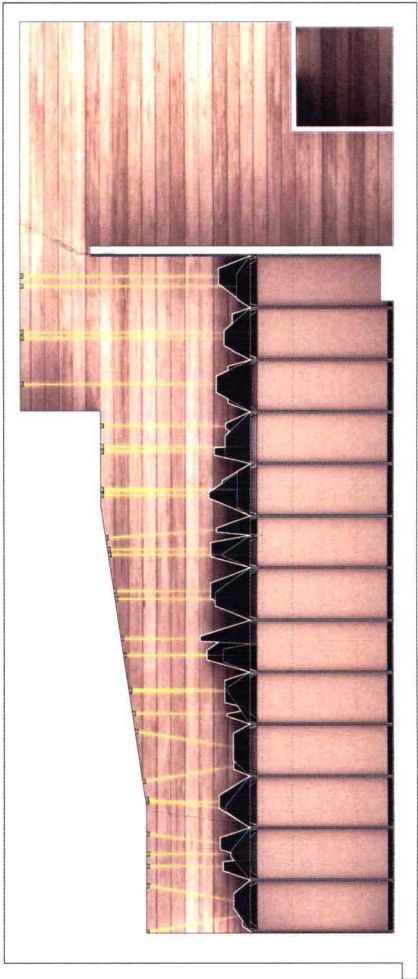
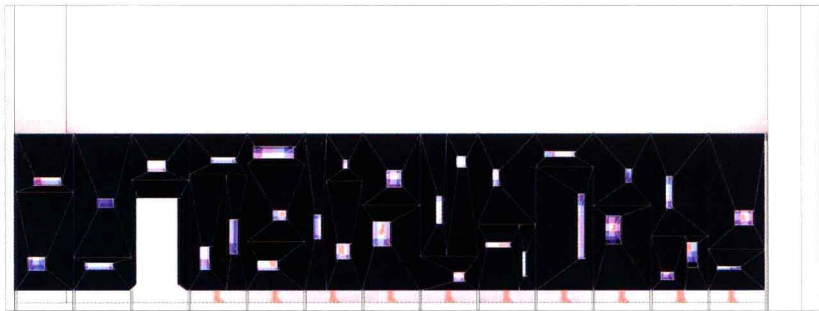
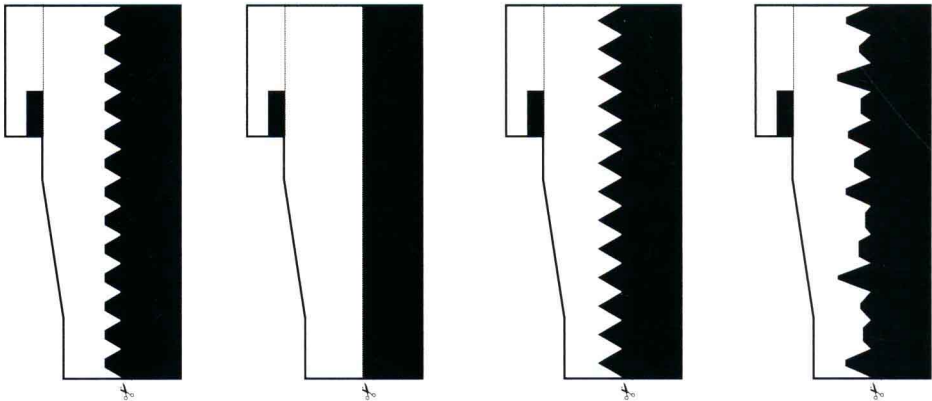
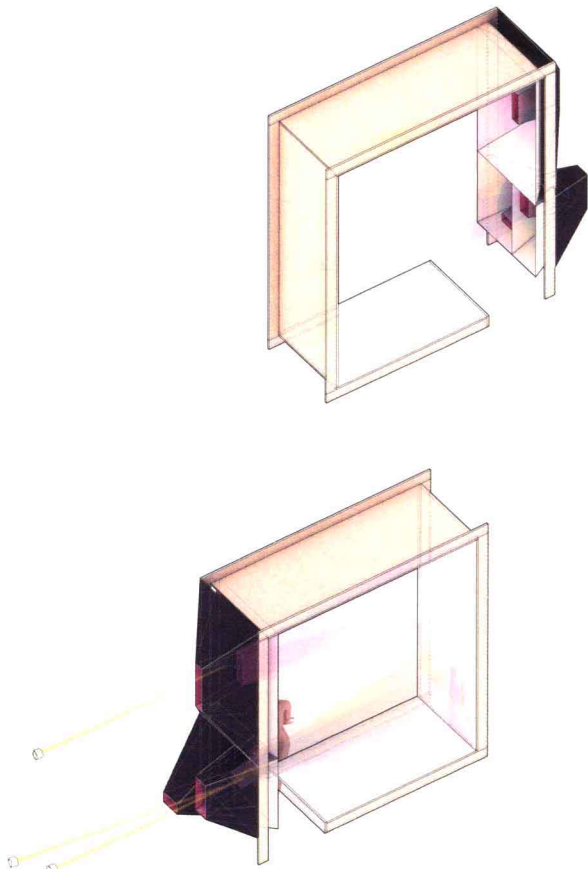
The lighting design draws visitors toward the viewing cones and uses the dichroic plexi-glass to create splashes of color within the sleek, white space. As visitors enter through the space to the left of this wall, pin spots draw their eyes toward the different rectangular openings within the wall. Light fixtures are precisely aimed so that when light hits the dichroic plexi-glass cones, a splash of color is projected onto the glossy white surfaces of the adjacent space, bringing life to the mannequins and merchandise.

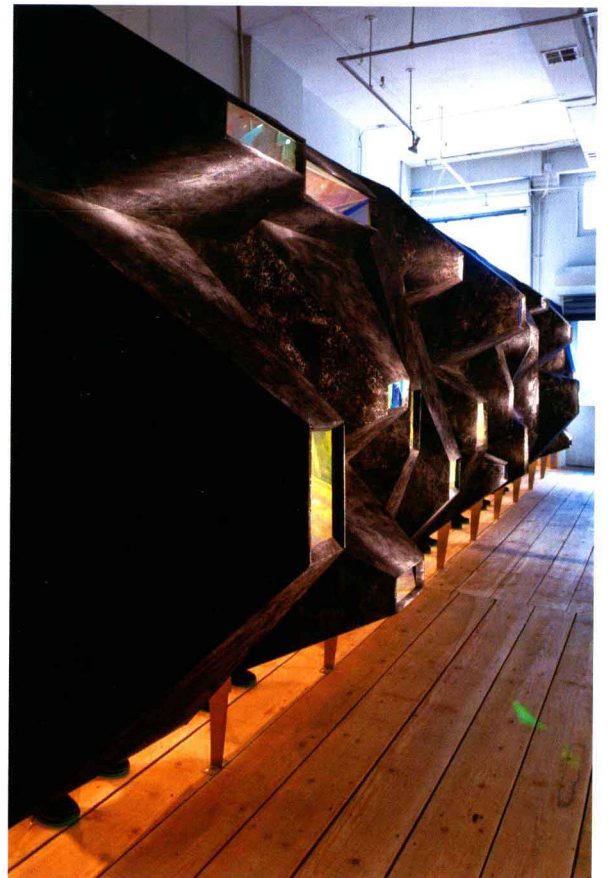
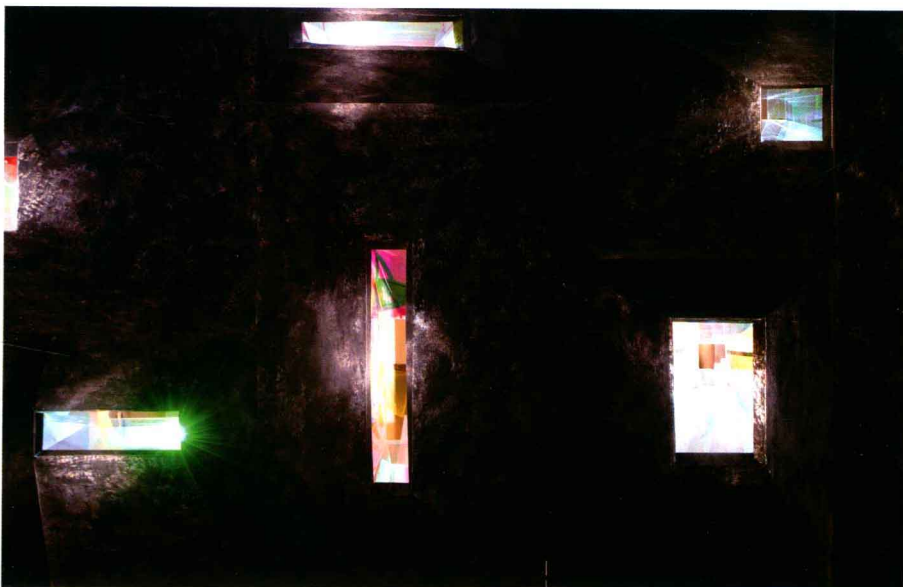
The designers used the existing space to insert a store that amplifies one of the most basic mechanisms of retail, optics. The garments will be displayed in a way that allows visitors to view specific details of the construction and form. The level of detail in the garments will be amplified and/or multiplied through custom built kaleidoscopic view cones. The view cones will be covered in a matte black tactile material that is soft to touch and absorbs any extra light, allowing for vibrancy inside the viewing cones.

The Lake & Stars Pop-Up Shop

SOFTlab & Focus Lighting

DESIGN / SOFTlab & Focus Lighting
PHOTOGRAPHY / Alan Tansey, Evan Joseph
LOCATION / New York, USA

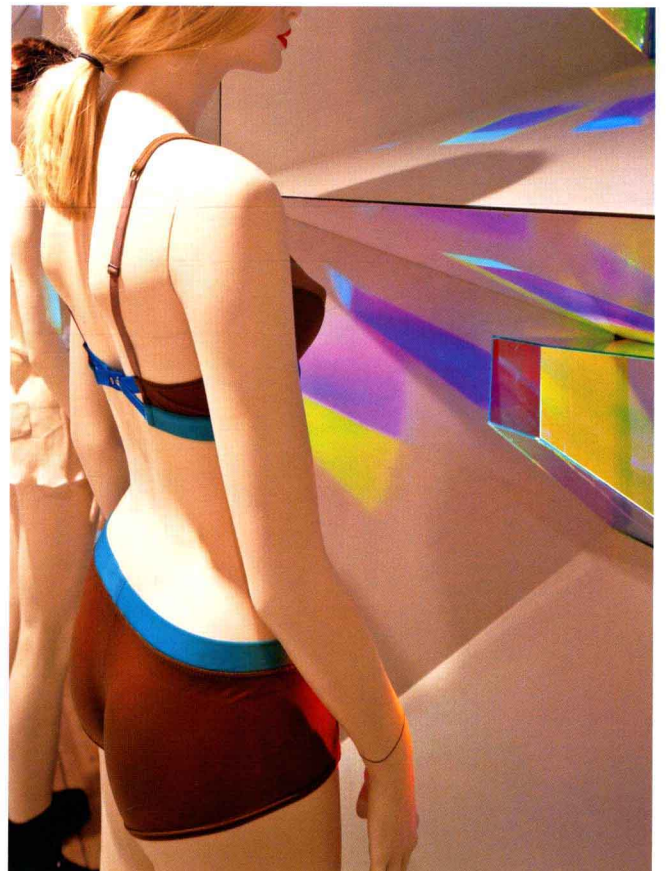
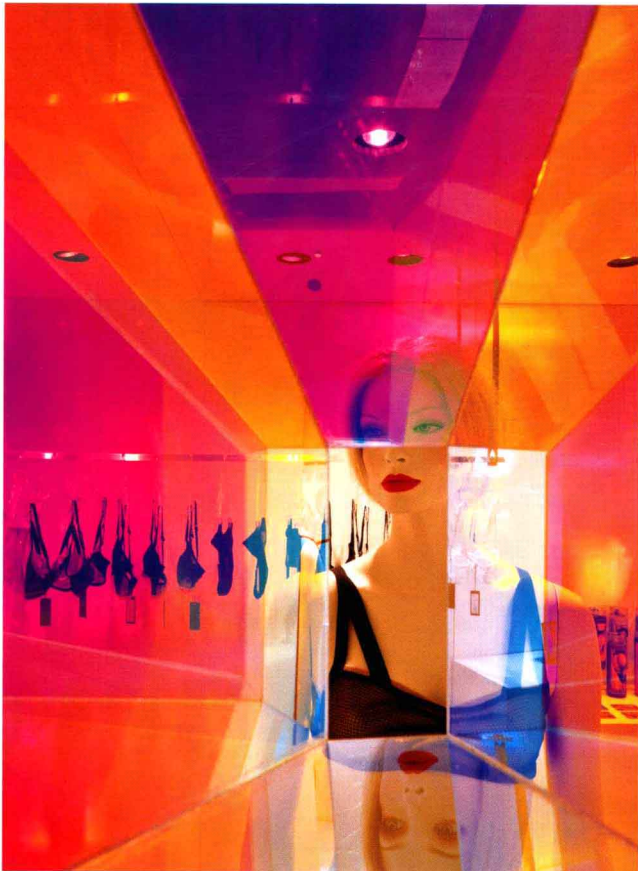










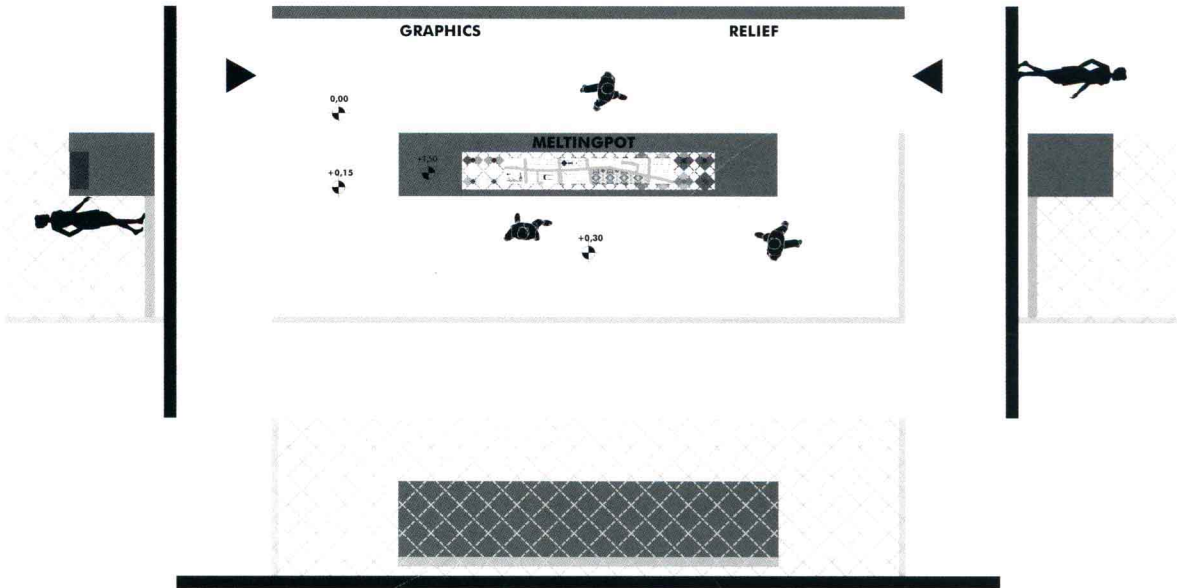
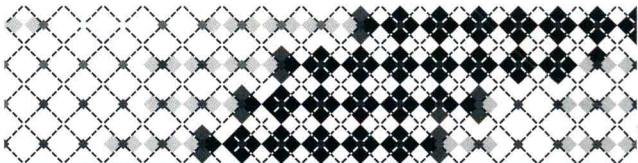
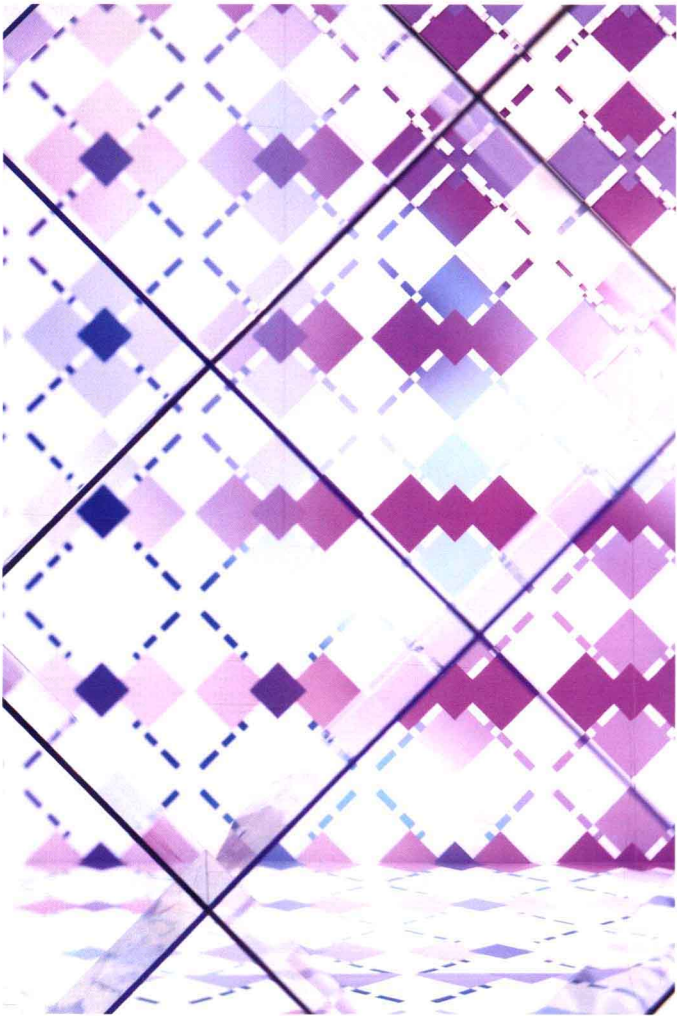


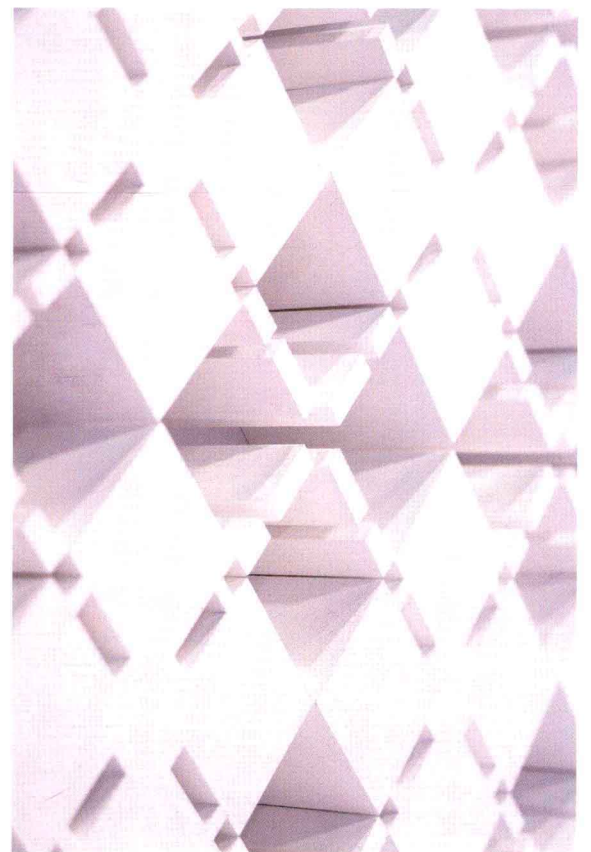
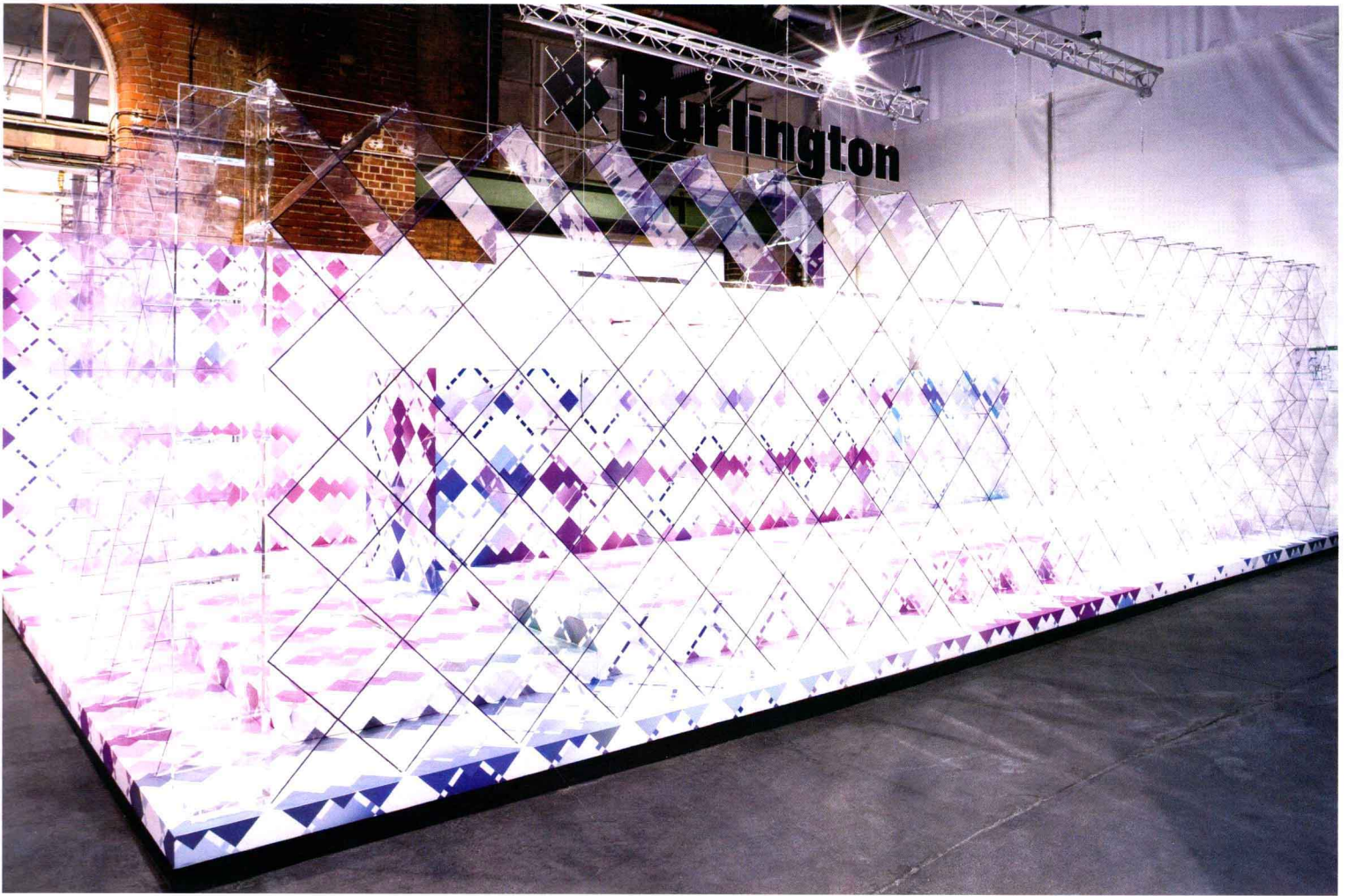
The designers favor uniqueness and desirable ways of experiencing space. Spaces that sharpen brand awareness, and encourage the consumer to become a 'brand messenger'. Company logo, figurative mark, graphic stylistic devices and typography form a consistent unit. The argyle as a design principle consists of a rhombus and a grid structure. The design concept was based on providing room for interpretation to the traditional recognition feature of Burlington. The playful and colorful handling of the graphic pattern element is the identification element and manifestation of the layout principle. The argyle becomes physically palpable and the main feature of the design. The three-dimensionality of the concept results in an intermediary space in which lights and shadows interplay. A colorlayer, which covers the actual construction, the furniture, and the relief wall is like a second skin, providing the opportunity for repeated redefinitions. In the center of the fair stand you find a meeting point, which we call 'meltingpot'. It's a place where people converge, where companies, distributors, and consumers come together. On display: new patterns, new collections, new accessories of upcoming seasons.

BURLINGTON PREMIUM A

KEGGENHOFF I PARTNER

DESIGN / KEGGENHOFF I PARTNER
PHOTOGRAPHY / Constantin Meyer, Köln
LOCATION / Premium, Berlin, Germany





Wall panels with slits which are then slotted into one another - like the slotted card game "House of Cards" designed by Charles Eames - form the framework for the modular wall system. All the surfaces have the same cross-section and the slits are thus also the same. The very high room elements can be slotted together without tools and are held together - without any additional fasteners - by their own weight. They are reminiscent of folding screens which can be placed anywhere and easily dismantled. These elements are used to create rooms which offer enough space for every subject of the collection. FALKE focuses on visual, reduced clarity as well as relieving formal ballast through a sensitive seriousness towards the chosen idiom. The goal is to create a natural analogy, its abstraction and interpretation as aesthetic, physical and psychological refreshment.

The exterior of the booth is intentionally unspectacular; it is not until the visitor steps on the glossy black floor of the interior that he is confronted with the complexity of the room and the strong colors of the products. Clear view relationships and axes make orientation simple, create depth and structure the overlapping (functional) levels.

FALKE ESS

KEGGENHOFF I PARTNER

DESIGN / KEGGENHOFF I PARTNER

PHOTOGRAPHY / Constantin Meyer, Köln

LOCATION / Premium, Berlin, Germany

