



高輝度液晶ビジョンシステム  
HIGH LUMINANCE LIQUID CRYSTAL PROJECTOR SYSTEM

THE BEST IN  
TRADE & EXHIBITION  
STAND DESIGN



CONSULTANT EDITOR  
STAFFORD CLIFF



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A QUARTO BOOK

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This book is dedicated to Sir Terence Conran, for  
whom I have designed many exhibitions, and  
Suzanne Slesin and Priscilla Carluccio, with whom  
I've tramped many an exhausting Trade Fair.  
I would also like to acknowledge the help of  
Ann Berne, Virginia Christensen, Virginia Pepper,  
John Ronayne, Jonathan Scott.

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## Introduction

Exhibition design is a very broad subject with a rich history to it. The Great Exhibition in London's Hyde Park in 1851, the Paris Exposition of 1925, the World's Fair, Disneyland and Disneyworld, travelling funfairs and local agricultural shows are all familiar examples of exhibition design, even though they vary hugely in scale and subject.

Currently there is an enormous increase in the number of exhibitions being staged. London's Victoria and Albert Museum and Hayward Gallery, New York's Metropolitan and Museum of Modern Art all have expensive and long-term programmes planned.

At the same time, dozens of local councils and institutions are looking for ways to attract more visitors; creating an exhibition about the history of the area is proving a popular solution. Old farmhouses and isolated villages, decommissioned factories and mills of all kinds, outworked mines and redundant breweries are turned into imaginative recreations of the past where local people are employed to demonstrate traditional crafts and revive long forgotten skills.

Trade and tourism also rely heavily on exhibition design. In Tokyo most department stores include a floor devoted to exhibitions, and in France the FNAC retail group hold

**The Palace of Commerce**  
New York City, New York, USA







**La Cité-Ciné**  
La Villette, Paris, France

changing exhibitions of photography in their shops. In 1992, the World's Fair in Seville, Spain will employ dozens of design companies and creative consultants working on 94 pavilions for over 100 countries. It was predicted that 40 million people would attend the Fair during its six-month run, an enormous number for a city whose population is less than one tenth of New York City, where the World's Fair of 1939 attracted 43 million visitors.

The other side of the coin is the commercial exhibition and Trade Fair. Every year (sometimes twice) manufacturers, suppliers, agents and all kinds of service industries spend more and more money striving to outdo their competitors and impress their customers with lavish, often very shortlived displays of their products and services.

Some exhibitions — 'Tutankhamun' at the British Museum in London or 'La Cité Ciné' at La Villette in Paris — remain in our memory for years afterwards; but often the design of an exhibition is overshadowed by the exhibits themselves and for this reason is often taken for granted. After all, it's the exhibits that people go to see, even if it is more often the dramatic lighting, simple explanatory graphics or clever presentation that helps to make the impact and tells the story in a way that anyone can easily understand.



#### BMW Stand

International Motor Show 1988, Birmingham, England

New ideas for special effects to make this impact even more powerful are being dreamt up every day by exhibition designers. For example, in 'The City and its Port' exhibition at London's Tower Hill, life in the 18th century shipbuilding industry is accentuated by the use of 13 different chemically created smells including sea breezes, furniture polish, freshly cut pine and sweaty sailors.

The Walt Disney Corporation has been one of the first in the field of continual developments of more and more sophisticated animatronics and special effects. They were among the first to develop the 'dark ride' technique where visitors are taken on an automated journey, much as they were in the old-fashioned ghost trains of seaside funfairs. And in Los Angeles, the Universal Studios tour includes

an earthquake in a San Francisco subway station, during which an oncoming train jumps the rails, jackknifes and comes to rest only inches from the audience.

Simultaneously, the roof of the station splits apart and the platform is deluged with 60,000 gallons of water. All this takes only 15-20 seconds to recycle and return to normal before the next visitors arrive.

Many exhibition design companies employ special effects designers whose job it is to create illusions. Fibre optics and video monitors are used to illustrate the cycle of water, images are projected onto a curtain of mist and – with the help of mirrors – cars are made to appear and disappear out of thin air.



In spite of all this ingenuity, the one piece of technology that could really transform the industry is Virtual Reality. With the help of computer-simulated 3D worlds, visitors will be able to experience and interact with images which exist only within their headpiece. For a car launch event, they could get into the (virtual) car and drive it over any terrain anywhere in the (virtual) world. Whole exhibitions could be created in Virtual Reality once the quality of the imagery and the equipment has been perfected.

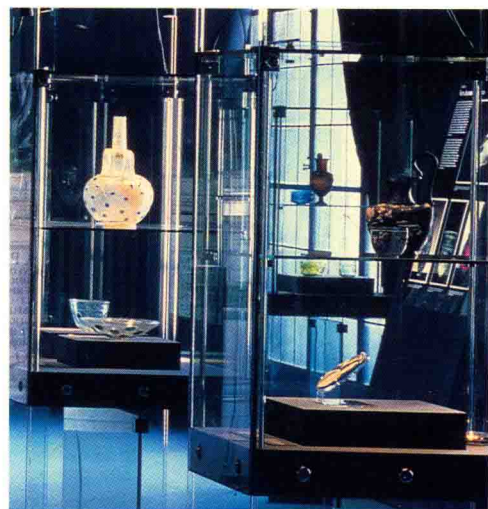
So where does this leave the designer? Still sitting at the drawing board with a sharpened 3B, I suspect. The panic that followed the introduction of CAD was unjustified, and the perfection of Virtual Reality is unlikely to signal the redundancy of the designer; on the contrary, it will probably mean that craftspeople – ideas people – will be more important than ever. After all, the slickest presentation technique, or the most brilliant computer-generated imagery will never compensate for – or hide – the lack of a good idea or an original thought.

#### **The Blitz Experience**

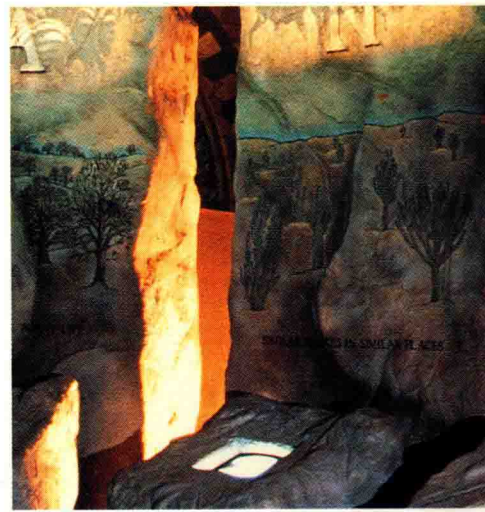
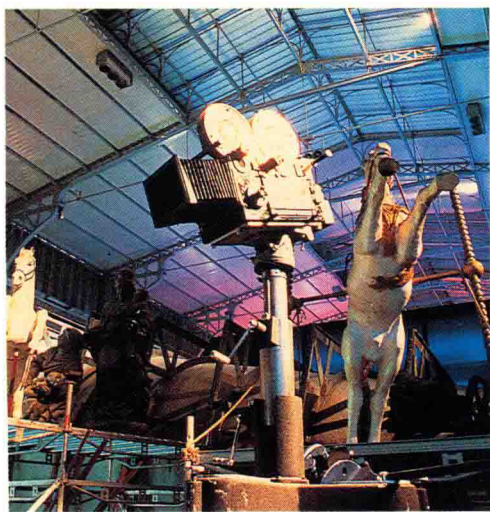
The Imperial War Museum, London, England

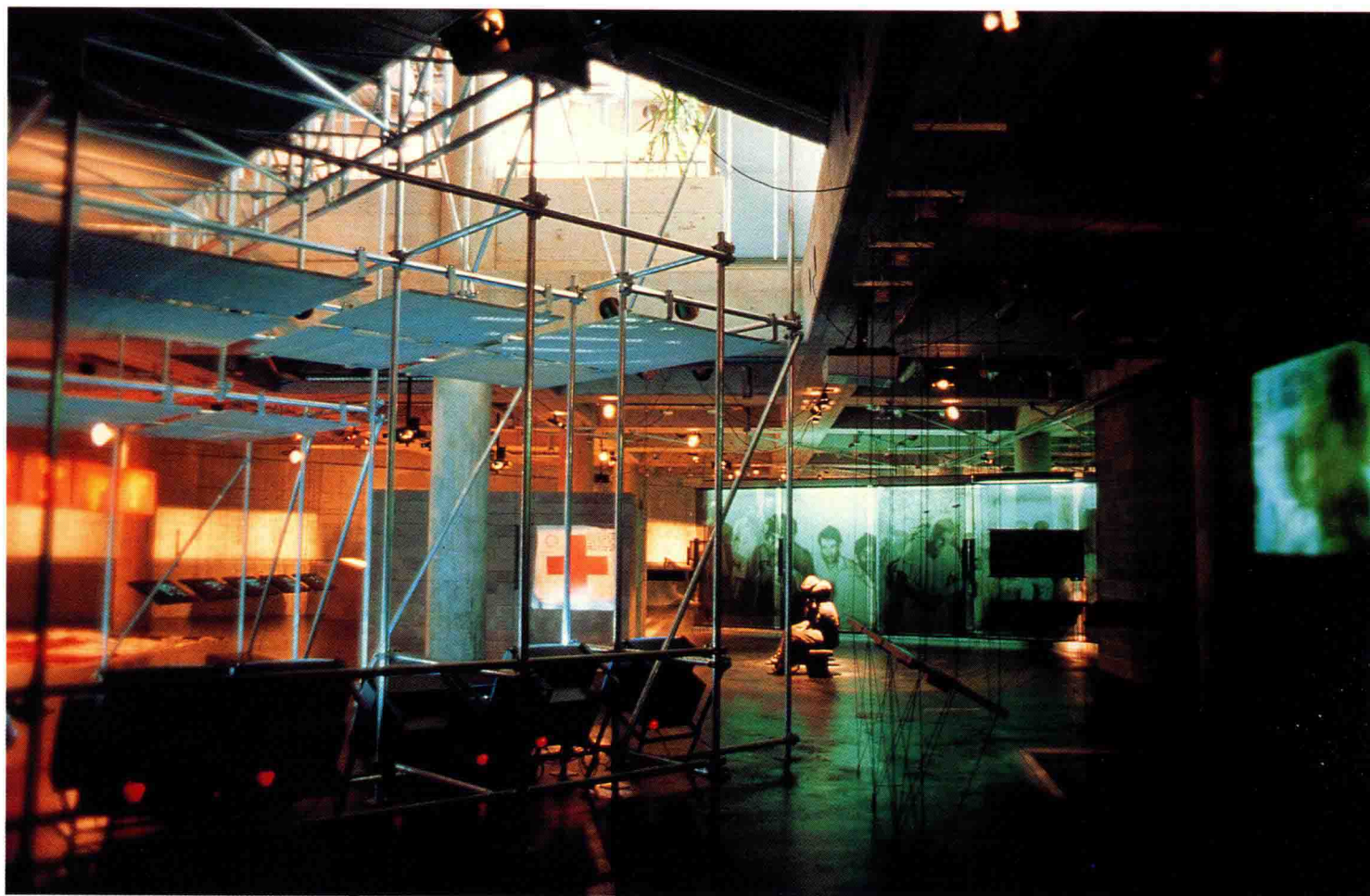
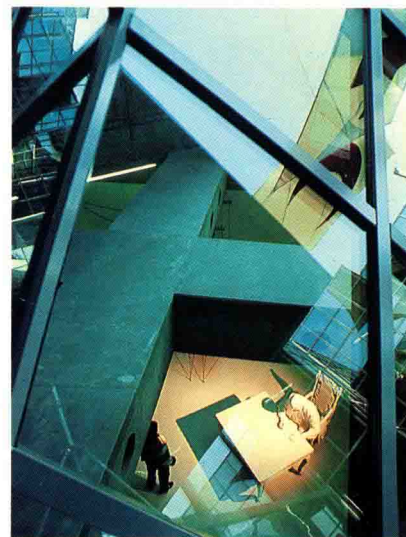
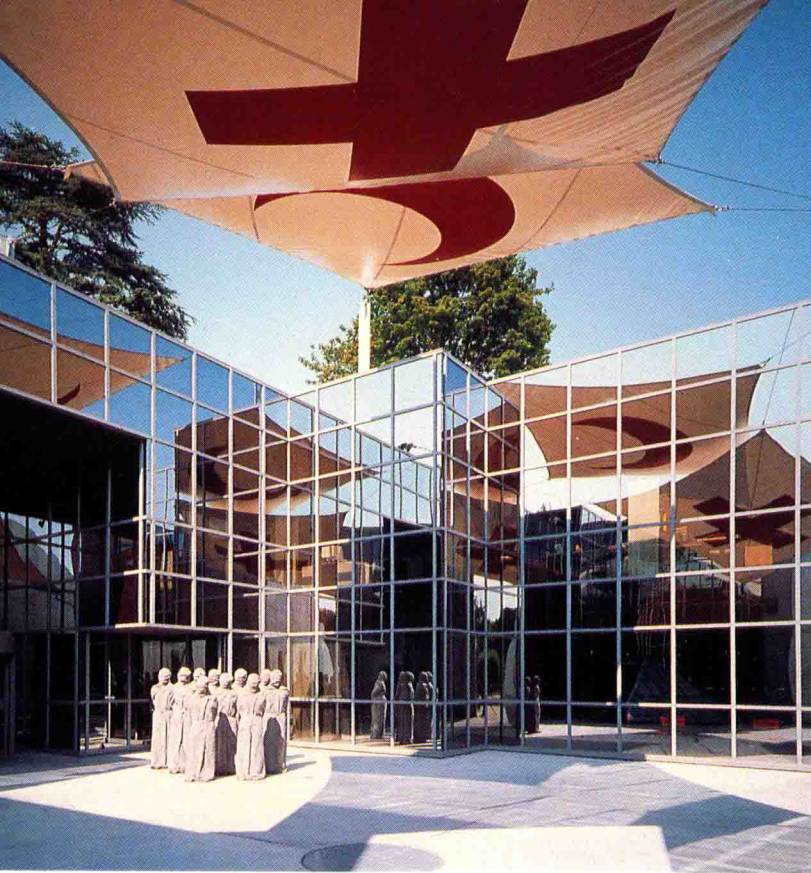


**Galleries and Museums** The best work is often by design teams and exhibition specialists working closely with – and sometimes permanently employed by – some of the world's largest galleries and museums. Some exhibitions are so popular that visitors are required to book tickets for a specific day and time weeks in advance, as were visitors to the 1990 Van Gogh Exhibition in Amsterdam. The Picasso Exhibition at New York's Museum of Modern Art was so difficult to get into that the T-shirts bought at the show quickly became status symbols.











### International Red Cross and Red Crescent Museum

**PROJECT:** Exhibition of International Humanitarian History from 1850 to today through the activities of the International Red Cross and Red Crescent Movement.

**DATE AND LOCATION:** 1988, Geneva, Switzerland  
**PERMANENT, TRAVELLING OR ONE-OFF:** Permanent, with additional temporary exhibitions every six months.

**SIZE (METRES OR FEET):** 3460 sq m on three levels: 2045 sq m for permanent exhibits; 215 sq m for temporary exhibitions

**DESIGNER:** Architects: Pierre Zoelly, Georges Haefeli, Michel Girardet; Graphics, Design and Staging: Atelier Roger Pfund/Sophie Jordi, Roland Aeschlimann, Antoine Cahen, Claude Froddard; Audiovisual Design: Henri Chenaux.

**BRIEF:** To share the remarkable experience of men and women who for over a century have been living their mission at the service of mankind.

**ATTENDANCE:** Public

