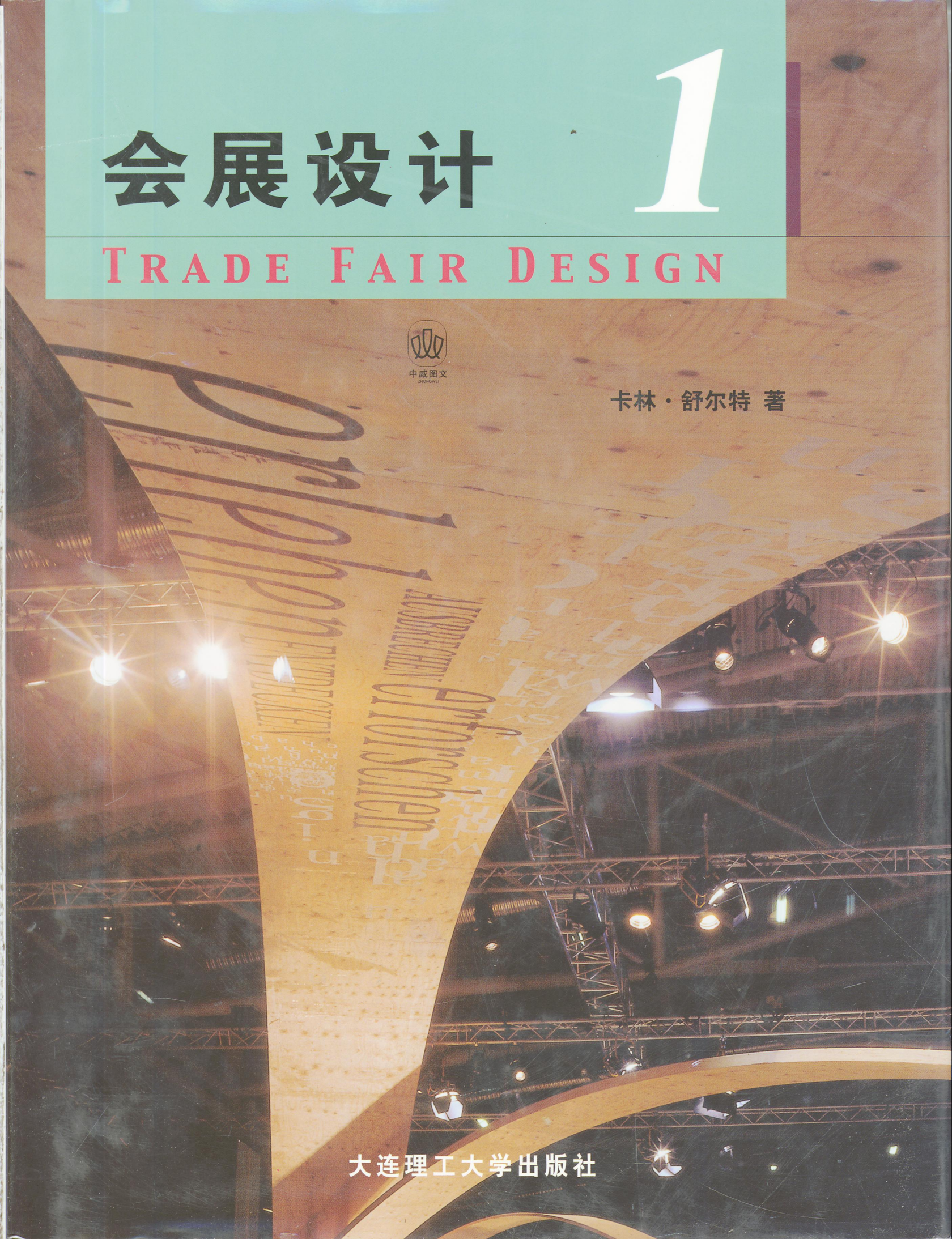
会展设计 1

TRADE FAIR DESIGN



卡林·舒尔特 著

大连理工大学出版社

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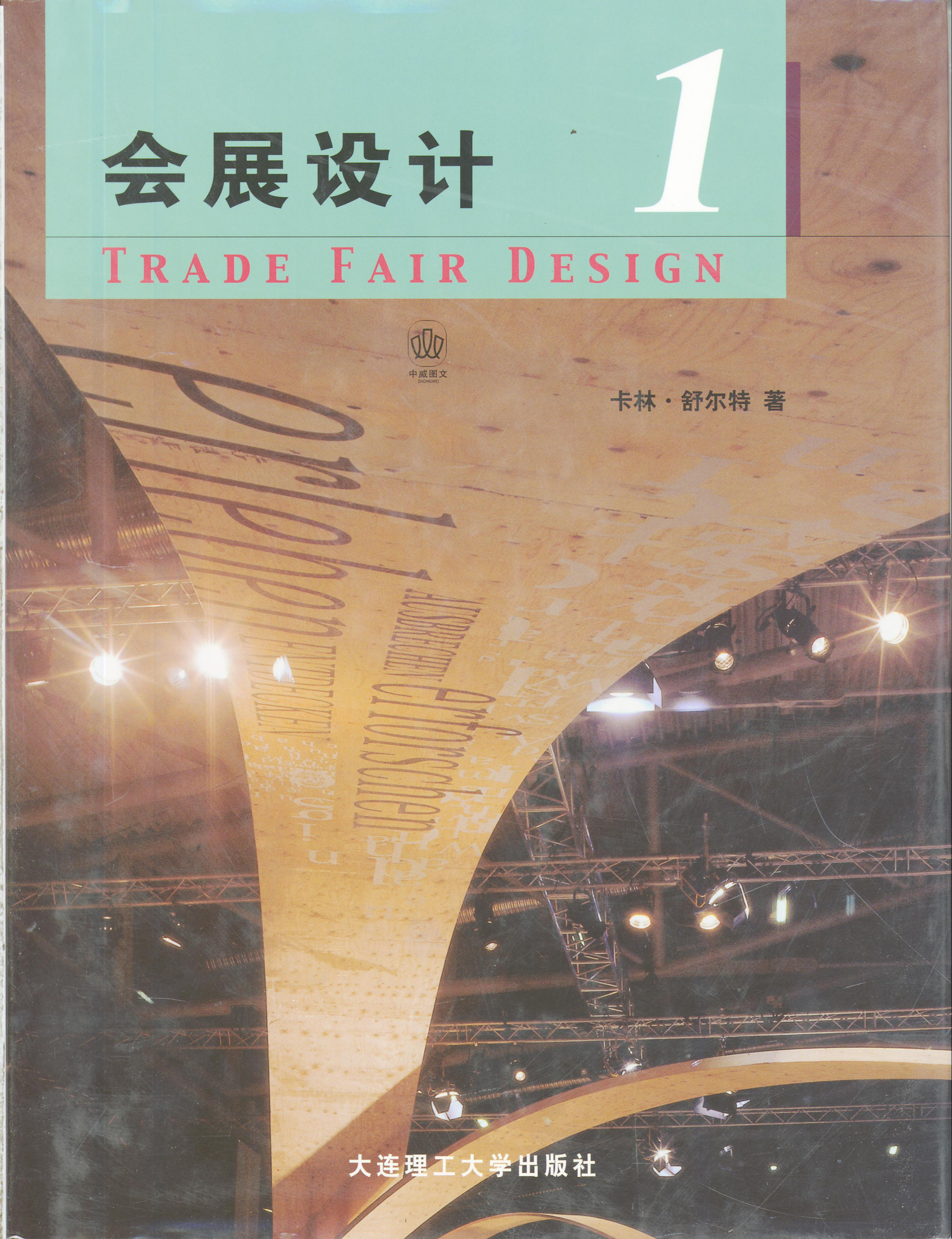

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"Finished, it's finished, nearly finished, it must be nearly finished".

Clov in: Samuel Becketts "Endspiel"

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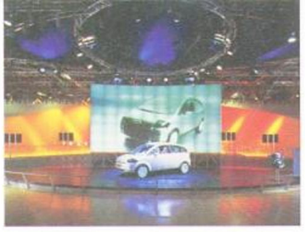

简　介

Introduction

卡林·舒尔特

交易会展位的发展最初始于国内交易会，直到其在19世纪发展成为国际性交易会。举办此类交易会为各种产业的产品提供了进行比较的机会。作为经典建筑的水晶宫（Crystal Palace），创建于1851年，用于在伦敦举行的第一次非常重要的国际性交易会——各国产业作品大型展（the "Great Exhibition of the Works of Industry of all Nations"）的主会场。它的内部是由展览设计师普根和森珀等设计的。

20世纪的开端也见证了交易会数量的增长。这些交易会使得工商业者们得以认识更多的对其感兴趣的贸易伙伴。20～30年代的大型交易会以重要的、领先时代的展会建筑传递了浓厚的艺术信息。1925年在巴黎的艺术装饰和工业构架国际展览会上，尝试使用了新材料和构架，虽然这不是首创，但也引导了在交流和领悟这一过程中试验阶段的重大变革：例如弗里德里克·基斯勒在奥地利剧院展中展现的骨骼似的空间构想。1927年斯图加特的作品协会（Werkbund）展览会"公寓"（The Apartment），由密斯·范德罗组织和协办，采用的包含图表、素材的一体化彩色图片给人留下了极深的印象。另外两个展台也初显了最新的多媒体和动感背景的采用：一个是在1927年斯图加特公开展上拉希兄弟为一部宣传影片设计的展台，人们注意到展台上一组高及头顶的鼓，以不同的运动速度旋转着，不断变换着彼此的位置；另一个是艾尔·利西斯基1928年为在科隆举办的国际艺术展上设计的俄国展示亭"出版世界"的内部装饰着的巨大图片壁画。

The development of trade fair stands began with the initially national and later international world fairs of the 19th century. The purpose of these fairs was to provide the opportunity to compare various industrial products. Crystal Palace, an architectural icon, was created in 1851 in London on the occasion of the first important international trade fair, the "Great Exhibition of the Works of Industry of all Nations". It's interior was designed by exhibition architects, for example Pugin and Semper.

The beginning of the 20th century also witnessed an increase in the number of trade fairs at which industrialists could address the interested trade public. The large exhibitions of the 20's and 30's were characterised by important, pioneering trade fair construction installations conveying powerful artistic messages. At the 1925 "Exposition Internationale des Arts Decoratifs et Industriels Modernes" in Paris, the testing of new materials and constructions led, not for the first time, to experimental changes in the processes of communication and perception; for example, Friedrich Kiesler's Austrian theatre exhibition with its skeleton-like spatial conception. In 1927 "The Apartment", the exhibition of the Works Association (Werkbund) Stuttgart – commissioned by and in co-operation with Mies van der Rohe – presented its products with a memorable overall picture of graphics, material and colour. Two other stands also demonstrated this new use of media and movement: firstly, the Rasch brothers' stand for a propaganda film at the 1927 Stuttgart Publicity Show, in which poster-covered drums, above head-height, rotated towards one another at different speeds; secondly, El Lissitzky's Russian pavilion "Pressa" for the 1928 International Art Exhibition in Cologne, whose interior was furnished with giant photo murals.

战前，交易会活动局限在同时包括工业和商业界的大型活动上，风格跟莱比锡交易会差不多。50 年代期间出现了名目繁多的交易会。二战后人们为了将其进一步在实验性领域发展做了大量的努力。

60 年代末，设计开始脱离小巧紧凑的风格转而向那种结合有灯光、颇具动感、可变性的理念发展，显示了它的开放、明亮和透明的特征。70 ~ 80 年代舞台设计的发展创造出“想像”空间这个概念，以给人一种“体验”感的展区表现形式，它可以神奇地激发出人们无形的视觉联想。80 年代的特点是从整体上展示公司的产品及服务。90 年代以来展览业的前沿出现一些新的气象，即展会首先营造出一个交流的场所以方便面对面的交流，这使得开放的产品展示屈居次要位置。

对许多公司而言，交易会以交流为主旨，从中认识新客户，巩固老客户。展台的构筑直接反映了这一点：它的开放性从外观上吸引着志同道合的参观者上前来交谈，当然还有已经建立联系的或关系极为稳定的客户。“以交流为主旨的展台设计越来越使消费成为一种令人愉快的经历。设计的重点不再是具体的展品，而是一种关系模式。甚至传统产品也不例外，如果它们不以擅长交际的姿态出现，则会很容易被拒绝。”

Pre-war trade fair activity was restricted to a few large-scale events that embraced industry and commerce as a whole, in the style of the Leipzig Trade Fair, for example. The 1950's, on the other hand, were characterised by the development of numerous trade exhibitions. After the 2nd World War a great deal of effort was involved in redeveloping experimental areas.

Towards the end of the 1960's, design began to move away from compactness and towards a new concept of light, flexible, transportable, provisional and transitory structures, with openness, lightness and transparency being demonstrated. With the stage-managed exhibitions of the late 70's and 80's, "thinking" spaces were recreated. The stage-set exhibition area was based on "experiences", its architecture conjuring up invisible associations. Whilst the 80's were characterised by attempts to present the complete range of a company's products or services, another aim has once again come to the fore since the beginning of the 90's: this is that trade fair architecture should primarily create communication zones facilitating personal face-to-face encounters, thereby allowing the open product presentation to assume a very minor role.

For any company, the trade fair appearance constitutes a central element of communication, with the aim being the acquisition of new clients or the cultivation of existing business contacts. The stand's architecture mirrors these aims: the sense of openness is conducive to talks with the client who is in close physical proximity and with whom personal contacts are either built up or developed further. "Communication design shapes experiences within the medium of consumption. It is no longer everyday objects that are being designed but relationship patterns. Even traditional goods can no longer be sold today unless they possess a "communicative

所以，消费的竞争伴随着交流的竞争。一个公司如果打算操纵市场，它将不得不想出更多的消费手段来满足人们对交流的热衷。同样，市场营销的设计也必须基于交流，既然交流已经使消费黯然失色。①

营销和交易会布展的目的是邀请交流，展台当然要有震慑力并与众不同。全球的产品做得越来越相像，简直难以区别，这个事实尤其可以证实这一点。为了吸引公司的目标群体，结构明确的展台建筑，显示出临时性和永久性结构之间的很好的平衡，它必须给人留下深刻的印象；它还要负责传递具体的信息，因此，它不只是一个公司的简单的立体标志。

而参观者，不可能仅仅是被完美的建筑而征服的；形象可以唤起情感、触动情感。灯光、音响、新的演示技术和促销活动产生的效果是为了激发感觉和情感。参观者在活动中扮演了一个互动的角色。"正如我们看到的，今天为交流而进行的设计不再以感知为目的，而是以它的免疫系统，即感觉为目的。情感作用于行为的方式，可以在某种程度上被认知。因此制造情感是可能的，感性设计形成了产生情感的方式。"②

《会展设计 1》展位根据交易会的时间顺序排列，展示了近年来自德语地区交易会展位的一些主观选择出来的绝好设计。

index". In this way, communication competes with consumption. To maintain one's hold on the post-modern market, one has to invent ways of consuming to fulfill the desire for communication. Likewise, marketing has to be based on communication design since communication eclipses consumption."[1]

The aim of marketing and trade fair appearances is to invite communication; the trade fair stand has to be striking and therefore has to differ significantly from neighbouring competitors' stands. This is especially true since products are becoming increasingly alike and often it is barely possible to distinguish between them any more. The structurally unambiguous trade fair stand architecture, positioned to attract the company's target groups, represents a fine balance between a temporary and permanent structure and must be expressive; it should convey a message, though not just as a three-dimensional projection of the corporate identity.

The visitor, however, cannot be won over by virtue of the architecture alone; images awaken emotions and touch on feelings. The effect produced by the lighting, sound, new presentation techniques and marketing events is to invoke the senses and emotions. The visitor plays an interactive role in the events. "As we have witnessed, communication design today is thus no longer aimed at the consciousness, but rather at its immune system, namely feelings. Emotions correspond to behavioural patterns and can, in a way, be learnt. It is therefore possible to model feelings. Emotional design creates emotional patterns."[2]

The Trade Fair Design Annual presents a subjective selection of well-designed trade fair stands from the Germanspeaking region. The stands have been arranged chronologically, according to the date of the trade fairs. Although these stands have not been selected by a jury as is usual with the if

尽管这些展位没有像汉诺威年度设计奖的一贯做法那样用评审团来评审，其评审还是遵从客观的标准的。最后的判定，除了要看展位的基础设施功能如何，还要比较它们在技术方面的确定性、材料的使用、颜色的构想、灯光以及最重要的设计构思。选择的标准明确排除了存在任何有偿交易的可能。

直接比较收集的范例是不容易做到的，其中一个原因是，事实上由于展位大小不同，对于空间设计的要求也不尽相同。然而这些收集到的范例确实展示出来的是，关于设计的问题是怎样用新的设想、构思以及基于善于理解的客户和有创造力的设计师之间的健康合作来解决的。结果是，这些展位不仅符合功能上的要求，还成功地摆脱了传统交易会的布景，击败竞争对手，而这些都归于它们高质量的内涵丰富的设计。

有意看到更多这方面国际典范的读者们对下一辑的出版一定不会失望。《会展设计 2》将推出更多来自世界各国的展台设计的杰出典范。

注：

①诺伯特·博尔滋博士在柏林 1998 年德国设计研讨会上："戴·本茨卢森·德·威尔特"于工作室：达姆斯特 4 号，1998 年 12 月

②同上

Hanover annual Design Award, the selection procedure was, nevertheless, aided by objective criteria. Apart from judging the functionality of the stands in terms of their infrastructure, the decision-making was also based on technical clarity, materials used, colour concepts, lighting, presentation of the exhibits and especially the overriding design concept. The criteria for inclusion expressly ruled out the possibility of payment.

Direct comparisons between the collected examples is impossible, due, for one, to the fact that the differences in their size – and consequently in the demands on the spatial programme – is too pronounced. What the collection does show, however, is how design-related problems can be solved with new ideas and concepts as well as by healthy co-operation between receptive clients and inventive designers. As a result, these stands are not only able to meet functional requirements, but also succeed in standing out against the conventional trade fair scenery as well as against their competitors due to the high quality of their content and design.

Those readers who would like to see an international collection will not be disappointed by the next volume; the Trade Fair Design Annual 2000 will present a world-wide collection of prominent stands.

Notes:

(1) Prof. Dr. Norbert Bolz for the German Design Conference '98 in Berlin: "Die Benutzerillusion der Welt." In: workshop, No. 4. Darmstadt, December 1998.
(2) ibid.

Dessauer

朦胧的视觉，灰色方块和彩色墙体

Hazy view, grey cubes and coloured walls

赫拉与赫拉设计室
为德塞尔·哥瑞丁杜斯瑞公司设计

rahe + rahe design
for Dessauer Geräteindustrie

展台被半透明的、有着木框架的日式墙体隔离开来。该展台通过让参观者来想像它的内容来引起人们的好奇心。展区内全部使用浅色的桦木地板，这更加强了它明亮的外观效果。

在开放的空间里，一些固定的灰色 MDF 方块按曲线型排列，每个方块都做成很特别的烤箱模型。每件设备有着不同的灰度，而那些独立的、色彩明亮的墙壁也使这些设备更加不同。

交流区就在展品旁边，高高的桌面被固定在方块上。

The Dessauer Geräteindustrie stand is closed off from the surrounding area by Japanese-looking wall elements composed of wooden frames covered with translucent fabric. The stand arouses curiosity by leaving its contents to the visitors' imagination. The bright appearance is reinforced by the use of light-coloured birchwood parquet over the entire stand area.

In the open space, rigid grey MDF cubes are arranged on curved tracks, each one assigned to a particular oven model. Each single appliance is of a varying shade of grey; individual brightly-coloured walls differentiate the appliances.

Communication zones are created immediately beside the exhibits with high desk surfaces attached to the cubes.

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