

看世界——展览设计

WALK AND WATCH

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PREFACE -1

The life of a butterfly

For me as an architect I really don't differentiate between display design and thinking about how we approach architecture, these kinds of projects are for us like mini or macro architectures, for us we apply the same approach as if we were designing a building or a piece of furniture.

The same conceptual questions arise, first of all what are we showing and what is the message we are conveying? How are we showing it that is to say its materiality etc comes later.

We try and get inside these first issues in order to come up with a project that has some kind of meaning or relevance. What one is displaying is the primary thing, somehow what we as designers need to do is keep this in mind all the way through the process, so that the language deployed and the ideas explored in a piece of display design should reflect the subject being shown otherwise one loses the reason and meaning of the project.

This book in light of these comments is really an excellent resource. A vast range of design display projects that have successfully had to come to terms with these issues in varying ways. All the projects presented here reflect a truly amazing range of vocabularies and ideas. In this way we can see the richness of different possibilities that have been taken, cross reference of them, see how they have been made, lit etc.

I've often felt that a successful display design project is often as intense and consuming as creating a building. Absurd in the sense that it will only have this wonderful short lifespan, like a butterfly, it goes thru an intense stage of creation only to emerge to show all its beauty before dying soon after.

PREFACE -2

Display Design 2011

A brilliant chef knows how to create a menu that awakens desires, yet also, at best, stirs the spirit and soul. Communication architects ideally spice up three-dimensional brand communication to reflect the essence of a brand, turning it into physical and emotional experience.

Just as the molecular cuisine causes gustatory irritations, our speciality as communication architects is to irritate the habits of all the senses. To pique the curiosity of customers in a shop or of visitors at a brand exhibition or trade fair stand, materials and shapes can be used not only to attract attention. Architectural language and communication design ideally open up new worlds and tell stories that captivate. Seasoned to the two-dimensional brand communication - such as an image campaign in print and web - space branding is more than the temporal and spatial extension of a campaign; it is as much the opportunity to turn brands into a tangible, even a haptic, experience and feeling. In the brand space visitors can individually explore the product and brand and test the contents communicated in the campaign there and then. Communication architecture, therefore, can only support, highlight, create understanding. It can delve into the story of the brand and embed the product in a brand story. Architecture as a three-dimensional form of communication, in contrast, cannot produce a brand. Only when already existing brand communication conveyed through other media achieves its end can brand values and contents be cleverly continued and developed. There are, of course, exceptions to this rule. A brand

can only fully develop if the consumer embraces the product or brand, if they react to the product and its communicated values. Without the consumer and their decision, all brand aspirations are but a waste.

Direct cooperation between client and design agency - ideally in close interaction - is therefore imperative so architecture can be developed out of the company. Why do I decide on a brand? What does it consist of? What brings it to life? Brand empathy means developing three-dimensional brand presentations from these questions. We believe that perfect brand development means truly understanding and feeling the heart and soul of the brand's identity. Strong brand empathy is the key to holistically designed brand spaces. The fire for our creations is fuelled time and again by the light we see in visitors' and customers' eyes - and not least in our clients.

The individual disciplines for spatial communication these days are ever more heterogeneous. The trade fair stand is, at the same time, an exhibition; the shop a brand exhibition, and so forth...

To master the whole repertoire of "molecular architecture", therefore, requires interdisciplinary understanding and competence in such areas as classic advertising, web, trade fairs, exhibitions, and shops. Only those who know all the ingredients to this overall discipline can truly understand it and create something new.

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Culture



Opening for just 13 days, Foldaway Bookshop is a pop-up specialist bookshop created for the London Festival of Architecture 2010.

As the digital revolution advances, Foldaway Bookshop, celebrates the art form of the printed publication and create a key destination and sociable hub to welcome visitors to the Festival, a place that embodies the concept of the LFA2010 – 'the welcoming city'.

With a bespoke interior and graphics created by design studio Campaign, the walls, shelving and sales counter of Foldaway Bookshop are constructed entirely from cardboard and will be recycled at the end of the Festival. Inspired by the open pages of a book, sheets of cardboard 4.7m x 2.17m and 10mm thin are folded and pleated to concertina along all four interior walls. Lengths of cardboard inserted horizontally create sturdy shelving to house a variety of publications. The Flexible Love Chair and Eurban's Carbon Cube provide comfortable seating in store.

Design Agency
Campaign

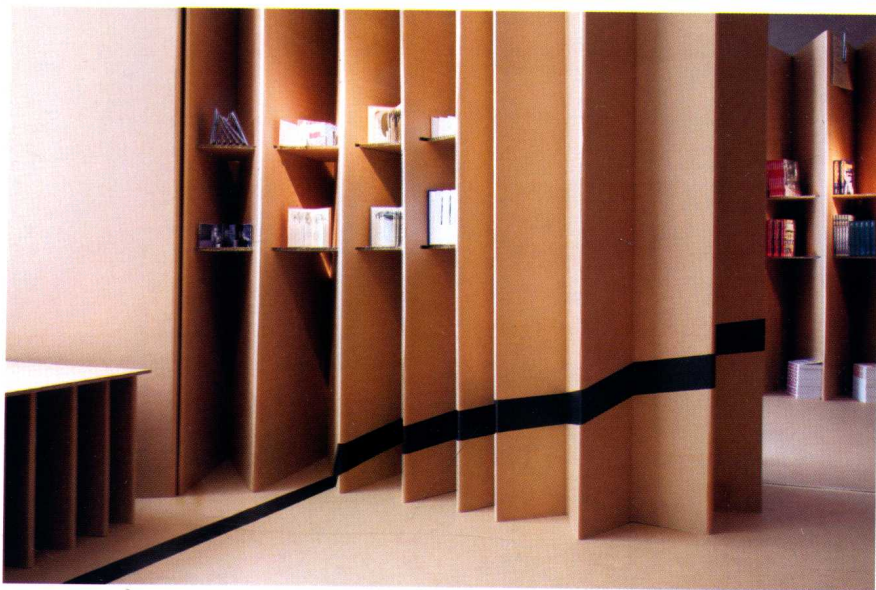


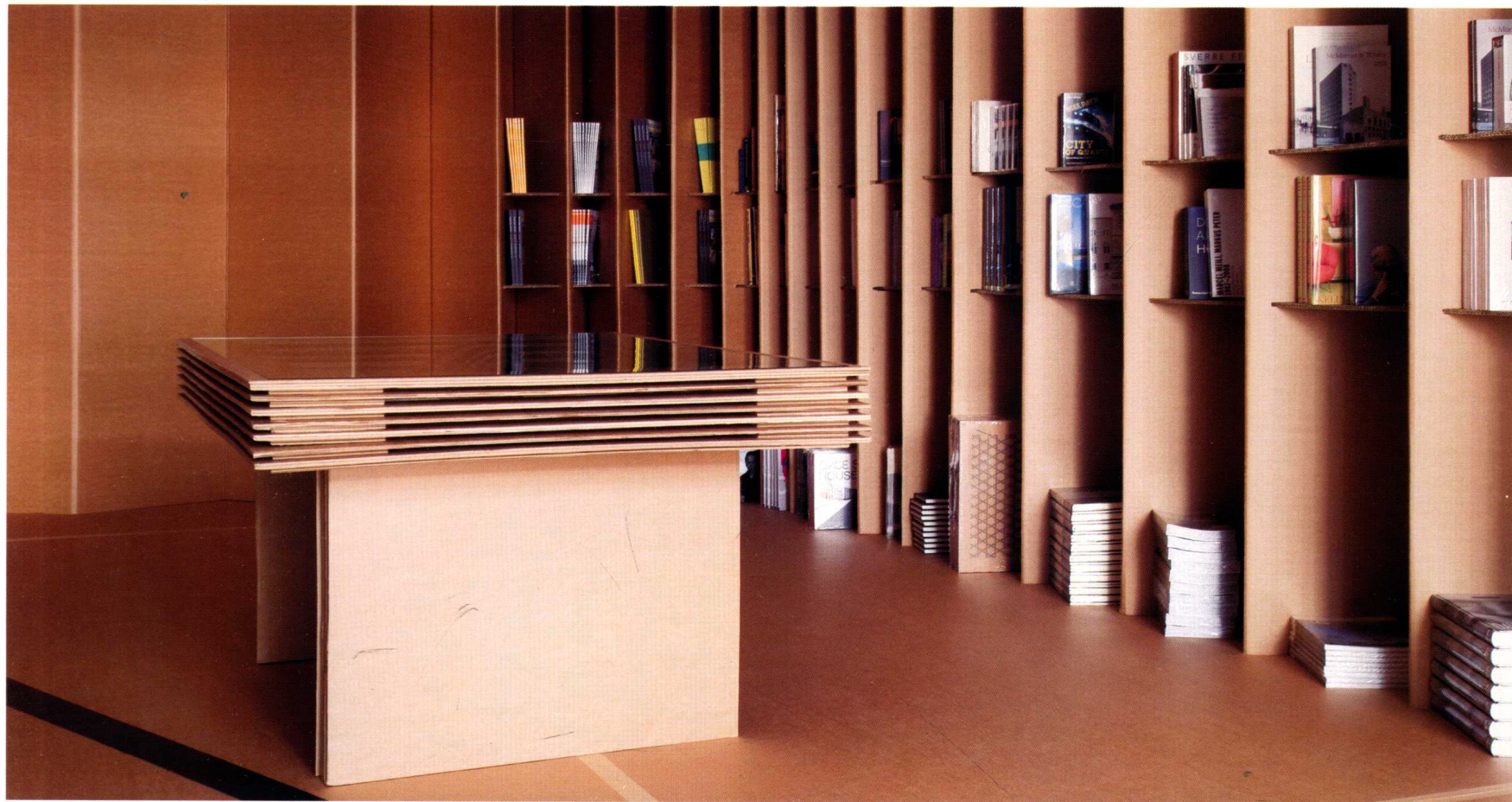
Foldaway Bookshop

Project Information

Location	10 Heddon Street, London
Client	London Festival of Architecture 2010
Photography	Paul Greenleaf









Design Agency
Concrete
Architectural
Associates

De nieuwe Bibliotheek Almere

Project Information

Location	Stadhuisplein Almere, the Netherlands
Client	The local authority of Almere and the library Almere
Area	7,500 m ²
Photography	Wim Ruigrok

The introduction of a retail-concept in a public library. Overview and direct routes serve the run shopper. In a meandering landscape of books the fun shopper can wander through, explore the different worlds and discover places to sit back and browse through the books.

