

# EXHIBITION SPACE DESIGN

展览展示设计



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# PREFACE I 序言一

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How will trade fairs, exhibitions and interiors be designed in the future? If we look at the situation in a wider economic context, we can establish that the strategic direction of trade fairs and showrooms is being increasingly steered towards more emotional parameters, a trend that has long been recognized in the premium segment of the automotive and electronics industries, for example.

Consumers' purchasing behavior is increasingly being influenced by design. Companies that strategically use design in a brand's marketing mix do so by ensuring cross-disciplinary processes between product and communication design. Not add-on, but rather add-in philosophies transform this strategy into superbly designed products that can be presented in unique, three-dimensional spaces.

A trade fair or showroom is an extremely important medium that serves as a primary interface for consumer experience in the product context. Unlike virtual information, the sensory perception of consumers here is greatly enhanced by direct tactile, auditory and visual reflections. Another very important emotional level also comes into play: the interaction and verbal communication between humans.

在未来，商品交易会和博览会的内部装修设计会趋向何方？如果我们从一个比较宽泛的经济背景下进行研究，就可以发现有关商品贸易会和博览会的设计规划的主流方向，随着时间的发展，逐渐渗入更多强烈的情感因素，这是一种为人们所共识的发展趋势，特别是在汽车和电子工业领域。

设计的优劣会极大地影响消费者的购买行为。企业战略利用展会设计提升品牌的市场价值，同时保证了产品与设计之间的相互促进。品牌的哲学可以将这种战略转化为优雅设计的产品，通过独一无二的三维空间的规划设计传递给消费者。

商品交易会或博览会在产品流通过程中是极为重要的媒介，对于消费者来说是最为直观的产品体验场所。与单纯的视觉信息相比，消费者们可以通过触摸、聆听以及视觉感受来获得全方位的感官体验。另外，消费者

These parameters are crucial for creating a three-dimensional brand presence. Designers and architects are conferred with the task of integrating this presence into communicative brand spaces so that the brand and its products can be experienced. The aim of design in exhibition stands, showrooms and retail spaces today is not to achieve the often purely personal, artistic, formalistic interpretation of the third dimension, but to create a broader creative expression of a company's brand identity with all of its facets. This demands high complexity in the design process and requires the designers involved in the design and planning process to have a very broad focus. The direct interplay between the disciplines of architecture, interior and product design, communication and media design is therefore a prerequisite for the creation of a holistic brand presence in a particular space. This is practiced in an impressive manner by leading design agencies and architects and is documented in this book.

Projects that already reflect this in an innovative way set the standard for future design concepts in global exhibition and interior design. Look forward to discovering interesting projects in this publication, and allow yourself to be inspired.

们还可以相互交流，在情感上能够获得更多的对于产品的欲望。

对于一个三维的品牌展示设计来说，这些因素都十分重要。设计师和建筑师们力争将这些因素融合到品牌展示空间中，让品牌和产品得到最好的体验过程。博览会、交易会或零售空间的设计目的，不是获得单纯的个人体验、艺术感或者三维空间的形式主义表现，而是利用一切手段，去创造一个品牌概念更为广泛的创意表达方式。这样就需要更为复杂的设计过程，需要设计师们全身心地投入到设计规划中。在一个特定的空间中，品牌展位的建筑品质，内部和产品的设计，交流以及媒体设计之间的相互作用，是一个品牌整体展示的先决条件。本书展示了多个在设计和建筑领域的杰出作品。

设计项目同时还能够反映未来世界展览和内部设计的创新趋势。在展望和发现所关注的设计项目的同时，希望能够给读者带来一丝启示。

# PREFACE II

## 序言二

PICO GROUP

Jerry Firbank, Group Creative Director

皮科集团

杰瑞·费尔班克，集团设计总监



I have had the great fortune to have been part of the creative development of the international exhibition and event industry since the 1960's. Because of this experience, I have a privileged perspective on the changes that have happened over the course of time.

In my early years, as an enthusiastic designer with a passion for innovation and bubbling with ideas on how to accelerate any organisation's performance with event marketing, I can remember how frustrated I was that outdated views on the performance objectives of exhibition and event participation seemed to continue unchanged over time. There seemed to be resistance to any sort of change and a refusal to understand that customer engagement could be stimulated by the creative process.

Over the years I've seen change happen, but very slowly. There has been a slow awakening to the fact that face-to-face marketing can be enhanced with a little creative ingenuity and that being brand-led is a necessity, rather than just "an interesting option" I think the most interesting time is right now, as I believe that we are on the brink of massive changes within our industry.

Having the perspective of time is helpful, because it

我十分庆幸自己能够在 20 世纪六十年代以后参与到国际展览会和工业博览会的创意设计领域中。也正是因为这样的经历，能够让我深深领会该领域在过去一段时间里发生的种种变化趋势，从而对未来的发展发表一些自己的看法。

在我早年的设计生涯中，我是一个十分狂热的设计师，专注于如何利用设计方案提高企业的市场表现，对于新的创意和新的观念有着十分执着的热情。我还清晰地记得，对于展览会和博览会的形式和过时的观念长时间没有发生任何变化，我自身感到十分沮丧和失意。似乎在那个时候，如果利用创意改变展览的方式，让消费者们参与其中，是一件不可能做到的事，会受到来自各个方面的阻力干扰。

多年来，我亲身感受着行业中变化的趋势，但这是一个十分缓慢的过程。一点一滴的天才创意不断积累，让人们逐步醒悟并感受到面对面的市场过程是品牌战略不可或缺的一环，重要性远远超过兴趣使然。我认为，最具活力的时代就是现在，我相信我们的行业将迎来巨变。

not only clarifies and allows me to gauge the increased pace of change since the birth of the internet; it also makes it patently clear that we are now in an extremely exciting time, characterized by a spiralling acceleration of awareness and changes in approach.

I see this as being most apparent in the corporate world, where brands are powerfully defining their differentiating values and determining means of heightened brand expression and messaging; and in the creative world, where creative people are using a whole range of new technologies to create intriguing new platforms of engagement.

My personal view on what is happening is that we have been through the age of "invention" – the industrial age – and we are now going through the age of "innovation" – the digital age. But we are about to enter the age of "application" – where invention and innovation truly merge together to create astounding new developments. These applications are already being developed and they will undoubtedly accelerate change within the event marketing business at a rapid pace. It's a very exciting time – a time that will change and expand our view on what can be achieved from face-to-face engagement at events and exhibitions.

对未来的分析展望十分有助于评价行业发展的每一步，这是由于互联网网络出现而直接导致的效应；同时也让我们更加清晰地感受到，我们正处在一个令人极度兴奋的时代，一种螺旋式加速和不断变化式前进的时代。

通过这个企业高速发展的世界，我能够更清晰地理解品牌的意义，品牌能够强烈地表达相互间差异性价值，同时能够决定提升品牌形象的方式。当然，在创意设计领域，设计师们利用一整套新技术，去整合创造一个新的品牌表现的平台。

我个人的一点看法是，我们已经经过了一个发明的时代，即工业时代。我们正在经历一个创意时代，也就是数码时代。我们即将步入一个应用的年代，发明和创意能够真正地融合在一起，从而创造一个举世震惊的新的发展空间。这些所谓的应用实际上已经开始出现，毫无疑问，在市场经济高速发展的今天，能够获得更高、更强的推动力。这绝对是一个令人震惊的时代，一个即将改变并拓展我们视野的时代，一个能够从产品博览会的面对面交互过程中得到丰厚收获的时代。

# PREFACE III

## 序言三

D'ART DESIGN GRUPPE

Jin-Young Choi, CEO of Korea Office

D 艺术设计集团

崔振荣, 韩国办公室首席执行官



We live and work in a digitalized reality. Communication frequently takes place in online networks. Commerce is translocated to online shops. Traditional and digital realities are not alternatives, but one. Virtual reality re-enacts and extends our daily routines. It's a world in which we meet our friends, we put items into our shopping carts, and execute our work tasks. We were given a kaleidoscopic construction kit that seems to offer unlimited possibilities.

Yet, how did these developments impact our senses? Are we in danger to adopt a visual tunnel view? What are our points of references in the big data infinity?

To start with the last question first: Brands have become an orientation ever since industrialization has turned on the wheel of overabundance. With more and more products entering the market at rapid speed, the information overflow was set in motion. Here, the concept of brands made goods distinguishable, recognizable and delivered information about product attributes, price and quality.

From then on, the speed in which we receive, process, and reply to information has accelerated constantly, making it even harder for distributors to bring their brand information towards potential costumers. Therefore, something more is needed, information on multiple levels, something that captures us, stimulates our senses, a true experience we will remember.

Excellent Exhibitions can satisfy this human need by

我们现在生活在一个充斥着数字技术的空间中，人们更多地通过网络进行交流。商业和贸易逐渐向网络销售的模式转变。传统销售模式与数字网络模式之间竞争十分激烈。虚拟现实再次出现在我们的日常生活中并发展延伸。这也是一个世界，在这里我们可以与朋友相遇，可以将商品放到购物车上，也可以完成我们日常的工作。这里存在着千变万化的结构单元，给予我们无限的可能。

这些发展会怎样影响我们的感觉？我们再通过一个模拟视觉通道是否会遭遇危险？在这个无线庞大的数字环境中，我们应该掌握的要点是什么？

首先回答最后的问题：在工业化过于发达的今天，品牌已经成为一个决定着方向的象征。越来越多的产品以惊人的速度进入市场，大量的信息不断充斥其中。品牌的概念可以让消费者们辨别和认可产品，同时将传递有关产品属性、价格以及质量的信息。

然后，我们对于信息的接受、理解以及反应的速度也不断的增加，导致企业将信息传递给潜在消费者的难度也不断增加。因此需要做更多的工作来弥补，如在不同领域传递信息，来获得消费者的认可，刺激消费者感官，最终达到一种真正令消费者难忘的产品体验效果。

好的产品博览会能够通过开辟创意空间、面对面沟通以及与高科技设备互

creation of spaces for face-to-face-communication and interaction via technical devises at the same time, collecting information playfully and engaging with the products on display in a realistic scenario. Exhibitions have grown from being mere points of product display to interactive micro-cosmoses that encourage exploration and thus experience.

Haptic factors, return to materiality, for instance the choice of material, influence the visitors' impressions of a brand and are useable to mediate brand values, such as quality and aesthetic. Psychologists argue that emotional experiences are crucial in the process of memory formation. The fact that visitors can set foot into the world created for and around the brand, supplies them with a multitude of sensual stimuli. In accessible rooms a magnitude of instruments is attentively arranged for this purpose.

Things that fascinate us are the ones we remember the most. In order to achieve fascination many solution nowadays try to combine as much virtual reality as possible, leaving the consumers and users in a world scarce with real experiences and emotions. Spatial Communication can offer a mechanism that revives the emotionality, the style or the simplicity of a brand. At the same time we improve in accordance to cultural and technological changes, we are some of the few industries able to preserve the aspects significant to our humanness, our body with its senses and feelings. Fascinating!

动等途径满足人类的上述需要，在以娱乐的方式进行信息收集的同时，可以对产品进行现实的场景展示。博览会从最初简单的产品展示，逐渐发展到与微观世界进行互动，从而鼓舞消费者们进行研究和现场体验。

建筑材料的质量和美感可以影响参观者的触觉，可以影响参观者对品牌的印象，直至影响品牌价值。一些心理学家认为，带有感情色彩的体验能够决定记忆的形成过程。参观者们步入品牌现场，能够得到足够的感官刺激。更何况，品牌展示通常是在一个合适的空间中，配备了大量的专业工具来达到这样的目的。

能够让人着迷的事物通常都是给人印象最深的。为了达到这样的效果，设计师们采用了尽可能多的虚拟现实的手段来做宣传，使消费者和使用者们鲜有对于产品的真实体验和情感反应。产品展示的空间交流可以为人们提供一个了解和接纳有关品牌情感、产品风格或者品牌本质的机会，同时设计师们会推动文化与科技的同步发展。设计行业是为数不多的能够为我们人类保留一些对人性、对人体而言十分重要的感受和感觉的行业之一。吾陶醉其中！

# CONTENTS

目录



## ELECTRONICS 电子产品

- |    |   |    |  |
|----|---|----|--|
| 12 | SONY – IFA 2012<br>索尼 — 2012 德国柏林国际消费类电子展   | 46 | SAMSUNG BOOTH, GAMESCOM 2012<br>2012 三星科隆国际游戏展 |
| 24 | SIEMENS – IFA 2012<br>2012 柏林国际电子消费展——西门子展厅 | 52 | CANON<br>佳能公司展厅                                |
| 38 | PANASONIC CONVENTION<br>松下公司展会              |    |  |

## MOTOR VEHICLE 机动车辆

- |    |  |     |   |
|----|--|-----|---|
| 58 | AUDI BEIJING 2012<br>2012 奥迪北京国际车展   | 86  | RENAULT STAND – THE BUMP<br>雷诺车展——凹凸有致  |
| 64 | AUDI GENEVA 2013<br>2013 年奥迪日内瓦国际车展  | 98  | HVCC AT SEOUL MOTOR SHOW<br>2013, GYEONGGI-DO, KOREA<br>2013 韩国京畿道首尔汽车展览会 HVCC 展台 |
| 76 | MERCEDES-BENZ TRADE FAIR<br>PRESENTATION – GENEVA<br>INTERNATIONAL MOTOR SHOW<br>梅赛德斯 - 奔驰展销会介绍——日<br>内瓦国际车展 | 108 | SMART BOOTH AT GENEVA<br>MOTORSHOW 2013<br>2013 年日内瓦国际车展 SMART 展位                 |



**116** BUGATTI MOTORSHOW CONCEPT  
CHINA 2011-2012  
2011-2012 布加迪中国汽车展的理念

**124** DUCATI - EXHIBITION  
杜卡迪展会

## TECHNOLOGY 科技

**134** FROM TODAY TO TOMORROW:  
DORMA AT BAU 2013  
立足当下，展望未来：2013年DORMA公司产品发布会

**142** BEKO - LET'S MEET IN THE  
SMART KITCHEN  
倍科电器——让我们共享智能厨房

**150** BEKO - SMART GENERATION  
倍科电器——智能的一代

**158** MONIER BRAAS TRADE FAIR STAND  
MONIER BRAAS 交易展厅

**164** DIGITAL ECOSYSTEMS  
数字生态系统展台

**172** ATR AT SINGAPORE AIRSHOW  
2012, SINGAPORE  
2012 新加坡航展——ATR

**182** CITY GALLERY  
城市美术馆

**196** DEFENCE MATERIAL ORGANISATION AT  
AUSTRALIAN INTERNATIONAL AIRSHOW  
澳大利亚国际航空展军用材料研究组织展位

**202** HISTORIC DUXFORD  
历史悠久的达克斯福德

**210** PHIBO COLONIA  
菲波公司展位

**216** PANASONIC MALAYSIA AT IGEM  
2012 IN MALAYSIA  
2012 马来西亚国际绿色技术及生态产品博览会  
松下品牌展示区

**224** CATALANO STAND CERSAIE  
加泰罗尼亚博览会



## FURNITURE 家具

- |            |  |            |  |
|------------|--|------------|--|
| <b>234</b> | A WHEEL FOR PEDRALI<br>PEDRALI 轮形展台                | <b>296</b> | KUSCH+CO: PAST-PRESENT-FUTURE<br>KUSCH+CO: 过去·现在·将来                          |
| <b>242</b> | ROCA ISH<br>乐家国际卫浴展                                | <b>304</b> | MAISON&OBJET 2013 JETRO 「J STYLE+」<br>2013 巴黎装饰用品国际贸易博览会<br>日本贸易振兴会「J式风格+」展位 |
| <b>248</b> | BURGBAD ISH 2013<br>2013 BURGBAD 国际卫浴展             | <b>310</b> | HELLO PAVILLION<br>“你好”艺术展厅  |
| <b>254</b> | SALONE 2012 – STAND CATALANO<br>沙龙 2012——TALANO 展台 | <b>316</b> | KALDEWEI-ISH 2013<br>2013 卡德维国际卫浴展   |
| <b>268</b> | THE PICNIC – STOCKHOLM FURNITURE<br>斯德哥尔摩家具展——野餐   | <b>322</b> | VIESSMANN ISH 2013<br>2013 菲斯曼国际卫浴展  |
| <b>278</b> | LE BOOTH<br>LE 展厅                                  | <b>332</b> | EBM-PAPST ISH 2013<br>2013 依必安派特国际厨房卫浴展                                      |
| <b>288</b> | PARADOR DOMOTEX<br>帕拉多国际地面铺装展览会                    | <b>340</b> | ROYAL CERAMICA – CEVISAMA<br>皇家陶瓷卫浴展览厅                                       |

## INFORMATION 信息

- |            |  |            |   |
|------------|--|------------|---|
| <b>350</b> | BENEFIT FROM THE DIGITAL REVOLUTION –<br>SOFTWARE AG AT CEBIT 2013<br>数字革命带来的效益——2013 SOFTWARE AG 公司<br>德国汉诺威电脑展 | <b>358</b> | DOOSAN AT IWA WORLD WATER CONGRESS&<br>EXHIBITION 2012, BUSAN, KOREA<br>2012 韩国釜山 IWA 世界水大会及展览会多森展位 |
|------------|--|------------|---|





**368** KAI AT INTERNATIONAL HIGH-TECH DEFENSE  
INDUSTRY FAIR 2012, BUSAN, KOREA  
2012 韩国釜山国际高科技国防工业展览会  
韩国航空工业公司展台

**374** RED MOUNTAIN ENERGY  
红山能源公司展位

**380** SAP BOOTH FOR CEBIT 2013  
2013 SAP 德国汉诺威电脑展

**388** ALTAGAMMA – ITALIAN  
CONTEMPORARY EXCELLENCE  
ALTAGAMMA——意大利当代卓越品质

**396** CHANGI AIRPORT GROUP AT 18TH WORLD  
ROUTE DEVELOPMENT FORUM 2012, UAE  
2012 年樟宜机场集团于第十八届阿拉伯联  
合酋长国世界航线发展论坛

**402** EDB & JTC AT SINGAPORE INTERNATIONAL  
WATER WEEK 2012, SINGAPORE  
2012 新加坡国际水资源周——经济发展局和  
裕廊集团的联合展厅

**408** NIS GLONASS  
俄罗斯尼斯·格隆纳斯公司展位

**412** SOFTWARE AG CEBIT 2012  
2012 SOFTWARE AG 德国汉诺威电脑展

## BUILDING MATERIAL 建材

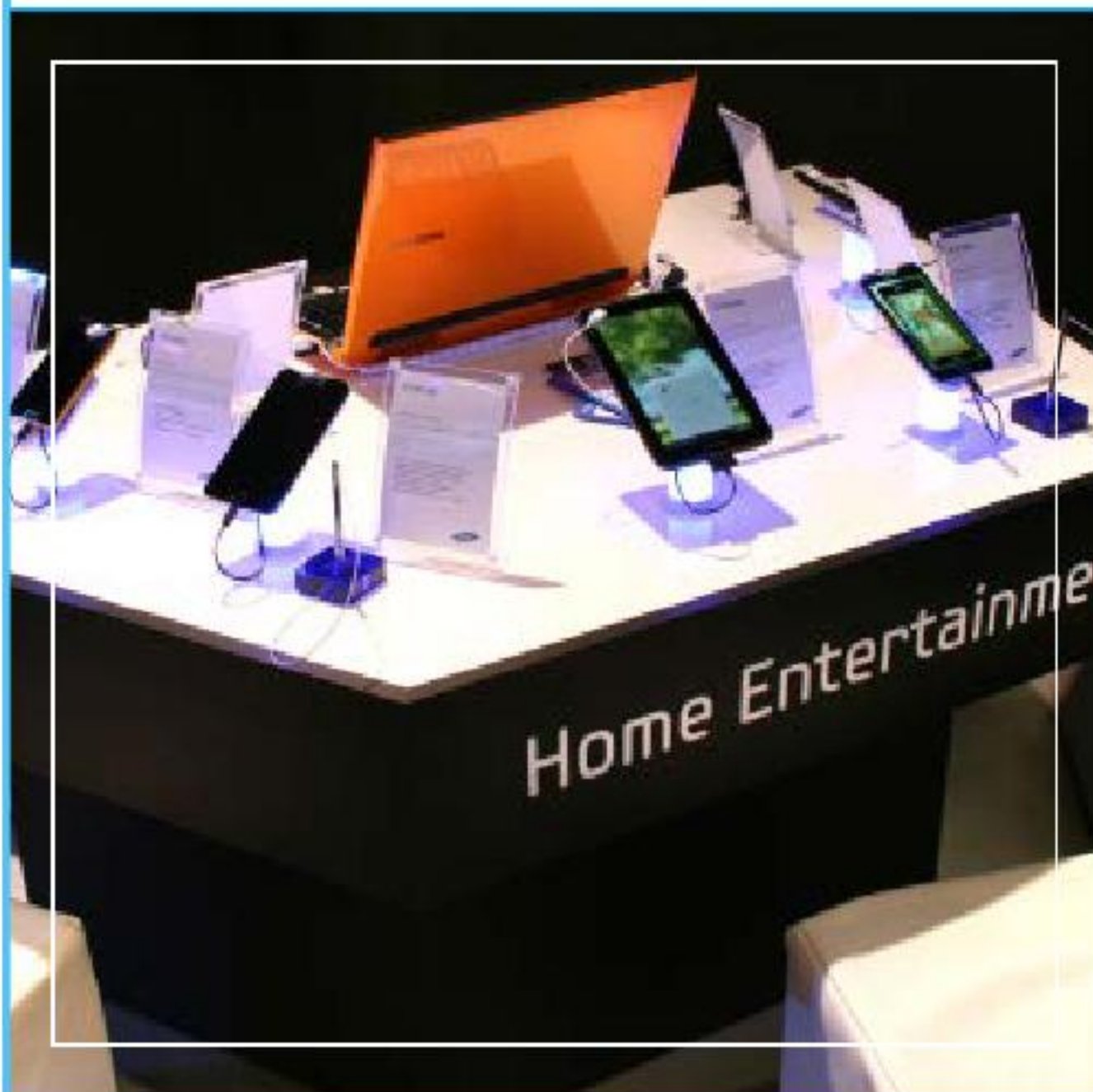
**422** REGGIANI SPA ILLUMINAZIONE –  
LIGHT & BUILDING 2012  
雷加尼照明设备——2012 “照明 + 建筑”展

**430** FROTTAGE-NATURAL STORY – SALONE  
DEL MOBILE MILANO TRIENNALE 2013  
擦印画印象 - 自然故事——2013 米兰三年中心姿  
华品牌展示

**438** FACTURA.UA STAND  
法图拉展台

**444** INDEX  
索引





电子产品

# ELECTRONICS

# SONY – IFA 2012

**Designer**  
SCHMIDHUBER

**Client**  
Sony Corporation

**Location**  
Berlin, Germany

**Area**  
5,200 m<sup>2</sup> (Total Area), 3,200 m<sup>2</sup> (Exhibition Area), 1,600 m<sup>2</sup> (Dealer Center), 400 m<sup>2</sup> (Subsidiary Area)

**Photographer**  
Olaf Becker

The new trade show exhibit integrates over 1,600 products into one comprehensive concept, and turning the Sony brand into a three-dimensional experience. The products form a circular room, conveying the message "Welcome at One Sony". The encounter between visitor and brand is key: the central stage area and the "UX Zones" consisting of "Play", "Watch", "Listen", "Share" and "Create" are surrounded by a 360 degree video projection that transforms this inner space into a unique and unified experiential space. The various connectivity options of the new "Xperia" generation of smartphones are vividly illustrated via a connection between the stage and the product area.

The clear design and the reduction of colors and graphics turn the products

themselves into the protagonists of this trade-fair presentation. Their arrangement and composition on the displays and walls, along with their communication elements, form a homogeneous overall impression.

A tunnel-like hallway leads visitors from the adjoining halls directly into the central stage area. Here, visitors can participate in events and shows, learn about "Xperia" and either get a quick overview of the complete product range, or receive some more in-depth information in the adjoining product area. There is also a dealers' area connected to the product area, directly linked to the center of the stand. The lounge and meeting area creates a pleasant atmosphere for welcoming customers, and offers space for further talks.





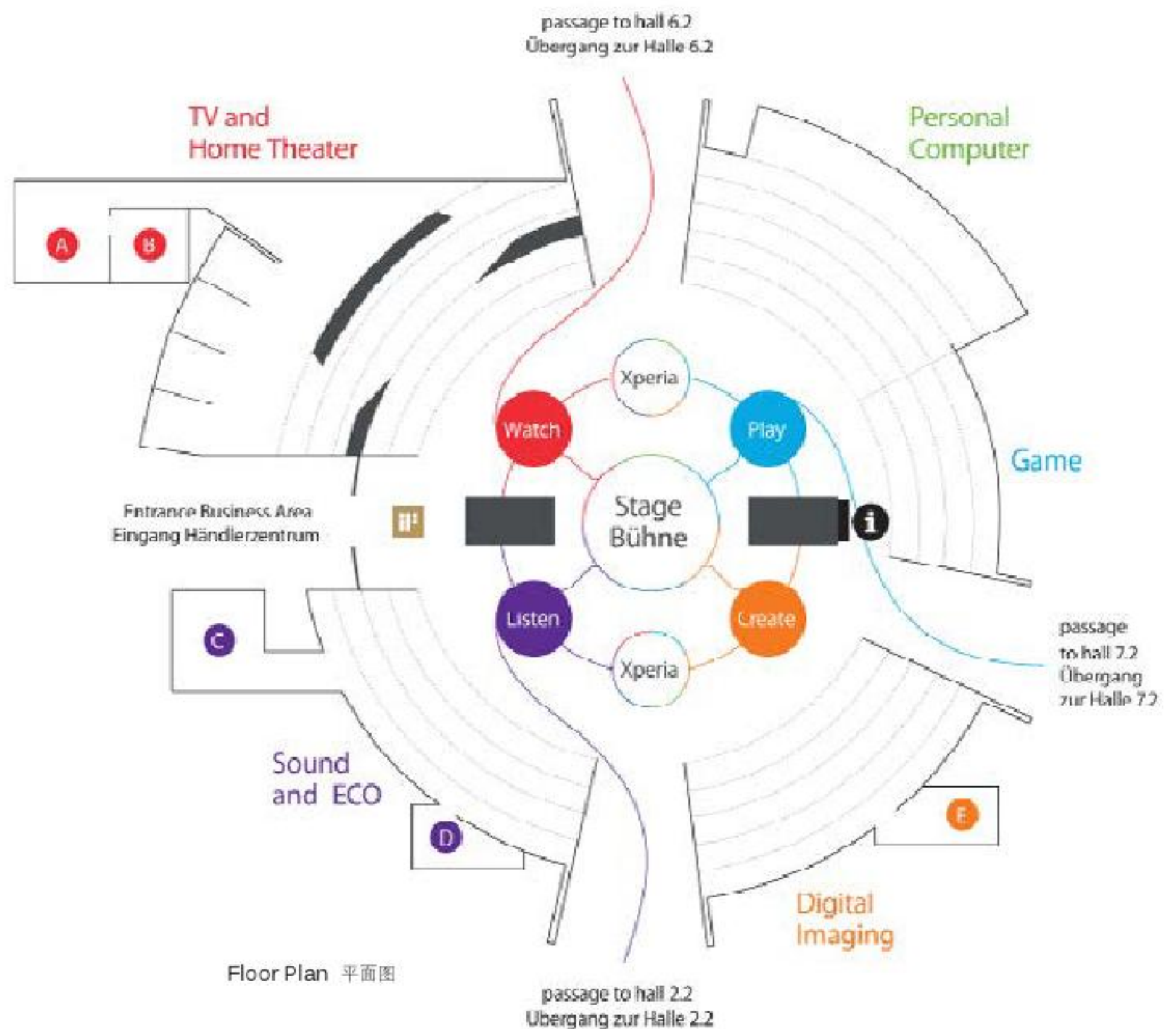


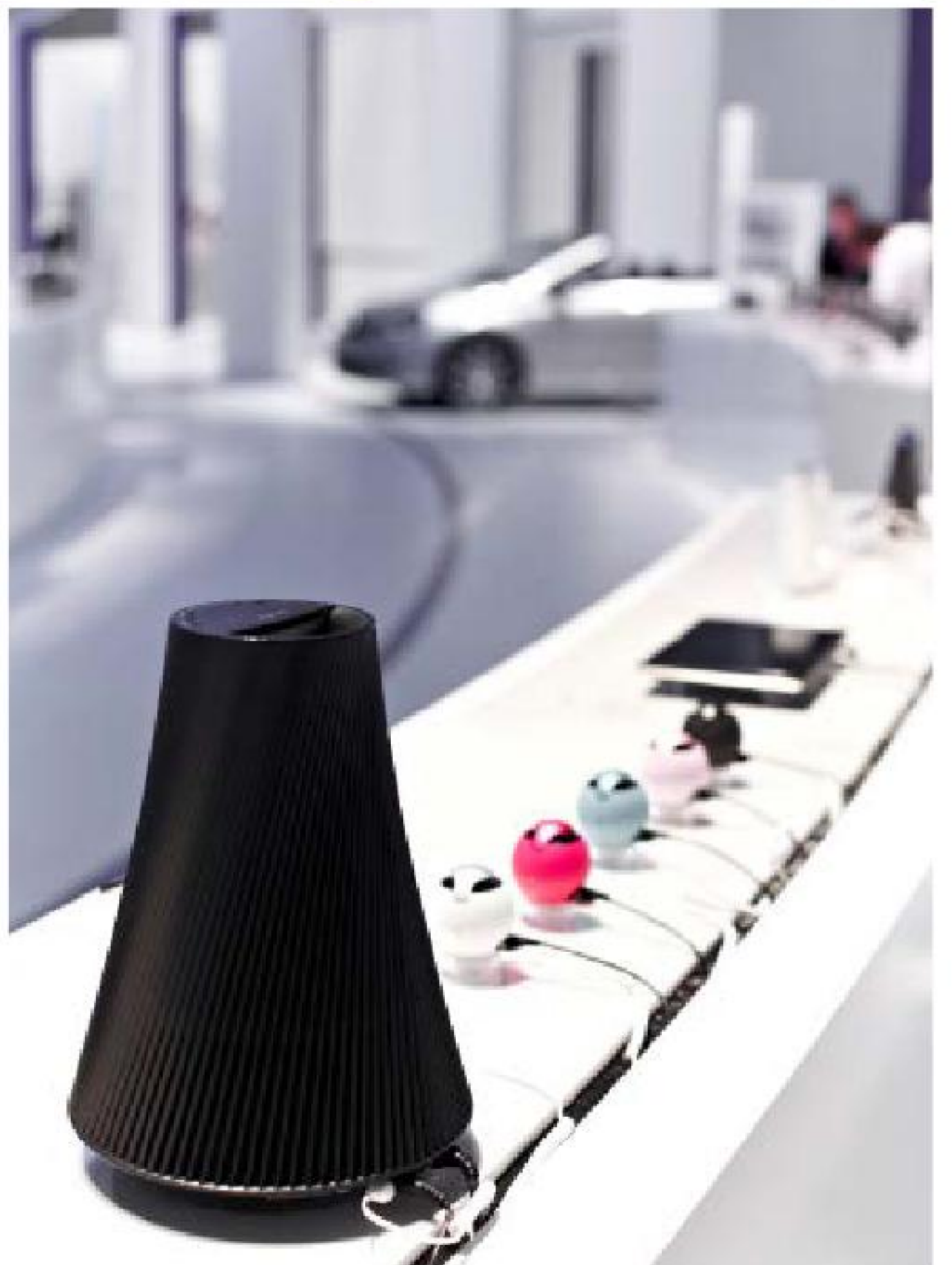
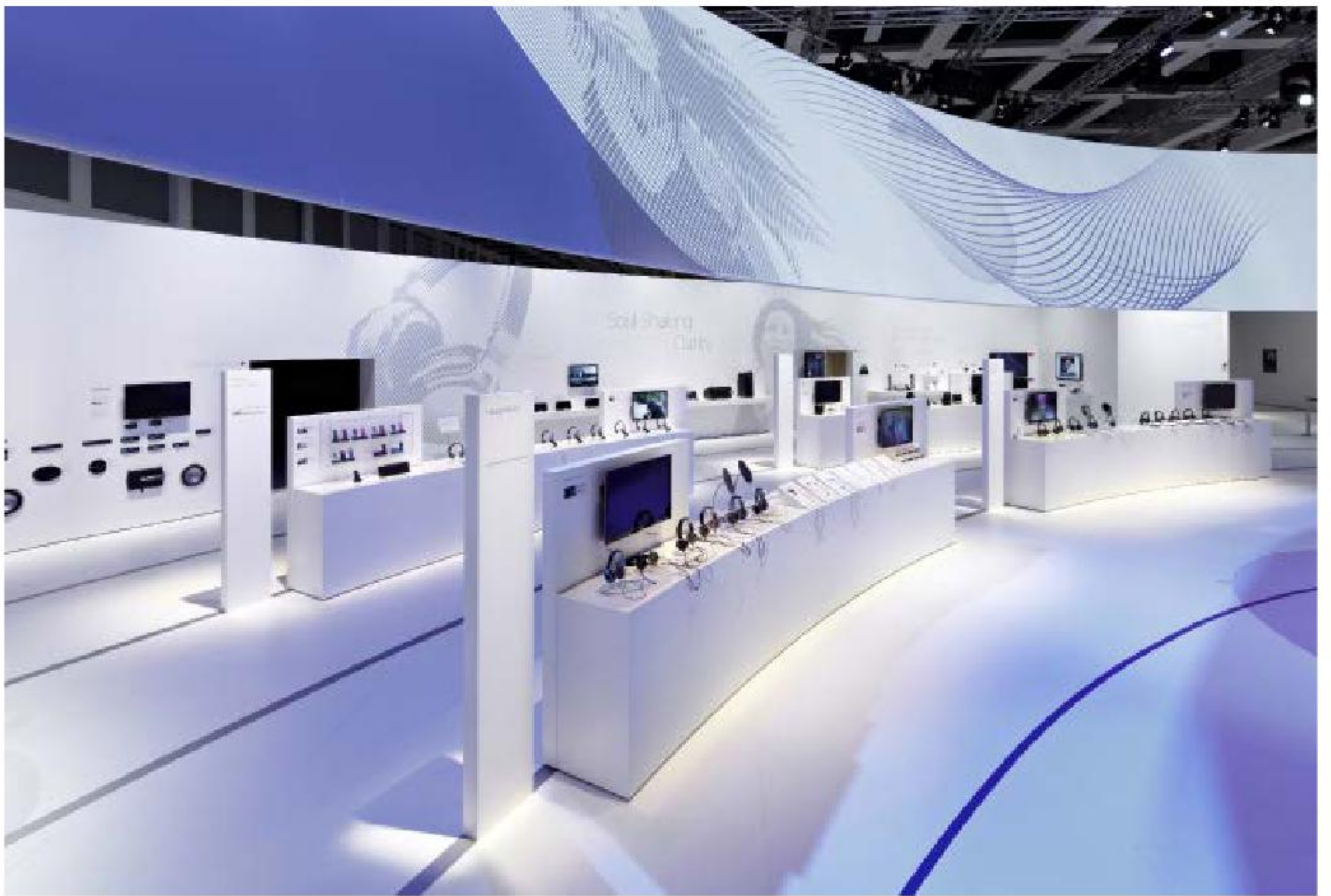


新的展销会展览使超过 1600 的产品合并成一个综合的概念，将索尼品牌变成一场三维的体验。产品组成一个圆形的房间，传递信息“欢迎来到唯一的索尼”。游客与品牌之间的相遇是关键：中央展台区域和“用户体验区”包含“游戏区”，“视觉区”，“音乐区”，“分享区”和“创造区”，它被把内在空间转换成一个独特、统一体验空间的 360° 的视频投影围绕。新一代的智能手机的“Xperia”的众多的连接选项，通过一个展台和产品领域的连接得到了生动的说明。

明确的设计和图像、颜色的减少将产品本身变为展销会展示的主角。它们在显示器和墙壁上的安排和组合，连同沟通元素，形成了一个均匀的总体形象。

一个隧道式走廊引导游客从毗邻大厅直接进入中央展台区。在这里，游客可以参加活动和节目，了解“Xperia”，或者得到完整产品范围的简要概述，或者在毗邻产品区域得到一些更深入的信息。这里还有一个连接着产品区域的经销商区域，直接连接到展台中心。休息室和会议区创造良好的氛围来欢迎顾客，并提供进行进一步的谈判的空间。









SONY  
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Watch

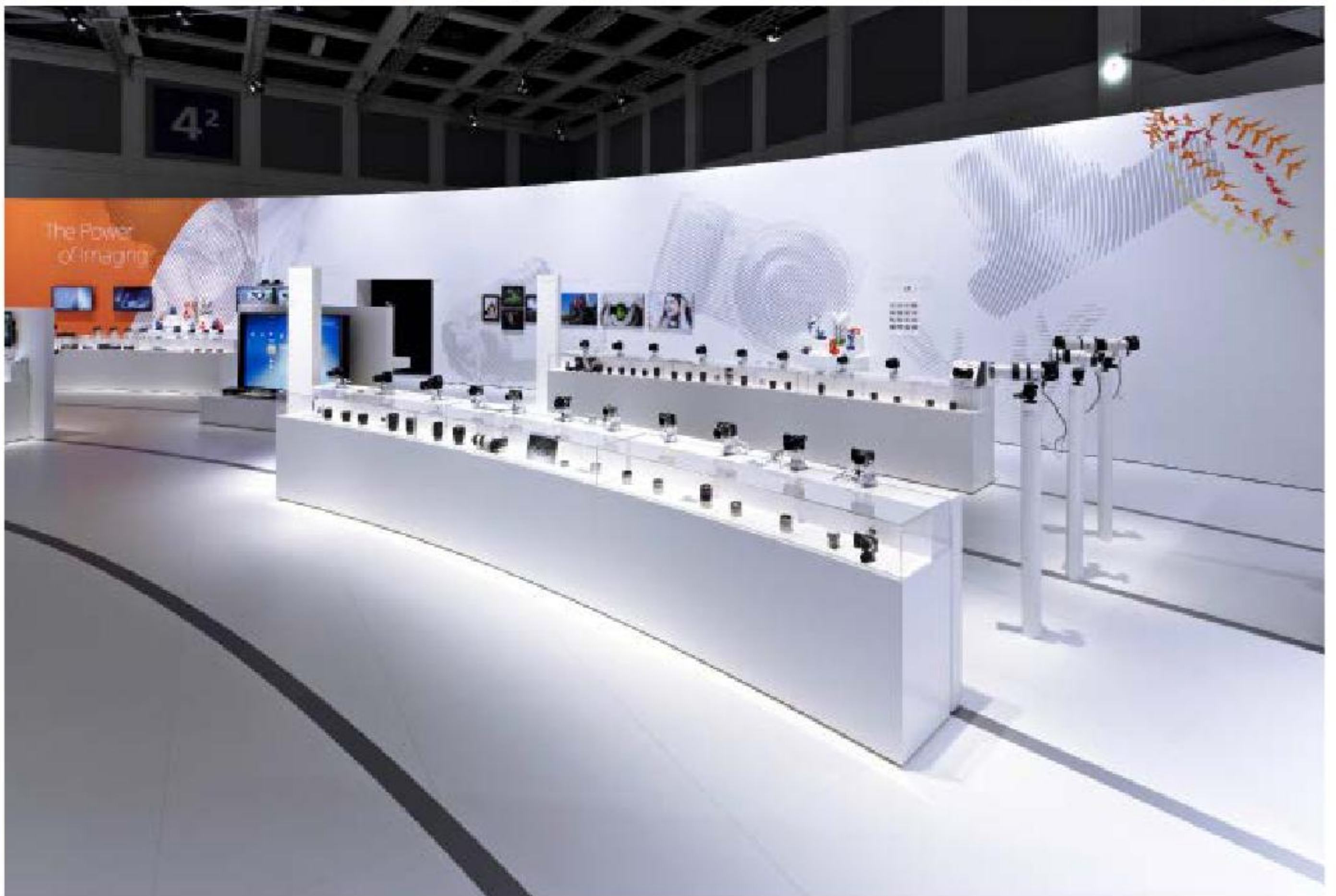
Listen

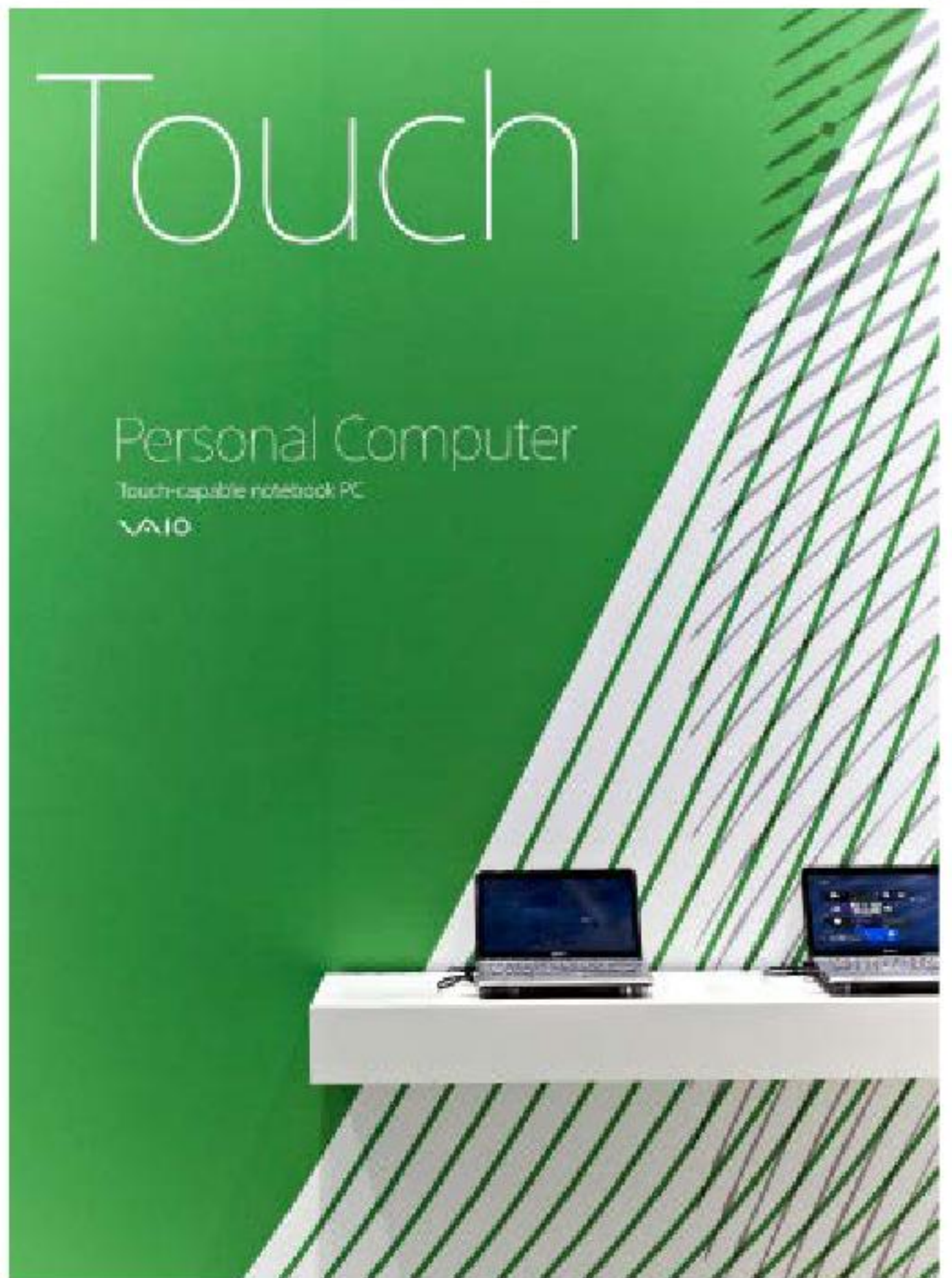














2012 柏林国际电子消费展——西门子展厅

# SIEMENS – IFA 2012

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## Designer

SCHMIDHUBER (Concept + Architecture), KMS BLACKSPACE (Concept + Communication)

## Location

Berlin, Germany

## Area

3,600 m<sup>2</sup>

## Photographer

Joerg Hempel





With the slogan "Siemens. The Future Moving In", the new Siemens Home Appliances trade fair stand combines around 500 products into one Brand Universe. The concept puts real product experience in the limelight, showing technology in the service of humans.

The central performance element is the Frame: Various large frames of 8 by 5 metres each present a flagship product in different themed zones. The front of each frame acts as an attention-grabbing animated showcase, entertaining visitors with unusual pictures and presentations. The frames' interactive "reverse" sides invite visitors to learn more about the benefits of intelligent technologies.

For instance, in the i-Dos showcase, the intelligent dosing of detergent is visualized by 950 detergent measuring beakers that form one huge "pixel screen". Each beaker has a small screen positioned behind it. These screens all work together in combination to create a humorous "laundry cinema"

showing various laundry scenarios. The frame "heat" boasts an amusing cooking-pot ballet, staging different culinary scenarios and saucepan choreography on an induction stovetop. Pots glide over the top of the stove as if moved by an invisible hand.

This concept stages each of the 500 products in a showcase that is both individually tailored to and consistent for all products, be they blenders or fridges. The calm and clarity of the showcase's strictly arranged design provides an overview and presents the products as if they were icons set on pedestals of light. Accent colors mark individual areas and ensure that guests can orient themselves quickly. The whole Siemens presentation is enclosed by a "Brand Horizon". It forms a living façade, complete with a relief structure and integrated LED displays. Current campaign motifs and visions for the future lend insights into the wide variety of Siemens Home Appliances and bring architecture and communication together in one large picture.



西门子家电的广告语是“西门子。未来在前进”，西门子的新家电展台是由大约 500 个产品组合为一体的全球品牌。让真实的产品体验聚焦在聚光灯下，展示了技术服务于人类的理念。

8 种 5 米高的不同大型构架在不同的主题区展示了旗舰产品。每个构架的前面都设有一个引人注目的动态屏幕，用不同寻常的图片和介绍来招待访客。构架互动的“反”面，则邀请访客更多地了解智能技术带来的好处。

例如，i-DOS 的展位上，由 950 个洗涤剂量杯组成一个巨型的“像素屏”，使智能计量的洗涤剂可视化。每个烧杯的背后都安置了一个小型的屏幕。这些小屏幕同时工作，创造了和谐的展示不同洗衣方案的“洗衣影院”。自称具有加热结构的

芭蕾舞式烹饪锅，正在感应炉灶上表演着不同的烹饪场景和平底锅舞蹈。锅具在炉子顶部滑行，仿佛有一只无形的手在操控着。

所有展台都是量身定做和风格统一的，上面的 500 个产品都演示着西门子的理念，不论是搅拌器，还是电冰箱。沉着而透明的展台被严格地摆放着，使展厅有个大致的样貌，展示着的产品仿佛是在灯光基座上的一个个图标。重抹的色彩界定了各个展区，确保访客能在短时间内熟悉展厅。在西门子展厅的访客可以随处看到品牌的标志。这些标志用浮雕形式或者 LED 屏幕显示出来，形成了展厅生动的立面。当前活动的主题和对未来的愿景，让访客在一张共同显示了建筑和通信的巨型图像中进一步认识了品种繁多的西门子家电。



















# SIEMENS

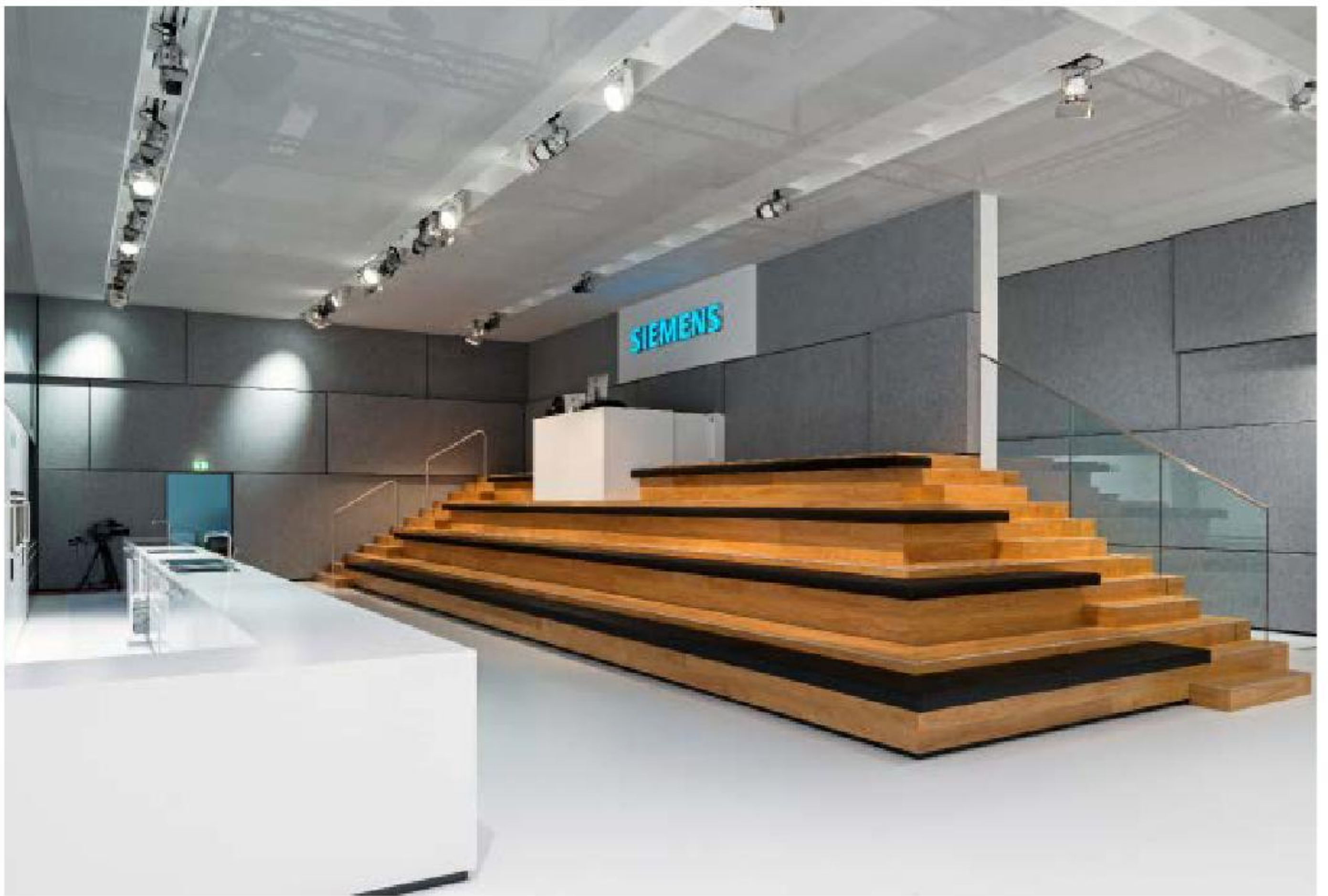
The future moving in.

Display 1500 Series  
Dealer area receipt

Information Point  
Information Time











机动车辆

MOTOR VEHICLE

2012 年奥迪北京国际车展

# AUDI BEIJING 2012

**Designer**

tisch 13 GmbH

**Architect**

Oettle Ferber Associates

**Location**

Beijing Motor Show 2012, Beijing, China

**Photographer**

Andreas Keller

**Area**

2752 m<sup>2</sup> (Basement Floor 2086 m<sup>2</sup>, Upper Floor 666 m<sup>2</sup>)

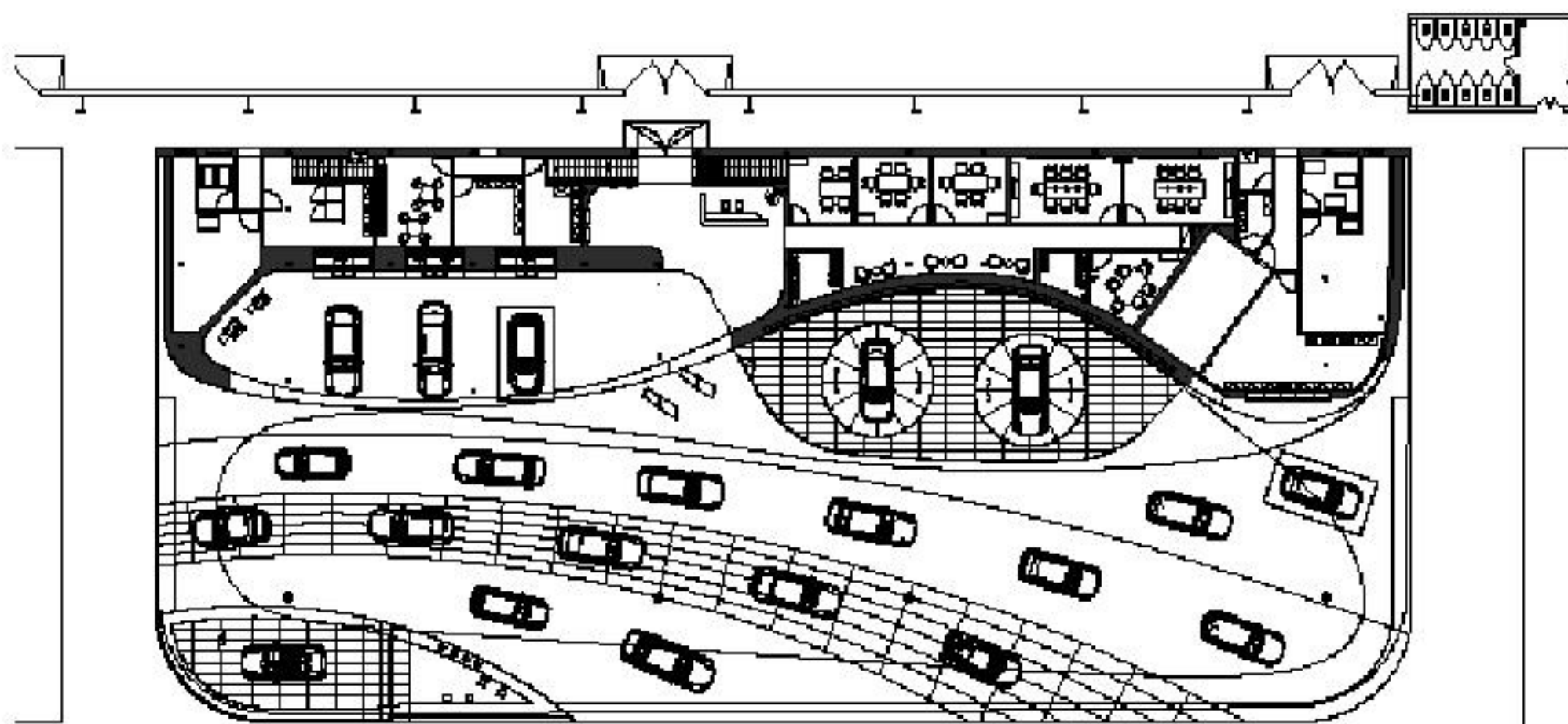




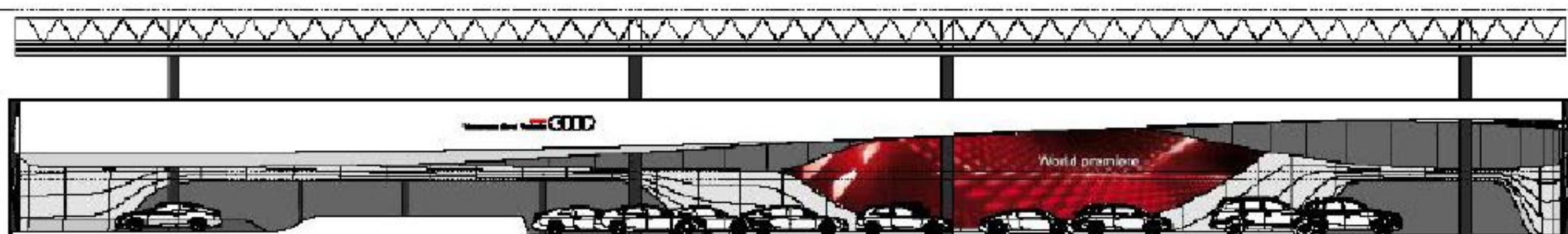
AUDI AG was again present at the prestigious Beijing Motor Show in 2012 with a holistic trade fair communication concept. In keeping with the overall SUV theme, Audi unveiled three global premieres in China: the Audi A6 L e-tron concept, the RS Q3 concept and the Q3 jinlong yufeng. The latter is Chinese for "Golden Dragon in the Wind", a fitting name in 2012, the Year of the Water Dragon. The graphic conception together with the media

presentation and construction highlights clearly conveyed the demands and values of Audi AG: "Innovation and perfection". A further highlight for the on-site presentation was the "rim" app, which was specifically designed for this event. The project was rounded off with branded accessories such as bags and T-shirts.





Ground Floor 平面图



Front Elevation 前立面图







带着全面的贸易展销会交流概念，奥迪公司再次出现在 2012 年著名的北京国际车展上。保持了整体的 SUV 主题，奥迪在中国推出了三款车型的全球首展：奥迪 A6L e-tron 款、RSQ3 款以及 Q3jinlong yufeng 款。最后一款的中文是“金龙御风”，一个在 2012 年龙年应景的名字。图形概念加上媒体的介绍和建设重点，清楚地传

达了奥迪公司的需求和价值观：“创新和完美”。现场演示进一步突出了专为这次展会设计的“rim”应用程序。这次展会在品牌周边产品例如袋子和 T 恤衫的发放下圆满结束。



2013 年奥迪日内瓦国际车展

# AUDI GENEVA 2013

**Designer**

Oettle Ferber Associates

**Light Designer**

FOUR TO ONE scale design

**Area**

3,714 m<sup>2</sup> (2,888 m<sup>2</sup> Ground Floor, 826 m<sup>2</sup> Upper Floor)

**Communication Designer**

KMS blackspace

**Media Designer**

TFN

**Photographer**

Andreas Keller

**Constructor**

metron

**Location**

International Motorshow Geneva 2013, Switzerland

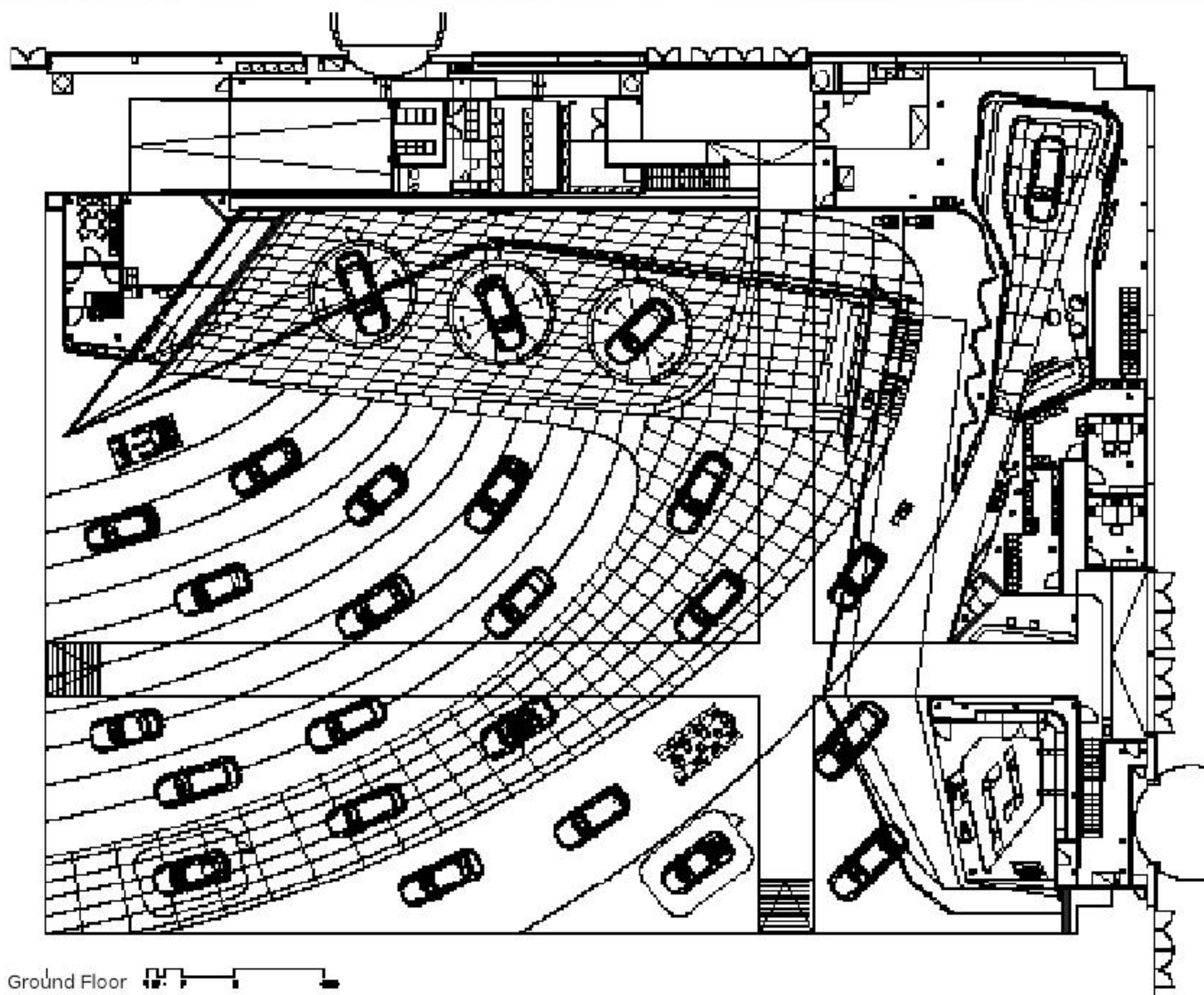


The brand claim "Vorsprung durch Technik" is set into Audi's unique aesthetic concept of architecture and communication to form the Audi brand space. The brand messages are communicated powerfully to the visitors in a spatial and functional dimension – the brand's identity is turning into a personal experience.

On a large stage, Audi presents the most up-to-date vehicle innovations. Flanked by the sportiest vehicles from the Audi model range, a track leads the visitor into the centre of the stand. Occupying a space of 2,888 m<sup>2</sup>, the Audi exhibition architecture transmits the values of the Audi brand to the visitor. Large, sharp-edged white surfaces function as "brand surfaces", encompassing the space with their dynamic lines and alignments, over which thin silver and

black surfaces are superimposed.

The narrow architectural frames and the precise details and intersections of the surface edges convey the conceptual content of the brand quality "Audi design". The high-quality materials and surfaces as well as the outstanding quality of the workmanship underline the premium positioning of the brand. The large LED screen displays film sequences are strengthening the key Audi themes to further emphasise the architectural approach and complete the experience of the Audi brand space. The visitor can explore the innovation fields "Audi ultra", "Audi connect", "Audi e-tron" and "Audi design" in multimedia presentation areas.



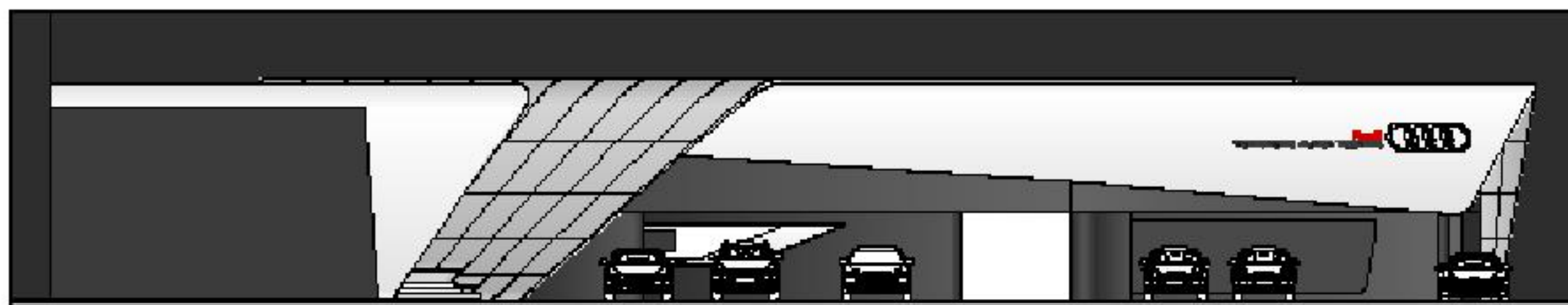
Ground Floor  
平面图







Front Elevation  
前立面图



Side Elevation  
侧立面图

品牌主张“科技领导创新”设置为奥迪的独特美学概念、架构和沟通，形成了奥迪品牌空间。品牌信息在空间和功能方面向参展者有力地传达了：品牌形象正在转变为个人体验。

在一个大舞台上，奥迪展示了最新车辆的创新。奥迪型号齐全的动感的车辆位于侧面，一条轨道带领参展者进入展会中心。占地 2888 平方米的空间，奥迪车展的构架向参展者们传递了奥迪品牌的价值。宽大、锋锐的白色表面充当“牌面”，

用其动感的线条和路线围绕整个空间，叠加了淡银色和黑色表面。

狭小的建筑框架、精确的细节和表面边缘的交叉处传达了品牌的质量“奥迪设计”的概念内容。优质的材料和表面做工，以及优秀品质的工艺，突出了品牌的高定位。LED 大屏幕播放的系列短片巩固了奥迪的重点主题，进一步强调了构架的方法，完成了对奥迪品牌空间的经验。参展者们可以在多媒体演示区探索奥迪的技术创新领域“奥迪 ultra”、“奥迪 connect”、“奥迪 e-tron”以及“奥迪 design”。

















梅赛德斯-奔驰展销会介绍——日内瓦国际车展

# MERCEDES-BENZ TRADE FAIR PRESENTATION – GENEVA INTERNATIONAL MOTOR SHOW

## Designer

jangled nerves

## Light Designer

TLD Planungsgruppe

## Sound

Klangerfinder

## Location

Geneva International Motor Show, Switzerland

## Area

3,800 m<sup>2</sup>

## Photographer

Andreas Keller, Ingo Zirngibl

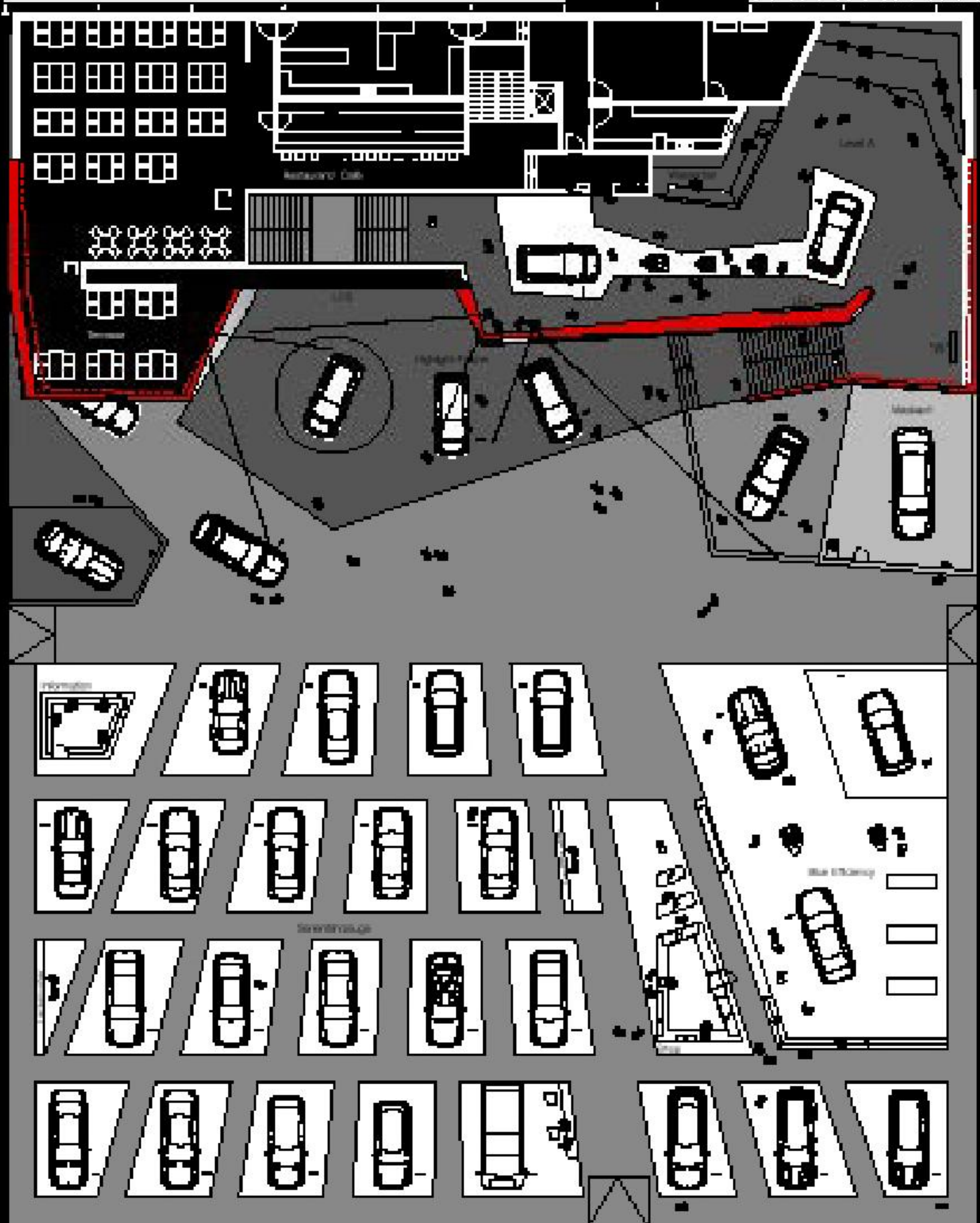


The focus of the trade fair exhibition by Mercedes-Benz at the 82nd Geneva International Motor Show was the world premiere of the new A-Class. Its sporty and dynamic look is primarily designed to appeal to a younger target group. The main topics of the automotive presentation, which covered an area of 3,800 m<sup>2</sup>, were translated into a spatial brand experience by German creative firm jangled nerves. It integrated a striking "brand ribbon" into the stand, which enveloped the space and caught the eyes of fair goers from a distance. With its distinctive silver polygonal surfaces made from brushed aluminum sheets, the ribbon not only generated a unique look but also established all the necessary functional divisions within the exhibition space.

Around the periphery of the stand, amidst the branded silver ribbon, were

large staircases that invited fair goers to visit the upper floor where a lounge, cafeteria and VIP area awaited them. Appearing to float, the elevated level afforded a magnificent view of the exhibited vehicles and the entire hall.

The back office area was at ground level, shielded from the crowds by its discreet integration into the brand ribbon. A dynamic visual feature of the exhibition stand was an almost 100-m<sup>2</sup> LED wall that created a prominent space for communicating contemporary brand messages to the target audience. Visitors could enjoy a 20-minute film that highlighted the specifications and characteristics of the new A-Class vehicle series. Architecture and media merged to form a brand experience that blurred the distinction between real and virtual space.









Elevation 立面图

在第82届日内瓦国际车展上，梅赛德斯—奔驰的展览成为了焦点，这是新款A-Class的全球首次亮相。为了吸引年轻的消费群体，新款外形被设计得轻盈，动感。展会占地3800平方米，其主要内容被德国创意公司jangled nerves设计为富有空间感的品牌体验。展位设置了突出的品牌功能区，功能区覆盖展会四周，远远的就吸引了众人的目光。覆盖着银色多边形铝拉丝，使得功能区不仅外观独特，更是建立了所有必要的功能区，划分了展览空间。

在展厅外围的象征品牌的银色功能区，是通往楼上的大楼梯，它在向展会中的

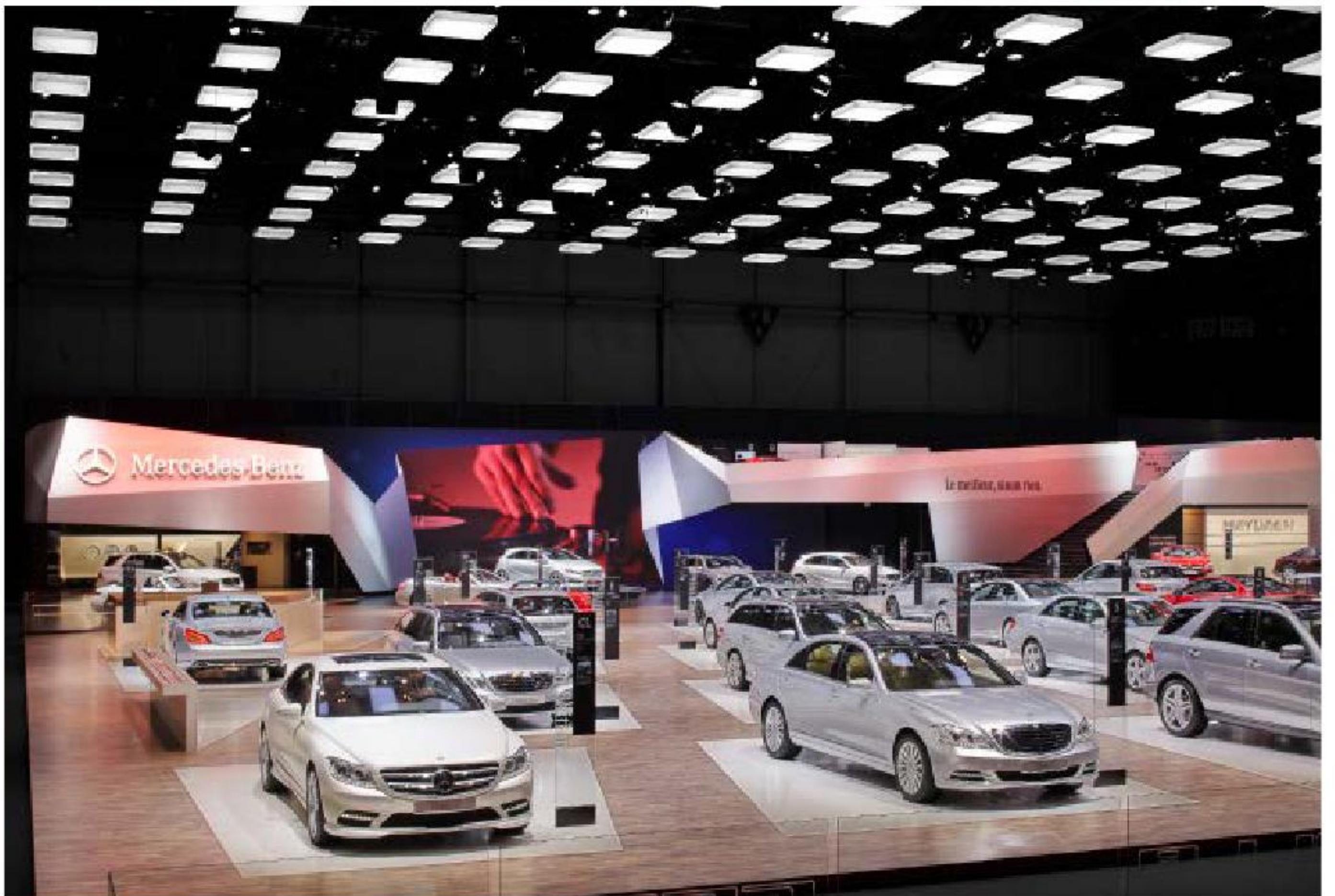
人们发出邀请，这里有休息区、咖啡厅和VIP区等着他们。走上楼梯，犹如悬浮在半空，从高处看，展出的车辆和整个展厅构成一片华丽的景象。

事务部门设在一楼，与品牌功能区缜密地融为一体，摆脱了人群。展厅的动态视觉感是用一个约100平方米的LED屏幕墙营造的，为目标客户对同期品牌信息的交流创建了良好空间。人们可以在享受20分钟短片的同时对新款A-Class系列的规格和性能有更深入的了解。建筑与媒介融合，产生了品牌体验，这样的体验模糊了真实空间与虚拟空间的差别。















科技

# TECHNOLOGY

# FROM TODAY TO TOMORROW: DORMA AT BAU 2013

## Designer

Prof. Marcus Fischer

## Design Company

dan pearlman Markenarchitektur GmbH

## Location

Munich, Germany

## Area

668 m<sup>2</sup> (Ground Floor), 177 m<sup>2</sup> (First Floor)

## Photographer

Karsten Rabas

The company DORMA from Ennepetal was represented onsite by a stand designed by dan pearlman. Innovation and quality, which are the core principles of the brand in the context of a new corporate design, as well as the brand values of effortlessness, holism, design and aestheticism, were construed by means of a lavish stand concept. The architectural ensemble, all in white with dynamic accents of DORMA red and bright, welcoming wooden floors, reflects transparency and openness. The open and all-encompassing approach used in the "Welcome Area" was the core theme of the installation and it also acted as a means to allow guests become accustomed to DORMA's new image. The open-plan entrance area then led to the "Media Plaza" with recessed seating, which represented the center of the DORMA world. Communication, exchange and brand image were the central themes of this

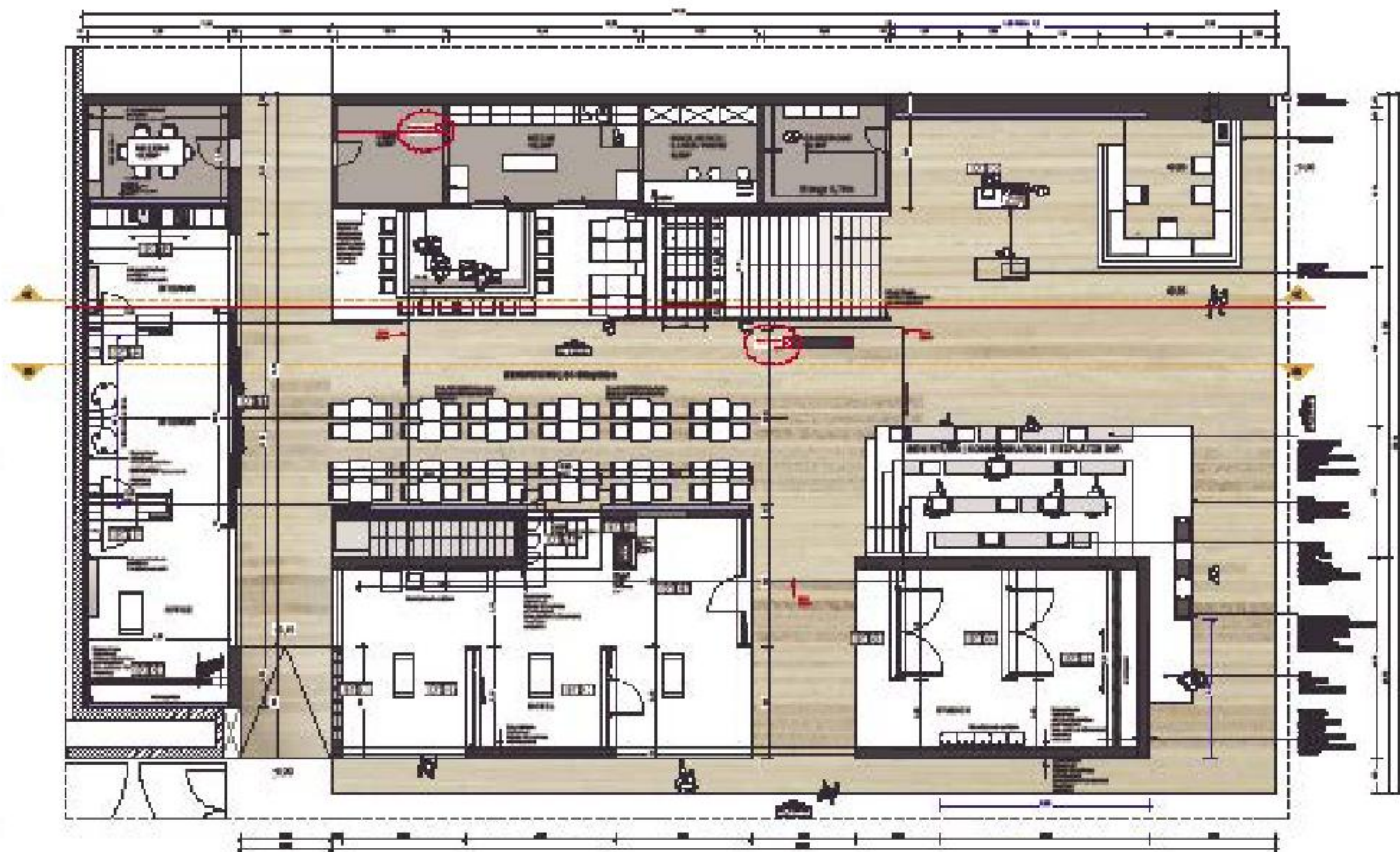
area. The world of DORMA was brought to life on the "Brand Wall" by means of innovative multimedia technology and the screening of the brand reel. The intuitive path then continued through the installation, passing a display of the latest DORMA products as well as the catering area, before reaching the stairs to the first floor. Here guests could not miss the highly visible "Innovation Box", which offered an exclusive look at the company's new products and its development process. Clear, cubic forms reflected the design attributes that the architects at dan pearlman sought when realizing this trade fair stand. At the same time, they created an inviting and open atmosphere, fully in keeping with the "Design the 360° Experience" corporate request. Design and functionality became one in this space, thus creating a successful, new DORMA brand identity: From Today to Tomorrow.



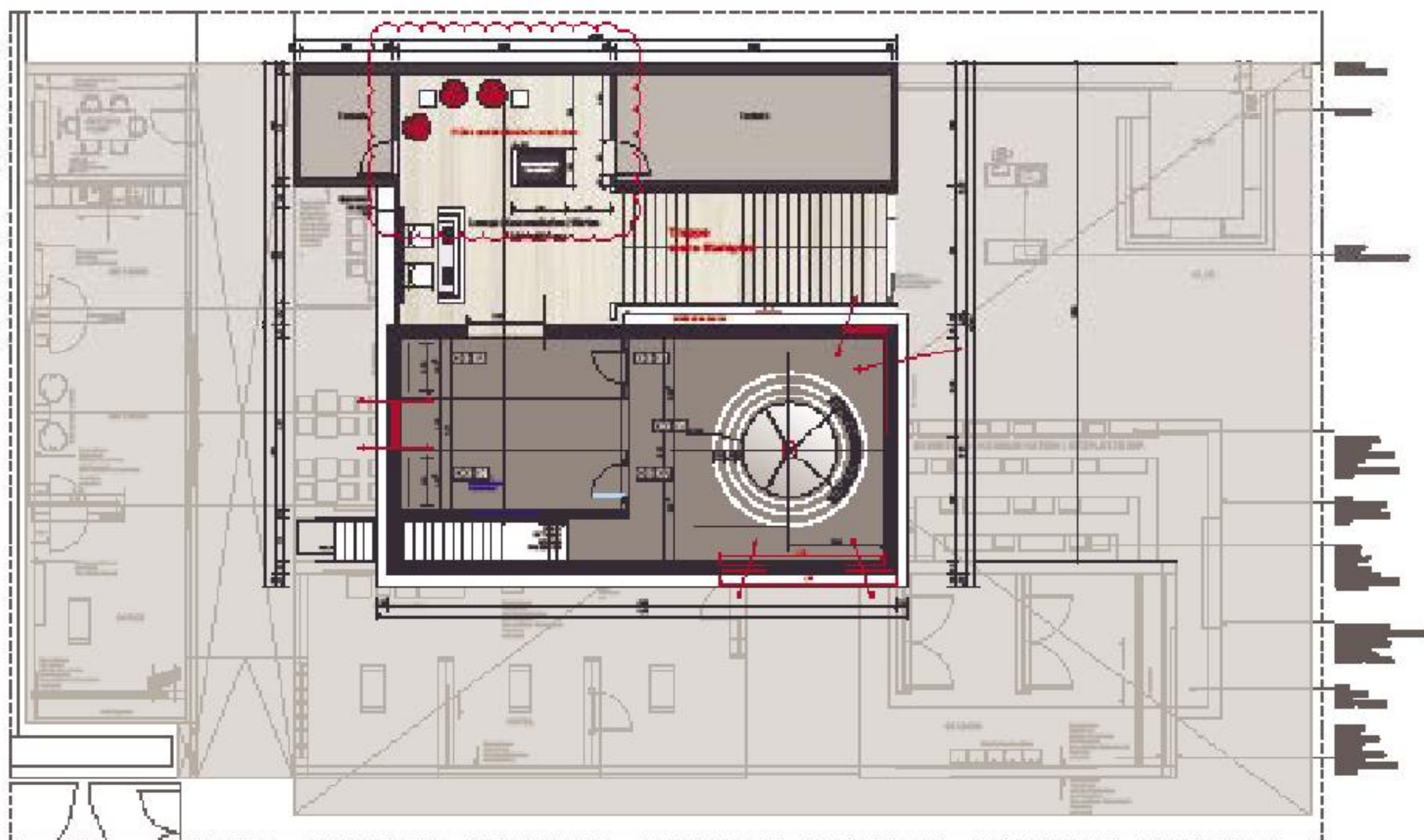








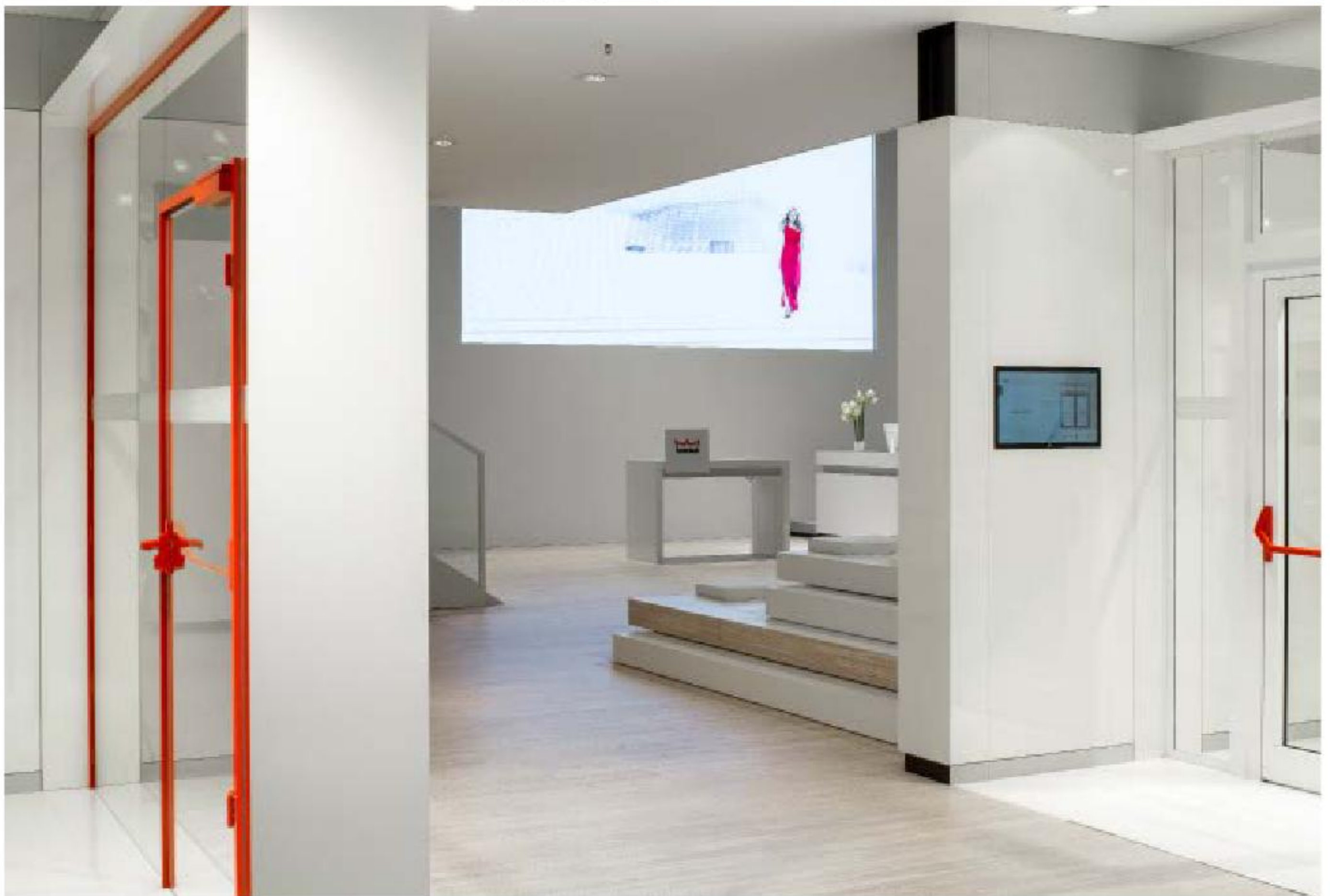
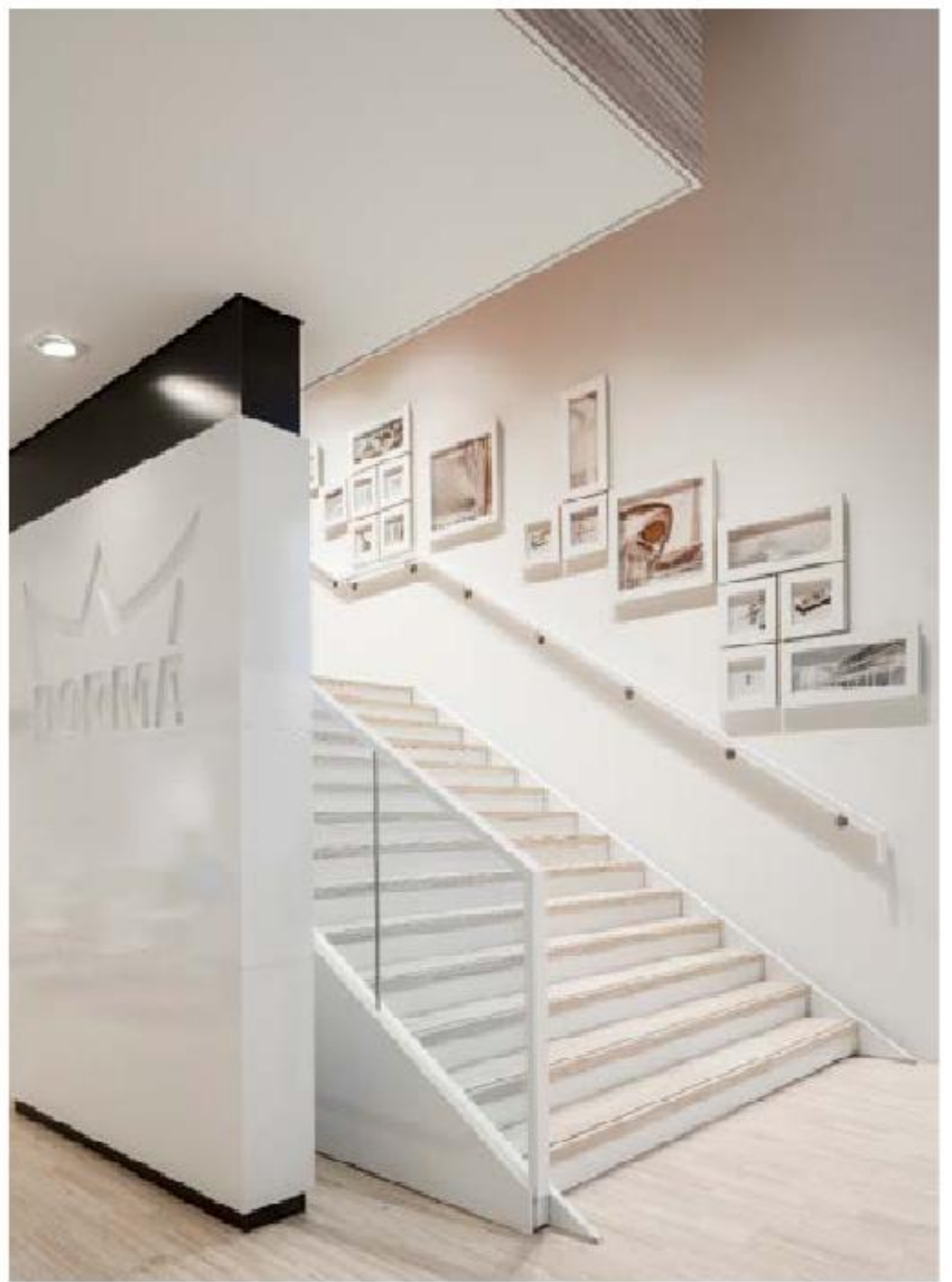
Floor Plan 平面图



Floor Plan 平面图

德国恩娜佩塔尔的 DORMA 公司展示了由 dan pearlman 设计的展会场所。高品质和创新的核心概念，以及洒脱、富有设计感、精致、美观的品牌特点都在奢华的展室内被体现。室内以 DORMA 公司一贯的红色和明亮色为基调，采用富有欢迎气息的木质地板，衬托出透明和开阔。欢迎区域用的全包裹式开放通道展示了这次展会的主题，也起到使游客熟知 DORMA 产品新形象的作用。开放性通道逐渐将人们引入代表着 DORMA 世界最重要部分——配有许多隐藏式座位的“媒体广场”。交流、交易和展示品牌形象是这个区域的重要主题。通过最新的多媒体技术以及胶卷的放

映，DORMA 的世界在媒体墙上生动地展示出来。在到达一楼前，通道继续在展厅内延展，穿过关于 DORMA 公司最新产品的展示区以及餐饮区。在这里不会错过非常显眼的“创新立体展示盒”，它会以独特的视角展示公司最新产品以及其生产过程。建筑师以立体形式清楚地展示了地展现产品的构想，在这次交易会的展厅中得到了实现。同时，他创造出一种开放和友善的氛围，并将公司“给顾客 360° 全方位体验”的要求完美地完成了。设计新颖，功能实用的优点在展厅中融为一体，因此成功地创造出 DORMA 公司新的品牌内涵——立足当下，展望未来。









# BEKO – LET'S MEET IN THE SMART KITCHEN

**Designer**  
Franken Architekten

**Client**  
BEKO

**Location**  
Berlin, Germany

**Area**  
360 m<sup>2</sup>

Franken Architekten designed and staged in collaboration with the communication agency Nordisk office plus the Beko tradefair appearance at the Living Kitchen – The international kitchen show at imm cologne – the international furniture fair in Cologne. Beko is the international brand of Arçelik Group and a leading manufacturer of household appliances in Europe.

Under the slogan "Let's meet in the smart kitchen" the booth is presented as an open and inviting space with different highlight areas that have been grouped under a floating roof. Free standing wall panels produced a fluid space. In the front area formed Cooking Demo, Welcome Counter and Patricia Urquiola design freestanding blocks that guided the visitors inside the fair

stand. In the walls bounding installation situations for more product highlights as well for the series products have been created.

Communicative centre was the Smart Kitchen area with a cosy kitchen atmosphere around the long dining table and kitchen island. Four daily cooking shows with the celebrity chef Ralf Jakumeit attracted hundreds of visitors to the booth and the percussion group Drumartic made with the beats that they create with help of various cooking utensils a great atmosphere at the stand. The open plan lounge and bar with adjoining meeting rooms offered an exclusive trade area dealer to conduct business.



# BEKO



BEKO

It's meet in the smart kitchen



Geçmişten geleceğe  
her zaman  
BEKO  
her zaman







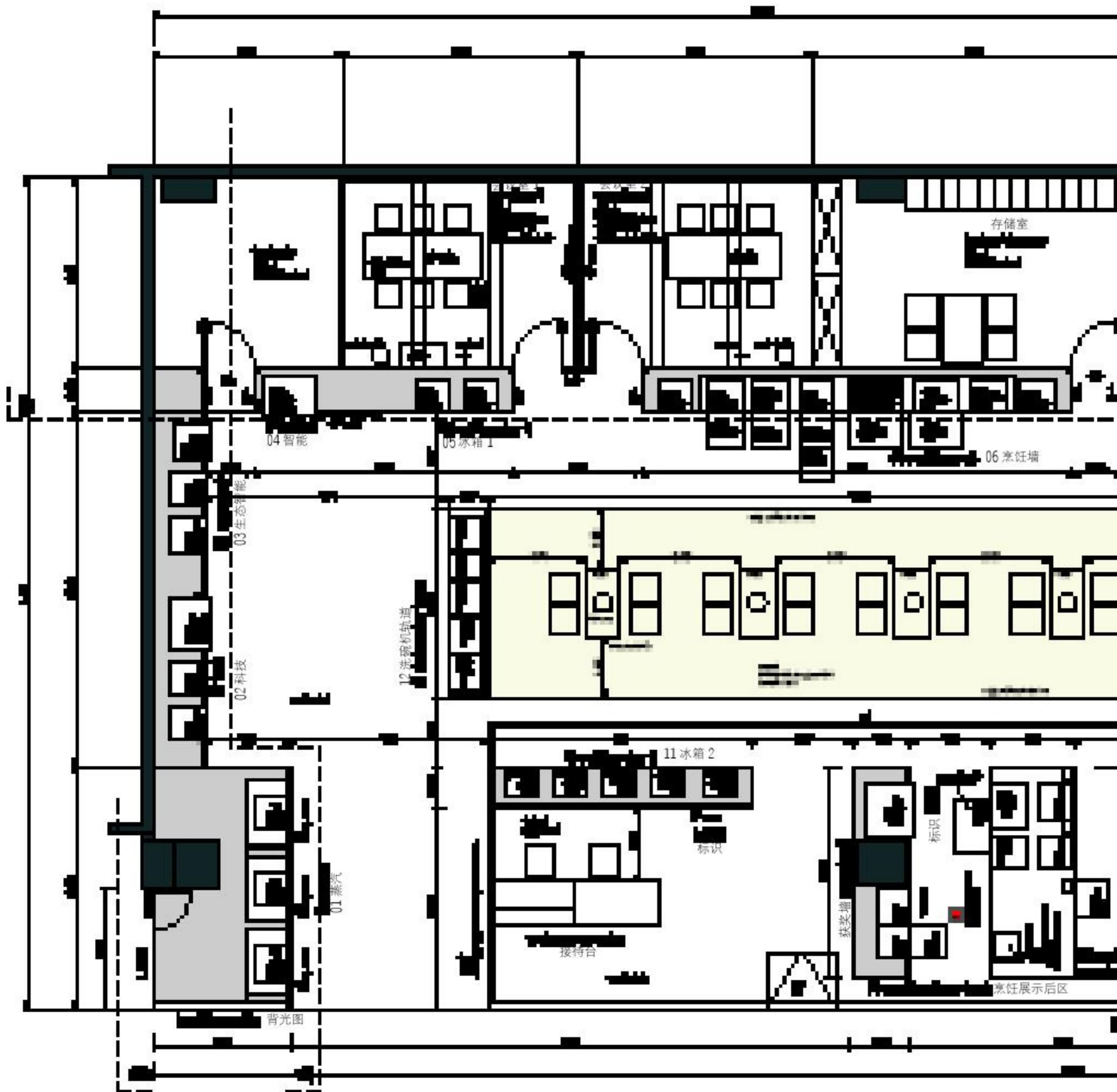
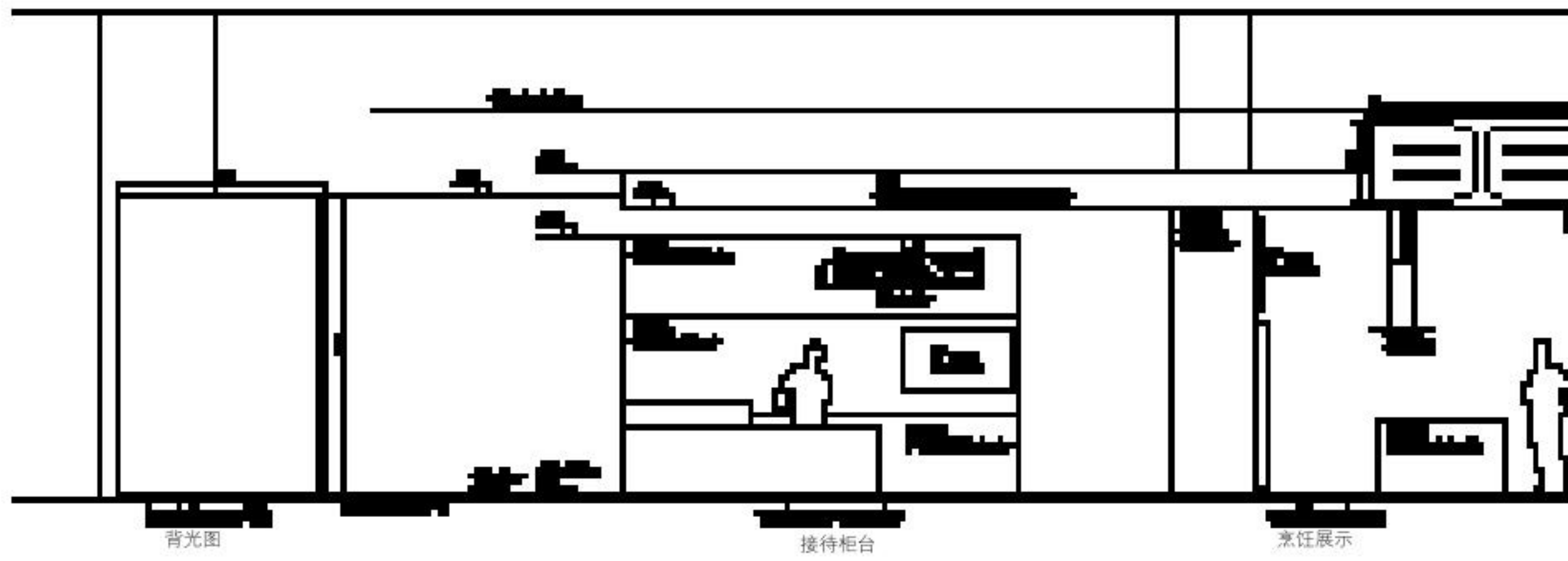


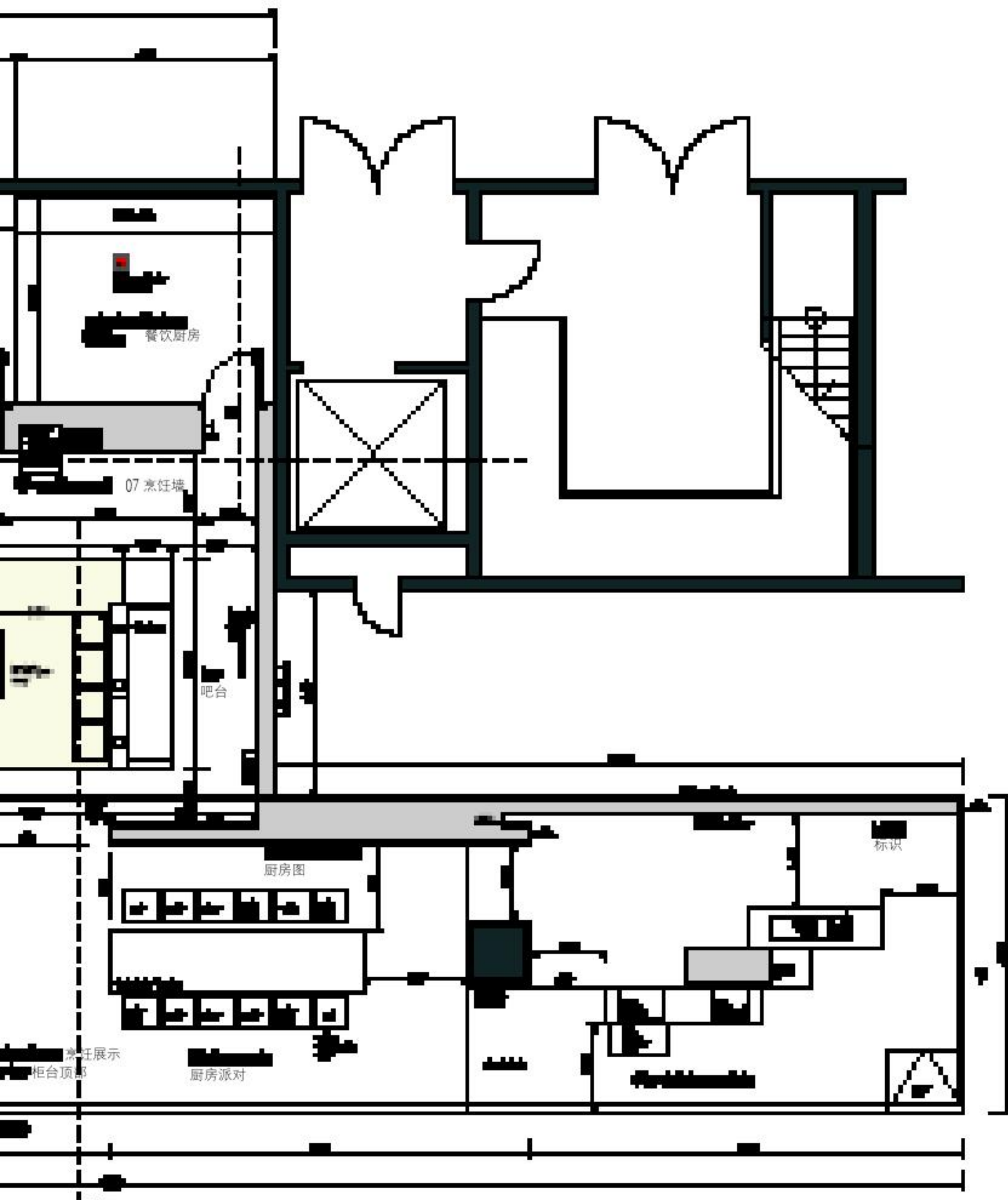
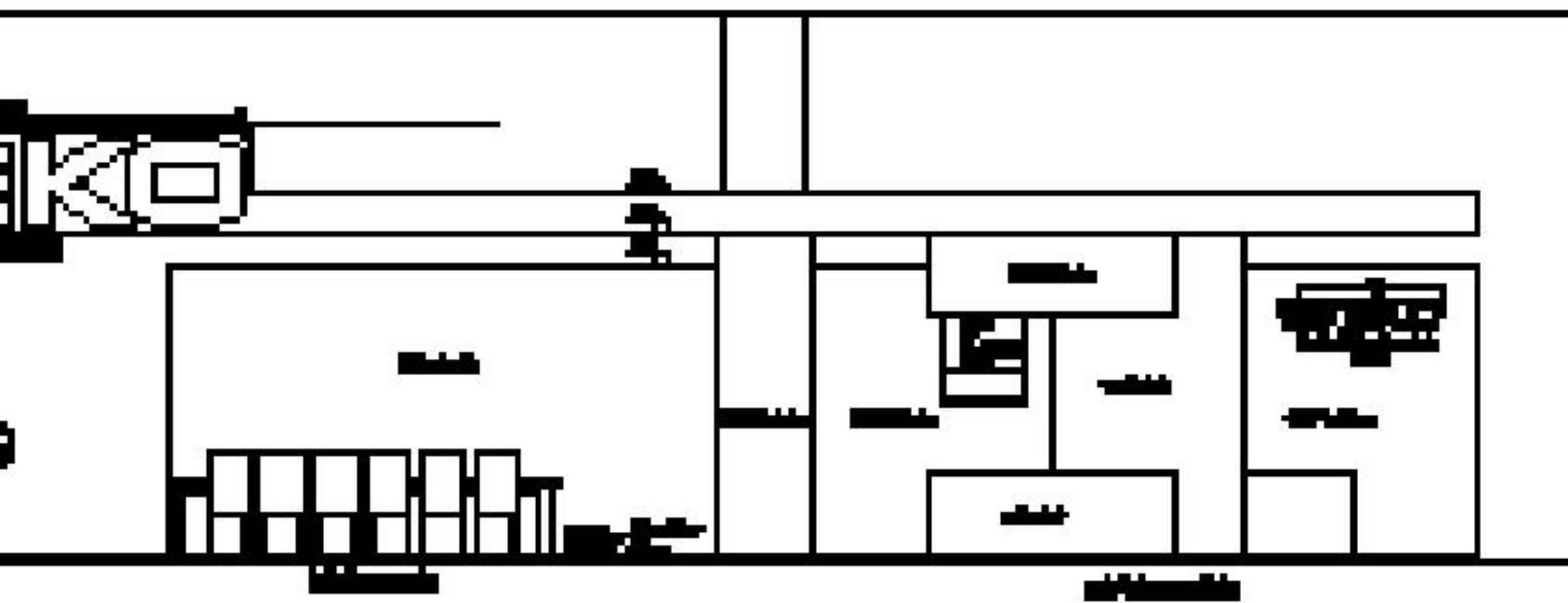
弗兰肯的建筑师携手广告公司 Nordisk，加上倍科电器的鼎力配合，设计并推广了这次生活厨房的展会：这是一场在科隆国际家具博览会上的厨房用品展示。倍科电器是 Arelik 集团旗下的国际品牌，也是欧洲家用电器制造商的领导者。

在“让我们共享智能厨房”的标语下，展厅呈现的是一个开放的，迎人进入的空间，一个个悬浮屋顶为展厅划分出不同的光亮区域。通过众多独立的展示板，展会演化成流动的空间。在前面的区域安排有烹饪演示，迎宾柜台以及由 Patricia

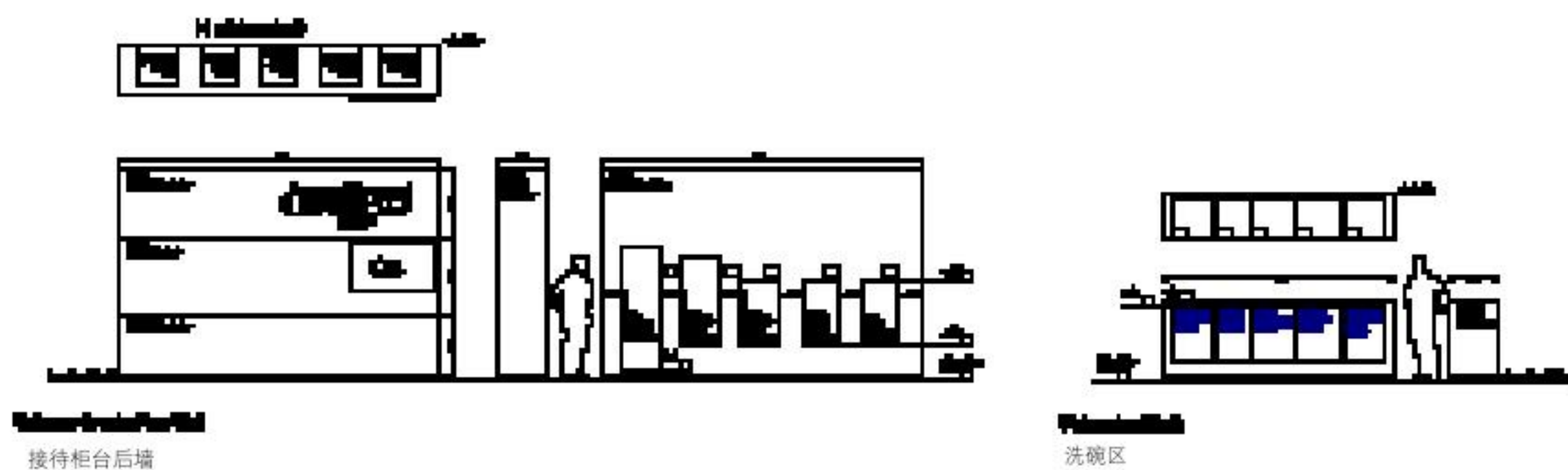
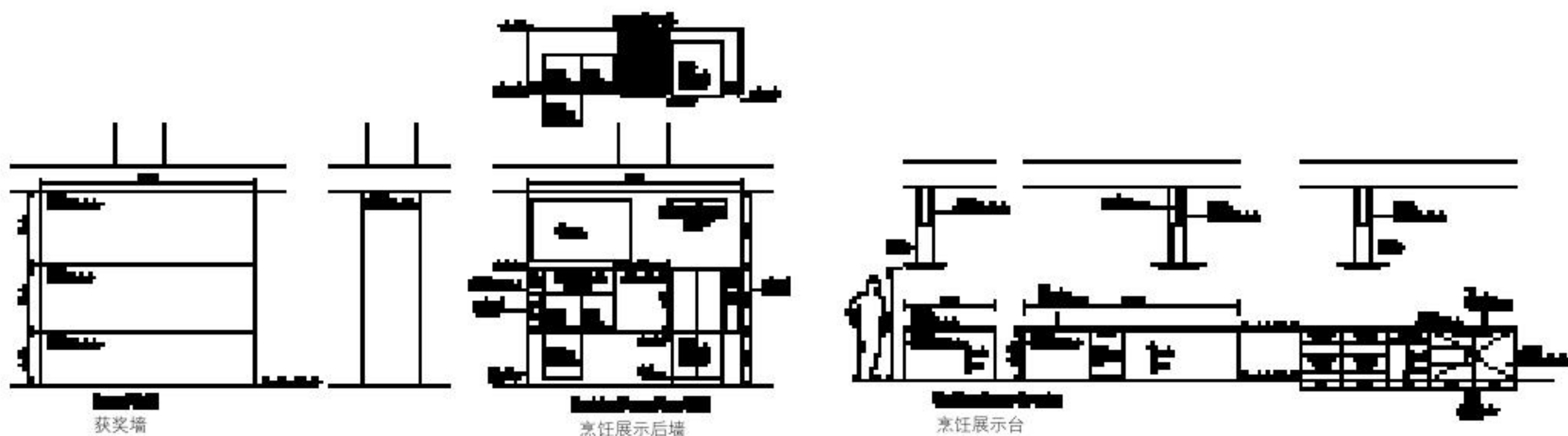
Urquiola 设计指引游客进入展会的独立式街区。在展示墙边缘也为更多特色产品和系列产品留出了陈列空间。

交流中心设置在智能厨房展示区，在长型餐台和岛式厨房间弥漫着舒适的厨房气息。名厨拉尔夫 Jakumeit 主持的四个日常烹饪节目吸引了成千上万的游客来到展会，打击乐队 Drumartic 用各种厨具打着节拍烘托出展会良好的气氛。开放的休息室和与会议室毗邻的酒吧给经销商提供了商业洽谈的场所。











倍科电器——智能的一代

# BEKO – SMART GENERATION

**Designer**  
Franken Architekten

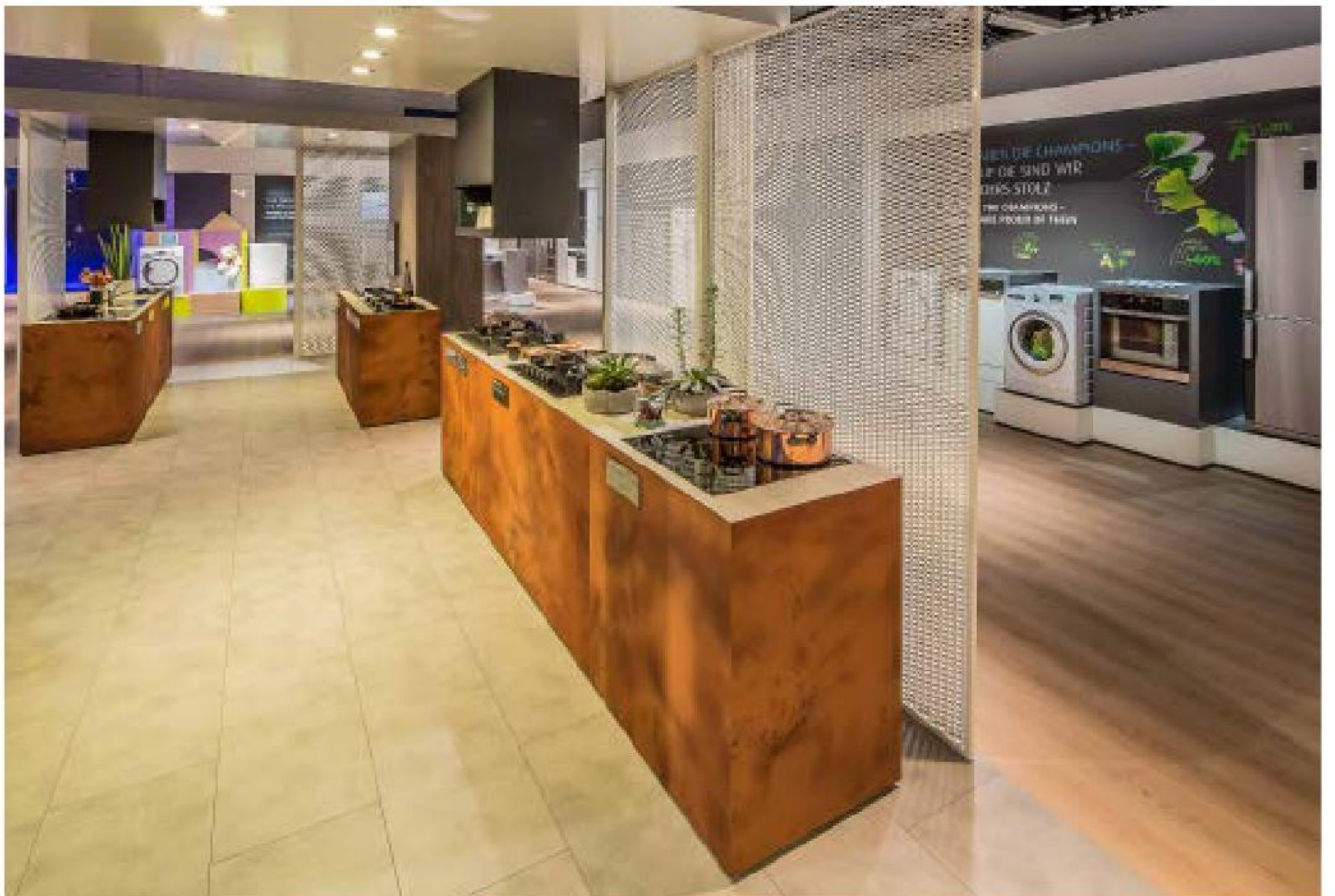
**Client**  
BEKO

**Location**  
Cologne, Germany

**Area**  
1,200 m<sup>2</sup>

Franken Architekten staged in cooperation with the communication agency Nordisk office plus the tradefair appearance for BEKO, the international brand of Arçelik Group and a leading manufacturer of household appliances in Europe. The visitor area presented itself as an open, welcoming space with several highlight-themed islands. The overall communication concept - BEKO It's a new world — It's a smart generation - told emotionally and interactively in the various subject areas such as Silent, Steam, etc. the unique technologies

and product benefits. In the boundary walls were niches and recesses with features such as Welcome Counter, cooking demo and product highlights, which were presented in a museum-like atmosphere. Each was illuminated separately — analogue of the museum exhibit. A special highlight was the Eco Smart range with a multi-sensory experience room with Projection Mapping film and sound installation. Lounge and bar with adjoining meeting rooms offered an exclusive dealer area.

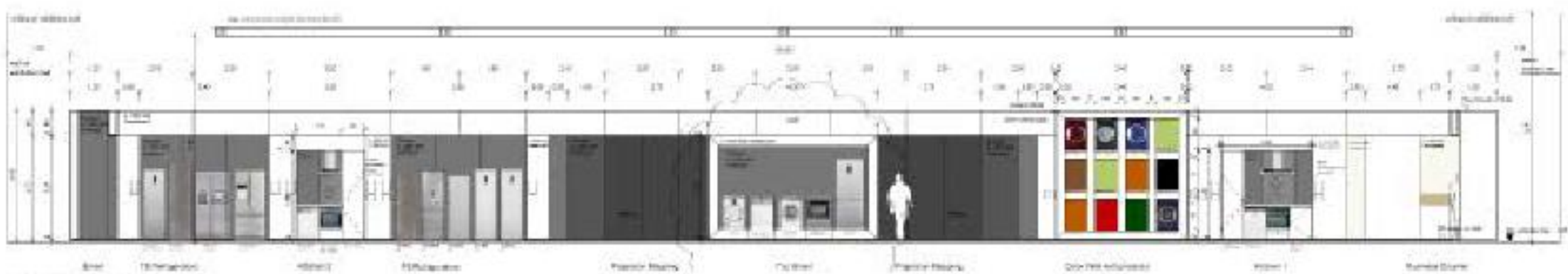




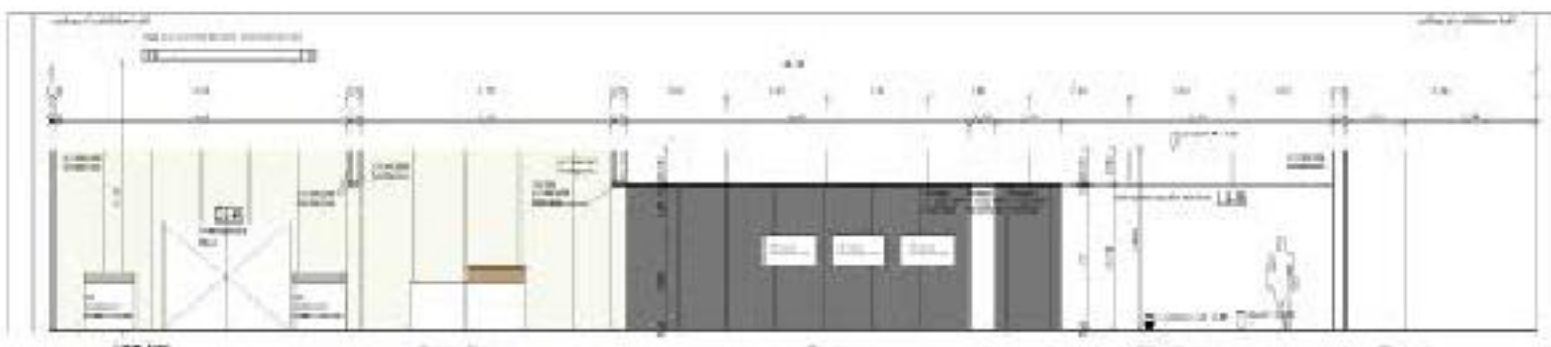
Consumer Area Elev1 消费者区域立面图



Consumer Area Elev2 消费者区域立面图 2



Consumer Area Elev3 消费者区域立面图 3



Consumer Area Elev4 消费者区域立面图 4

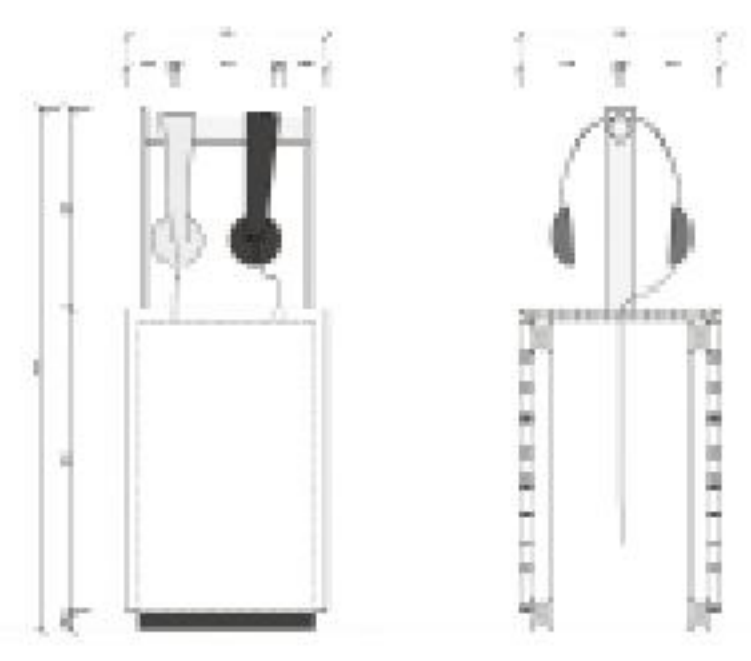
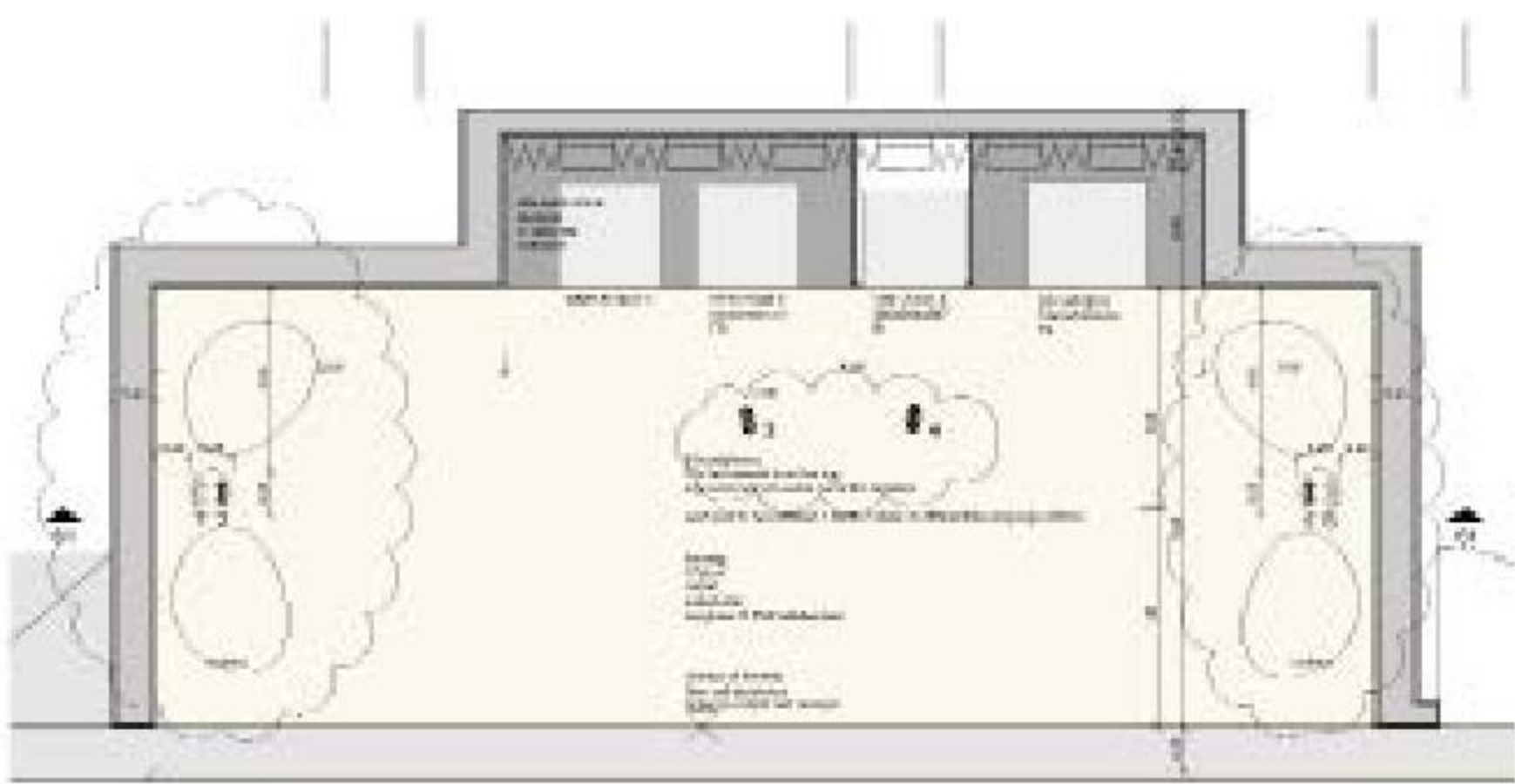
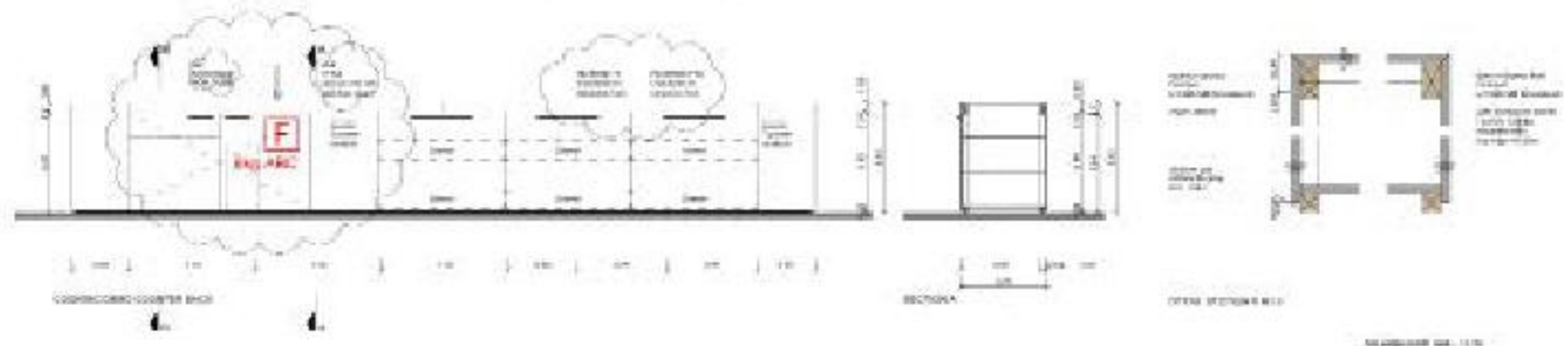
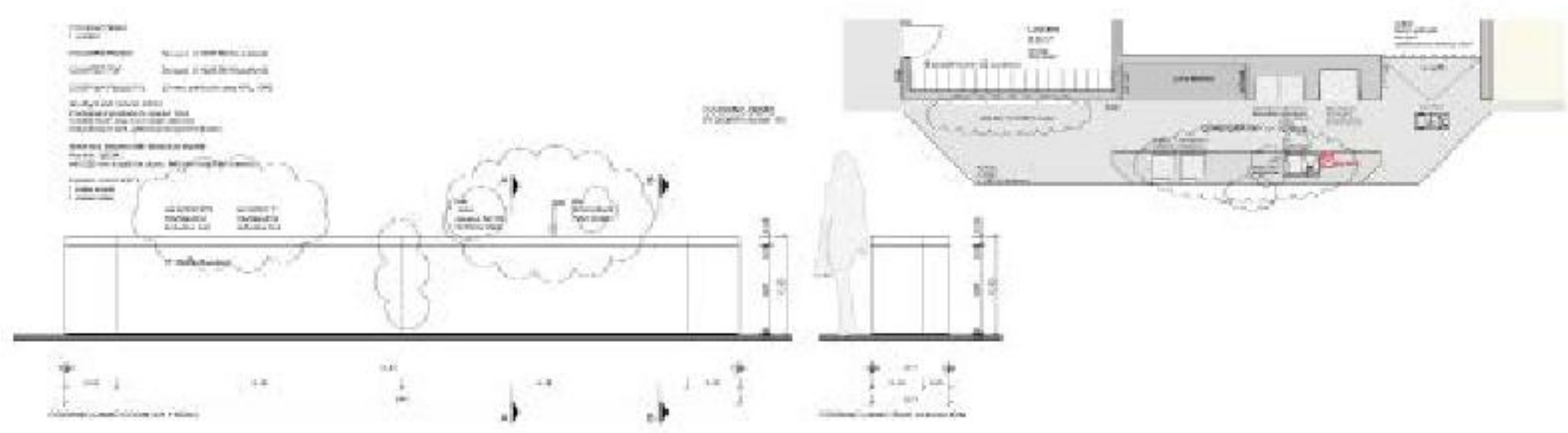


Trade Area Elev1 交易区域立面图

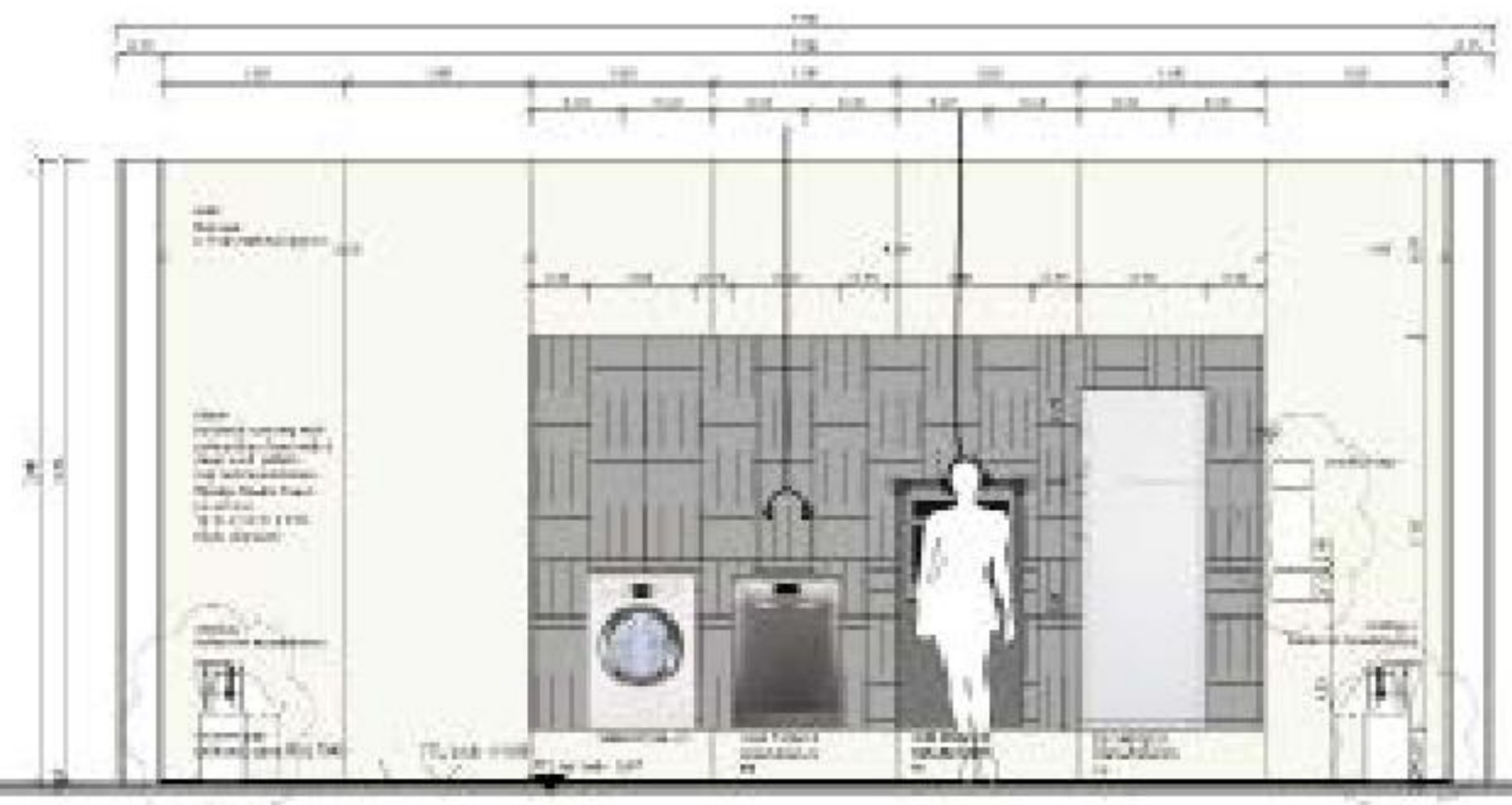








Ground Floor 平面图



Section 立面图





# MONIER BRAAS TRADE FAIR STAND

**Designer**  
SCHMIDHUBER

**Client**  
Monier Braas GmbH

**Location**  
Munich, Germany

**Area**  
544 m<sup>2</sup>

**Photographer**  
Olaf Becker

At the internationally leading fair for architecture, materials, and systems that took place from January 14 to 19, 2013, Braas presents its product range and the associated systems under an elongated, segmented roof, turning it into a walk-in exhibit. "Everything under one roof" conveys Braas' competence as the market-leading vendor of complete and intelligent roof systems and was turned into a three-dimensional experience at the trade fair. Outside, the tilted roof areas become a versatile product display and an eye-catching communication space. Often displaying several layers, the roof areas present the technical roof

assemblies like system elements, insulation, and solar panels – also in cross-section. Field modules with live installations, presentations, and shows, as well as a smart integration of new media, provide a lively atmosphere. The interior leads thematically through the segmented Braas presentation, while the adjacent catering area invites visitors to linger and discuss. A brand roof encloses the stand from above, defining the brand space and ensuring visibility from a distance.





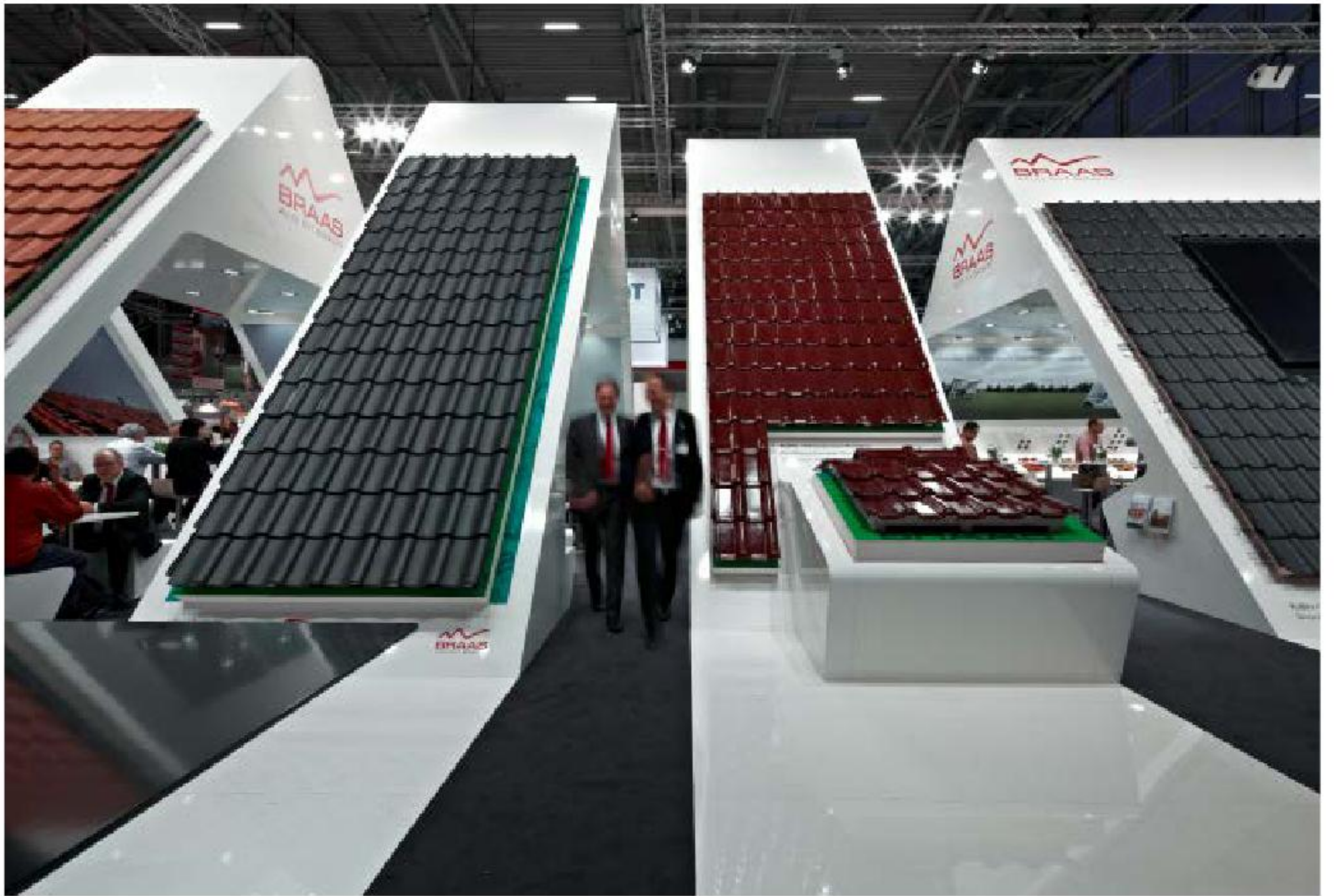






国际领先的建筑、材料和系统展会于2013年1月14日至19日举办，Brass公司展示了其系列产品，以及一个拉长的、分段的屋顶下的相关系统，使其变成一个小型的展览。在交易会上，“一切尽在屋檐下”传达了Brass是当之无愧的市场供应商的先行者，它完全智能化的屋顶系统，转变成了一个三维的体验。从外看，倾斜的屋顶成为一个多功能的产品展示区和抢眼的交流空间。屋顶通常看起来是层

层叠叠的，它展示了科技屋顶集成系统的元素、隔离层、太阳能面板——也在横剖面上。场地模块与生活设施，演示和展示，还有新媒体的智能集成，衬托了一个生气勃勃的氛围。室内随着主题通向分段式的Brass公司的展示，而相邻的餐饮区则邀请观众们停留驻足，相互讨论交流。一个屋顶的品牌从展厅的上方开始，界定品牌的空间，并确保从远处的可视性。





# DIGITAL ECOSYSTEMS

**Designer**  
Indissoluble

**Location**  
Webit Congress 2012, Istanbul, Turkey

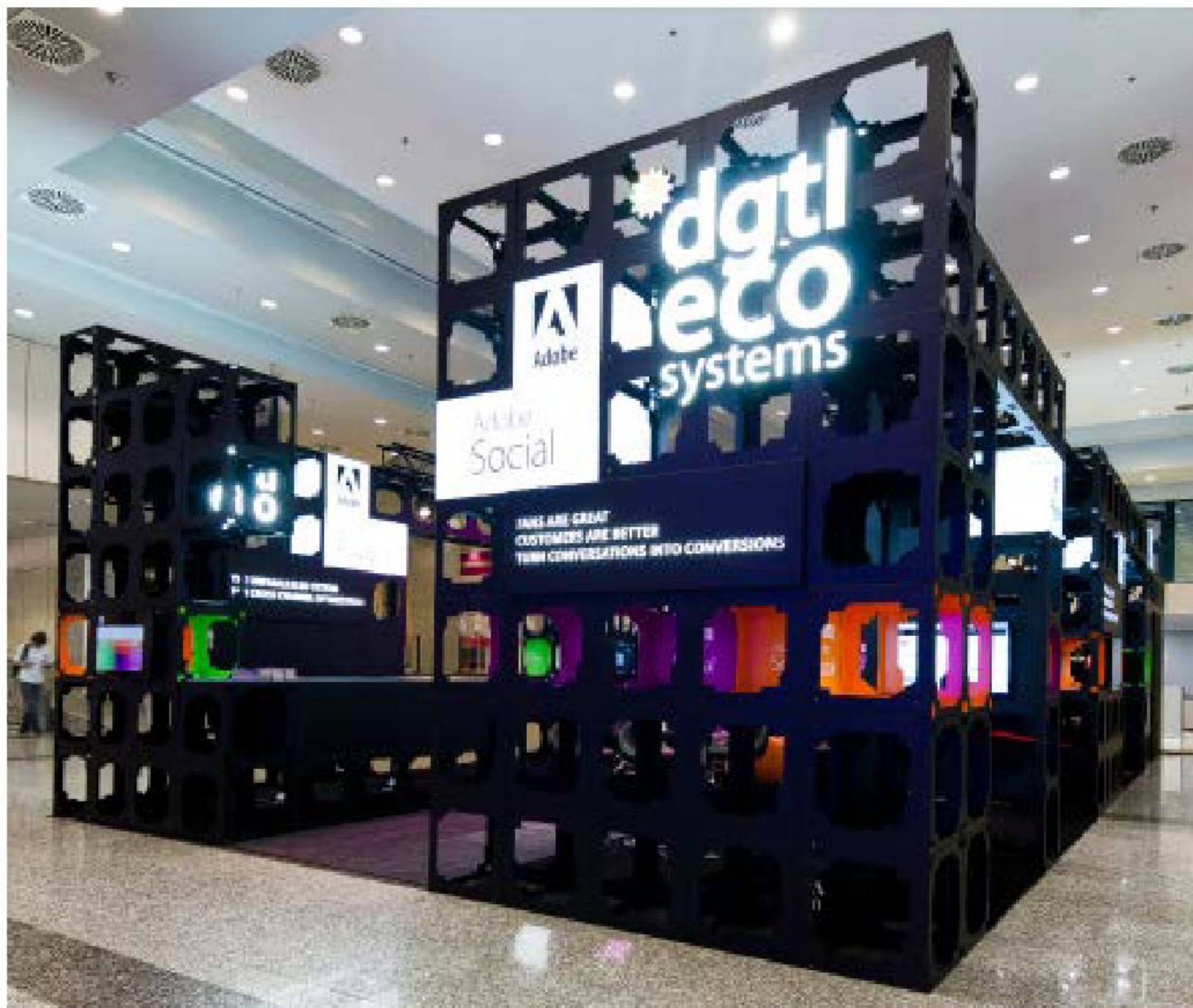
**Photographer**  
Indissoluble

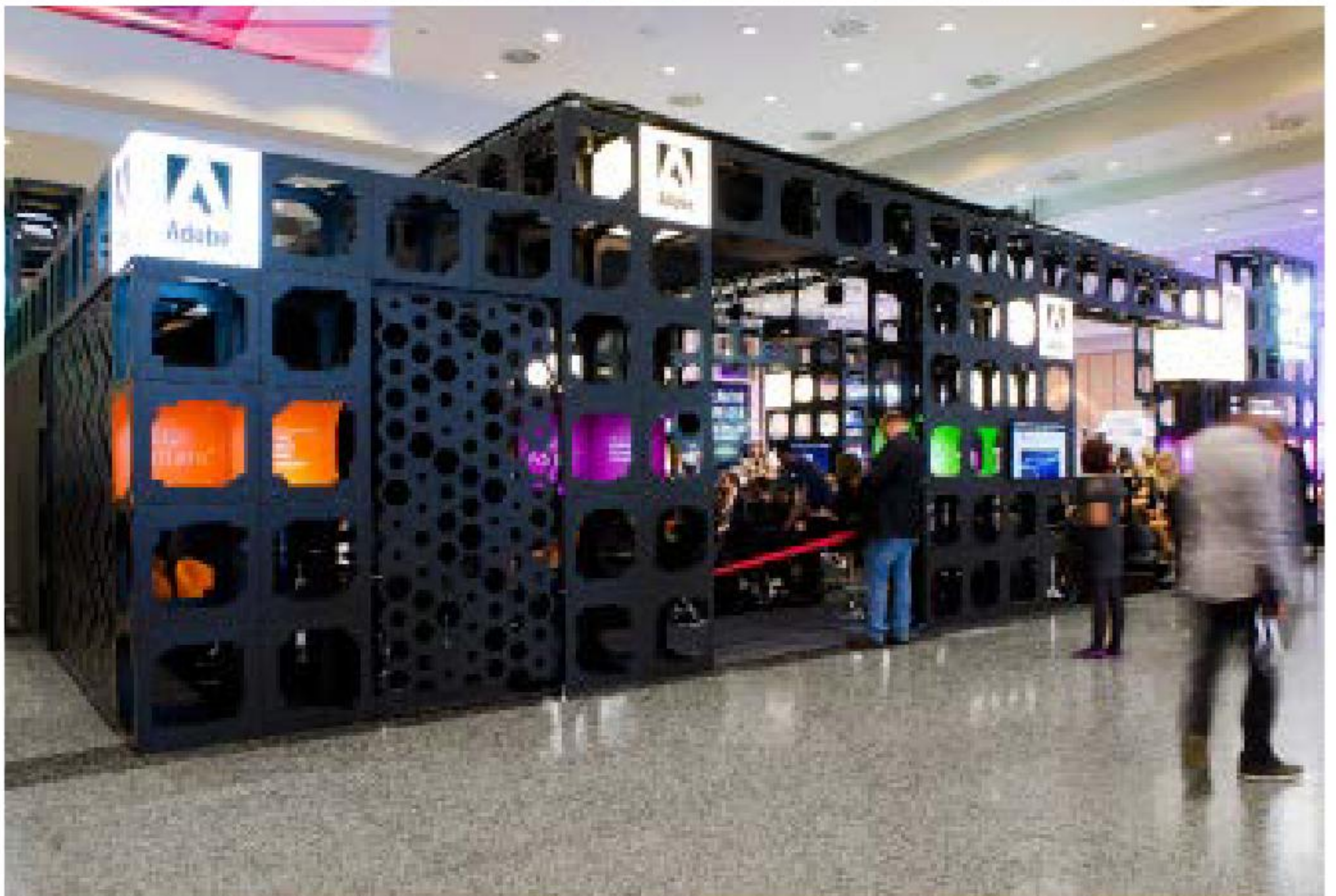
Digital Ecosystems was designed around a pixel-like structure. The company needed an appropriate atmosphere to present their services on digital marketing activities at the biggest booth of the Istanbul Webit Congress.

According to the displayed product attributes, we wanted the stand to be technological, lightweight and open, as well as that it used smart materials. We also needed an optimum solution for transportation, as most of the pieces were produced and preassembled in Barcelona, 3,000km away from Istanbul. We designed a modular building system composed by metallic cubes of 1 mm thick aluminium sheet, reinforced by bending it. Each cube is 60cm tall, weights only 2.9kg, and is composed of 12 regular aluminium profiles. Moduls

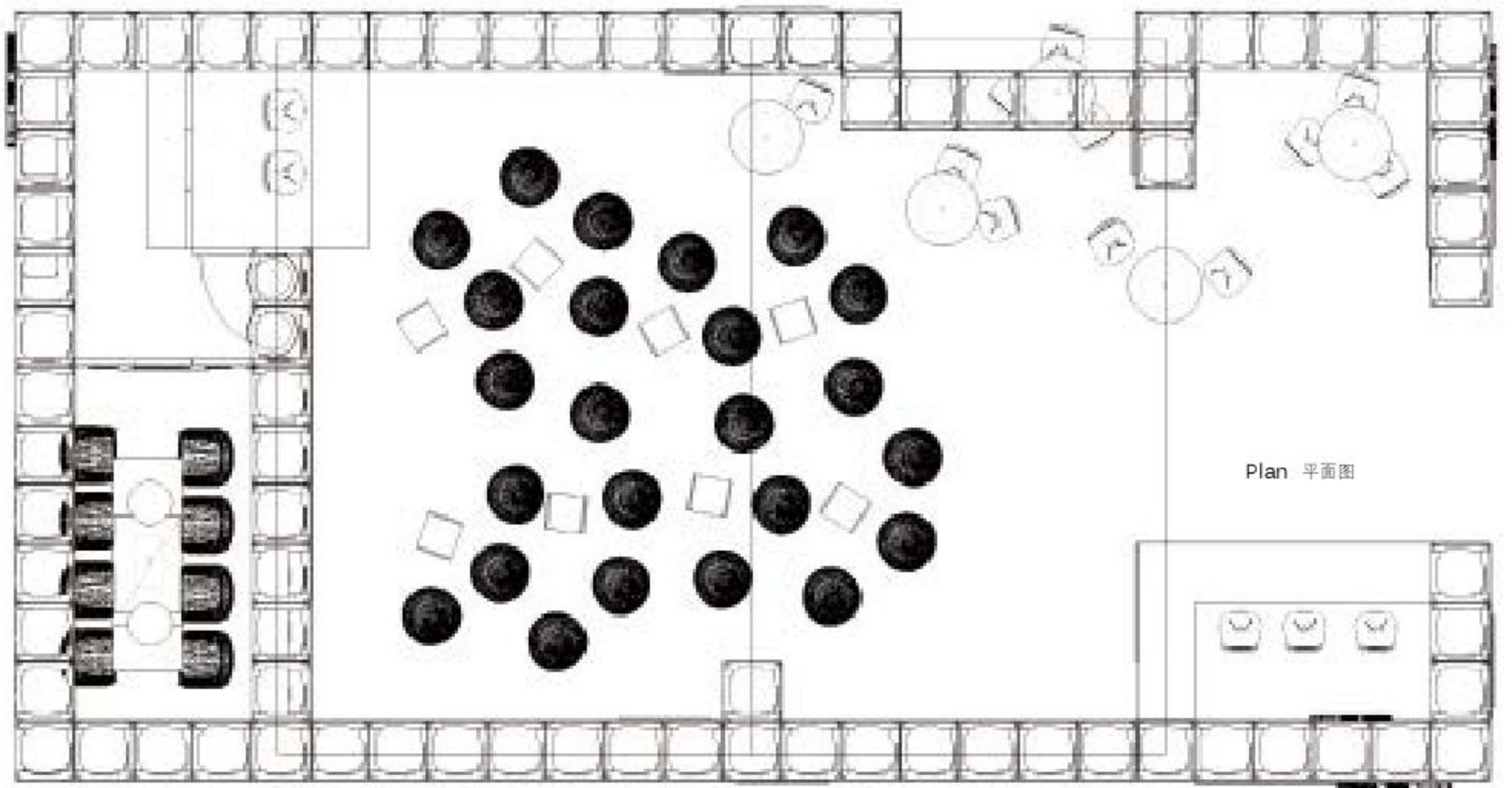
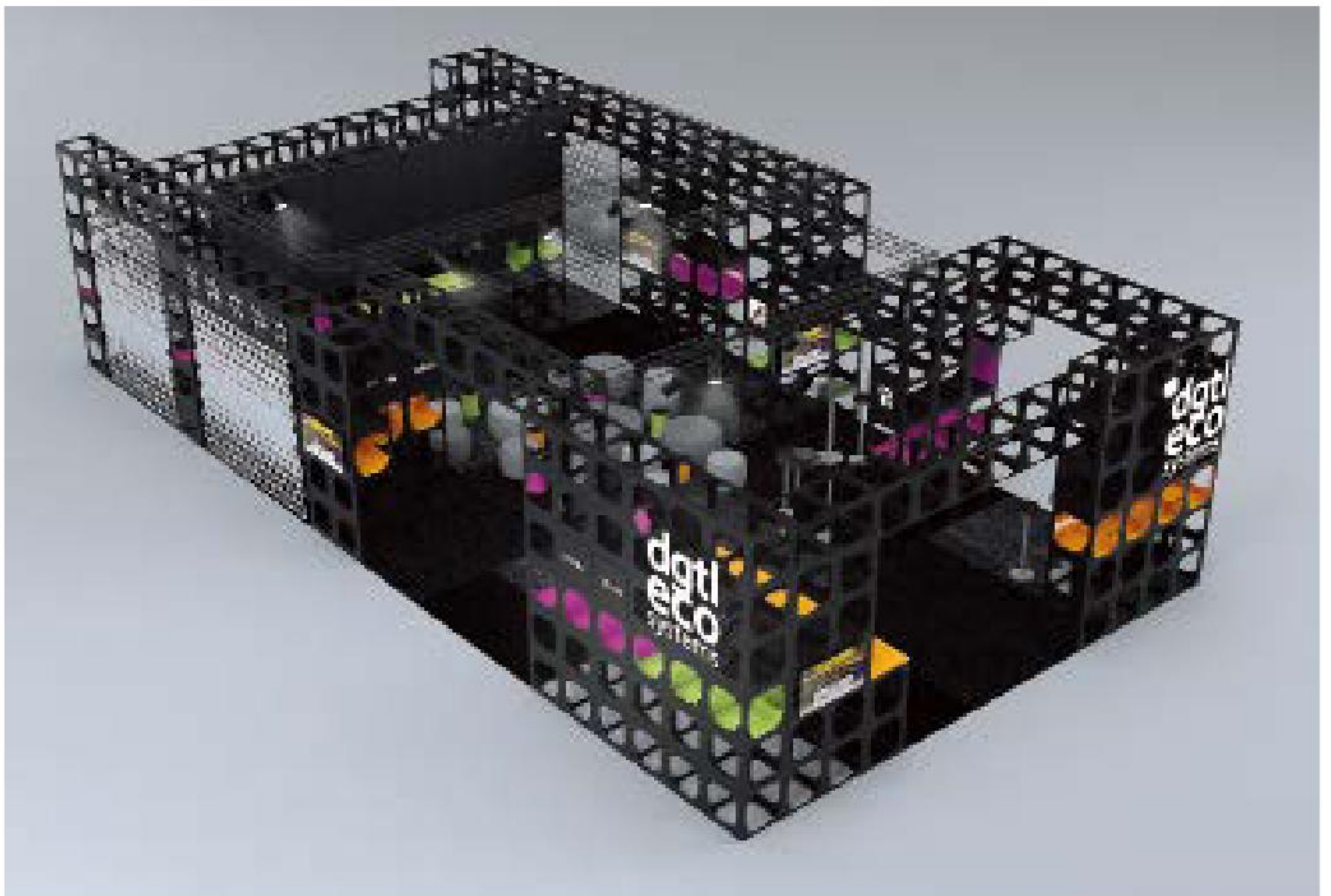
can be folded up into flat boxes that optimize their storage and transportation. The strength of the entire structure is given by the joint of dozens of them. For Digital Ecosystems stand, we used 300 units.

The resulting booth is demarcated by a 4.20 metre tall modular wall. Cubes are painted in black using automobile coating technologies. Those located at sight height also have bright colours related to Digital Ecosystems logotype. The stand creates a separated atmosphere from the rest of the pavilion, and builds a unique space where commercial activity is combined with conferences and social interaction.







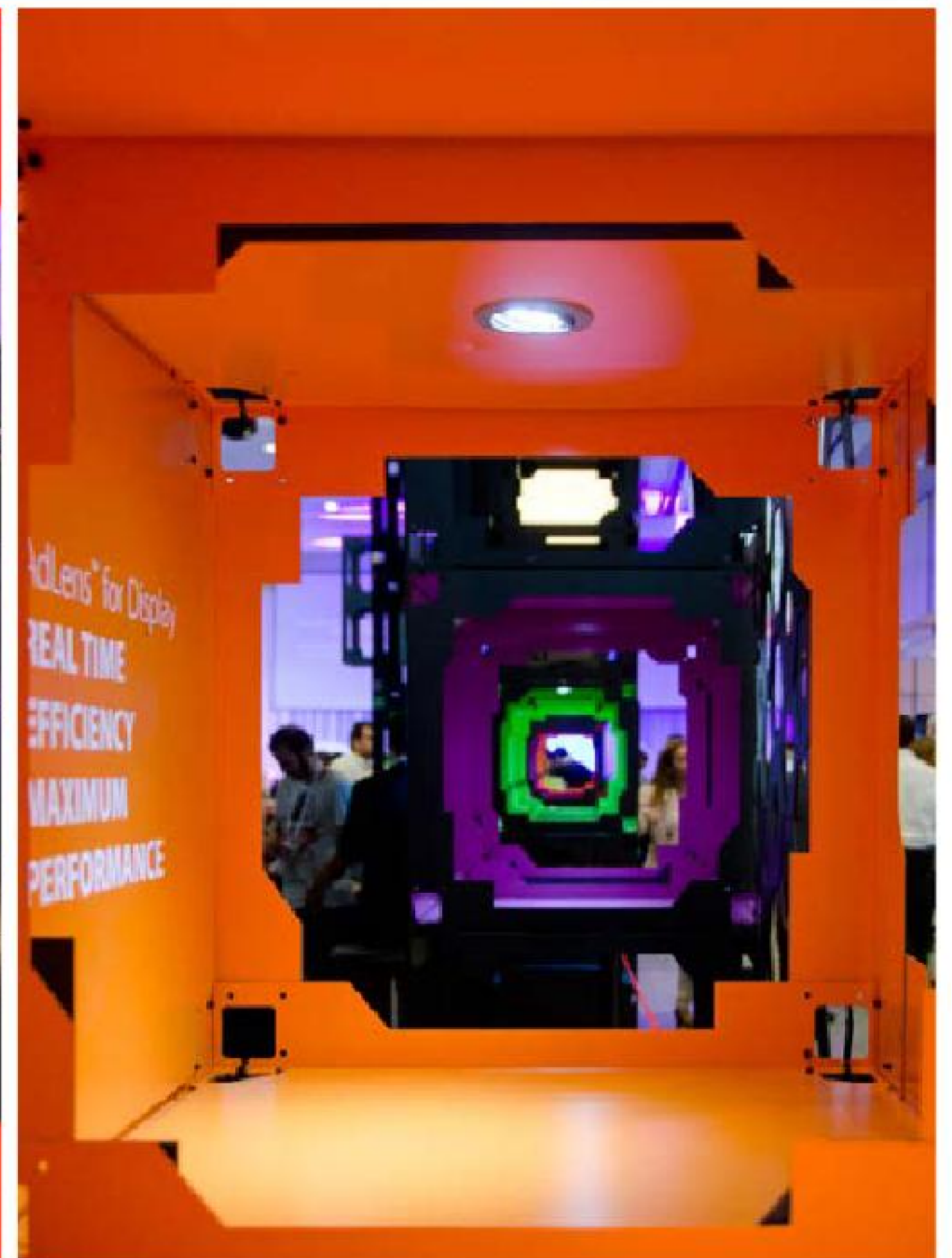
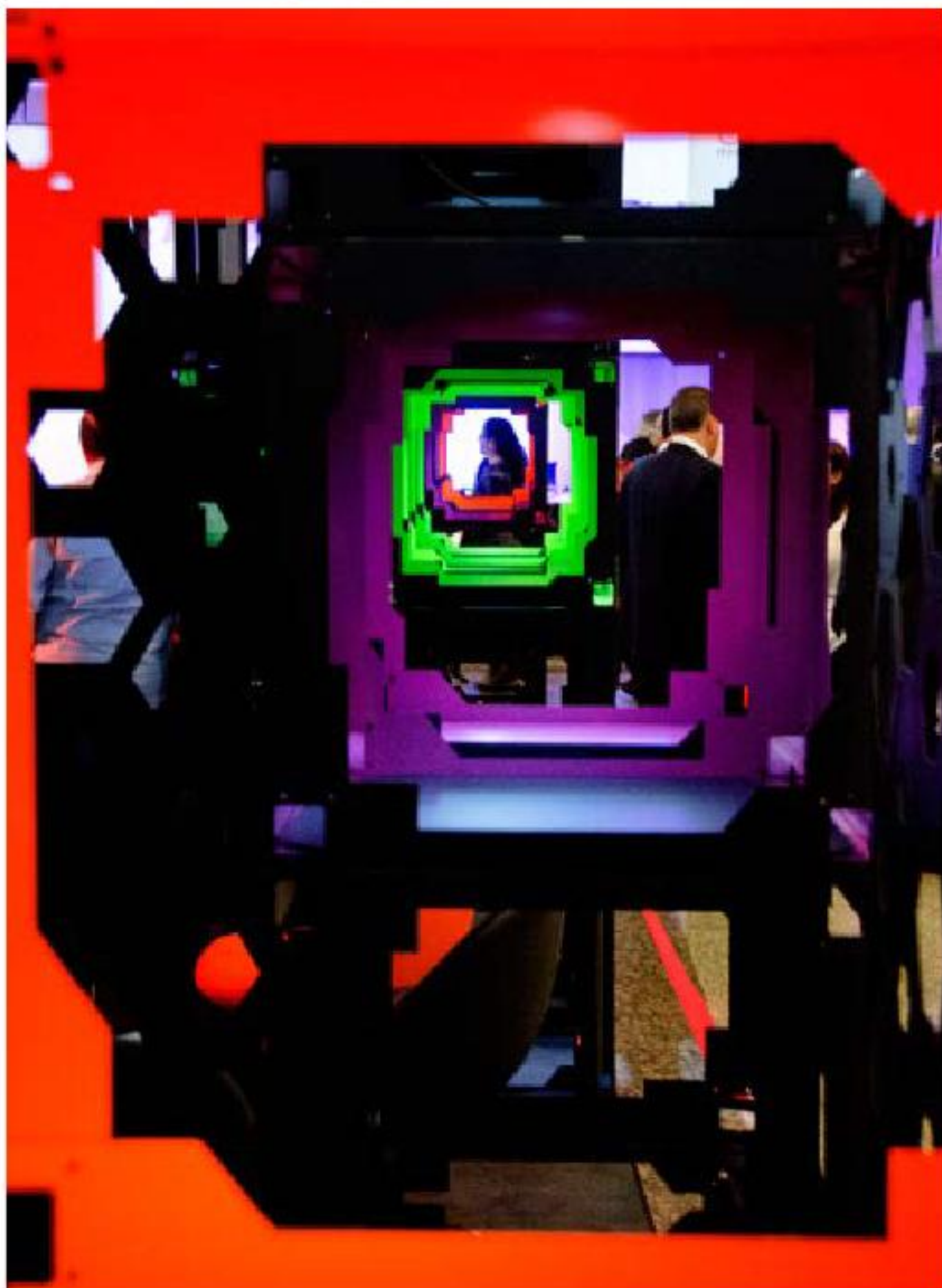


数字生态系统的展台是一个围绕着像素般的建筑构架。在伊斯坦布尔 Webit Congress 的最大展位上，公司需要一个合适的氛围来在数字营销活动中展现他们的服务。

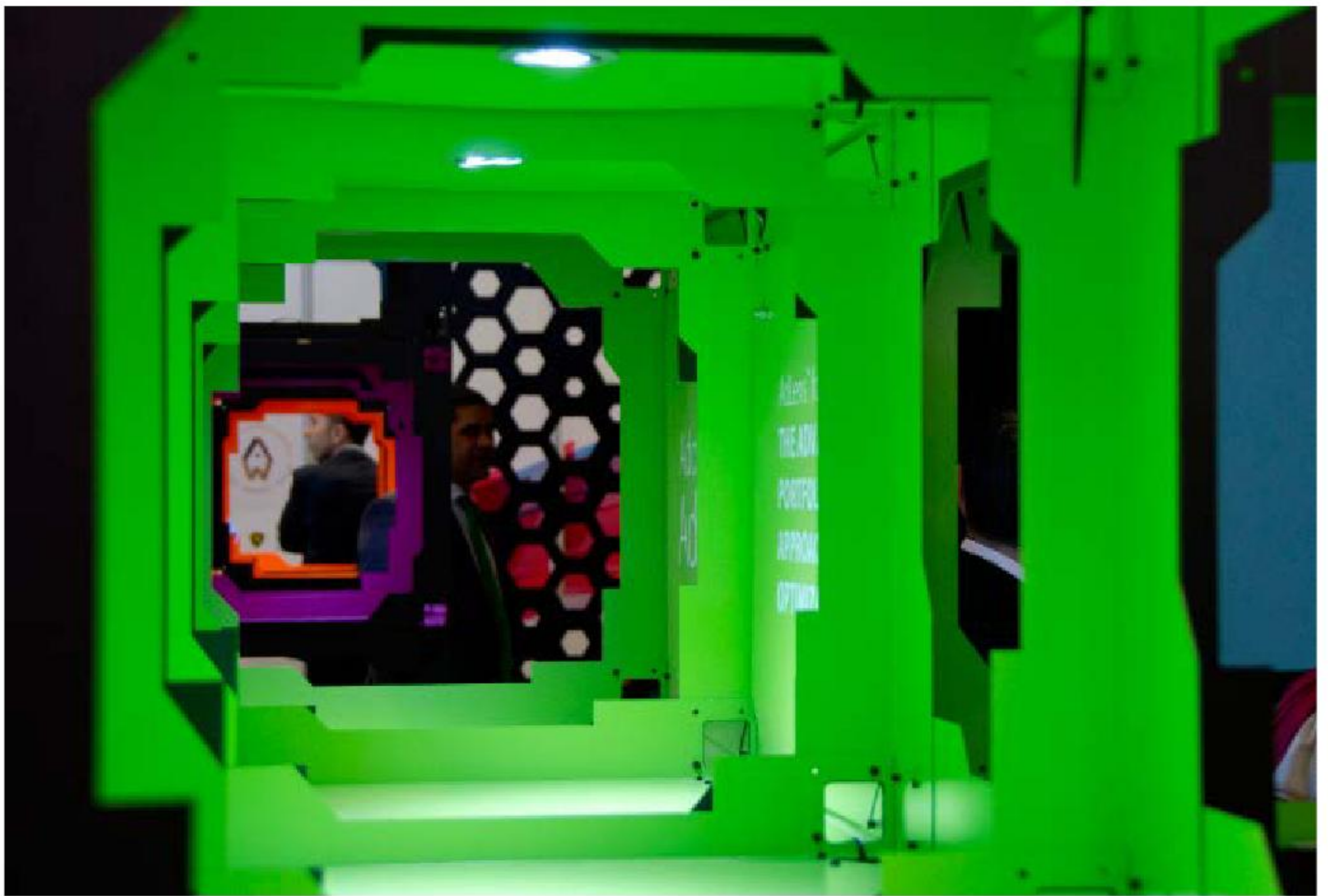
根据产品所显示的属性，我们希望这是一个科技的、轻质的、开放的，以及使用智能材质的展厅。我们还需要一个运输这些材质的最佳解决方案，因为大部分配件在巴塞罗那生产和预先配置，距伊斯坦布尔有 3000 千米的路程。我们设计了一个由 1 毫米厚的、弯曲加固的铝片金属立方体组成的模块构架。每个立方体是由 12

个常规铝型材组成的，高 60 厘米，而重量只有 2.9 千克。模块可以拆叠成扁平的盒子，便于存储和运输。几十个模块的结合让整个构架有了强度。设计师们用 300 个模块搭建了这个数字生态系统的展台。

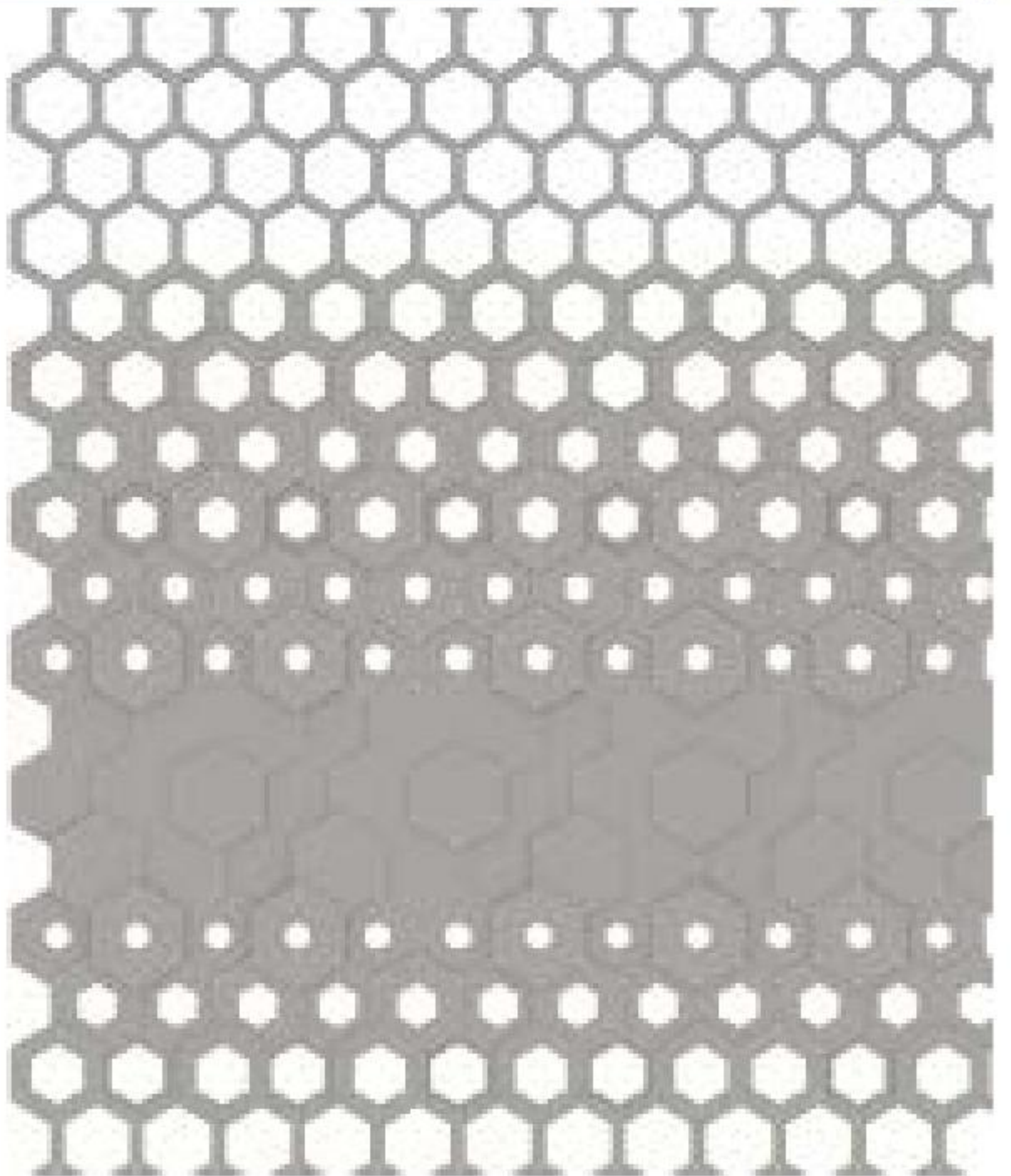
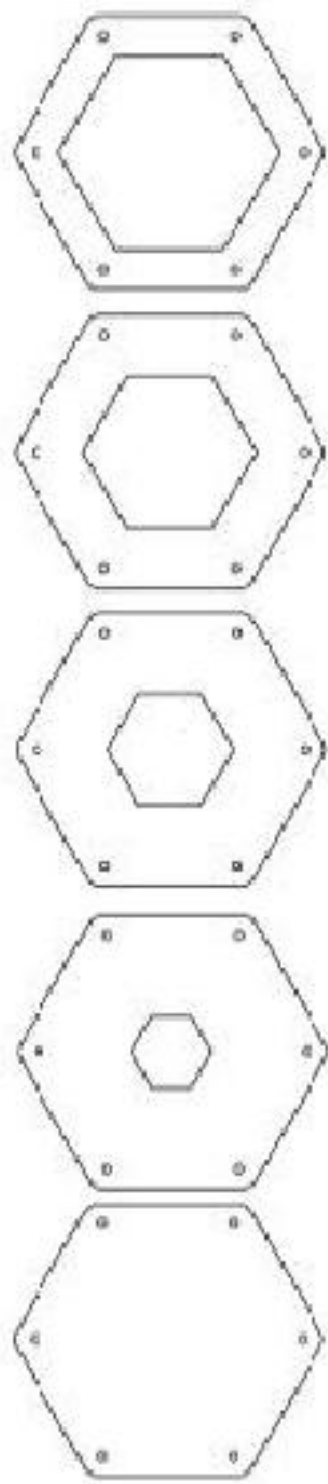
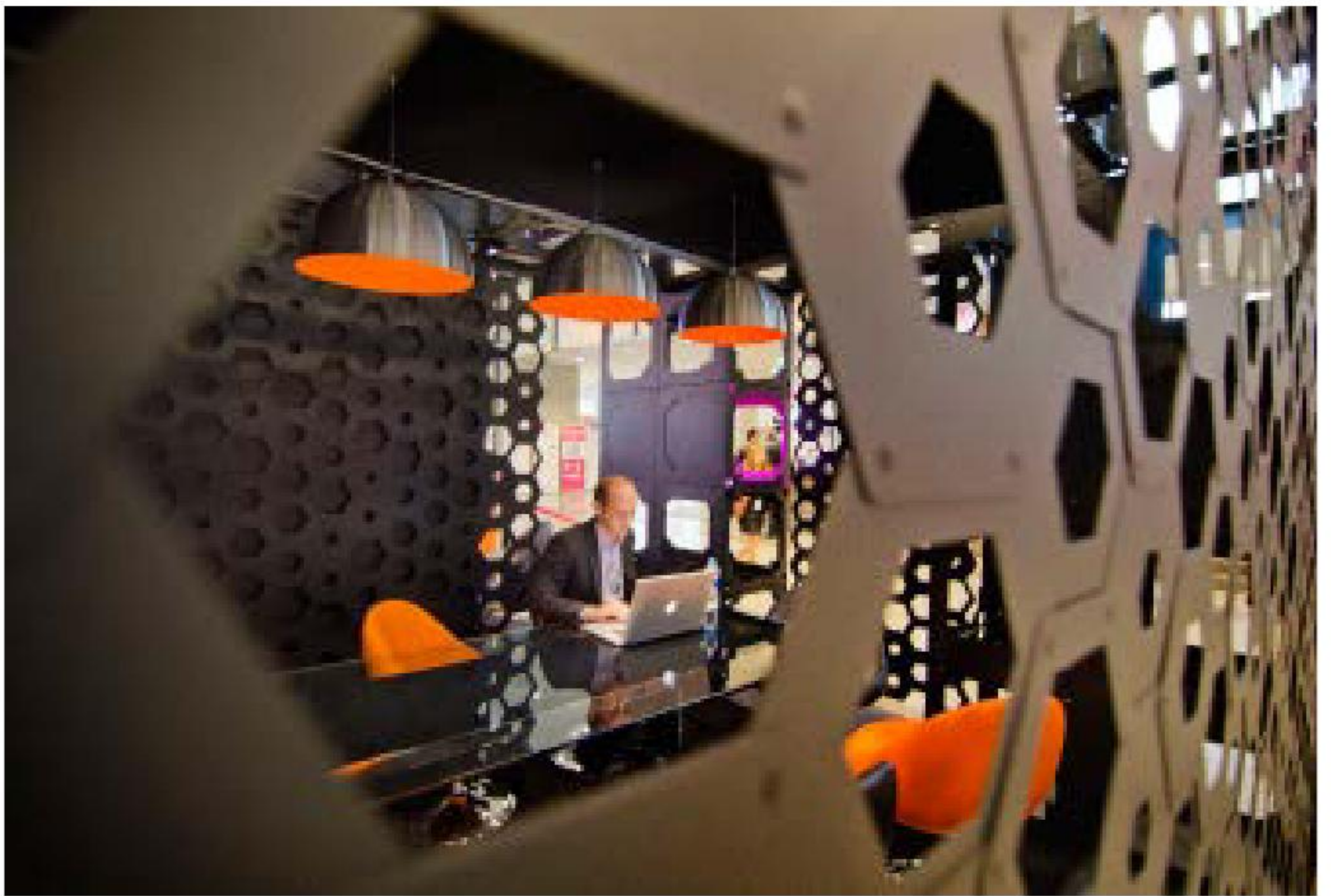
4.2 米高的模块墙划分了展位的各个区域。设计师们用黑色的汽车涂料工艺将这些立方体涂色。那些与人们视线高度相平的模块也涂上了与数字生态系统标识相关的鲜艳颜色。展会创造了单独的氛围空间从而构成了展馆的其他部分，构建了结合了会议和社交的独特的商业活动空间。















家具

# FURNITURE

# A WHEEL FOR PEDRALI

## Designer

Ico Migliore, Mara Servetto

## Design Company

Migliore+Servetto Architects

## Client

Pedrali

## Collaborator

Michela Colasuonno, Chiara Berselli, Daniele Pellizzoni

## Drawing

Migliore+Servetto Architects

## Location

Salone Internazionale del Mobile,  
Milan, Italy

## Area

780 m<sup>2</sup>

## Photographer

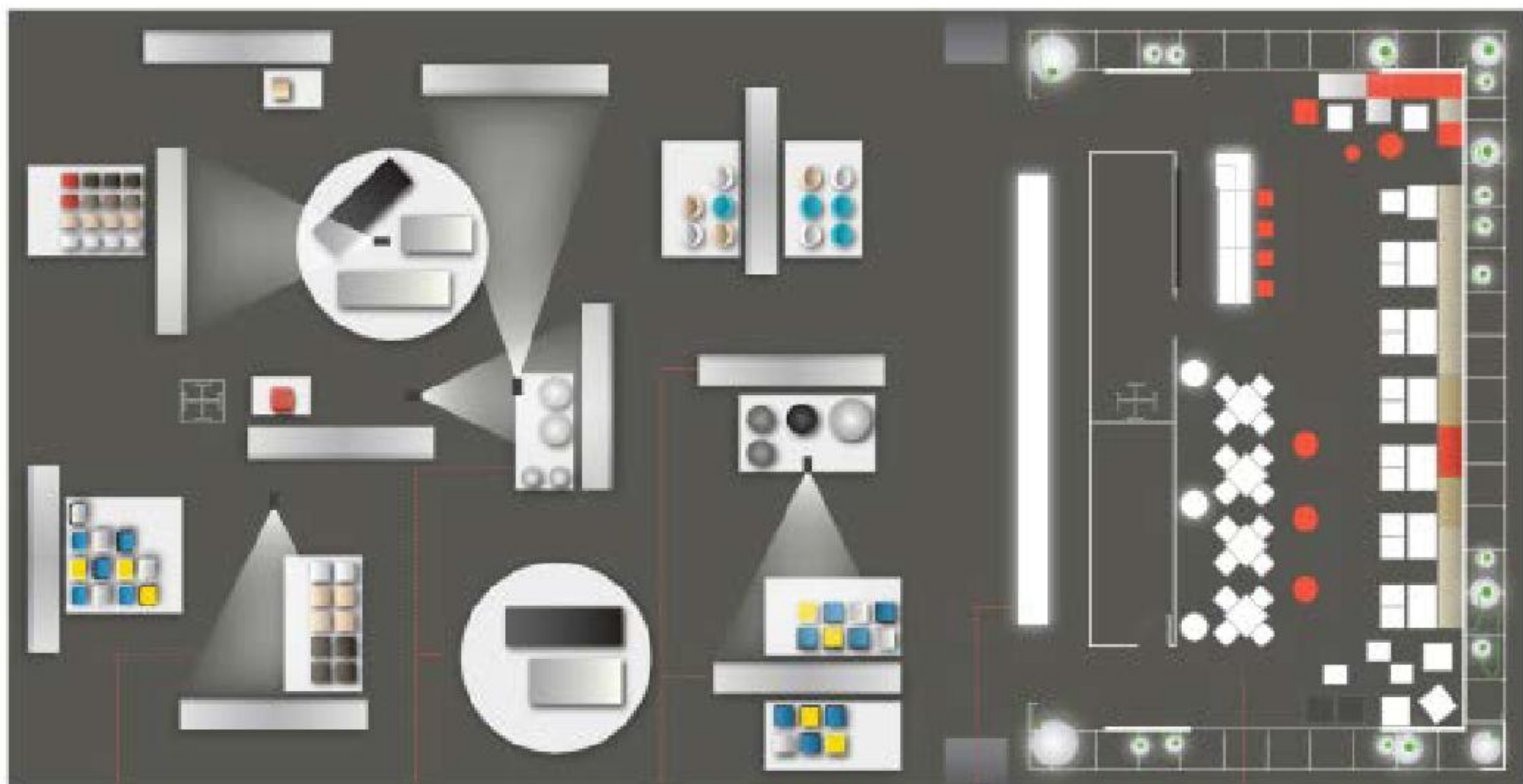
Chiara Berselli, Ottavio Tomasini

The Customer required to design a fitting for the exhibition Salone del Mobile 2012 able to show – in an innovative way – Pedrali collections being produced together with the latest news. Therefore, Migliore + Servetto Architects focused not only on the design of each single element but also on the whole definition of the place: a dynamic and allegoric landscape composed by 10 scenographic, big, out of scale, 5 metres diameter wheels.

In order to allow the visitors to explore Pedrali product quality and range, each product is placed and oriented on the wheels in order to provide different perspectives. Therefore, each product family is told through two different approaches showing the different finishings and shapes: a scenic one around the wheel, and one at user's eye-height on raised platforms that provides visitors with a more direct contact and an analysis viewpoint.

The seriality and the wide range of the offer are enlightened by the living narrative of graphic dynamic video projections, shown on the wheels' backgrounds and allowing a double layer of reading. For the bigger objects – such as tables – the wheel is on the floor becoming a big horizontal platform. The reception and the lounge area are placed on the short side of the stand and represent the backcloth from many viewpoints. Externally, the panel walls show different overlapping layers characterized by an external metallic mesh net and by an internal semi-transparent fabric allowing visitors to see through into the depth. Between these two layers there is a light installation realised with the new outdoor lamps Happyapple characterising and underlining the different layers with their brightness. The thoroughness and – at the same time – the reading immediacy of the products showed on the wheels were strongly appreciated by the visitors and had a high communication value.





PROJECTION  
投影

PLATFORM  
展台

WHEELS  
轮子

RECEPTION  
接待区

LOUNGE  
休息区

Plan 平面图



Elevation1 立面图 1









Elevation2 立面图 2

客户要求为 2012 米兰家具展量身设计一次能够展示——以一种创新的方式——最新消息会与 Pedrali 系列产品一同公开。因此，建筑师们关注的不仅仅是单个元素的设计，还关注这个展会的整体定义：一个由 10 个透视的、大型的、不成比例的、直径 5 米的轮子组成的充满活力和寓意的景观。

为了让观众去考察 Pedrali 产品的质量和产品系列，每个产品都固定安置在大轮子上，给他们提供了不同的观看视角。因此，每个产品系列是通过两种不同的方式来展现其不同的加工处理和形状的：一种是景观式的在轮子周围，一种是在当使用者站在高台上时的平视水平线上，给观众提供了更好的直接接触和分析角度。





# ROCA ISH

**Designer**

Marcus Fischer

**Design Company**

dan pearlman Markenarchitektur GmbH

**Location**

Frankfurt, Germany

**Area**

685 m<sup>2</sup>

**Photographer**

die photodesigner.de

The dan pearlman team was tasked with developing an innovative design for spotlighting ROCA in the midst of 2,300 total exhibitors and like the previous exhibitor stands, to again impress visitors with a brand-specific design. The three themed zones represented ROCA's brand expertise and their bath solutions as a full-spectrum bathroom experience. Each section of the exhibitor stand featured a different colour to highlight the different zones.

The section showcasing the partnership with the premium brand Armani was presented in luxurious black. Available since 2010, the collection is distinguished by its unique design and superior quality. Here two brand leaders join forces, demonstrating their brand expertise. In the white, minimalist-designed product zone, the "Browse Your Bathroom" theme presented new ideas for a variety of bathroom solutions. From bathtubs

to fittings, ROCA's portfolio of wares impressed and inspired visitors. In the white, minimalist-designed product zone, the "Browse Your Bathroom" theme presented new ideas for a variety of bathroom solutions. In the Media Plaza section it was all about showing one's colours.

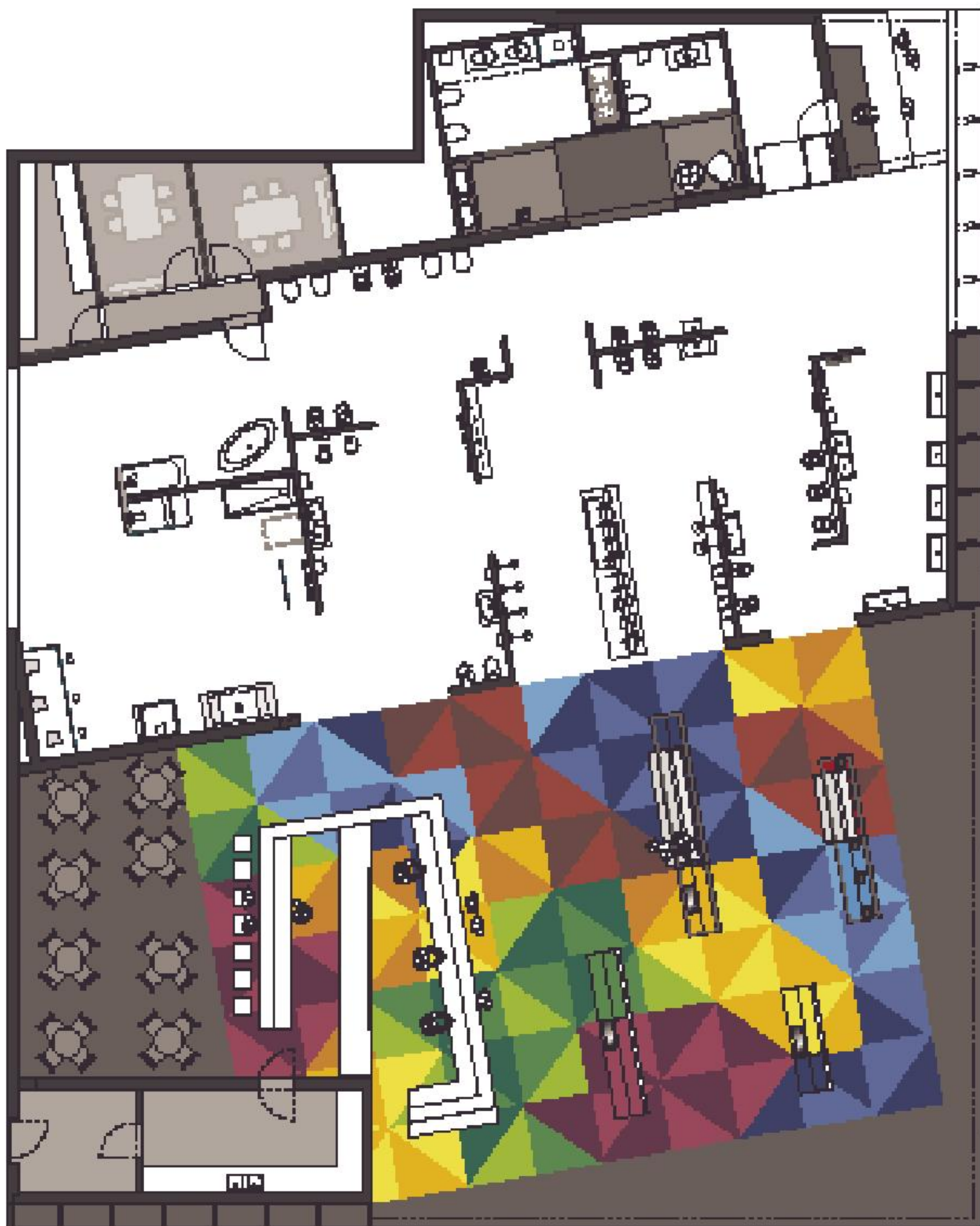
But presenting sophisticated design and a range of bath solutions products wasn't the only focus: emphasis was also placed here on managing responsibly the resource that defines this industry: water. The efforts of the We Are Water Foundation forms an important part of ROCA's brand identity this year as well and highlights the importance of water and water conservation. Info texts and maps introduce the visitor to the work of the foundation and raise awareness for managing this limited resource responsibly.











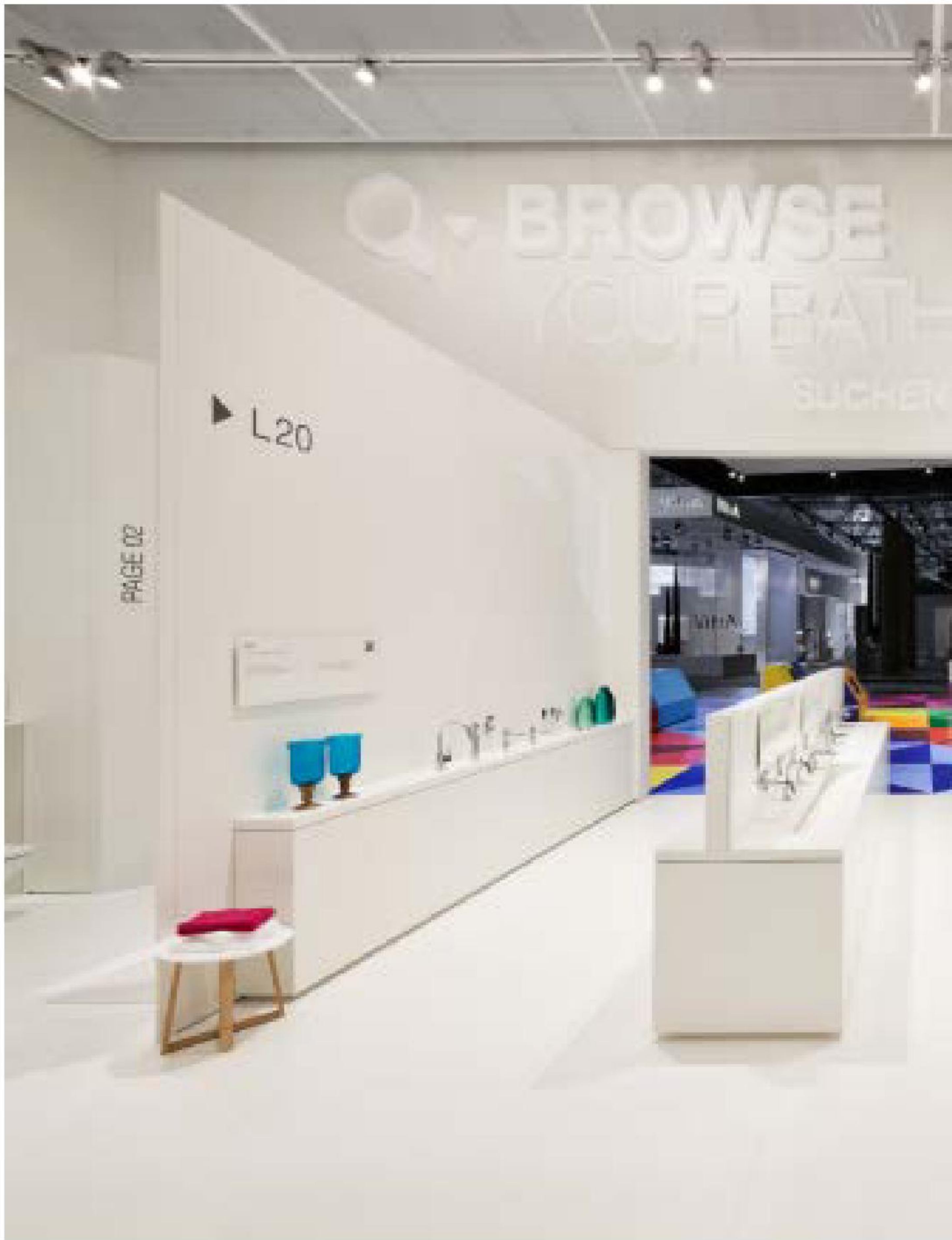
Ground Floor 平面图

为了让乐家品牌能在总共 2300 家参展商中得到突出，Dan Pearlman 小组的任务是制定一个创新的设计，就跟以前参展商的展位一样，再次给参展者留下的深刻印象和品牌特有的设计。这三个主题区，代表了乐家品牌的专业知识和它们作为全效卫浴体验的沐浴解决方案。每个片区的展台以不同的颜色来突出不同的区域。

这个区域选用奢华的黑色展示了与高端品牌阿玛尼的合作关系。自 2010 年以来，系列展品就以其独特的设计和卓越的品质而闻名。在此，两个品牌的领袖联手，展现了它们品牌的专业知识。在白色的简朴设计的产品区，“一览你的浴室”的主题提出了各种卫浴解决方案的新思路。从浴缸到配件，乐家产品的组合给参展

者留下了深刻印象，也启发了他们。（重复）在媒体广场区域，显示的几乎都是同一个颜色。

然而，呈现复杂的设计和提供一系列的沐浴解决方案产品并不是唯一的焦点：负责地管理定义该产业的资源：水，也同样重要地摆放在这里。“We Are Water”水资源基金会的努力，成了乐家今年品牌特征的重要组成部分，也突出了水资源和节约用水的重要性。信息文本和示意图给参展者介绍了水资源基金会的运作流程，并提高他们使用有限的资源的责任感。



PAGE 02

▶ L20

BROWSE  
YOUR BATH  
SUGGESTIONS

ROOM  
SCHEDULE

▶ NATURA / ST





沙龙 2012——CATALANO 展台

# SALONE 2012 – STAND CATALANO

## Designer

Carlo Martino, Stefano Roscini

## Design Company

Studiomartino.5 srl

## Location

Milan, Italy

## Area

200 m<sup>2</sup>

## Photographer

Riccardo Borgenni

The guiding concept behind the entire Catalano stand design process was that of a multi-sensory experience for visitors to the Milan International Exhibition Centre in 2012. A broad, intangible visual perception was created by lights and reflections, which opened up the actual space. It contrasted with the physical and tactile experience of the smooth, cool surfaces of the ceramics and the soft, warm surfaces of the display units.

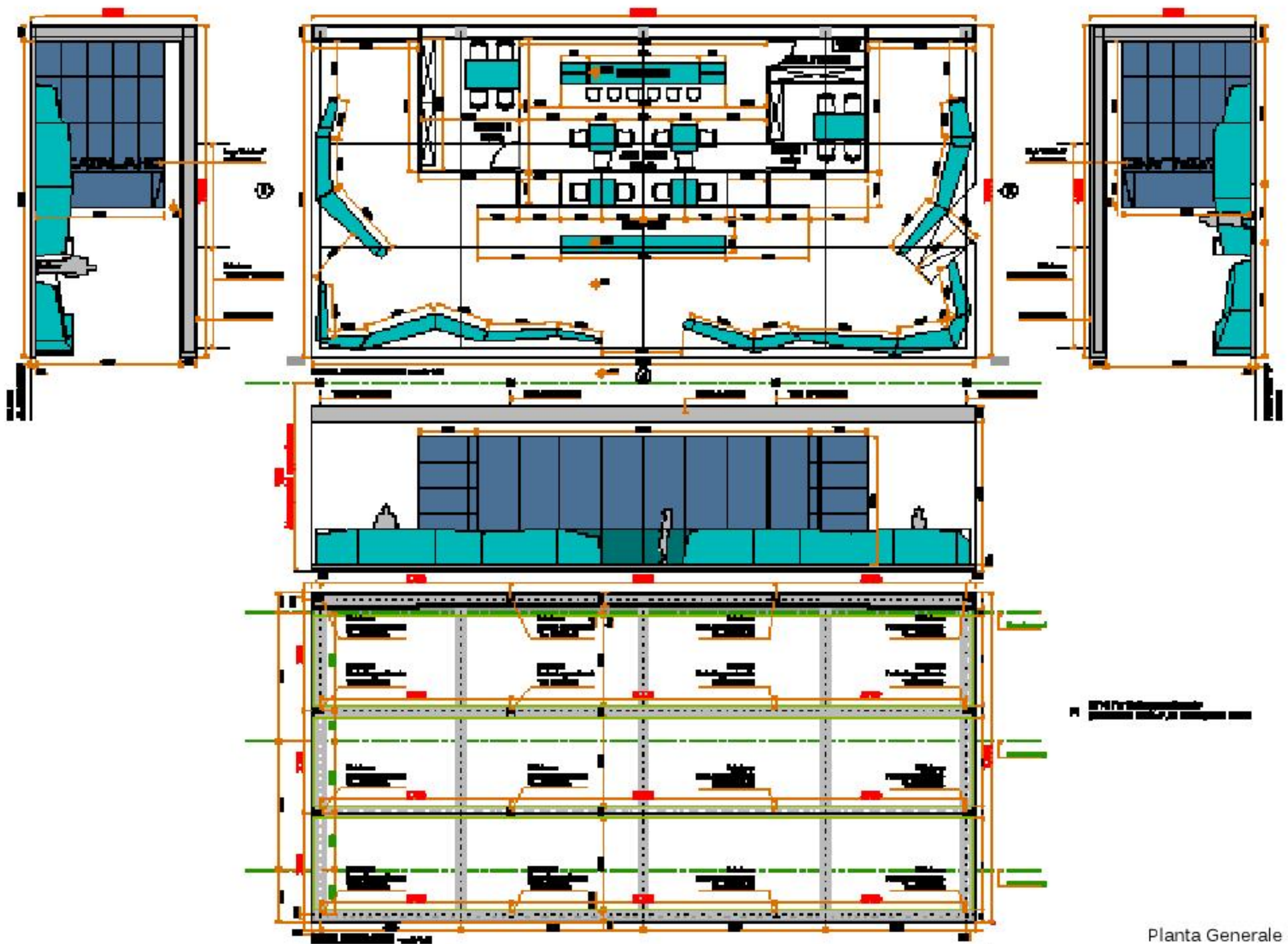
The stand had a quadrangular central block containing a break area and offices that was surrounded by a backlit extended grid and oxidised sheet metal walls, forming a tough core. Volumes/display units with bold colours

and shapes were arranged in an open space around it. Many-sided turquoise prisms covered with a special touch paint stood on the perimeter of the stand area, forming a permeable but highly visible boundary. The ceramic products from the different collections were attached to these islands and given a leading role against the neutral backdrop.

The zigzag pattern of the volumes as a whole was seen as a distinctive feature of the stand. It was emphasised by its reflection in a suspended ceiling that was completely covered in mirrors using Specchiopiuma™.

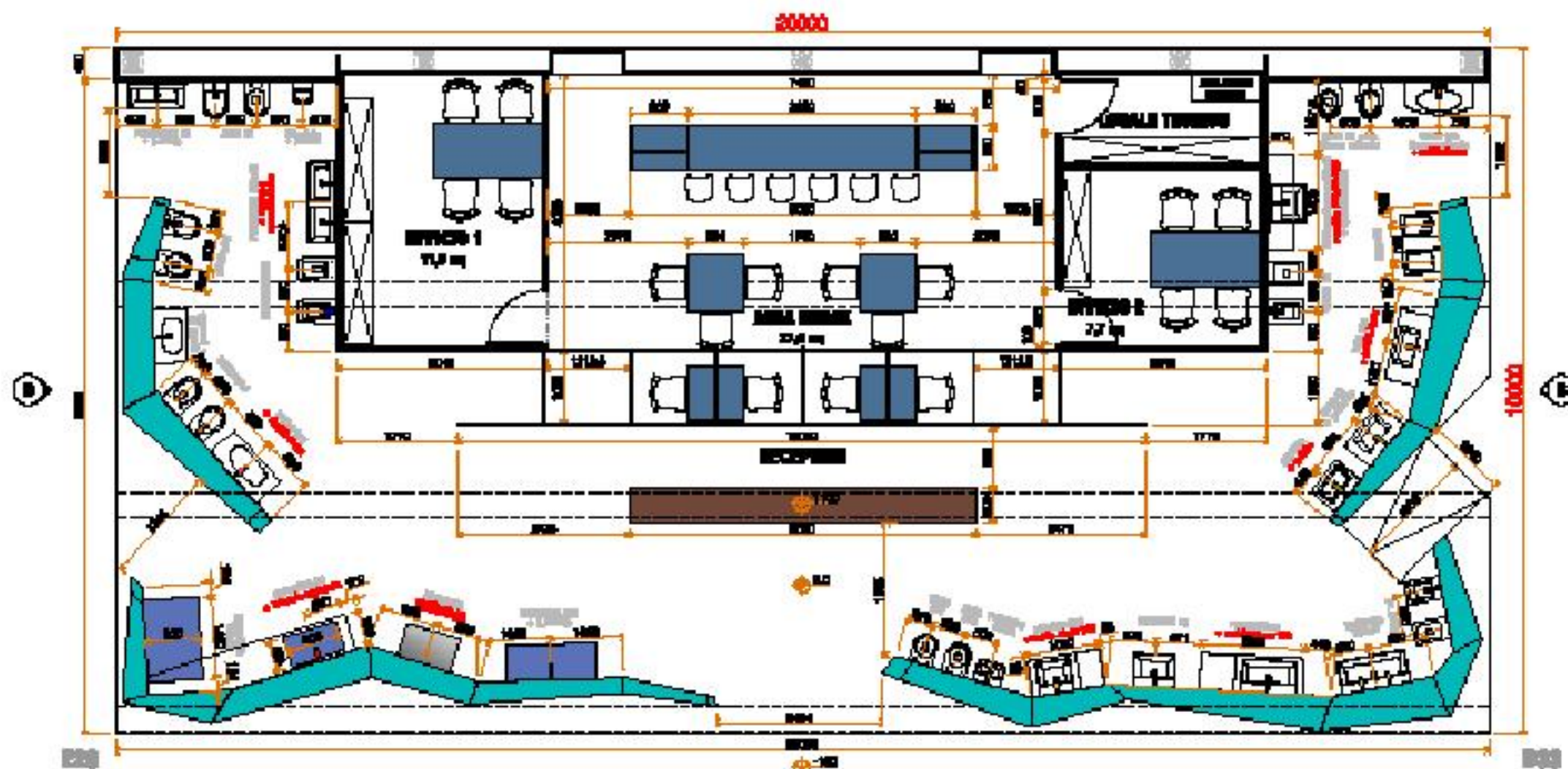






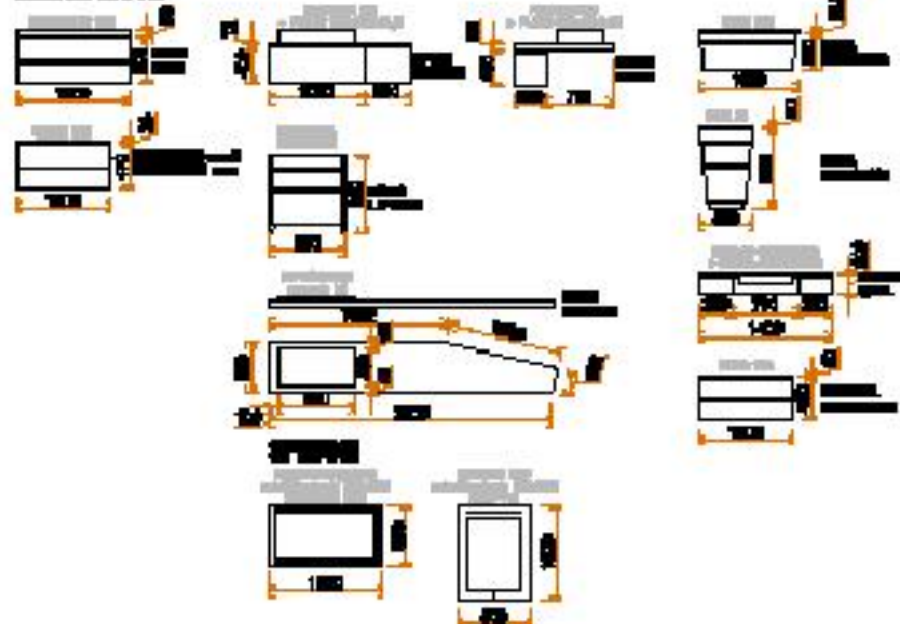
Planta Generale 平面图

Infirmeria, sala de tratament și laborator



PANTELĂ DE ÎNCHISĂ METALICĂ  
culoare albă

MEZBLAT DE PAPER



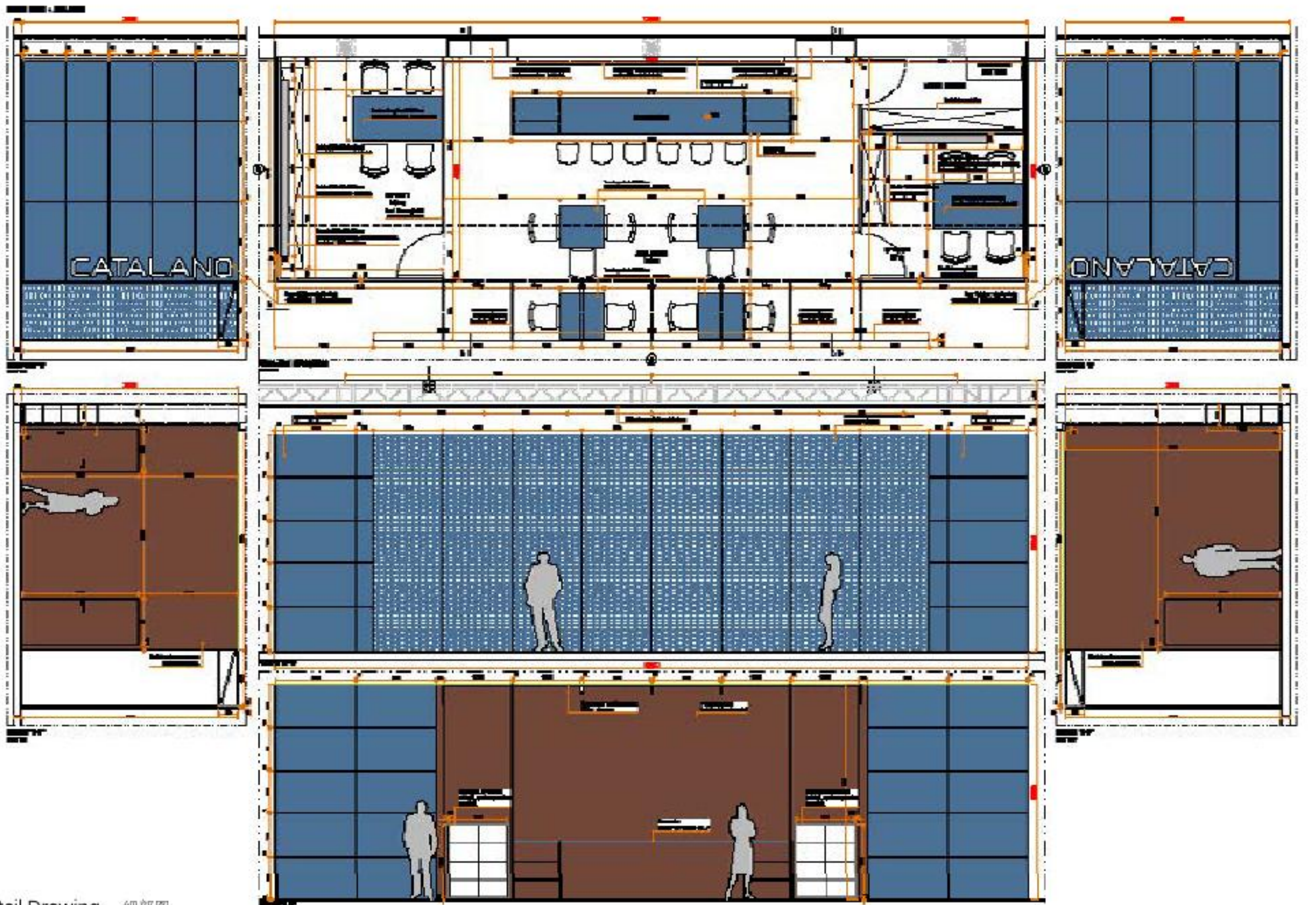
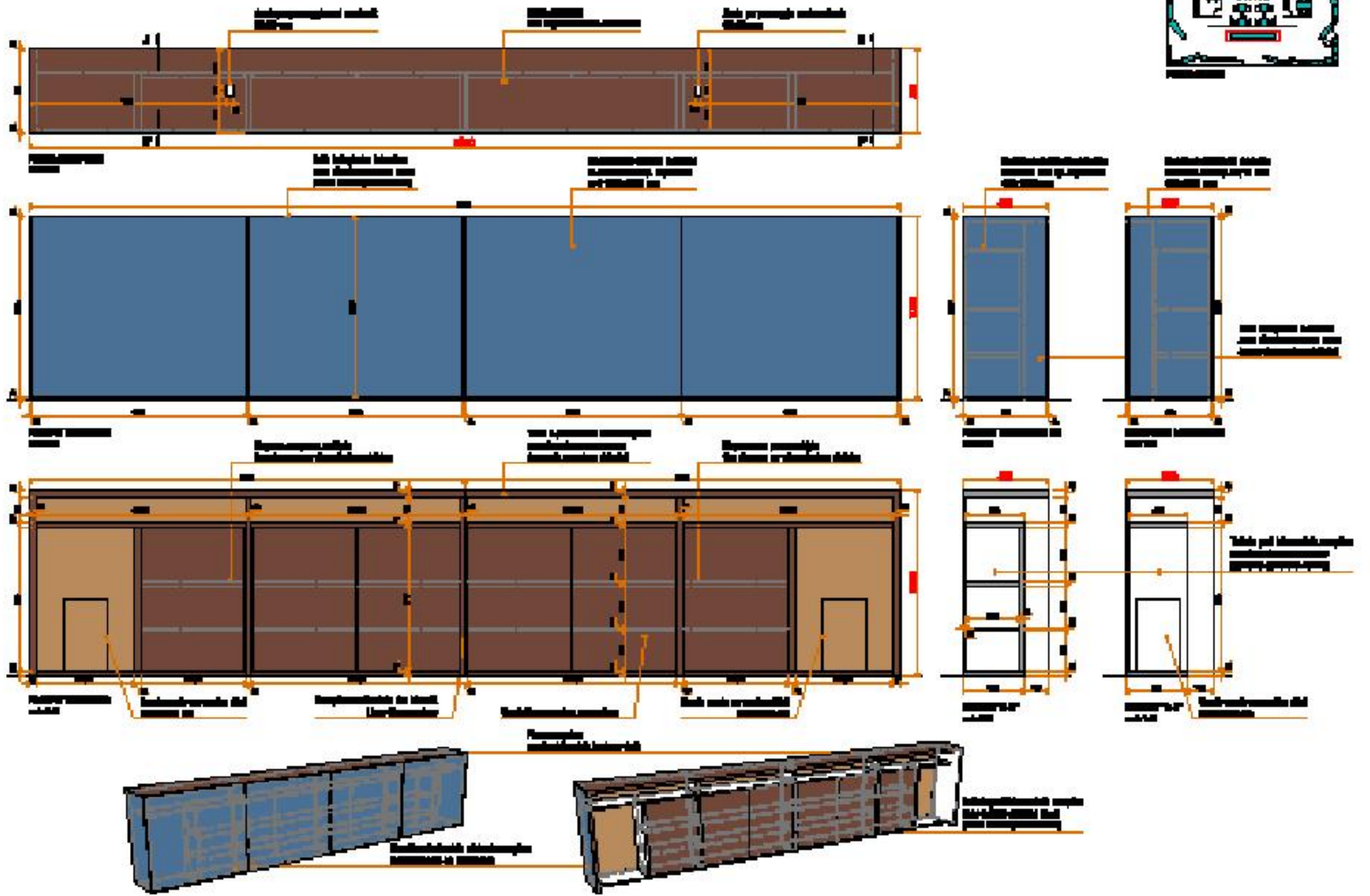
DESCRIEREA CULORILOR

- 010 Cămin "Cluj" cod. 8004 - Protecție 1 (2000)
- 011 Cămin "Cluj" cod. 8004 - Măști Protecție 40 (2000)
- 012 Măști "Cluj" cod. 8004 - Protecție 40 (2000)
- 013 Cămin "Cluj" cod. 8004 - Protecție 40 (2000)
- 014 Cămin "Cluj" cod. 8004 - Protecție 40 (2000)
- 015 Măști de protecție (Cămin 2011) - Protecție 10000
- 016 Armatură "Păcură" cod. 400 - Protecție 100
- 017 Armatură "Păcură" cod. 400 - Protecție 100
- 018 Armatură "Păcură" cod. 400 - Protecție 10000
- 019 Armatură "Păcură" cod. 400 - Protecție 100
- 020 Armatură "Păcură" cod. 410 (sursă de apă caldă) - Protecție 10000

- 021 Cămin "Cluj" cod. 8004 - Protecție 10000
- 022 Cămin "Cluj" cod. 8004 - Protecție 10000
- 023 Cămin "Cluj" cod. 8004 - Protecție 10000
- 024 Cămin "Cluj" cod. 8004 - Protecție 10000
- 025 Cămin "Cluj" cod. 8004 - Protecție 10000
- 026 Cămin "Cluj" cod. 8004 - Protecție 10000
- 027 Cămin "Cluj" cod. 8004 - Protecție 10000

Detail Drawing 细部图

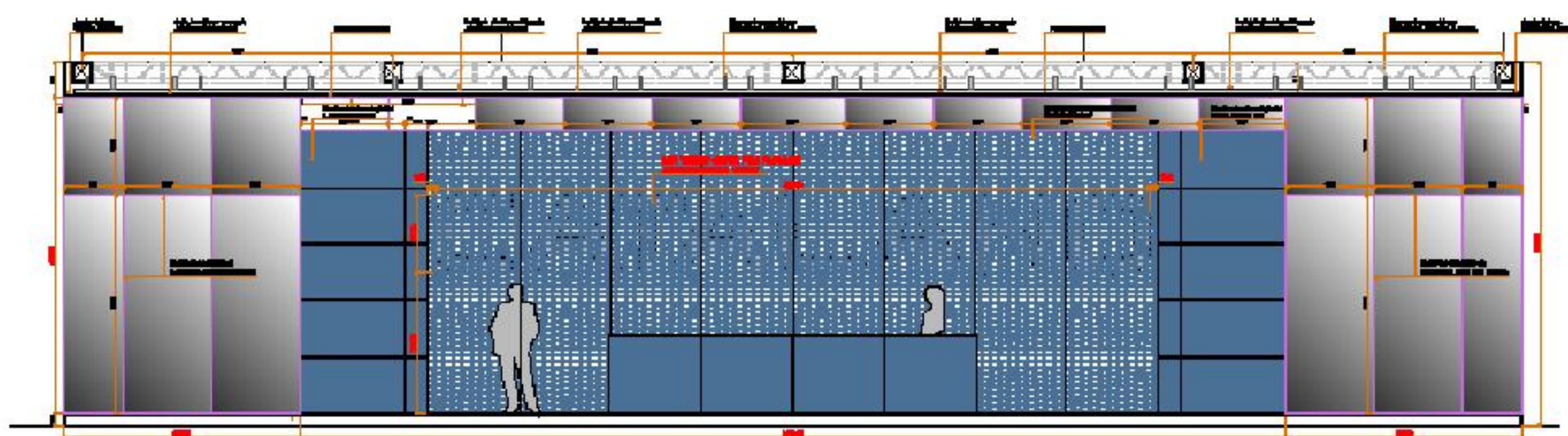
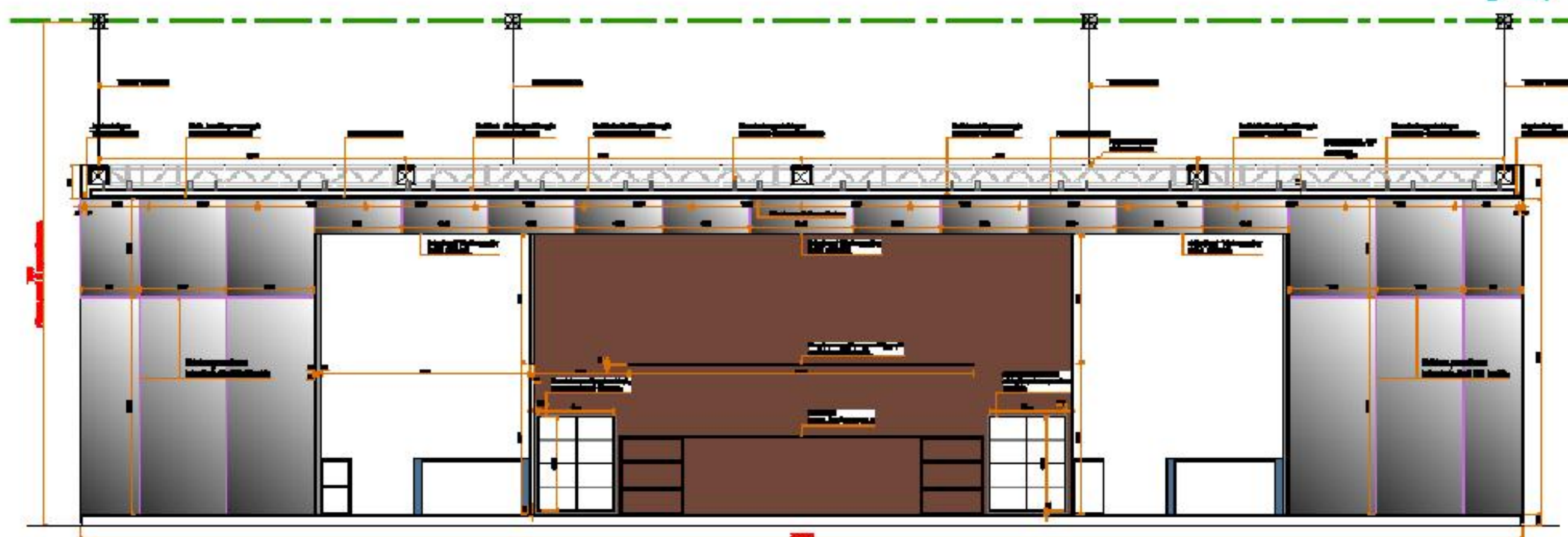
Reception Stand 接待展台



Detail Drawing 细部图





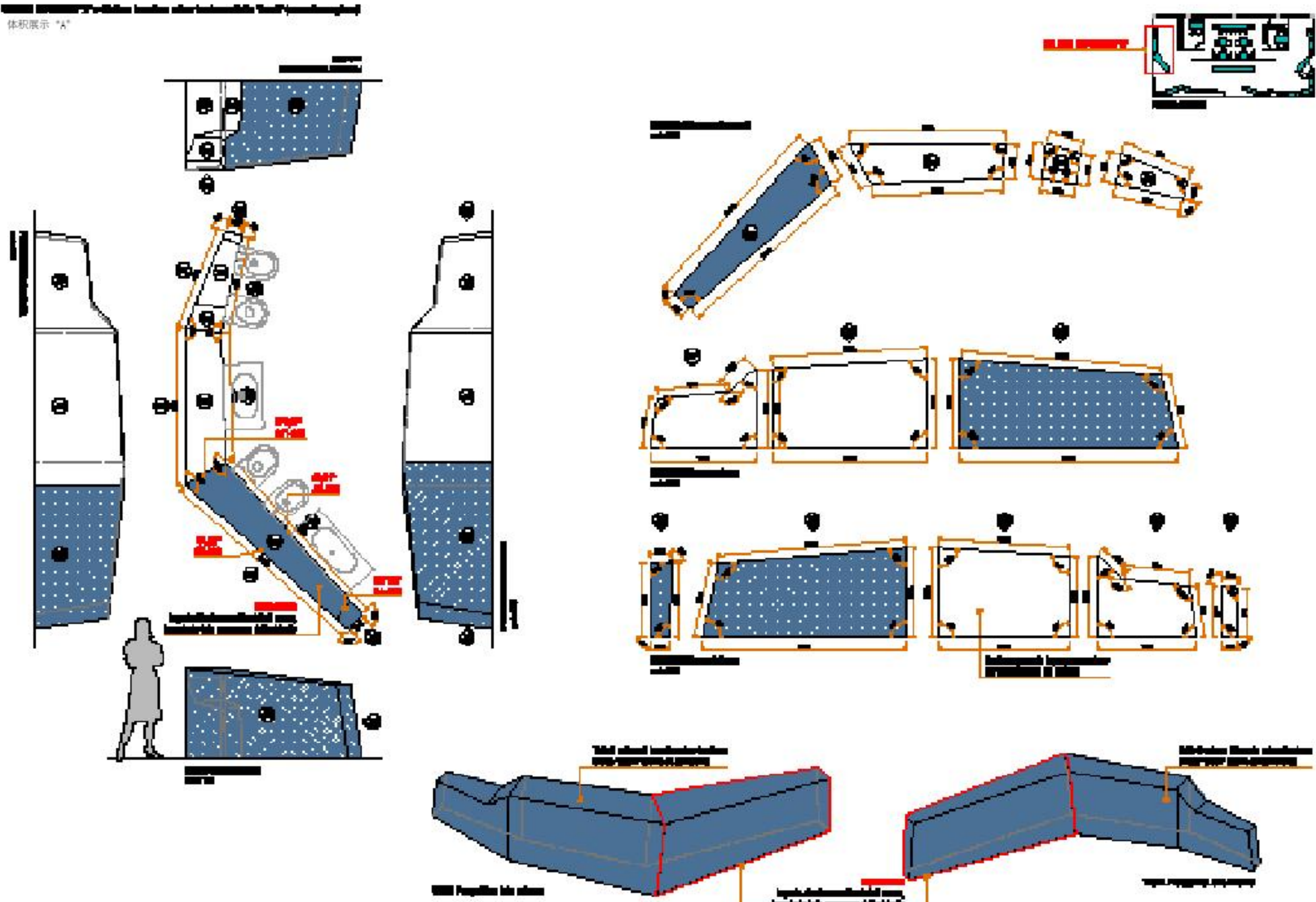


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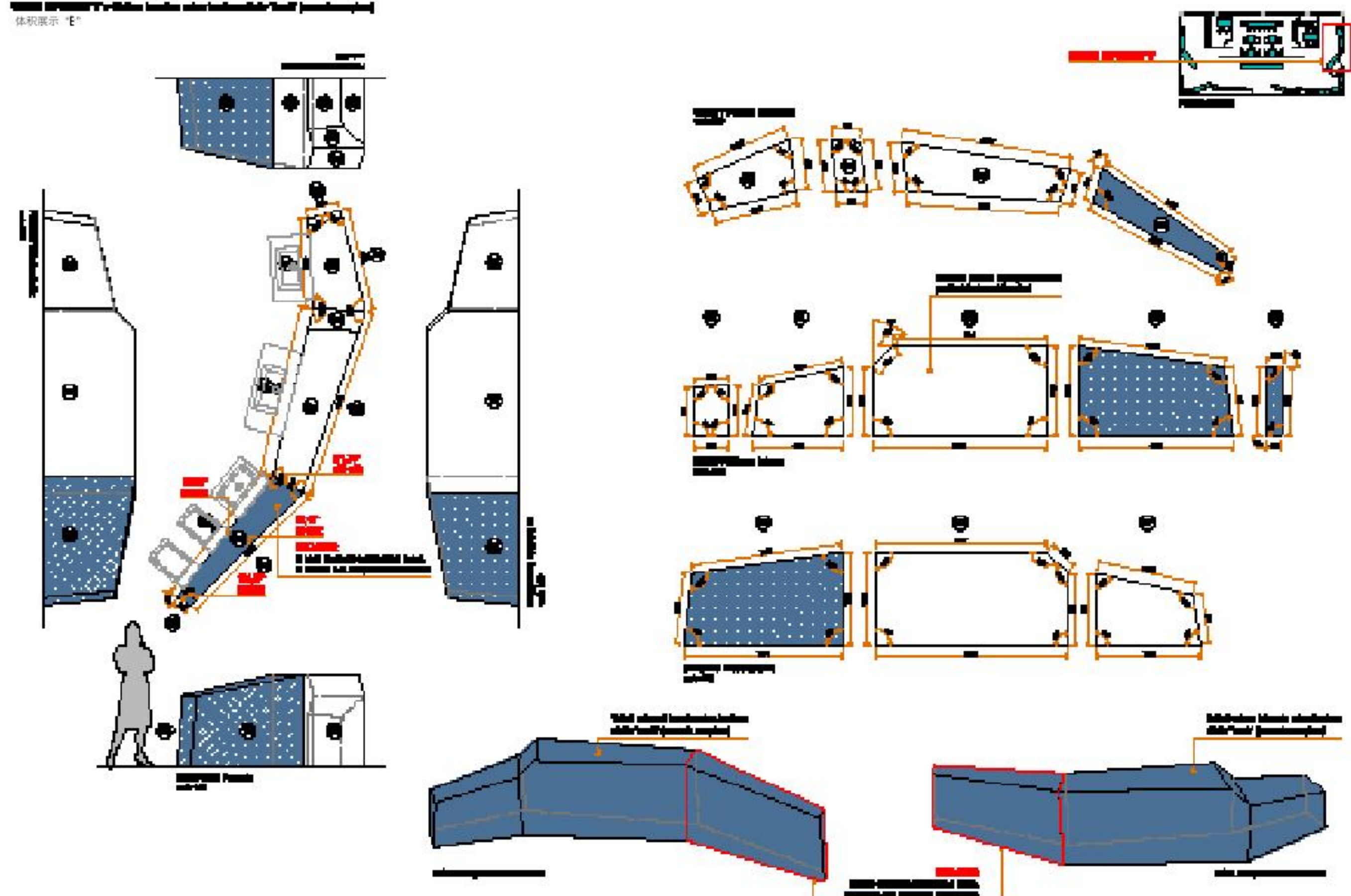




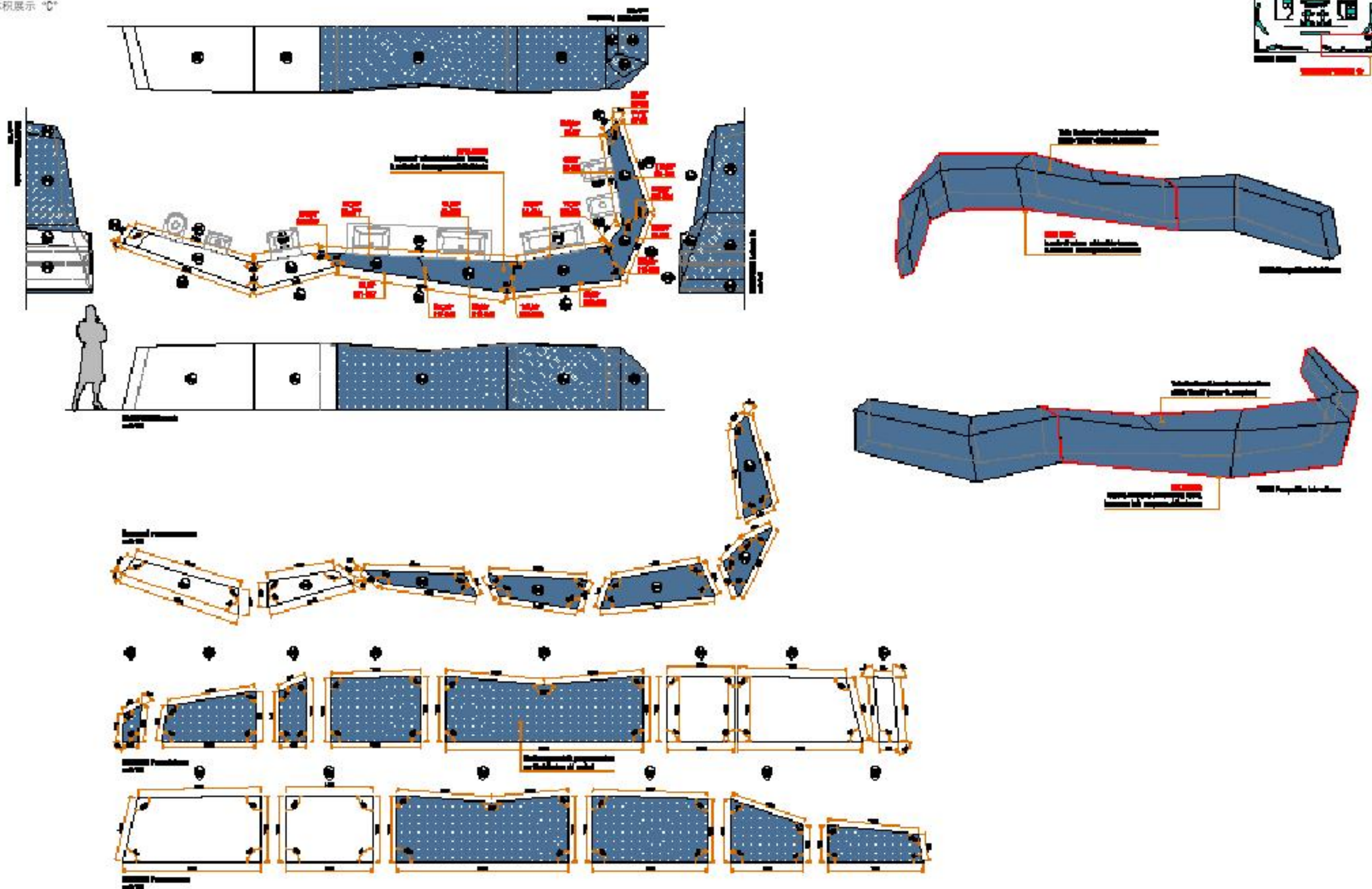
体积展示 "A"



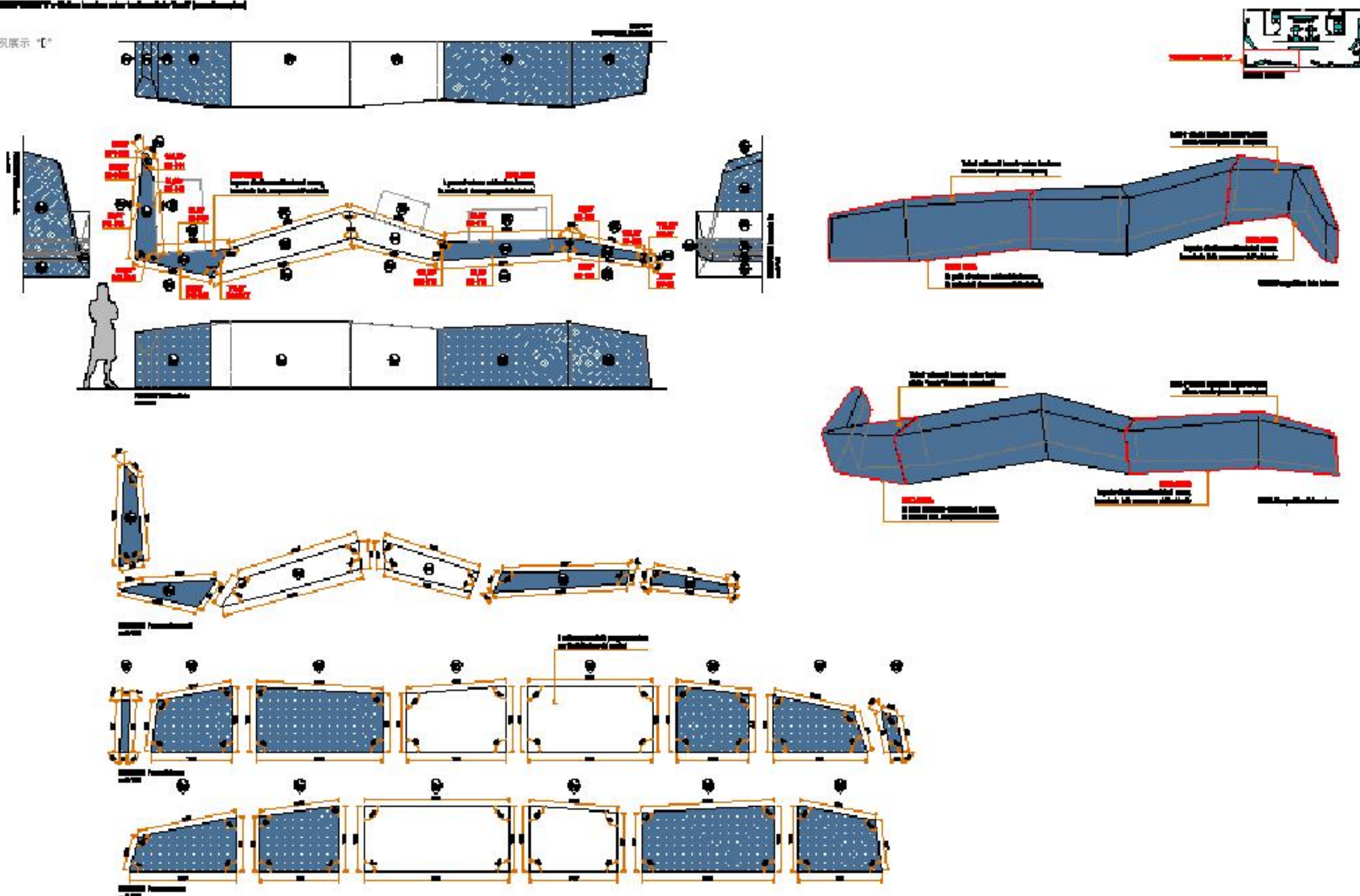
体积展示 "E"



体积展示 "C"



体积展示 "E"











整个 Catalano 展台设计过程背后的指导概念是给 2012 年米兰国际展览中心的游客一次多感官体验。通过灯光、映像创造的一次宏达的、无形的视觉感知，它打开了实际空间。它与陶瓷平滑、凉爽表面，显示器设备柔和、温暖表面所带来的物理、触觉的体验形成了对比。

展台拥有一个四方形的中间区域，包括一个休息区和很多办事处，它们被一个背光扩展网格和氧化金属板墙壁包围，形成一个坚硬的核心。空间 / 专卖柜运用大

胆的颜色和形状，被布置在一个开放的空间，位于展台周围。多边的蓝绿色棱镜覆盖着一种特殊的触感的装饰在展台区域的周界，形成一个有渗透性但是高度可见的边界。从不同收藏品而来的陶瓷产品被附加到这些岛屿，在中性的背景下扮演着主导角色。

空间的“之”字形总的来说被看做展台的一个显著的特色。它被一个用 Specchiopiuma 制作的镜子全部覆盖的悬浮天花板的倒影强调。





信息

INFORMATION

# BENEFIT FROM THE DIGITAL REVOLUTION – SOFTWARE AG AT CEBIT 2013

**Designer**  
SCHMIDHUBER

**Location**  
Hannover, Germany

**Area**  
1,000 m<sup>2</sup>

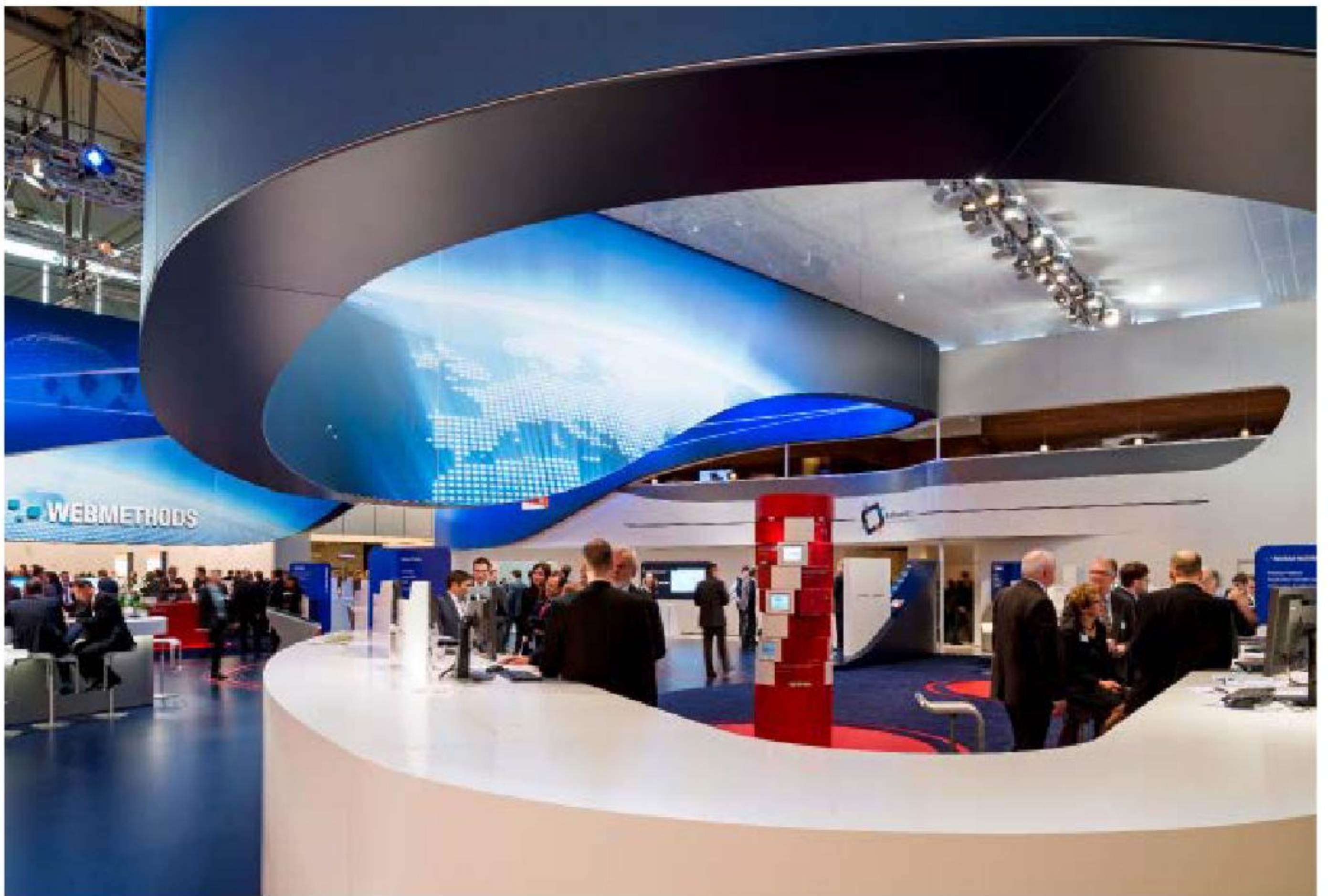
**Photographer**  
Joerg Hempel Photodesign

How enterprises can accelerate their business processes, integrate heterogeneous IT landscapes, and keep up with ever-growing data volumes with the help of big data management, cloud enablement, mobility, and social media is shown by Software AG at CeBIT 2013. The steady evolution of the company's brand architecture was once again the work of SCHMIDHUBER, whose team has ensured a recognisable and succinct face for the brand since 2008. The core message and trade-fair highlight for 2013 is "big data", and the booth architecture, spread across 1,000m<sup>2</sup> with a two-storeyed, curved rear building and the adjoining product islands, has reorganised its elements and formed a communication centre at the heart of the stand. The "innovation center" provides a central forum where all issues around "big data" and the meta-subjects "cloud", "social media", and "mobility" are integrated and developed. Customer benefit and consultation clearly stand in

focus. Multimedia stelaes support this approach. Via multi-touch surface they conveniently provide all necessary content and form a knowledge store for Software AG – providing everything from the company's history and example references to a connection to the company website with the option to send product catalogues to clients there and then.

The central forum is elongated vertically by a "big data sculpture" to provide visibility from a distance. The combination of 2D and 3D relief graphics compactly embodies the core message and meta themes. Presence and long-distance effect are provided by the flowing brand horizon, rising and sinking organically, granting insights into the interior and clearly designating the areas of the four new product brands. As a fixed design element of three-dimensional CI, the brand horizon reaches deep into the hall, conveying Software AG's brand promise: "Get There Faster".





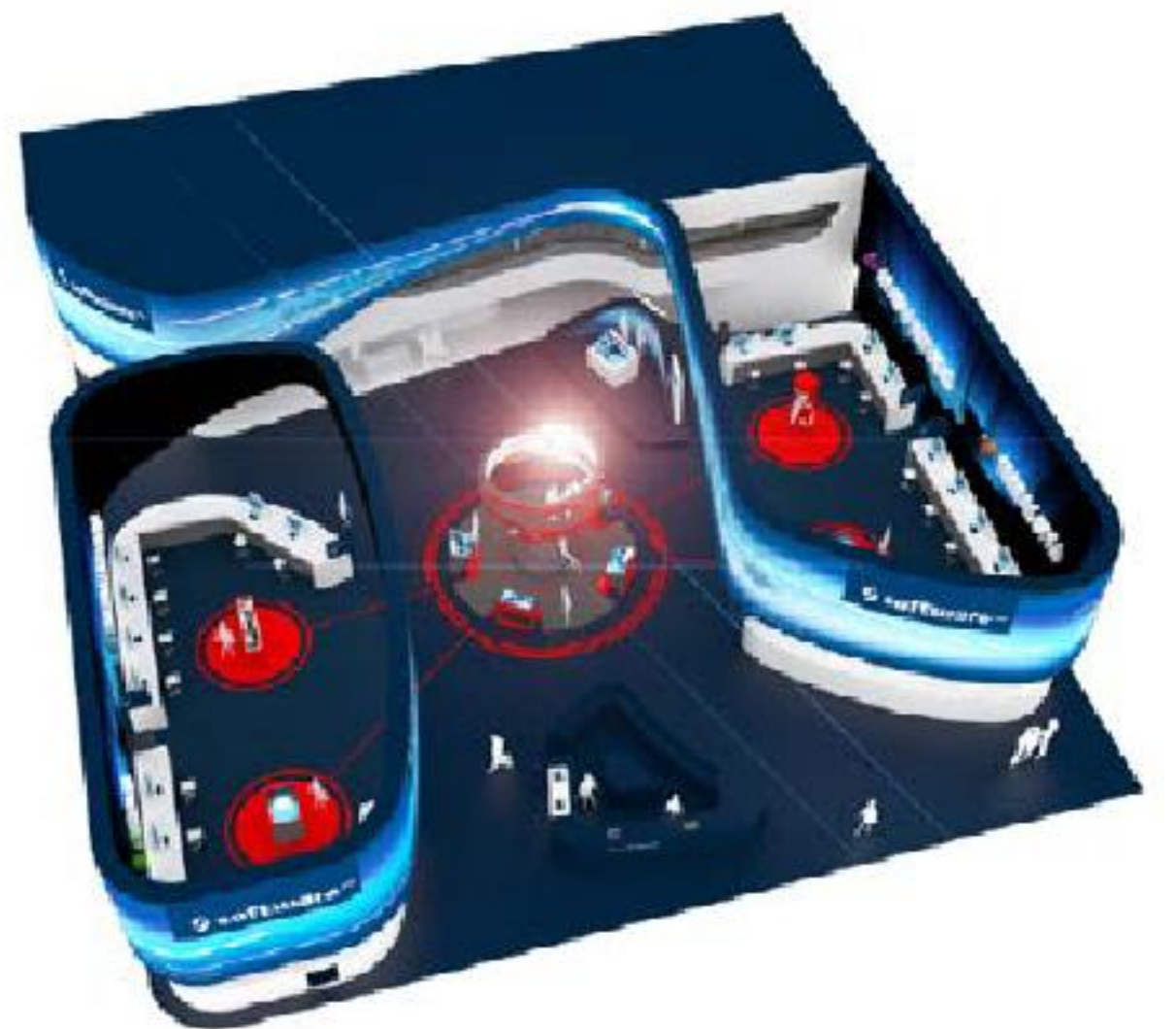
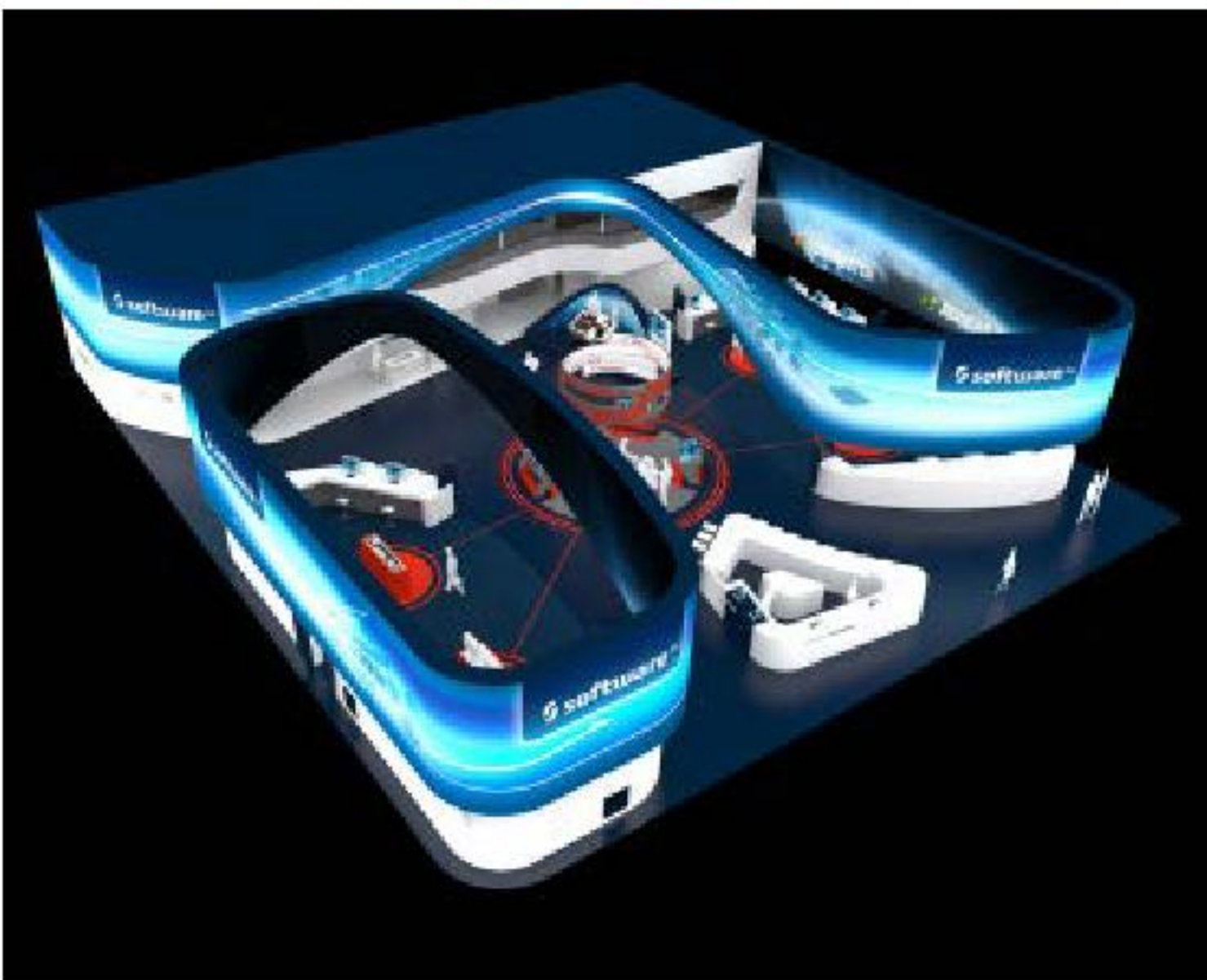




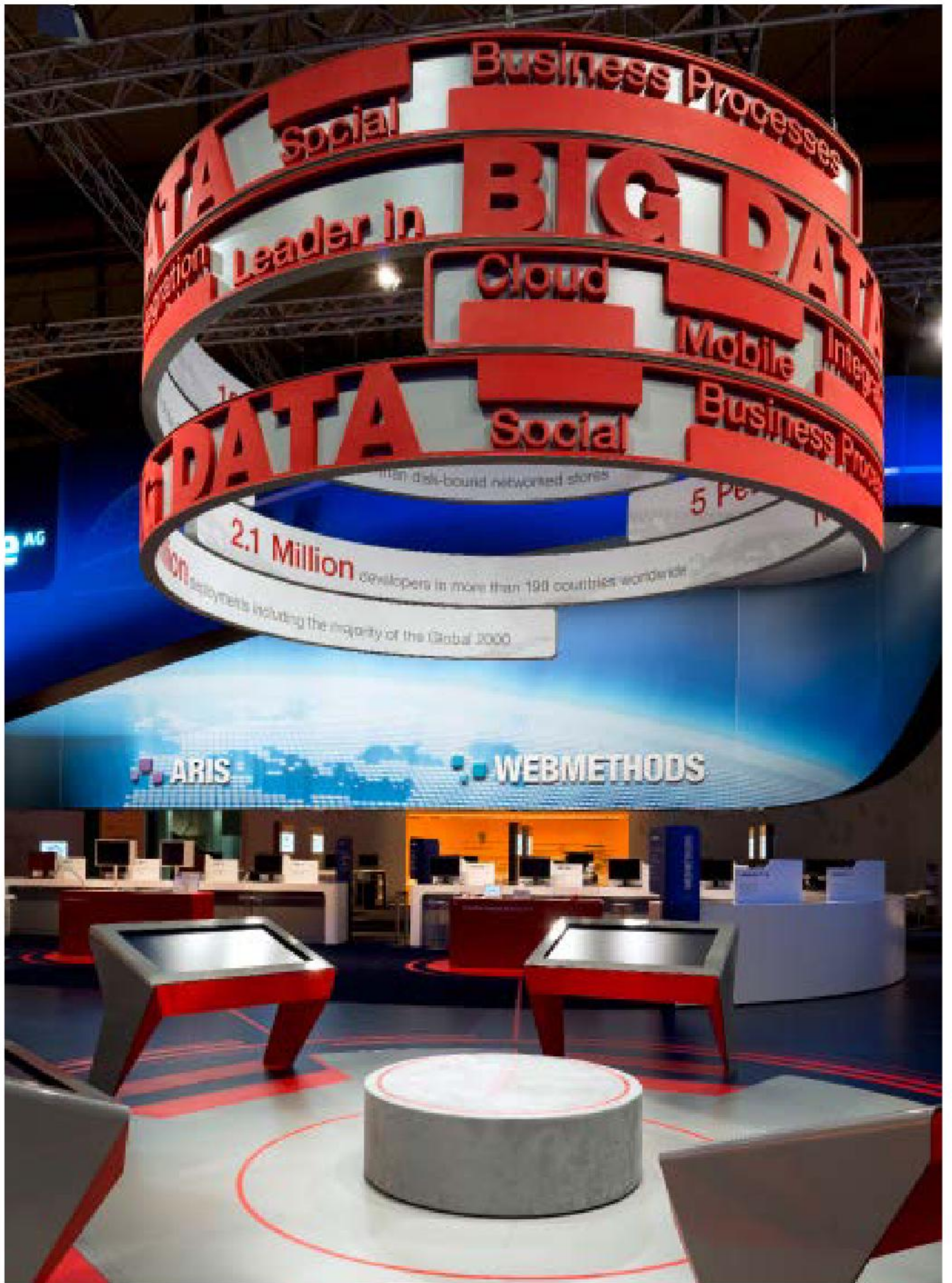
企业如何才能加快其业务流程，整合不同的 IT 环境，并在海量数据管理、云计算支持、移动性、社会媒体的帮助下跟上不断增长的数据量，由 2013 年德国汉诺威电脑展上 Software AG 公司来说明。公司品牌架构的稳定发展再次落到 SCHMIDHUBER 的肩上，自 2008 年以来，他的团队保证了该品牌的简洁和便于识别的外观。2013 年的核心信息和交易展厅的亮点是“海量数据”，站台构架遍布整个 1000 平方米的双层空间，弯道的设计构造和毗邻的岛状式商品展厅，使重组的元素在展厅正中组成了交流中心。该“创新中心”提供了一个中央论坛，围绕着“海量数据”，主题变化莫测的“云”，“社交媒体”，还有“移动性”的所有的事项整合与发展。客户的利益和磋商在展会中凸显出来。多媒体面板支持着这样的形式。

通过多点触控面板，它们方便地提供所有必要的内容，形成一个 Software AG 公司的知识存储——提供了一切源自公司历史的所有东西，例子参考引自公司网站，并即时寄产品目录给客户。

中央论坛通过“海量数据塑像”被垂直拉长，提高了远距离的可视效果。2D 与 3D 浮雕图形的结合，简洁地体现了核心信息和变化的主题。流动的品牌水平线，上升和下沉的有机结合，洞察深邃的内部，使其姿态和远距离的效果得到了充分体现，并明晰了四个新产品品牌的区域。作为一个固定的三维 CI 设计元素，品牌的水平线深入到大厅，输送着 Software AG 公司的品牌承诺：“更快地传输到那里”。













2012 韩国釜山 IWA 世界水大会及展览会多森展位

# DOOSAN AT IWA WORLD WATER CONGRESS & EXHIBITION 2012, BUSAN, KOREA

**Designer**  
Kingsmen

**Client**  
Doosan

**Fabricator**  
Kingsmen

**Location**  
BEXCO, Busan, Korea

**Area**  
104 m<sup>2</sup>

**Photographer**  
IZ Studio

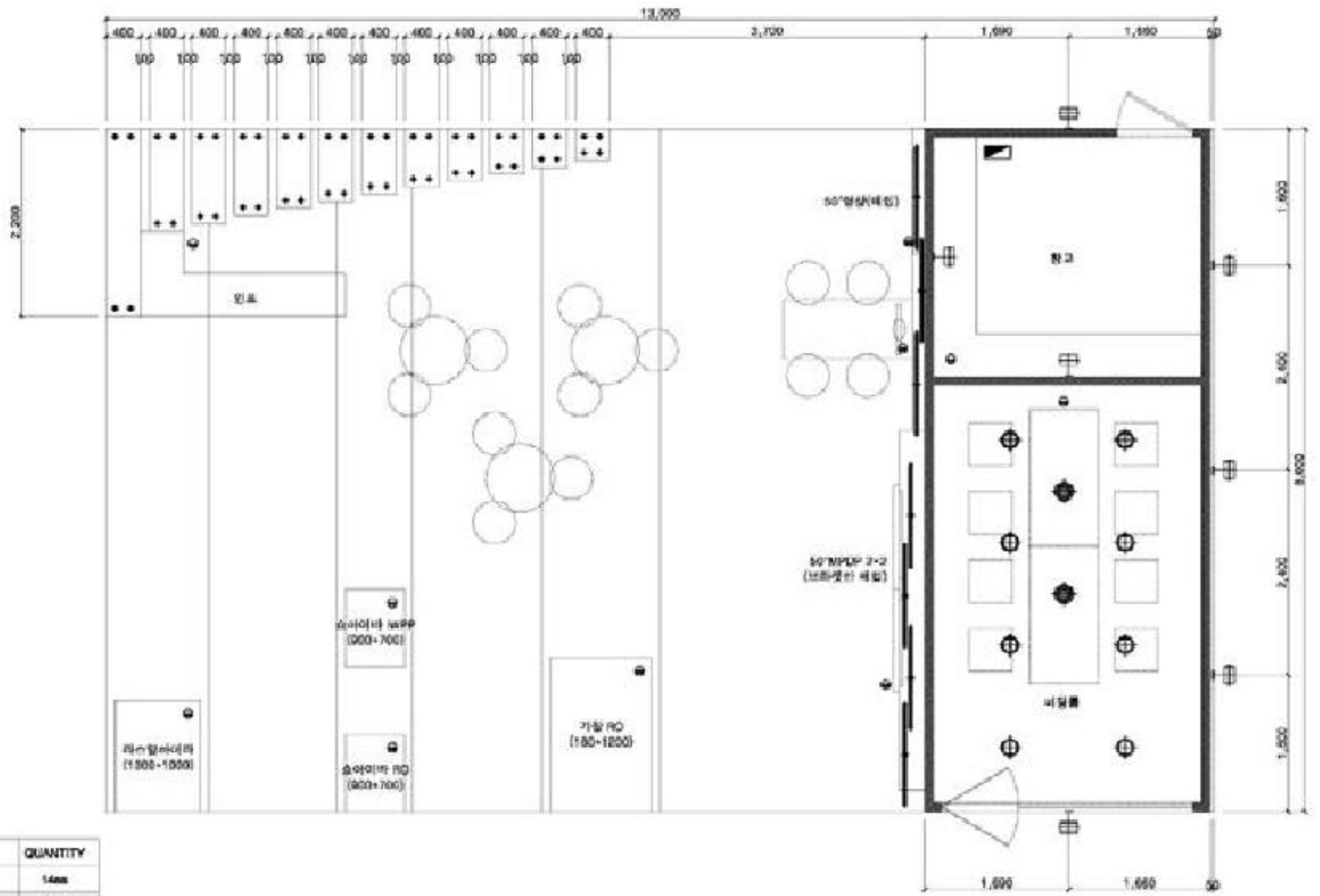
The highlight of this design is the diagonal superstructure and standing kiosks of the substructure. It delivers a dynamic brand image by using fabric on the ceiling. Upon entering the stand, visitors can feel the vitality of the brand. The

stand is recognisable every where around the exhibition floor with its huge branding and towering structure.





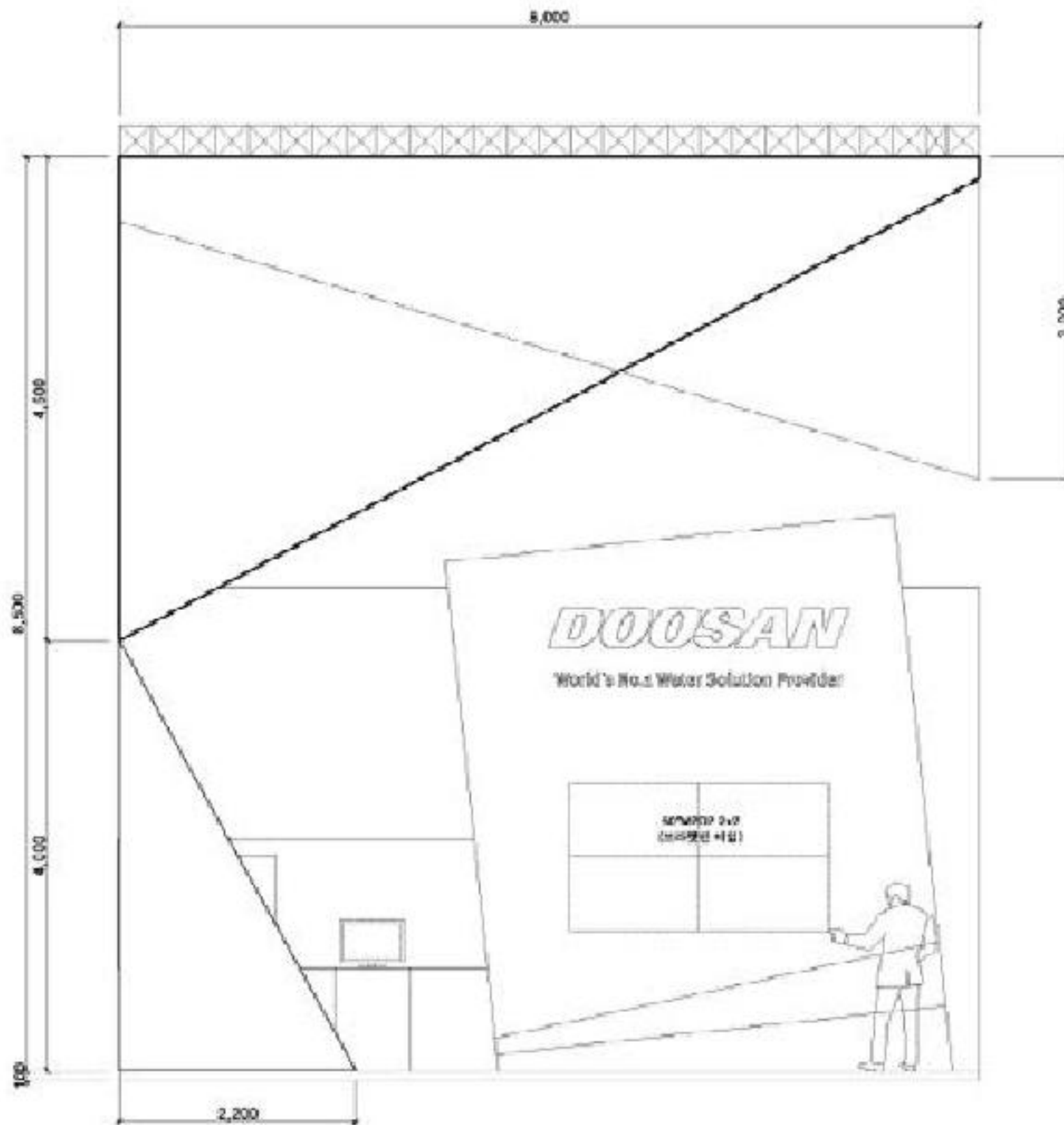




LEGEND

NO	SAMPLE	DESCRIPTION	QUANTITY
01	+	TS Active (20w)	14ea
02	⊕	BL (70w)	10ea
03	●	공 단자	2ea
04	⊞	HCI 조명 (100w)	51ea
05	⊙	Outlet	10ea
06	▣	DB Box	1ea

ELECTRONIC PLAN 电子平面图  
SCALE: 1/50

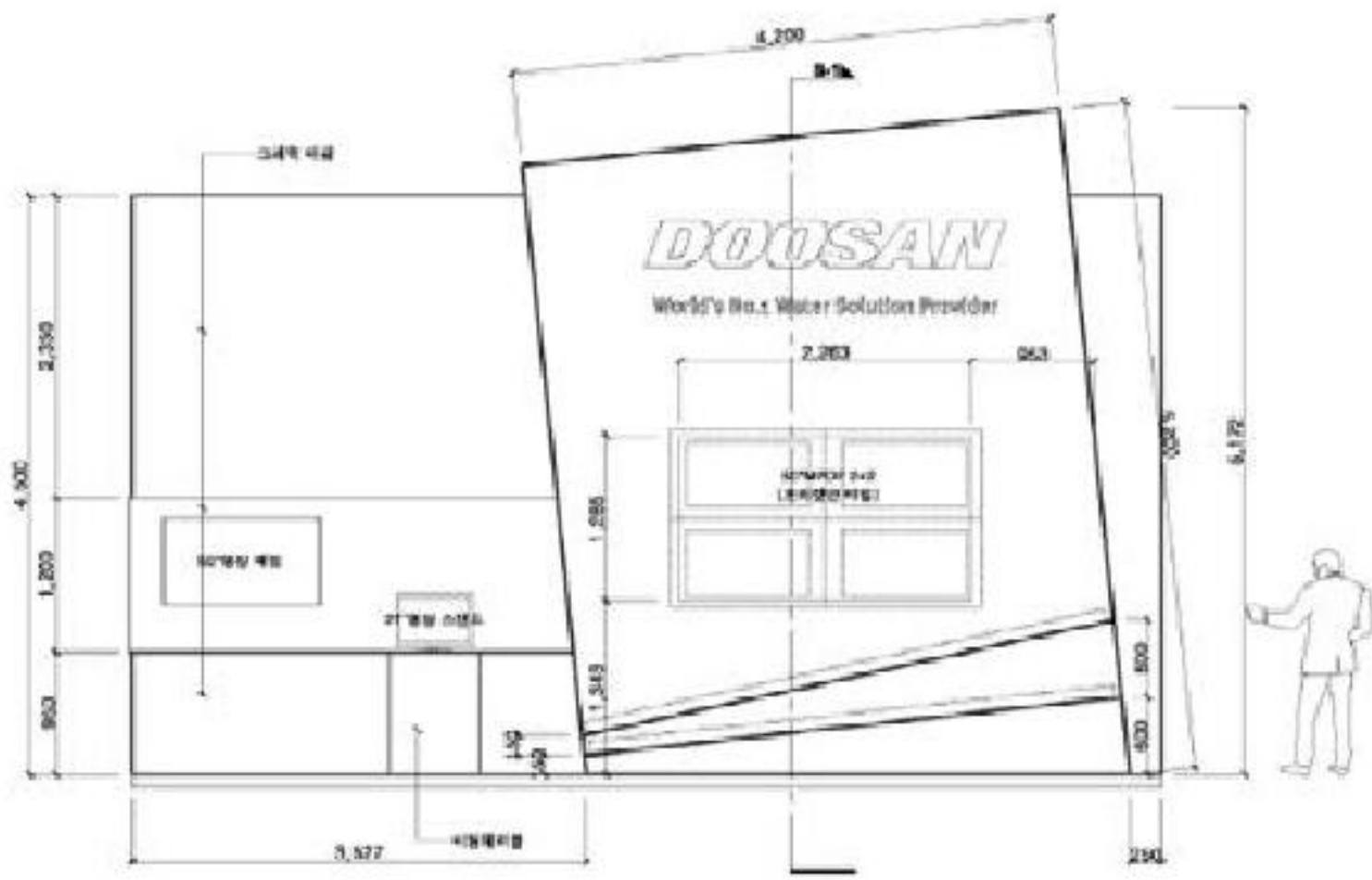
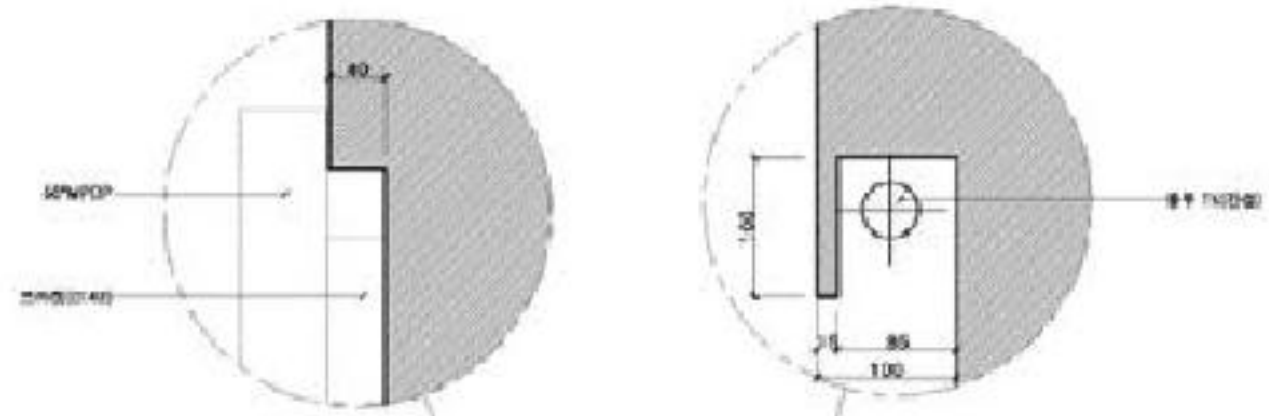


ELEVATION A 立面图 A  
SCALE: 1/50

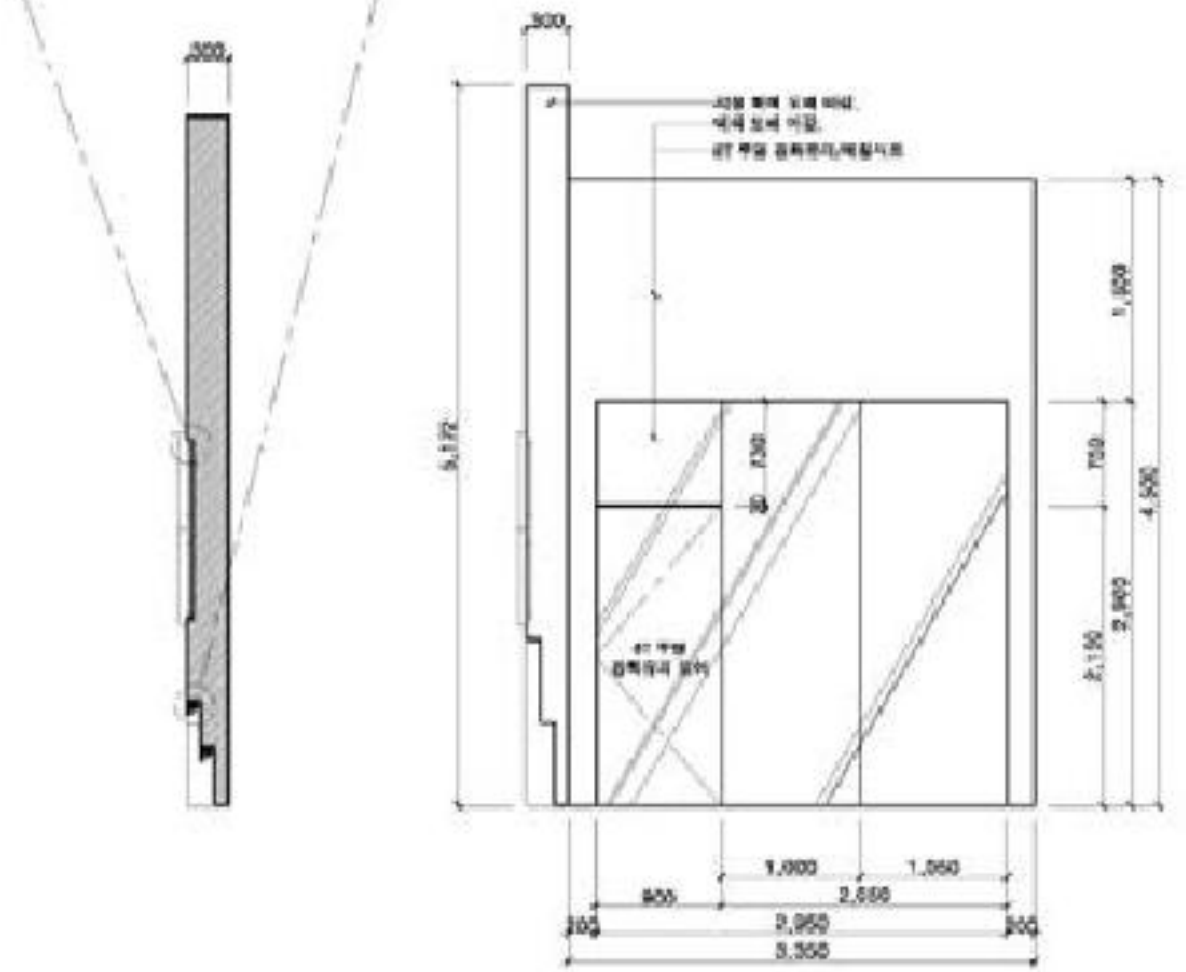




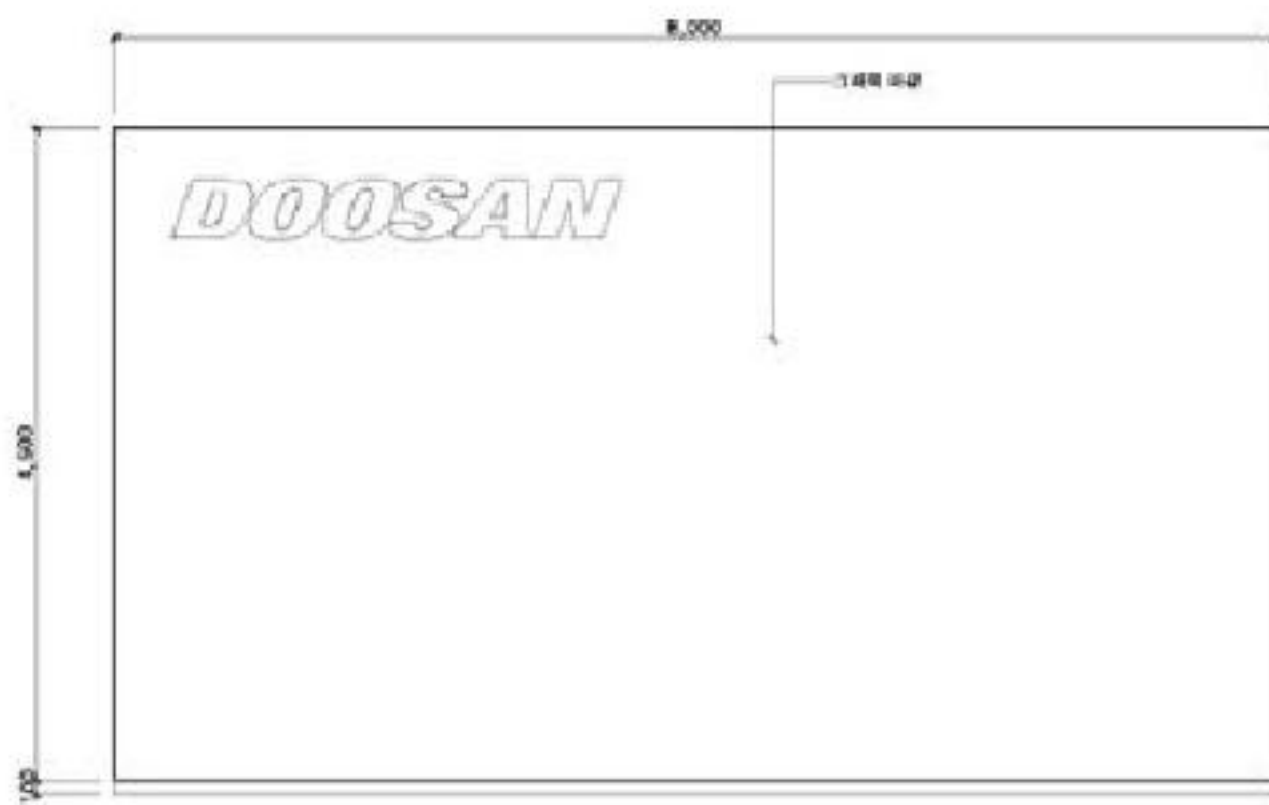




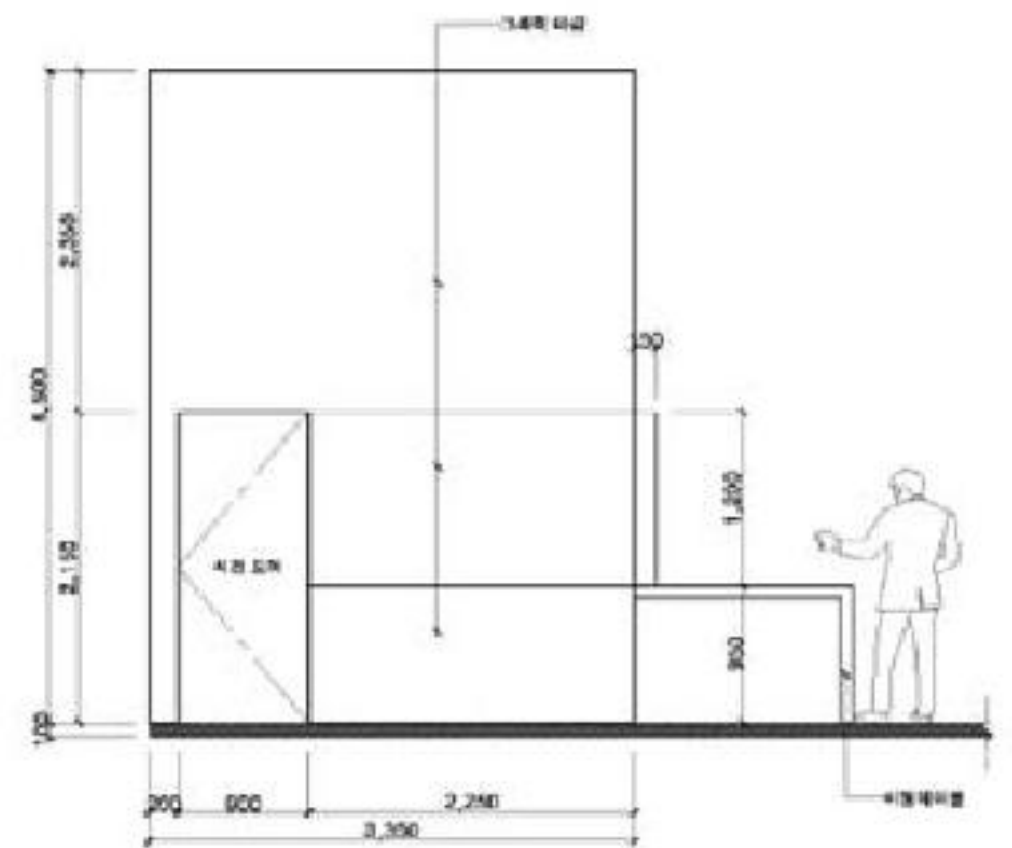
**ELEVATION A'** 立面图 A  
SCALE: 1/50



**ELEVATION B** 立面图 B  
SCALE: 1/50



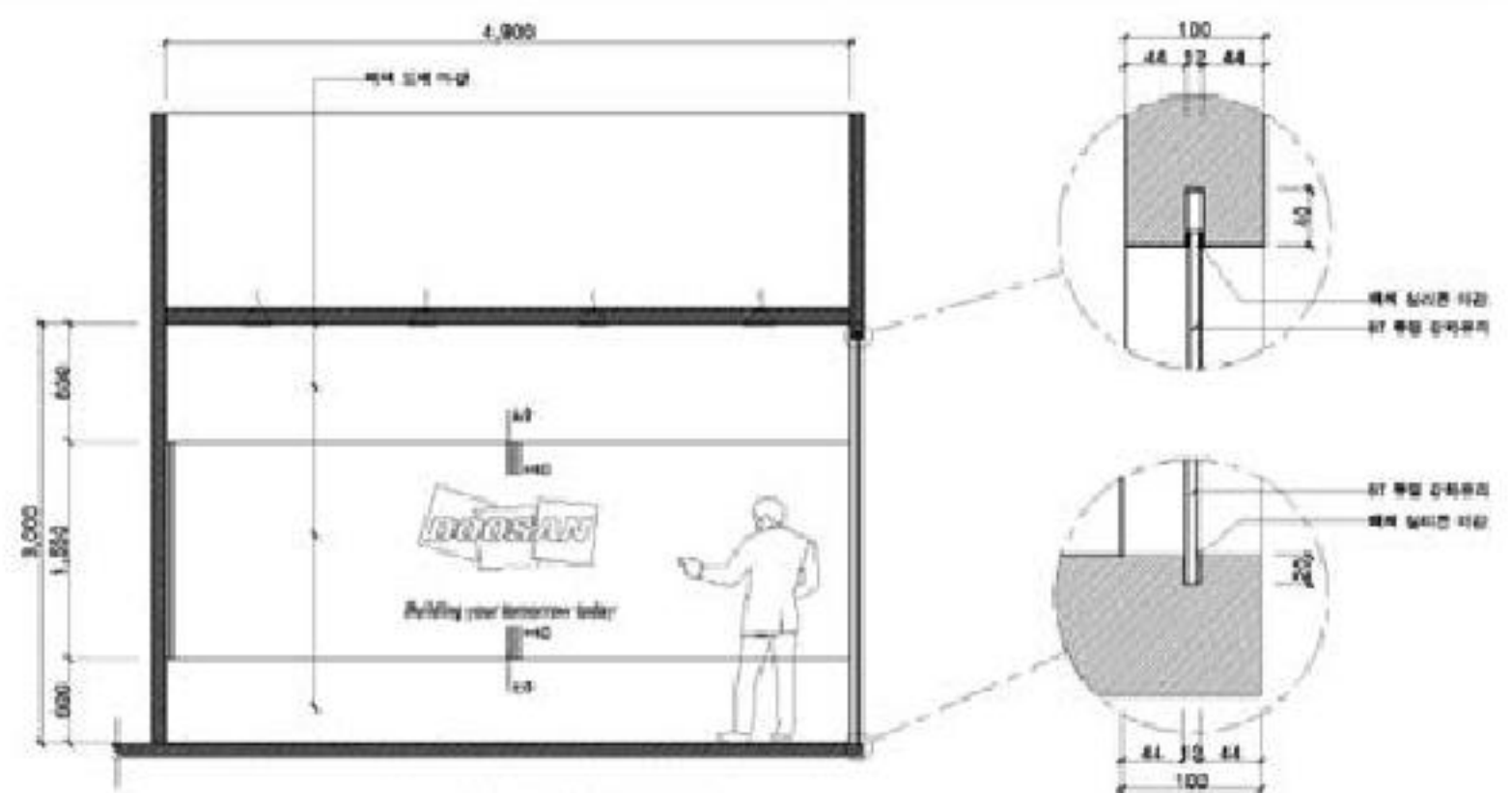
**ELEVATION C** 立面图 C  
SCALE: 1/50



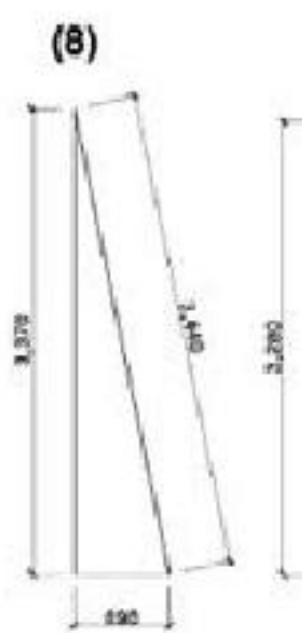
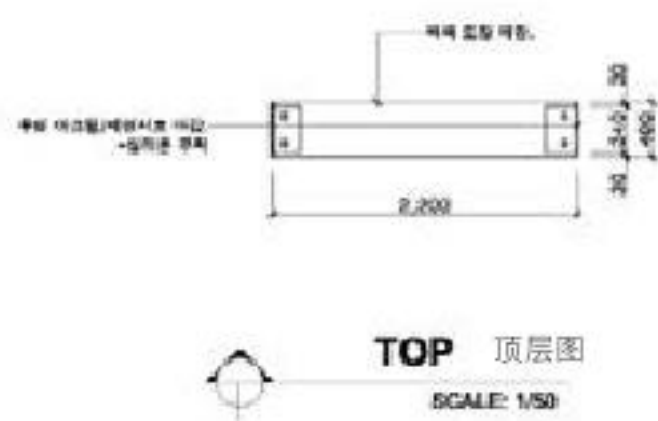
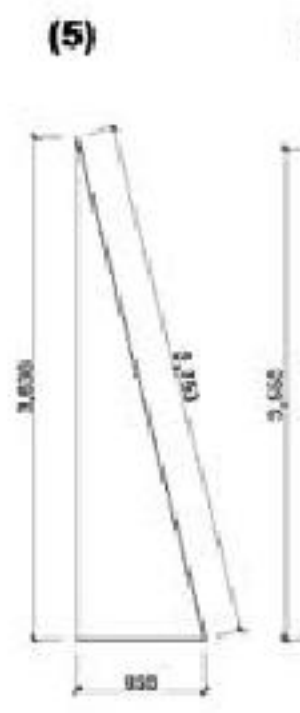
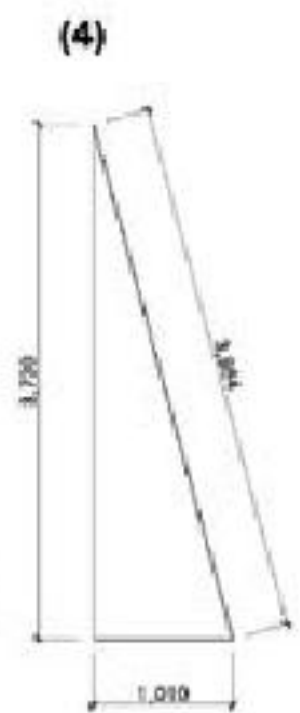
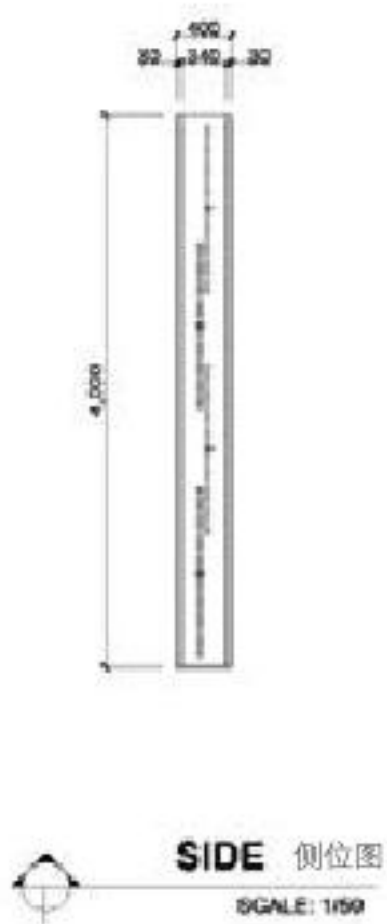
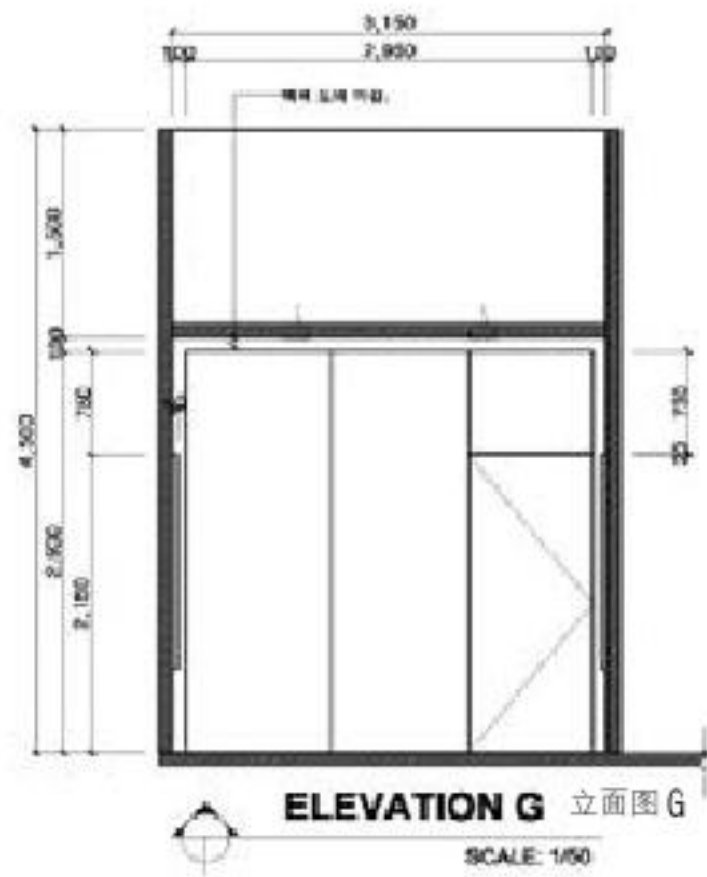
**ELEVATION D** 立面图 D  
SCALE: 1/50



**ELEVATION E** 立面图 E  
SCALE: 1/50



**ELEVATION F** 立面图 F  
SCALE: 1/50



**FRONT 前位图**  
SCALE: 1/50

展位设计的主要亮点在于上层结构类似亭子或塔形的对角线设计方式。在展位顶部巧妙地表现了一种动态的品牌形象。参观者在这里可以直接感受到品牌的生命力。在整个展览现场的每一个角落，都能够看到这个十分醒目的巨大标志和塔形结构。



2012 韩国釜山国际高科技国防工业展览会韩国航空工业公司展台

# KAI AT INTERNATIONAL HIGH-TECH DEFENSE INDUSTRY FAIR 2012, BUSAN, KOREA

**Designer**  
Kingsmen

**Client**  
Korea Aerospace Industries, Ltd

**Fabricator**  
Kingsmen

**Location**  
COEX, Busan, Korea

**Area**  
104 m<sup>2</sup>

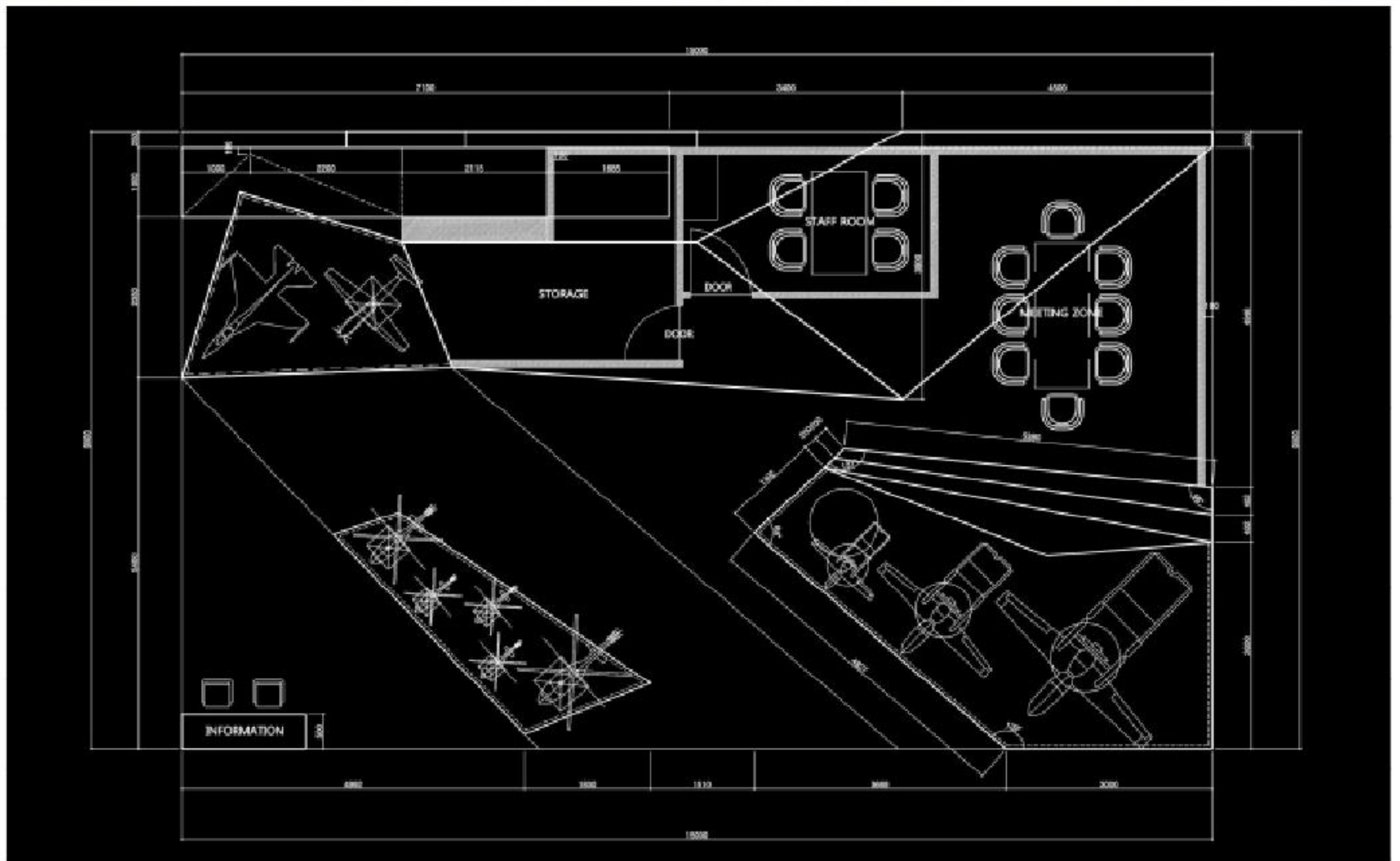
**Photographer**  
IZ Studio

The design was very much different from what KAI had in their previous shows. It was inspired by an eagle soaring into the sky, representing the

infinite possibilities of design. The overall space planning provided for an efficient traffic flow, allowing the visitors to focus more on the scale models.







Floor Plan 平面图









展台的设计风格与韩国航空工业公司以往的展台风格完全不同。一个展翅高飞的雄鹰造型代表着行业发展的无限可能。总体的规划为参观者们提供了一个便于穿行的空间，让参观者们得以在不同视角欣赏展台的整体效果。





建材

BUILDING MATERIAL

# REGGIANI SPA ILLUMINAZIONE – LIGHT & BUILDING 2012

**Designer**

Setsu & Shinobu ITO

**Client**

Reggiani SPA Illuminazione

**Location**

Frankfurt, Germany

**Area**

198 m<sup>2</sup>

**Photographer**

Courtesy of Reggiani SPA Illuminazione

Reggiani's view of a green world is reflected in the stand designed for the Light+Building 2012 show in Frankfurt, fruit of the company's pursuit of its own visual identity, its profound essence: efficient technology able to interpret values and render emotions.

The openscape – an open landscape, gleaming and accessible – has been designed by the Japanese architects Setsu and Shinobu ITO on the basis of two criteria: durability and sustainability. The stand imparts a sense of comfort and modernness, lightness and transparency well-balanced throughout the overall design. The Tree of Light, at the center of the platform, pays homage to

the theme of this year's Light+Building 2012: it symbolically holds nature and technology together, its branches reaching skyward to evoke the interweaving of technological circuits. The ceiling-mounted luminaires, and the system of strips, create an atmosphere of fluid lighting that caresses, reflecting the quality of Reggiani lighting.

Two small "laboratories" at the outer edges of the stand let one directly experience Reggiani lighting: the products hanging between columns and layers of fabric, almost hovering between earth and sky. The 12 monitors display a series of images recounting the novelties Reggiani has in store.



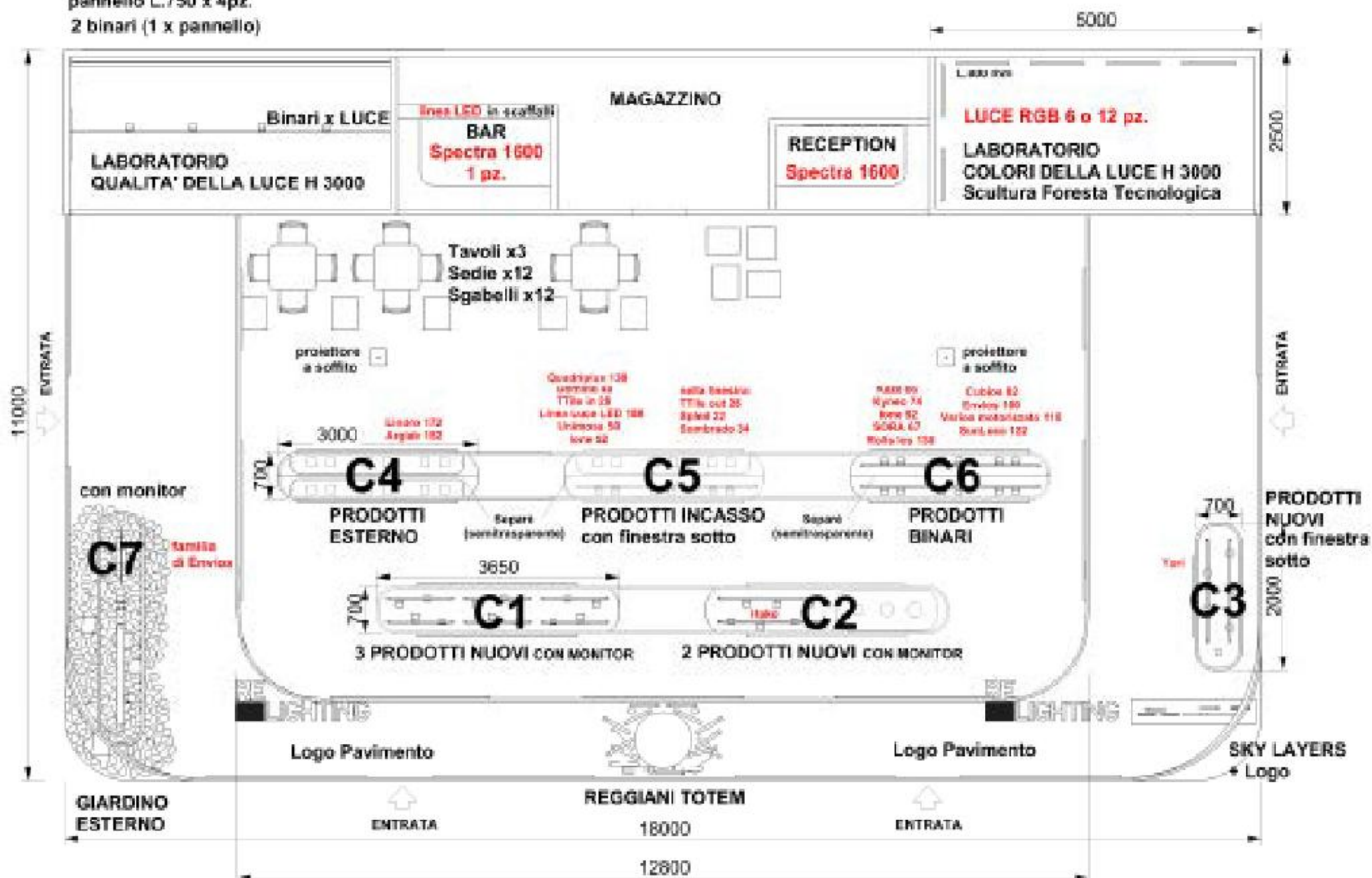








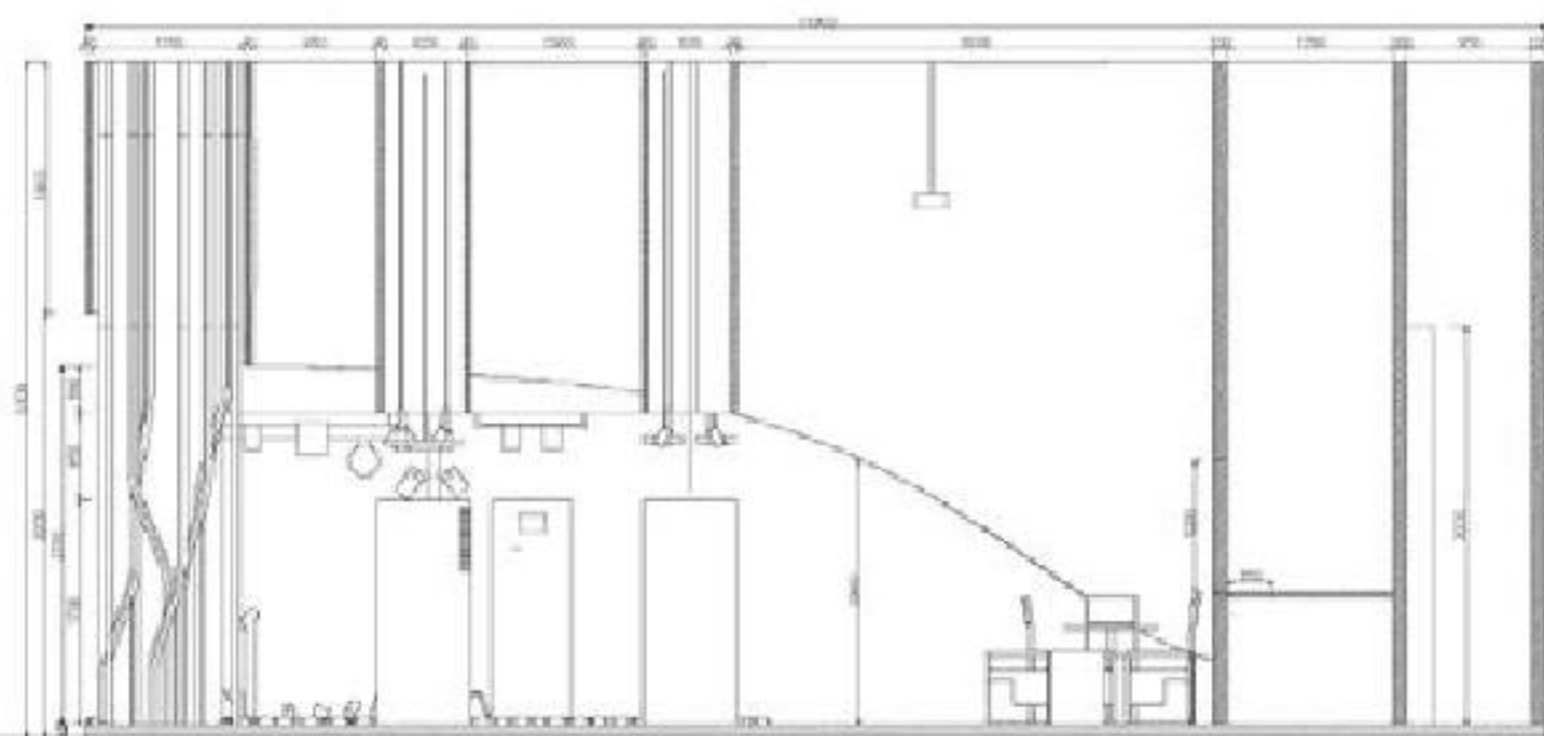
pannello L.750 x 4pz.  
2 binari (1 x pannello)



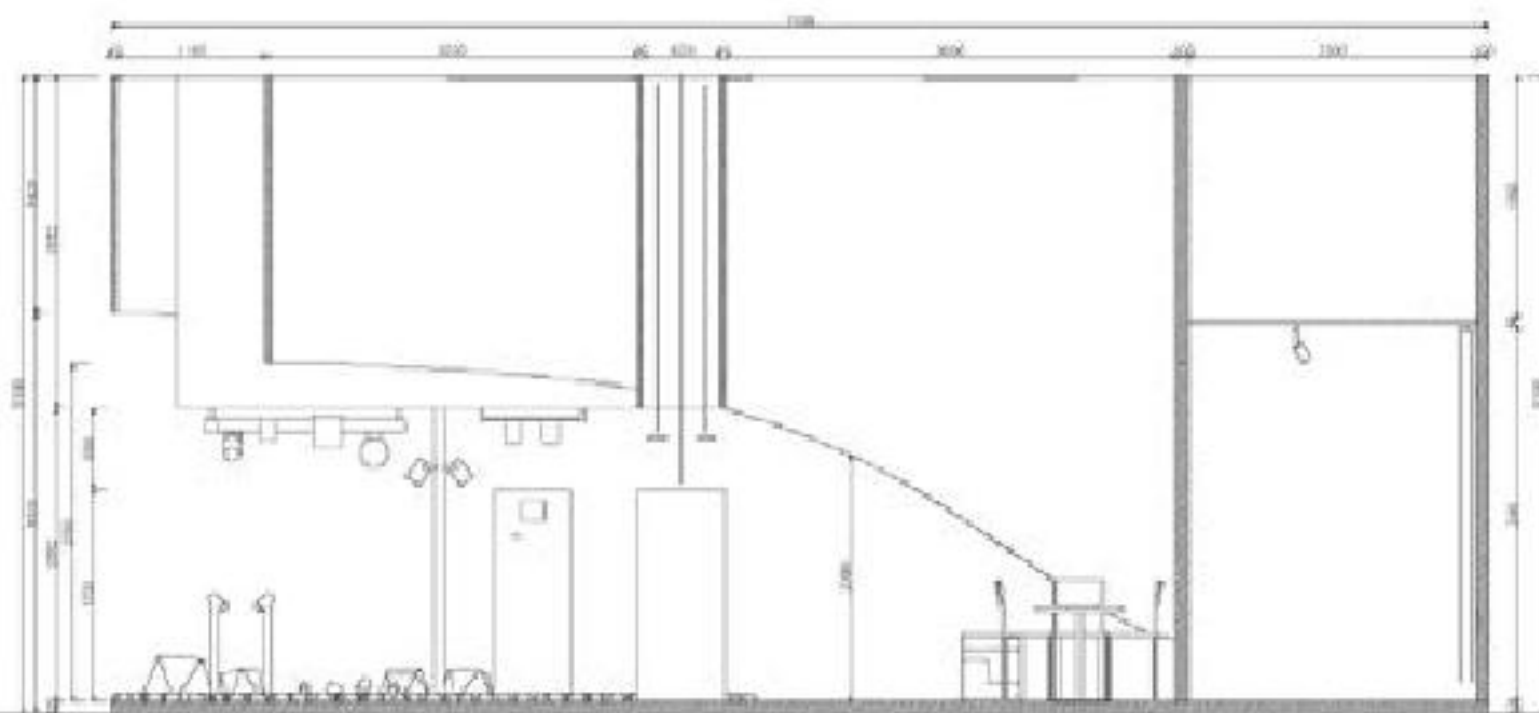
Top View 顶视图







Section A-A 剖面图 A-A



Section B-B 剖面图 B-B

雷加尼公司绿色世界的观点体现在为 2012 年法兰克福举行的“照明+建筑”展所设计的展台——这是公司追求的视觉识别的成果——它深刻的内涵是：高效的科技能够传递价值，渲染情绪。

The openscape 展台是一道开放式的景观，闪闪发光且引人入胜，它是由日本建筑师 Setsu 和 Shinobu ITO 秉承耐用性和持久性的原则而设计的。展台给予一种舒适和现代的感觉，浅淡性和透明性在整场设计中很好地均衡。灯树在展台中央，对这年的照明+建筑 2012 的主题致敬：它象征性地将自然与科技保留在一起，它的枝干伸向天空，引起技术电路的交织。嵌入顶棚的灯具，商业街区的系统，创造出流光溢彩的氛围，反映了雷加明公司照明设备的品质。

两个小的实验室在展台的外边缘，让人们直接体验雷加尼的照明设备：产品遍布建筑的层和列，几乎是停悬在大地和天空之间。12 个显示器展示了一系列图像，叙述了雷加尼公司在商店的新奇产品。



# INDEX 索引



## MIGLIORE + SERVETTO ARCHITECTS

Ico Migliore and Mara Servetto, Migliore + Servetto Architects, work on various scales from architecture to urban design, from exhibition to communication, where places are interpreted as active interfaces, tools of elective communication between companies/institutions and the public. Their projects are characterised by the lightness of design, the scenographic use of light and reflections, able to create memorable and engaging meeting settings. They were awarded with different prizes, as the XXI ADI Compasso D'Oro and the German Design Award (Winter Olympic Game Torino 2006, "Look of the City"), 2 ADI Honorable Mentions ("Seeing The Light" Exhibition – The New York Times; "Wallpaper\* Express" Exhibition), 2 FX Interior Design Award-UK, 5 Red Dot Award - Ger (among which "Coats! 60 Years of Italian Fashion", Max Mara travelling exhibition; Chopin Muzeum in Warsaw, permanent exhibition; "Experience Space", BTicino concept store) etc.



## FRANKEN ARCHITECTEN

Space, Story, Sense – Sustainability

Narrative spaces

Between the virtual and the real: Franken Architekten combines architectural practice with the opportunities for communication within a space, be it in the design for a temporary trade fair presentation or classic building construction. The environments created by Franken Architekten use insights into the virtual world and go far beyond functionality: They create narrative spaces.

Fields of activity

Franken Architekten provides a full range of services from concept development and implementation planning to site supervision in the fields of architecture, brandspace and consulting.

Development of concepts and realisation of corporate architecture, office buildings, retail, hotels and gastronomy, urban planning, residential buildings, museums, exhibitions, trade fair presentations, corporate design, installations, theme and brand worlds.



## KINGSMEN

Established in 1976, Kingsmen is a leading communication design and production group with offices in 18 major cities across Asia Pacific and the Middle East. Through its strategic network of offices and worldwide associates, Kingsmen provides integrated communication solutions covering a full range of services from ideation, research & design, consultancy, project management, prototyping to fabrication, implementation & installation, logistics support and after sales services. These seamless end-to-end solutions are offered to global clients across multiple sectors like exhibitions & events, retail & corporate interiors, thematic & museums, and alternative marketing. Building on its design-led, quality and service-driven culture, the Group's dedicated and experienced professionals have helped to establish a visible brand name synonymous with creative and innovative solutions.



## LABSCAPE ARCHITECTURE

LABSCAPE was founded by Robert Ivanov and Tecla Tangorra in Milan and Brussels in 2003. Since 2010 LABscape is established in New York. LABscape is dedicated to the ideal that design has the ability to improve our lives and we provide the opportunity to formally combine our diverse backgrounds and extensive experience in a multi-disciplinary design forum. We believe that in every space there is a landscape to create or adapt to give the opportunity to live in symbioses with the environment and ambient. The inspiration for LABscape's work comes from concepts informed by cultural, technological and social dimensions and the belief that architecture in its contemporary manifestation can create meaningful experiences to a large and diverse audience. A positive design that passes thru contemporary themes linked to new technologies, while taking inspiration from the most fundamental source: Nature.



## PICO GROUP

PICO GROUP is a leading Total Brand Activation company with a worldwide presence and a proven track record nearly half a century long. Innovative, insightful and inspired, we bring brands to life through powerful and engaging experiences from strategy to execution. Total Brand Activation is an insightful, response-driven approach that does not depend on fixed rules, limited creativity or pre-packaged solutions. Across all face-to-face environments, Pico activates touch points with designed live and digital interactions to create engagements and profound relationships with target audiences. With an international network of some 2,400 inspired professionals in 37 major cities worldwide, we are passionate about creating integrated and powerful brand engagements across multiple activation platforms – from exhibitions, events and world expos; to retail and branded environments, museums and themed environments, visual identity solutions, sport marketing and overlays, and facility management and consultation.



## BOTTEGA + EHRHARDT ARCHITECTEN GMBH

Bottega + Ehrhardt Architekten GmbH founded in 1998 by Henning Ehrhardt and Giorgio Bottega, member of the Association of German Architects BDA since 2004. Christoph Seebald became third Partner and Associate in 2007. Both founder were Lecturer at the University of Stuttgart From 1995 – 2006. Henning Ehrhardt was also visiting Professor in 2006 while Christoph Seebald is still Lecturer for architectural design at the University of applied sciences Stuttgart, starting 2009. In 2002, the office got their first award, the Contractworldaward - "Best of Category Office". Since then they received various nominations, prizes and awards, like for the Mies van der Rohe Preis (2003), Ecola Award "Plaster in Architecture" (2008) or the Office Application Award - "Best Workplace" in 2010. In the last 11 years the hold several Lectures all over Europe and New York City.



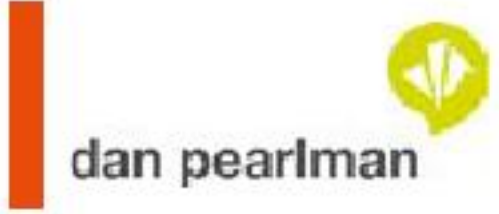
SCHMIDHUBER

SCHMIDHUBER has developed creative spatial brand staging for nearly 30 years. At the Munich head office, 70 experts from the fields of architecture, design, and communication strive for strong concepts, providing the complete range of three-dimensional brand representation. Depth of content, sustainable quality, and designer power are important to them. With over 150 international awards, SCHMIDHUBER is a leading specialist for brand-specific architectural solutions worldwide and has been named Agency of the Year 2011. SCHMIDHUBER serves internationally renowned customers of different sizes, industries and origins – medium-sized companies and world-famous corporate groups. The long-standing clients include Audi, o2, Grohe, Lamborghini, MAN, Braas, Software AG, Samsung and Berker. For the IFA 2012 Sony and Siemens were won over.



GERT WINGÅRDH

His work began with small assignments for homes, shop interiors and restaurants and continued via composite department store interiors. In 1988 a new era began. The bureau's first new major project, Öjareds golfklubb in Lerum opened and was rendered their first out of five Kasper Salin Awards. At the same time his assignments for medical company AstraZeneca began. R&D facilities continued to be a major task, with telecom industry Ericsson as another major client. In the '90s, the range of tasks widened. From assignments for counties, such as prize-winning cultural centers and grammar schools via housing, Wingårdhs got assignments for government agencies for aviation facilities and embassies. Today his company are a leading problem-solver in architecture and urbanism with three offices and 160 professionals who have completed internationally acclaimed buildings.



DAN PEARLMAN  
MARKENARCHITEKTUR GMBH

dan pearlman is a strategic creative agency in the areas of brand strategy, brand communications, brand architecture and experience architecture. As an interdisciplinary, holistic agency, dan pearlman combines strengths in different areas: Branding, Research and Innovation, Internal Branding, Brand Experience, Fairs and Events, Retail, Visual Communication, 3D and Motion, Public Relations, Hospitality, Leisure, and Zoo. Since the establishment in 1999, dan pearlman has been trusted by many national and international clients, who cooperate with the agency. Among the main customers of the Berlin-based agency with 60 employees are: Allianz, BMW, Lufthansa German Airlines, Mercedes-Benz, MINI, Roca, Qatar Railways, Rene Lezard, Karstadt and Marc O'Polo. dan pearlman was honored several times for many various projects. The honors of particular note are: the Design Award of the Federal Republic of Germany 2011 in gold for the Lufthansa Brand Academy and the Store of the Year 2011 Award for the design and development of brand and store concept for COEO.



STUDIOMARTINO.5 SRL

Studiomartino.5 srl was founded in 2004 and works in a large number of fields, including industrial, exhibit, graphic, web and communication design. The capacity to span different disciplines is one of its strengths. It allows the firm to put together complex projects and take charge of the artistic direction of big Italian brands. Acting as a "director", it can help its clients to simplify activities and processes that are normally carried out by several different organizations, thus ensuring that the end products show a high degree of consistency and outstanding quality. The members of the Studiomartino.5 team specialize in a range of areas. They can put an idea into practice in all sorts of ways and offer an original, rapid and comprehensive solution that encompasses everything from the concept to the working drawings and specifications. The firm was founded by the architect Carlo Martino and the current members of the team are: Stefano Roscini (interior and industrial design), Sara Palumbo (graphic and industrial design), Andrea Sale (graphic design) and Maurizio Lirussi (graphic design).



PAOLO CESARETTI

Paolo Cesaretti is an architect, design consultant and art director exploring the concept of designed space as a communication tool. His practice is specialized in exhibit/retail design and brand identity with a strong concern on innovation and research. The client list spreads internationally including leading companies in different business fields such as manufacture and trade, mass market, digital media, finance and communication. With the aim of investigating alternative design criteria based on contamination among architecture, art and communication in 2011 he is among the authors of the light installation Growing By Numbers achieving public and critical acclaim and becoming a temporary outstanding landmark in Milan. Growing By Numbers has been selected for ADI Design Index and competes for the next Compasso d'Oro Award. Paolo Cesaretti is lecturer at Domus Academy and SPD Scuola Politecnica di Design and visiting professor at Politecnico di Milano, IULM Milano, RWU Rhode Island, Tehran University, LDM International Design School Firenze. In 2012 he takes part to the 13th Biennale d'Architettura in Venice with the project The Irrational City.



RAW EDGES DESIGN STUDIO

This official collaboration between Yael Mer & Shay Alkalay started after many years of sharing life, thoughts and ideas. Yael's main focus includes turning two-dimensional sheet materials into curvaceous functional forms, whereas Shay is fascinated by how things move, function and react. Since their graduation show at the Royal College of Art in 2006, they have received several highly respected awards including The British Council Talented Award, iF Gold Award, Dutch Design Award, Wallpaper\* Design Award 2009 and the Elle Decoration International Design Award for best furniture of 2008\_09 and awarded as the Designer of the Future for 2009 from Design Miami/ Basel. Their works have been exhibited internationally and can be found within the permanent collection of the MoMA New-York and other museums. They for clients including Cappellini, Established & Sons, Moroso, Kvadrat, Stella McCartney, Arco, Mutina, Lema and in addition, Yael & Shay produce from time to time unique and limited-edition designs and installations within their own studio in London. Their work has been featured in many major design publications and newspapers worldwide.



## WHITE ELEMENTS GMBH

White Elements GmbH is a brand architecture made in Berlin. At the heart of our endeavour lies the beneficial liaison of architecture and creative design. For over a decade now, we have been creating worlds, developing futuristic as well as contemporary scenarios, challenging the boundaries of spatial limitations or bringing timeless purism to life – our clients' requests inspire us to creatively transform their ideas into a visually exceptional setting, perfectly functional for the desired purpose. What characterises us? We dare to think outside the box, yet we take pride in our premise of always keeping in mind our work's core factor: creating the ideal/perfect environment for your brand's messages to be communicated in the best possible way. With numerous national and international projects our horizon of experience vastly expanded-strengthening our own brand profile.



## DGT ARCHITECTS

Dan Dorell, Lina Ghotmeh and Tsuyoshi Tane met in London in 2006, each with their own very different background in architecture. Their drive to break away from the norm saw them set up their own firm driven by the idea of entering an open competition with the prize to design the National Museum in Estonia. The three young architects rich from their different experiences prepared their presentation and won the competition with ease. Their success brought them their first business cards and their first signed contract. The task was to build a 34000m<sup>2</sup> public space in a former Soviet airbase, considered to be a scar on the heart of the city. The project was as controversial as it was original and it received a lot of press which propelled the young architects to the forefront of the international stage. Other projects soon followed on all the continents. The agency in Paris now has 14 employees.



## ATELIER BRÜCKNER

ATELIER BRÜCKNER was established in 1997 by architect and stage designer Prof. Uwe R. Brückner and architect Shirin Frangoul-Brückner. Today, they run it together with the architects Prof. Eberhard Schlag and Britta Nagel. With more than 70 employees, it is now one of the world's leading ateliers for exhibition design and scenography. Prof. Uwe R. Brückner, reckoned as a protagonist of scenography, teaches at the University of Arts in Basel, Switzerland and at the Tongji University in Shanghai, China. Guided by its philosophy 'form follows content', Atelier Bruckner provides conception, planning and implementation of architecture, exhibition design and scenography. The focus of the firm lies on projects for museums, trade fairs and expos.



## POINT.

POINT. is an authentic melting pot in which personnel of varied skills and outlook come together to prove that heterogeneity can be a true strength. Although based in Turin (Italy), POINT. cannot deny a certain affinity for the international stage. In the office, architects, visualizers and graphic designers work together to provide the client with a quality project and tailor made design. Every single client, from the smallest to the largest company, is considered a great challenge and receives the utmost attention from all the staff. Its work is now well known in Italy and is gaining notoriety in the Far East, Europe and United States, with various publications and awards won worldwide.



## ATELIER MARKGRAPH

Atelier Markgraph is accounted among the leading agencies of staging spatial communication. Founded in 1986, the interdisciplinary design office develops exhibition projects worldwide at the interface between business, culture and science. From museums to media installations and brand representation, Atelier Markgraph derives its design and communication concepts from the content concerned, and has won numerous awards for its work. The Frankfurt-based design agency constantly seeks new formats that connect design and communication in an interdisciplinary way. To anchor messages long term, the agency deliberately breaks with medial, spatial and perceptual psychological habits. In addition to brands like Mercedes-Benz, Viessmann, Caparol and Messer, Markgraph's portfolio includes cities and museums.



## SETSU & SHINOBU ITO

Architects and Designers, Setsu moved to Milan to 1989 and collaborated with Studio Alchemia / A.Mendini and with A.Mangiarotti. Shinobu, after working for CBS SONY moved to Milan and together founded their associate. They develop consultations between Milan and Tokyo for important companies. Their work has been published and exhibited throughout the world and has received several awards such as "The Good Design Award 2001" (Japan) and the "Premio Compasso d'Oro 2011" (Italy). Several of his works have been included in the permanent collection of the Museum of Contemporary Art in Munich and the Triennale Design Museum in Milan. They are also a visiting lecturer at the Milan Polytechnic, Domus Academy, University luav in Venice, and in Tokyo at the Tsukuba University.



## YOD DESIGN LAB

Studio 'YOD Design Lab' is an active competitor of design services market in Ukraine since 2004. As of today, it is a solid team of designers, architects, constructors and project managers. Studio numbers more than 30 successful projects in Kyiv, Kharkiv, Poltava, Rivne, Donetsk, Odessa. The Studio works mainly in the field of commercial interiors, generally hotels, restaurants, bars and cafes. Design process focuses on an individual approach to the object and the introduction of experimental art and design solutions which form the final image. Interior design is closely related to both, object and design of interior materials, so many pieces of furniture are designed individually. Building process develops new materials technology, so the design looks more like a laboratory, which formed the studio's name abbreviation. The main goal of the studio is to create an authentic object of preserving a harmonious communicational link between human and the environment.



## JANGLED NERVES

Stuttgart-based jangled nerves was established in 1998 by Thomas Hundt and Ingo Zirngibl. The company operates in the public and private sectors on projects for museum and exhibition architecture, brand experience, and trade fair and event design. The office consists of an interdisciplinary team of, on average, 40 employees and 20 freelancers. Merging the sensibilities of a conception agency, a planning office, and a film and media production firm, jangled nerves has created an entirely new way of working in the field of spatial communication.





tisch13

TISCH 13 GMBH

tisch13 is an independently owned and managed design agency for two-and three-dimensional brand communication. Our recipe for success is a blend of cross-media orientation with a feeling for new communication opportunities and trends. We are highly experienced experts who create tailor-made brand communication solutions. Since 2001 we have been appearing at international trade fairs, developing interactive applications and creating spectacular design projects. We work in the heart of Munich where each and every day we live and practice outside-of-the-box thinking in order to realise new communication concepts for our clients.



D'ART

D'ART DESIGN GRUPPE

D'art Design Gruppe is one of the leading German agencies for spatial communication in which creative design skills are merged with interdisciplinary expertise. A recipient of numerous international design awards, the D'art Design Gruppe designs brand experience and adventure spaces for clients such as adidas, arte, Bogner, C.H.Beck, Electrolux, Gabor, Grundig, Kanzan, Lloyd, Panasonic, Philips, RWE, Schueco, VDP and many more.



DMITRY ANDROSOV

Dmitry is a certified architect. From 1999 to 2001 he worked in the city of Rostov-on-don in the firm SVA to the positions of the architect. At this time he designed several apartments, offices and cafes. In 2002, he was invited to work in Moscow in the exhibition firm VARS, where Dmitry have been working for more than 10 years leading specialist on the position of the architect. Dmitry designed more than 600 works of which 250 were constructed, such as the firm Kodak, Mazda, Sony, Canon, Fuji, Olympus, GE, General climate, Philips, Sberbank, Veb bank, Kerama marazzi, Glonass, Red Mountain Energy, Epson and many others.



BRAUNWAGNER

BRAUNWAGNER GMBH

BRAUNWAGNER GmbH is a design agency with focus on environmental design, product design and consulting. Environmental design means to us that the core of a brand can be experienced. An intensive linking of the disciplines architecture, communication design, product design, interior design and media design characterises best our way of working.



indissoluble<sup>®</sup>  
SPACES / TECHNOLOGIES

INDISSOLUBLE

Since 2005 Indissoluble has been designing and producing spaces with contents. We give shape to narrative environments that tell stories and communicate the uniqueness of our clients. We give tailored solutions whether we are working on cultural exhibitions or trade stands. Every project combines the work of architecture, communication, informatics and engineering experts. Every detail gives expression to indissoluble spaces. We look for a complete symbiosis between spaces and the information contained in them.



Zeichen & Wunder


ZEICHEN & WUNDER

Trust your senses! Zeichen & Wunder follows this approach to develop strong identities and outstanding designs for demanding clients and premium brands. The Munich-based design agency supports clients in every step in the process – from concept development to realisation – in the areas of brand development, corporate design, print and online communication, POS and retail design, as well as trade show and exhibition communication. Most of Zeichen & Wunder's clients are in the fields of retail, technology, automotive, culture and sports. Zeichen & Wunder is owner-operated on principle, and is ranked among Germany's TOP 15 CI/CD agencies.



MET STUDIO

Experiential design specialists MET Studio celebrated their 30th anniversary in 2012. The company, specialists in storytelling for a wide range of private, corporate and institutional clients, has a global reputation and a lengthy list of highly-acclaimed masterplanning, museum, exhibition, visitor centre, zoo, special event, retail, AV and branding projects in its portfolio. MET Studio has also won or been nominated for 65 creative and business awards since inception, including The Queen's Award for Enterprise; The Business Link Exporter of the Year Award and the Design Week Awards top plaudit – "Best of Show".



oettle ferber associates

OETTLE FERBER  
ASSOCIATES

OFA is involved in international activities in the fields of mobile architecture, interior design and architecture for events and exhibitions. The design studio was founded by Markus Oettle in 1998 in Munich and set up as the management partnership together with Christian Ferber in 2007. Each of our projects is always carried out under the personal supervision of one of the partners. The management of the business and of our projects go hand in hand. For the clients, this ensures direct contact, short decision paths, creativity, experience and systematic project processing from start to finish. The project support throughout all phases is professional and efficient from the initial concept onwards, right through to the on-time completion of the project – and everything fits within the budget framework. For the Audi Dealer Meeting Event 2011 in France, OFA was honoured with the reddot design award 2011 and the iF communication design award 2012.



TORAFU ARCHITECTS

Founded in 2004 by Koichi Suzuno and Shinya Kamuro, TORAFU ARCHITECTS employs a working approach based on architectural thinking. Works by the them include a diverse range of products, from architectural design to interior design for shops, exhibition space design, product design, spatial installations and film making. Amongst some of their mains works are "TEMPLATE IN CLASKA", "NIKE 1LOVE", "BOOLEAN", "HOUSE IN KOHOKU" and "airvase". "Light Loom (Canon Milano Salone 2011)" was awarded the Grand Prize of the Elita Design Award. Published in 2011 were the "airvase book" and "TORAFU ARCHITECTS 2004-2011 Idea + Process"(by BIJUTSU SHUPPAN-SHA CO., LTD.) and in 2012, a picture book titled "TORAFU's Small City Planning" (by Heibonsha Limited).

## 后记

本书的编写离不开各位设计师和摄影师的帮助，正是有了他们专业而负责的工作态度，才有了本书的顺利出版。参与本书的编写人员有：

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