



Material

»Think about aluminium shares«. The buzzword of the stock exchange guru André Kostolani has now become a saying in line with the trends of our era: sober elegance, highest visual standards, maximum strength and durability. Aluminium is the raw material of our age. Its cool aura, its inimitable lustre and, of course, its unrivalled resistance to corrosion, have all contributed to the fact that many areas of commerce have changed their minds in recent years and that new product solutions have been created. OCTANORM uses aluminium almost exclusively, and has done so far more than 30 years...

When did Audi decide to use aluminium?
Dr. Haldenwanger: Strictly speaking, light-weight construction started back in the 1930's with the DKW master class which had a lot of wood and fabric in it so as to cut down on the weight. In more concrete terms, the idea of building the Audi Space Frame (ASF) came from Dr. Piech in 1978 or 1979. At that time, he asked for new technologies in order to conserve natural resources and the environment. The definitive decision to use aluminium was made in 1988. Simultaneously, also new standards for booth construction were set. Then, in 1994, the A8 model was introduced. It was the first top-of-the-line automobile with an all-aluminium body.

OCTANORM: What was the consumer response?

Leitermann: The typical A8 customers are passionate technology fans, »self-drivers« and businessmen who spend much time on the road – so naturally, they were quickly won over by such an innovative type of overall design: the sales figures right up to today reflect this permanently increasing rate of acceptance.

OCTANORM: Are there further projects in the works?

Leitermann: Well, the AL2 project has already been introduced in the trade press. Also in the future, aluminium will be used for the construction of motors, chassis and body components.

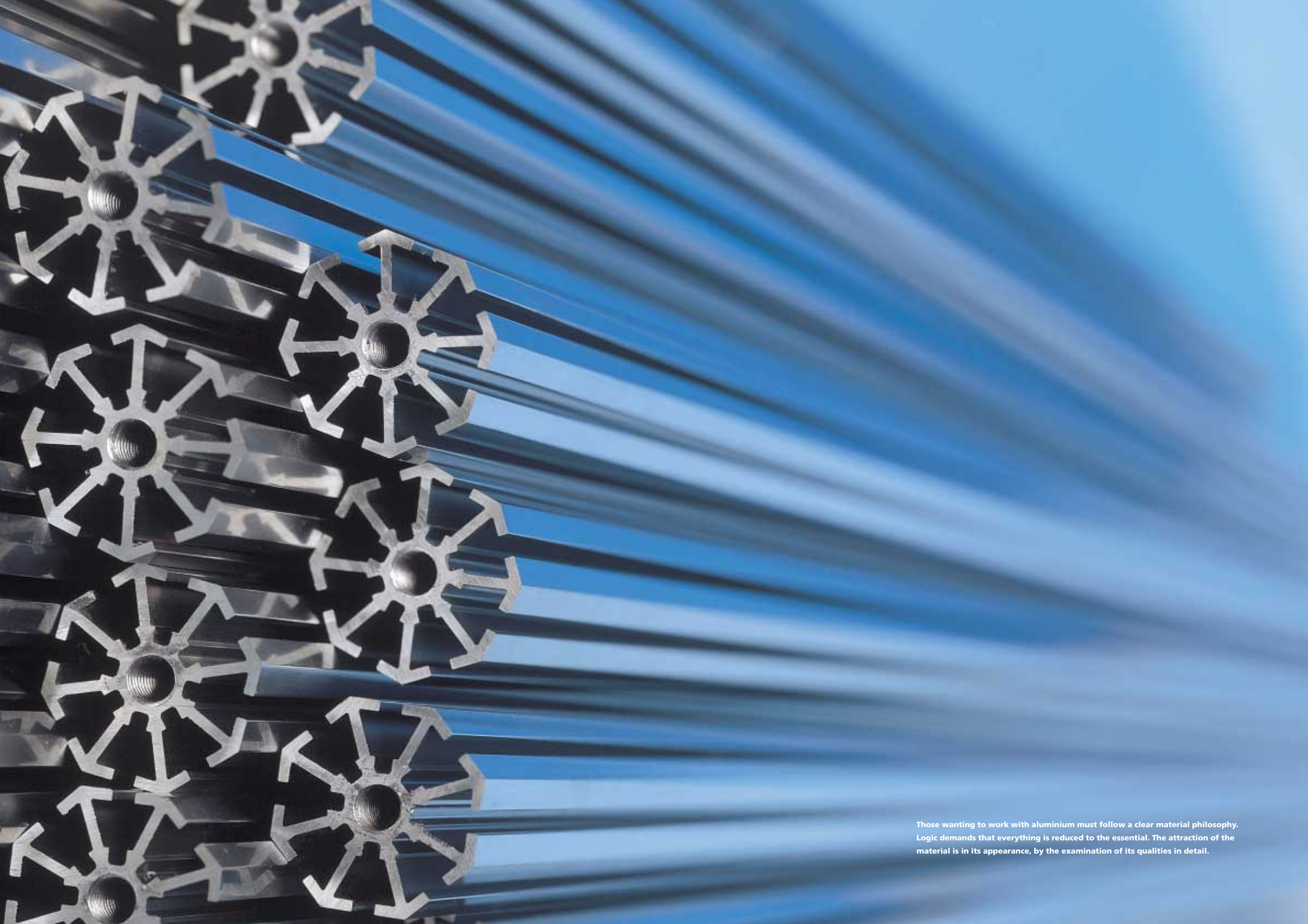
OCTANORM: What are the disadvantages of aluminium?

Dr. Haldenwanger: If a component is designed and developed in aluminium right from the start, there are actually no disadvantages at all. The difficulties come when you try to adapt existing structures to the new material. At first, our main problem was just being quick enough in providing our dealers with the technical information they needed to repair the components, especially in terms of welding and straightening. But our experiences have shown that we were able to master these initial difficulties brilliantly.

Interview with Dr. Hans G. Haldenwanger, head of the materials, procedures and recycling section of the technical development department at Audi, and with Wulf Leitermann, head of the aluminium centre at Audi in Neckarsulm, Germany.



[MATERIAL: raw and auxiliary material required for the production of a workpiece]



Those wanting to work with aluminium must follow a clear material philosophy. Logic demands that everything is reduced to the essential. The attraction of the material is in its appearance, by the examination of its qualities in detail.



Aluminium in harmony with timber and glass: a combination of materials that is an OCTANORM speciality.

Design: Michael Englisch, industrial design



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Speed



Economist Hartmut Krebs is managing director of Messe Düsseldorf GmbH, one of the largest international trade fair exhibition companies in the world, and a leader in its field.

Mr. Krebs, do you have time?
Krebs: Rarely. In our business...

OCTANORM: But it's always been this way, hasn't it?

Krebs: Yes, but the situation is getting noticeably worse. Time is the most important factor. The time frames available for assembling and dismantling are getting shorter and shorter, and the schedules are getting tighter. Speed in dismantling is especially important. The halls must be cleared in the shortest time possible, and materials need to be disposed of environmentally friendly...

OCTANORM: ... or recycled.

Krebs: That's right.

OCTANORM: Your suggestion?

Krebs: The field of system building – in other words your field – should work on providing even more scope for individual designs, which creates an incentive to avoid building custom-made stands. This is where the potential for innovation in exhibition construction lies in the future.

OCTANORM: Anything else?

Krebs: No time.

[SPEED: the distance covered related to the time needed]





8.30



9.10



9.50



11.15



13.40



17.00



17.30



18.20



19.50



21.30



7.00



8.10



9.00



10.40



11.50



13.15



16.40



19.00



22.30



8.20



9.50



11.15



13.40



14.00



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Proportion

Unusual proportions inspire man's fantasies. OCTANORM provides suitable systems.

Expertise with creative systems



[PROPORTION:
harmony; ratio of
dimensions; equation
between relations;
geometric average]



BOREALIS



BOREALIS





- »Adequate proportions«
- »Things must have well-balanced proportions«
- »A decisive effect for appearance«
- »Aesthetic«
- »The correct mix«
- »Relation of individual factors«
- »The importance of the components«
- »Emotions relative to mood«

These are some of the spontaneous replies from people when asked to describe the word »proportion«.

Mr. Esslinger, is the Sullivan principle »form follows function« still valid?

Esslinger: Fundamentally yes, of course. However, at the moment we are seeing a trend towards »form follows emotion«, which by the way is also the frogdesign's slogan. Viewed this way, design becomes merely an expression of a sophisticated change in social values...

OCTANORM: ... within which function once again returns to center stage.

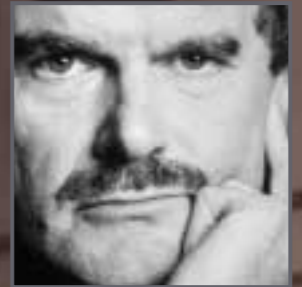
Esslinger: It goes without saying that design is functional. If it weren't, it wouldn't be design. But as the term »function« is central to the concept of design, it must also be seen in a social, psychological and cultural context. Who can say, for instance, whether a perfectly ergonomically designed office chair – back straight, thighs horizontal – will also be designed that way in the future? Maybe tomorrow people will prefer sitting at their desks with their legs crossed.

OCTANORM: So design doesn't keep pace with people's desires?

Esslinger: Actually there will be increasing saturation until the next change in values happens. For reasons of business competition, increasing numbers of office chairs that are the 'ultimate' in ergonomic design are being manufactured – and all of them satisfy the principle of functionality better than the previous model. The only way out of this is through emotional design, which focuses on desires, dreams and wishes.

OCTANORM: Aren't you talking about art now?

Esslinger: Not at all. I don't care for the artistic inclinations of some of my younger colleagues. Design is a profession not an art. Its purpose is versatility, mass production. My favourite project was the one for Villeroy & Boch – transforming a bathroom into an experience. A room not for hygienic purposes but for cultured and refined relaxation. The challenge was not so much one of design as of entrepreneurship expressed in a refined and cultured way.



Hartmut Esslinger, 52, is the head of frog-design, one of the most famous design agencies in the world. Their principal clients include Apple (computers), Villeroy & Boch (bathroom fixtures), Sony (»Triniton«), Braun...



Aesthetics

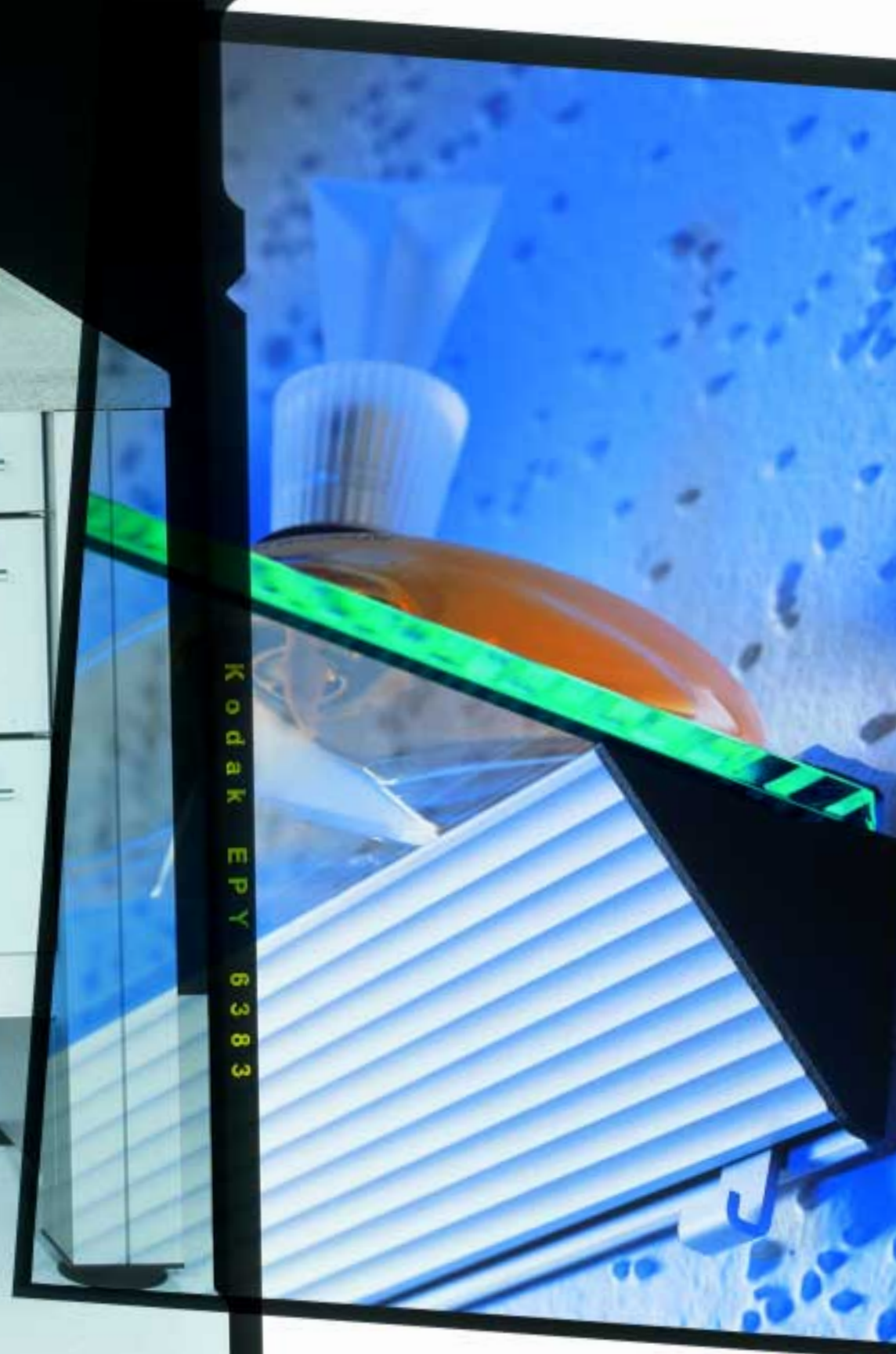
[AESTHETICS: philosophy of the beautiful; the principle of sensuous cognition]

»Beauty – what´s that?«

(Albrecht Dürer)



OCTANORM's »shopfitting« and »interior decoration« systems provide interior worlds for amazing shops and display areas.



Mr. Gustavus, you don't have a very high opinion of natural beauty, do you?

Gustavus: What do you mean by that?

OCTANORM: You are known among leading photographers as a great »manipulator«. And to put the icing on the cake, you even process your photographs via computer.

Gustavus: That's true. Often, my models hardly recognize themselves in the photos. In most

cases, mere beauty is no longer enough. I create ideals and try to put disguises on them. People expect that. But maybe the pendulum will swing back the other way.

OCTANORM: Has pure aesthetics been overdone?

Gustavus: Definitely. People are bored with aesthetics. Modern visual communication needs to be shocking. People are only really moved when they're shocked. And young audiences

especially like being shocked. For example: I was asked to photograph a young woman sitting on a sofa for a fashion ad campaign. The picture was an absolute bore, and we spent a long time trying to think of a way to make it more interesting. Finally, we provided the young

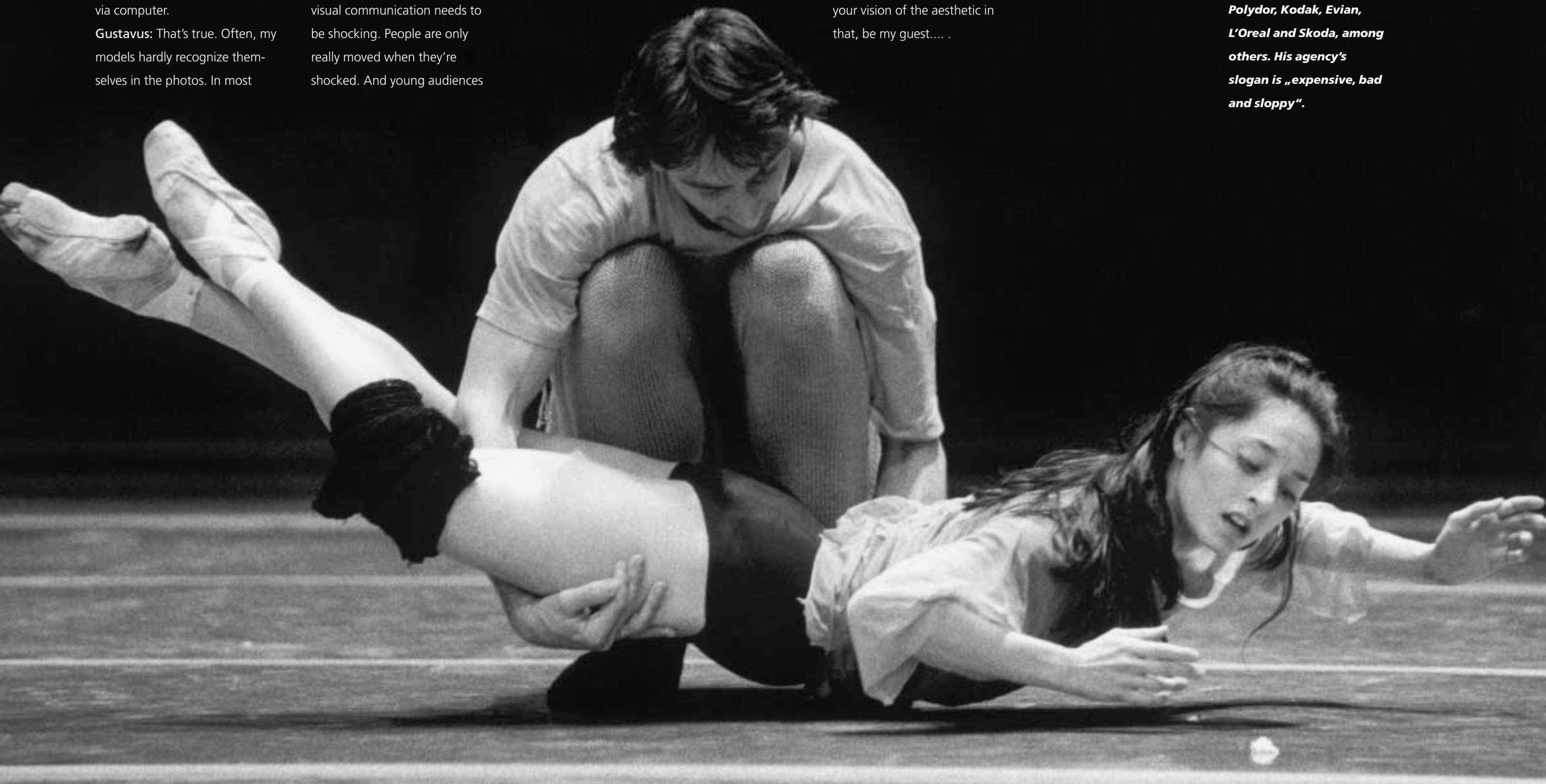
lady with a wooden leg. The customer was quite surprised at first, but the motif was well received.

OCTANORM: But doesn't provocation need to have aesthetic value? **Gu-**
stavus: It all depends on your point of view. My style is very influenced by Dadaism. If you find your vision of the aesthetic in that, be my guest....



Stephan Gustavus

Stephan Gustavus is one of the world's top photographers; he is also self-taught. The 37 year old resident of Berlin began his career a mere ten years ago with photography focussing on people and beauty. He has created images for Polydor, Kodak, Evian, L'Oreal and Skoda, among others. His agency's slogan is „expensive, bad and sloppy“.

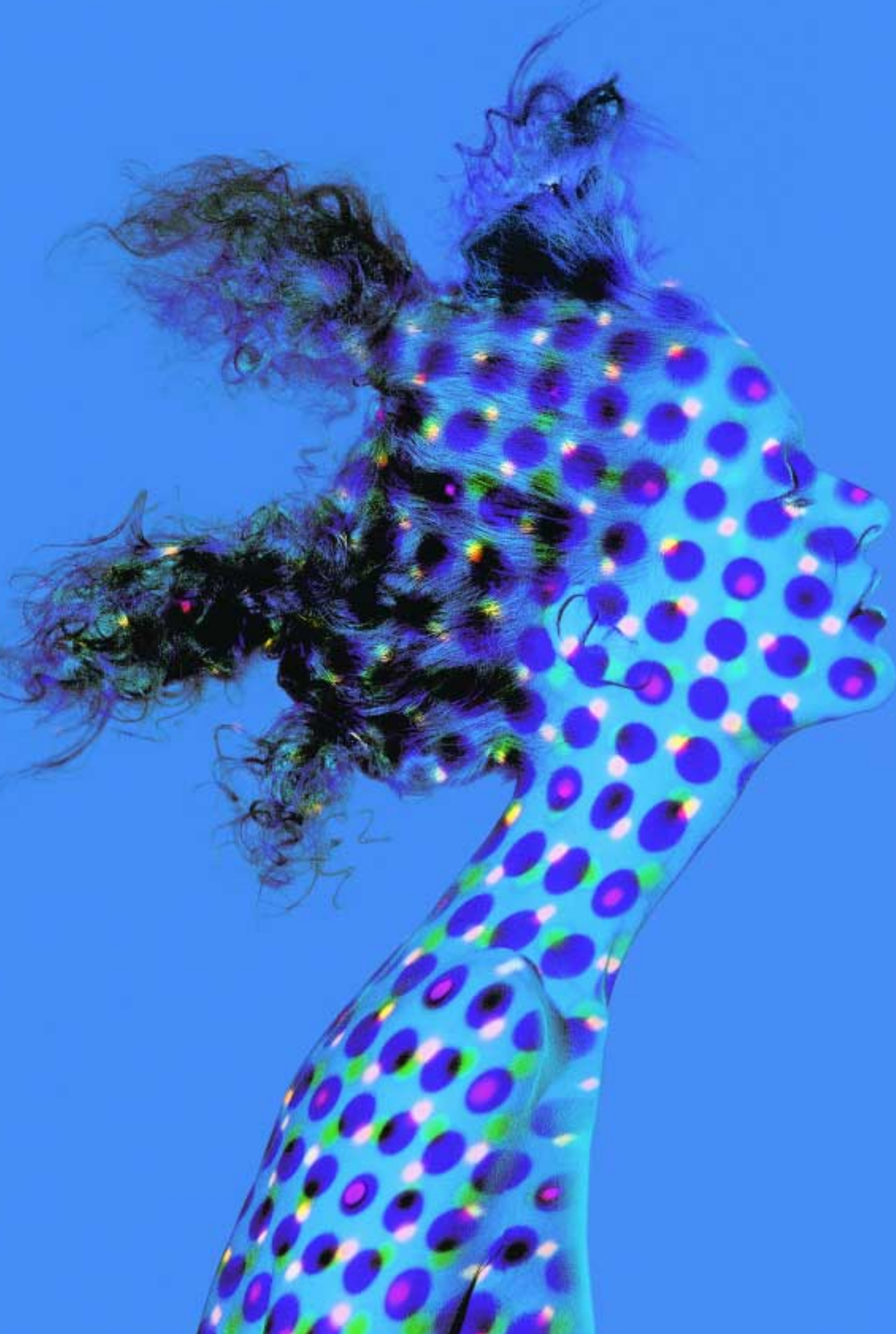


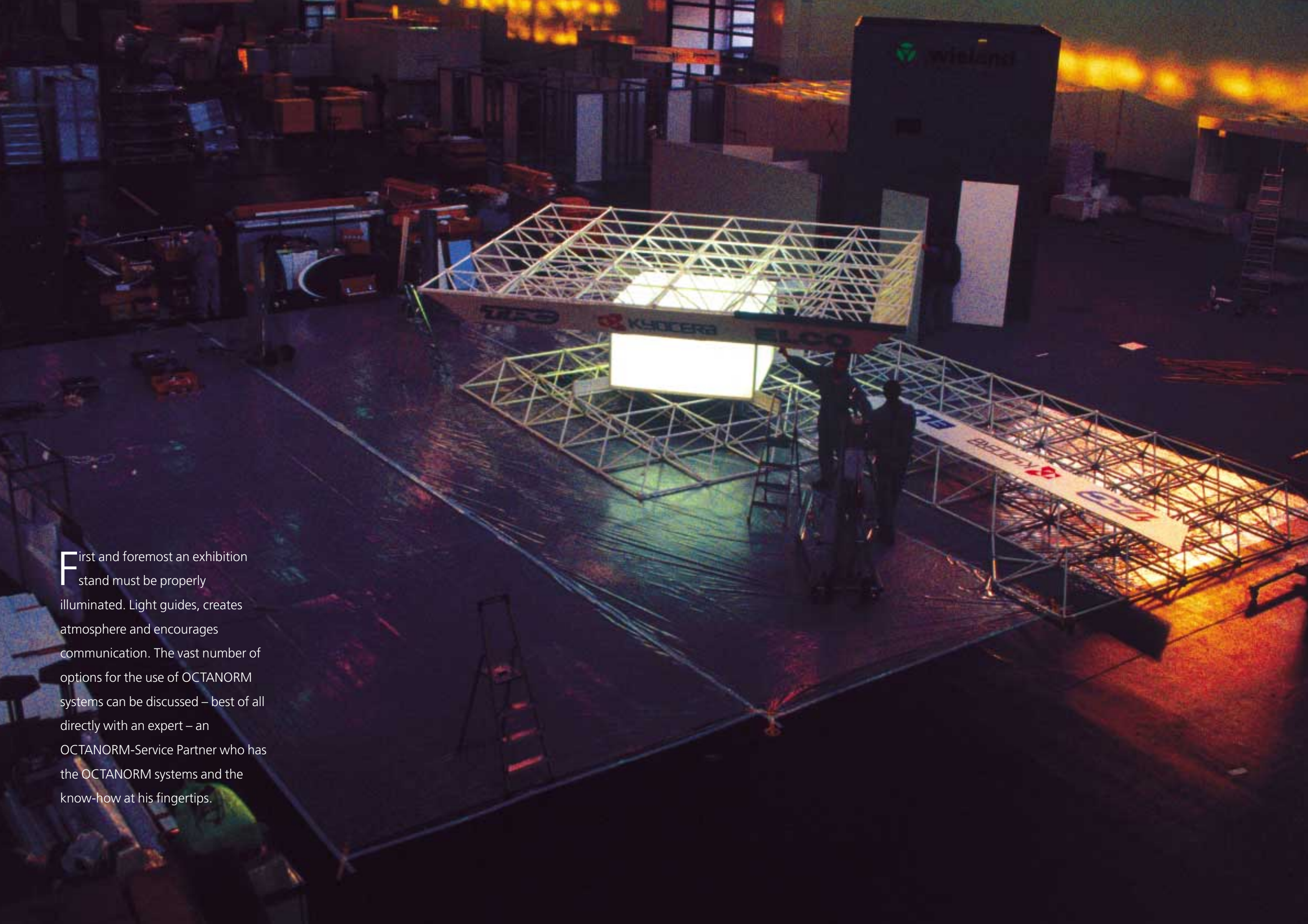


Light

[LIGHT: part of the electromagnetic radiation we can see, partly in form of particles partly in form of waves; the theory of relativity and quantum electrodynamics permit the summarization of all phenomena in a theory]

Light sells





First and foremost an exhibition stand must be properly illuminated. Light guides, creates atmosphere and encourages communication. The vast number of options for the use of OCTANORM systems can be discussed – best of all directly with an expert – an OCTANORM-Service Partner who has the OCTANORM systems and the know-how at his fingertips.

Mr. Derrer, is it really very important to hire a lighting designer for a trade fair booth?

Derrer: This is a question I asked myself only relatively late in my career, which I began by working for 10 years as a lighting designer. During that time, I did quite extensive research and developed professionally in the fields of opera, theatre and dance only. And even in these areas, the question as to whether or not you need to have lighting professionally done has not yet been satisfactorily answered – as is, unfortunately, all too evident in many cases.

OCTANORM: What is special about professional lighting design?

Derrer: My work in various artistic fields has taught me a great deal about the limitations and possibilities of lighting design. I've learned to work with space and time, form and style, composition and creation, attitude and emotion – plus I've become well versed in the technical tricks of the trade.

OCTANORM: Are these factors significant for trade fairs as well?

Derrer: They certainly are. When I was first asked to design lighting (in 1993), many experts were predicting the imminent death of the conventional trade fair. It was said that CD-ROMS and the Internet would be able to make clearer images in the consumer's mind of what was actually at the exhibition and thereby create a stronger bond with him or her. Perhaps it was precisely this fear of the death of the traditional trade fair that gave rise to novel kinds of productions and a new professionalism – at least for some exhibitors. Since then, exhibition stands have become more imaginative and user-friendly.

OCTANORM: What is the defining characteristic of lighting design?

Derrer: Professional lighting should never be obtrusive. Even the differences between warm and cool colours can have a strong effect on visitors' somatic and emotional responses. Light can intensify and enhance the way a stand looks – or can ruin it completely. A »creative« lighting environment that is suitable for a given situation amounts to nothing more than a statement. However, if certain key data in visitors' visual memory are stimulated in just the right way – thereby creating a significant experience for them – they will become more open to credulous enticement.

OCTANORM: Do you see a trend towards lighting effects emerging at trade fairs?

Derrer: The overwhelming megatrend is towards conditioning rooms – although that might sound a bit militaristic. I am talking about a chill-out room whose purpose is to keep visitors from becoming overstressed by the complex sensory input of the event. These rooms are meant to be experienced



Rolf Derrer is the owner of Delux Theatre Lighting of Zurich, Switzerland. The 50 year-old entrepreneur designs and produces light shows for fairs and cultural events. Among his most significant work is his collaborations with Peter Stein, director of the Berliner Schaubühne and with luminaries such as Bob Wilson. For his light shows, the city of Zurich awarded Derrer the coveted »Hans-Reinhart-Ring« prize. In the field of trade fair production, the companies he has worked with include Mercedes Benz (A-class tour, etc.) and O-tel-O (at Cebit in Hannover).

quite naturally, and in a pleasant atmosphere. The act of walking through or entering the tunnel or channel is the most common form of this immersion experience, and that can be best achieved through the skillful deployment of light. These environments can even give rise to brief journeys through time.

OCTANORM: Should indirect light be used?

Derrer: Indirect lighting in a specific colour quality satisfies the need for understatement, and is an important affective factor.

OCTANORM®-product line.



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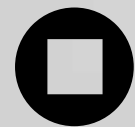
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