

GRAPHIC DESIGN IN ARCHITECTURE

建筑环境平面设计

周洁 关木子 高哲 王丽颖/编 贺丽/译



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Not long ago, graphic design in architecture was only thought of as putting up signs to a building after it was designed and mostly built. It was a necessity, but was mostly considered as a visual distraction from the overall design statement.

Then, groundbreaking designers and firms such as Masimo Vignelli, Chermayeff & Geismar, John Follis and the GNU Group designed a number of groundbreaking projects, which began the conversation that graphics could be an important part of the overall architectural design statement.

Those who ventured into this new field were from diverse backgrounds including graphic design, architecture, interior design, industrial design, fashion design and others. This spoke to the wide variety of skills needed for this form of design, but also suggested that environmental graphics could be approached from a number of starting points.

Now, graphic design is considered a key element in the overall success in the design of commercial architecture. As urban areas become more populated, high quality environmental graphics are very important in differentiating one office building from another, in suggesting a feeling of quality or progressiveness to clients, of reinforcing a new brand direction, or in helping you to make it to your flight on time.

Graphic designers are brought into project in earlier stages of design, with graphics often considered a significant part of the basic design approach. Many architects now embrace graphics in the conceptualisation of buildings and spaces, acknowledging their important role in the expression of a design, and as a key element in tying together the function of their buildings with the humans that will inhabit them.

The public, consumers and workers understand the importance of graphics in navigating complex spaces, enlivening daily experiences, and making architecture more accessible to those with disabilities or special needs. The explosion of graphic design in the media has made us all much more knowledgeable and sophisticated consumers of this visual data, and requires that environmental graphics communicate the right message on a number of levels.

Environmental graphics are expected to be functional, visible, unique, manageable and hopefully to make our life easier and more enjoyable. They can do the important task of breaking down complexity into small bites, or to lend visual richness to an otherwise uninspiring space. They can provide information that can give new perspective and understanding, and can ease people's minds in stressful situations. They can stimulate a feeling of discovery and experiencing things in a new way. They can bring focus to people's intellects and emotions, deepening understanding, and connecting with others.

As the world becomes more mobile, graphics need to be more carefully considered, as the audience for these visual communications is becoming

much more diverse. Potential cultural issues need to be accounted for in the potential viewing audiences of these graphics, as colours, forms and other visual aspects are often as large of a communication factor as the words contained on the signs.

Also, environmental graphics can be just signs, and we need signs. We need to know that is a one-way street, that an alarm will go off if we go out that door, that this is a wheelchair accessible entrance, that procedures need to be followed at security checkpoints and that this is our seat at a sporting event. But even these mundane elements, that we mostly perceive as important visual clutter, can become environmental graphics, when the designers take the time to consider all of the needs of those who will use their buildings. All of the potential audiences of this information need to be considered, from those that work in the space every day, to those that are visiting for the first time. Flexibility is important in many types of sign elements, as informational needs change as the functions that buildings support evolve.

Graphics for architecture need to be designed with careful consideration, as the product of this design is much more permanent in nature than in other areas of graphic design. Graphic objects that are initially a spectacular landmark can become visual blight over time if too much emphasis is placed on the expression of a design concept of the moment. This of course is an important consideration in the larger picture of architectural design also, so project design teams must always stay focused on both how the objects they design will look and function in 10 years, not just at the grand opening. This requirement varies depending on the type of architecture, as retail venues look to visually refresh their shopping centres frequently, while public buildings need to stand the test of time.

All of these factors make graphics in architecture a challenging and constantly evolving field, and one that I am happy to be a part of. The speed of this evolution requires one to keep up with trends in technology, construction, communications, fashion and culture, as some or all of these can provide important insights that lead to the right design solution for a project.

Graphic Design in Architecture provides an extensive current snapshot of the range of work being done in this vital field of design, by a number of today's leading design firms. We hope that you enjoy this book and that it inspires you to further investigate the great work being done in this field.



Tom Donnelly
GNU Group

最初,在大多数人看来,建筑环境平面设计仅仅是建筑在设计或竣工之后所进行的标志设置而已,必需,但无非是整体设计陈述中一种分散注意力的手段而已。

然而,随着一些“大胆”设计师和设计公司,诸如马西莫·维戈纳里,谢苗耶夫与盖斯马设计事务所、约翰·福利斯以及GNU设计集团等大量创意性设计作品的问世,环境平面设计在整个建筑设计中的重要地位逐渐显现出来。

开发这个新领域的“冒险者”来自不同的背景,涉及平面设计、建筑、室内设计、工业设计、服装设计等。这就意味着这些多样化的设计技能均与环境导向标识设计密不可分。

如今,平面图形设计已被公认为商业建筑设计能否取得成功的关键因素。随着城市化节奏的加快,城市/建筑空间复制式地高速发展,环境导向标识扮演的角色也越来越重要。一流的环境导向标识不仅能够作为办公空间的一面旗帜,还能够为客户营造高品质感,强化品牌导向,同时为人们提供准确的指向,帮助人们顺利抵达目的地。

平面设计作为基础设计方法的一个重要部分,平面设计师在设计初级阶段即参与到设计之中。许多建筑设计师将环境平面设计归为建筑物和空间概念化的一部分,意识到它们在整体设计表达中的重要角色,以及在整个建筑功能性与用户之间的纽带作用。

公众、消费者和工作人员都深知导航图标在复杂的空间中的重要性,它不仅能够为日常生活增添活力,同时为残障人士或有特殊需要的人提供便利条件。平面设计媒体的蓬勃发展,使人们对这一可视数据了解的更为深刻,消费方式更加成熟,对环境导向标识正确信息传达的多样化呼声也越来越高。

环境导向标识的设计要求具备功能性、可视性、独特性、可操作性,能够使人们的生活更轻松、更愉快。它们能够将繁琐的空间简化,令普通的空间盈满丰富的视觉效果;能够提供新的视角和观点,并缓解人们紧张的心境;能够以一种新的方式激发人们发现和经历之感,唤醒人们的智趣和情感,加深彼此的了解,从而加强人与人之间的沟通。

随着世界发展的日新月异,视觉传达的观众也逐渐多样化,这对平面设计来说是一个挑战。在设计过程中,需要考虑潜在的文化问题。因为色彩、形态以及其他视觉元素往往在标志的设计语言中扮演了重要角色。

同时,环境导向标识可以仅仅是标志,我们需要标志。我们需要依靠标志了解单行线、报警门、轮椅通道入口处、安检位置、体育赛事席位等等。这些看似普通的设计元素,当设计师站在用户的角度设计建筑时,这些元素都将转化为环境导向标识。该信息所有的潜在用户,无论是每天穿梭在大楼中的工作人员,还是来去匆忙的访客,都应被考虑其中。对于许多类型的标志元素,灵活性是必不可少的,因为随着建筑功能的改变,信息也需要相应地做出调整。

建筑的平面设计必须谨慎,因为这种设计产品与其他平面设计领域相比更长久。一个优秀的建筑平面设计可以成为一个独特的地标,而过分的强调反而会加重设计理念表达的负担。从建筑设计的大局出发,这当然是一个值得重视的课题,所以项目设计团队必须兼顾平面设计的形态和未来十年间的功能性发展,其扮演的角色绝非随着隆重开幕式的结束而结束。这一要求取决于建筑类型,如零售空间需要不断地翻新店面以吸引顾客的目光,而公共建筑需要经得起时间的考验。所有这些因素使得建筑的平面设计成为一个极具挑战性、不断发展的领域,有幸我也是该领域的成员。这种日新月异转变要求人们跟上科技、建筑、通讯、时尚和文化的步伐,因为它们中的一些或全部能够为一个优秀的项目设计方法提供有效途径。

《建筑环境平面设计》这本书汇集了当今建筑环境平面设计领域的优秀设计师及其作品,我们希望您能够喜欢这本书,能够为您在这个领域进一步探讨和研究提供灵感。



汤姆·唐纳利
GNU集团

The Principles of Commercial Wayfinding and Environmental Graphic Design

In any building, especially public spaces, people need continual “direction” so they can find the way to their destination. The same is true for outdoor spaces such as pedestrian malls, zoological parks – even roadways.

The science of the design, manufacture and installation of these “sensory cues” is called wayfinding, and it involves a discipline called “environmental graphic design”.

Effective signage design and signage placement is essential for the success of any commercial project. User-friendly navigational systems must provide simple, logical guidance for users. Ideally, these systems will also integrate seamlessly with the brand and with the architectural elements, and feel of the space.

Functional wayfinding systems work in conjunction with architectural landmarks. For example, major entrance areas in shopping centres and hotels frequently have prominent names, colours, materials, art and/or sculptural elements, providing location cues that support wayfinding.

Usually, the simplest and most functional wayfinding systems are the result of a great deal of planning on the part of experienced environmental graphic designers and wayfinding experts.

Exterior signage is typically the most visible component of a wayfinding project, especially in an area with both vehicular and pedestrian traffic. It's essential that this signage be minimal, yet very clear, so as to guide visitors safely into the environment at critical decision points. Such signage should also be memorable, should complement the surrounding architecture, and should support the brand.

Again, thinking and planning for each individual sign and its placement is critical before the actual design of the signage can be completed. It's very important to the visitor experience – and for safety – that all exterior signs provide users with a clear, confident navigation path.

Once inside a facility, even more specific destination information must be provided. As with exterior wayfinding, a hierarchy of signage is essential to interior wayfinding. Interior sign type categories include building, lobby, floor identification, directory and directional signage and regulatory signage.

Retail storefronts are the final destination in shopping centres or at remote sites. The signage for a storefront is a small part of the overall fascia design, which includes a combination of architectural materials and display windows intended to catch the potential shoppers' attention. Consistency in retail storefront design and signage is intended to provide consistent branding for multiple or chain stores. Effective signage enables the shopper to quickly identify the brand and feel comfortable and

familiar with each location.

A key element of interior signage is the “directory sign”, which provides even more details about the space as a visitor walks up to the sign. These signs need to be located close to entrances and at major decision points throughout the space. Successful directory signage is based on the designer's ability to depict complex elements of an environment in a simple, universally-understandable manner. Directory signs and “maps” should be based on the viewer's orientation within a space, rather than a “compass north” orientation, which can be confusing to first time visitors.

More use is being made these days of international pictograms, multi-lingual elements and universally-familiar images on signs. These elements can minimise clutter on maps and signs while effectively communicating key public destinations such as restrooms, elevators, information kiosks and stairs.

Experienced wayfinding and environmental graphic design professionals typically undertake a multi-step process in order to deliver a successful project.

Step one involves analysis and master-planning including orientation meetings, regulatory rules, terminology, traffic patterns, etc. Step two includes schematic design and design documentation, location plans, message schedules, budgeting and sample work. Step three involves construction documentation, and the final step is construction administration and supervision.

In summary, environmental graphic and wayfinding design is a very involved process requiring a great deal of thought, teamwork, research, planning and a knowledge of branding.



Richard Lang
Visual Communications, Inc

商业导向系统和环境导向标识的设计原则

在任何建筑中，特别是公共场所，人们需要连续的“方向”指引，以确保在复杂的空间中快速、顺利地找到目的地。室外空间，诸如商场、动物园公园、步行街亦如此。

这些“感官提示”的科学设计、制作和安装被称之为导向系统，其涉及的一个学科被称之为“环境导向标识设计”。

有效的标识设计及引导标示在任何商业项目之中扮演的角色极为重要。亲切的导航系统能够为用户提供简单、富有极强逻辑性的导向。理想的情况下，这些系统也将与品牌和建筑元素以及空间氛围自然融为一体，毫无突兀之感。

导向系统的功能性扮演了建筑地标的角色。例如，在大型商场和酒店门口经常设有特别的区域名称、色彩、材料、艺术或雕塑品，作为区别于其他空间的象征，同时发挥导向的作用。

通常情况下，最简单、功能最全的导向系统是经验丰富的环境导向设计师与导向专家的共同研究成果。

外部标志通常是一个导向项目最明显的部分，多出现在车辆和行人较为密集的交通区。设计风格简约、清晰，旨在引导访客安全抵达目的地。这种标志也应该具有独特性，与周边建筑衔接自然，并对品牌提供支撑。

同样，对于每一个单独标示的设计和设置在真正完成之前都需要进行周密的思考和规划。访客的安全性极为重要，因此，所有的外部标志为用户提供一个清晰、可靠的导航路径才是设计的根本。

在访客安全抵达目的地之后，附属的引导标示，如停车位所在地、具体的建筑入口、走道、电梯、配送区域等等也必不可少。此外，一个区域还必须提供具体的目的地信息。与室外引导标示相同，层次化室内引导标示也是室内空间中不可或缺的。室内标示类型包括建筑、大堂、楼层号牌、分楼层索引牌和方向标志及管理标志等。

零售店面是商场或远程站点的最终目的地。引导标示是整个标牌设计的一小部分，通过精致材料的选择和橱窗陈列的设置吸引潜在消费者的目光。零售店面设计和标志的一致性旨在为多家经营店或连锁店提供一个统一的品牌理念。有效的标示设计能够让购物者迅速识别品牌，在每家店中都能寻找到舒适、亲切之感。

室内引导标示的一个关键因素是“目录符号”，为访客提供空间的细节信息。这些标志通常靠近入口，位于空间的转折点。成功的标志是凭借设计师高明设计手段将复杂的环境用一个简单、通俗易懂的方式表现出来。引导标示和“地图”的设计应以访客的方向为出发点，而非“罗盘北向”，因为后者会令首次访问者产生困惑。

目前，标示采用了国际象形、多语言的元素和大众化图像等元素。这些元素可以最大限度地减少不同地图和标示引发的混乱，同时将卫生间、电梯、信息台和楼梯等重点公共空间进行有效的传达。

经验丰富的导向和环境导向标识设计专业人士为打造一个成功的项目，通常需要进行多步骤的设计过程。

第一步，设计分析和总体规划，涉及空间的综合介绍、监管规则、术语、交通模式等；第二步，包括原理图设计及设计文件、场地规划、信息日程表、预算和抽样调查等；第三步，涉及施工文件；最后一步是建设管理和监督。

总之，环境引导标识设计与导向设计是一个非常复杂的过程，需要进行周密的思考、良好的团队合作环境、充足的研究、规划以及丰富的品牌知识。



理查德·朗
视觉传达公司

World Square Car Park >>

世界广场停车场

BrandCulture were intent on turning this around with the World Square Car Park, by creating a welcoming environment that was simple to navigate and easy to understand. Located in the heart of Sydney's CBD, the World Square Car Park is an amalgamation of several car parks situated under the new developments that make-up the largest multi-functional complex in Australia. The research showed that car parks were often quite dangerous and with poor identification of exits and emergency equipment. The designers applied innovative wayfinding principles of cognitive mapping and circulatory navigation combined with integrated and intuitive design for the best outcome. The solution to the challenge for pedestrians came through establishing two lines of sight: the first visible from motor vehicles, using full height icons, giant type and bold colours; and the second from the more elevated position of a pedestrian standing. This experiential factor became a differentiator between this car park and so many others around the globe. Meanwhile, every graphic element, colour placement and typography was considered for its ability to communicate information concisely and consistently. Playful, super-scaled level numbers and icon graphics were combined with blocks of bright, punchy and memorable colours to help orient drivers and pedestrians from the moment they arrive at World Square.

品牌文化设计公司应邀为世界广场停车场提供简洁、明了的汽车导向设计，从而营造出轻松、怡人的停车环境。世界广场停车场位于悉尼中央商业区核心地带，集多个地下停车场于一体，是澳大利亚规模最大的多功能综合性设施。多方研究表明，停车场往往因为出口和应急设备标识的模糊设计而常常存在隐患。在该设计当中，设计师巧妙运用了认知绘图和循环导航系统与综合性直观设计相结合的手法。通过两种方案的实施，为行人营造了安全的步行环境。第一，设于机动车辆处的图标采用全高设计，字体鲜明、色彩醒目；第二，在较高位置设置行人图标。这与全球其他地区的停车场设计略有不同。同时，每一个平面设计元素、色彩和字体的运用皆遵循简洁、一致的原则。可爱的超大楼层数字和图标与醒目的色彩完美融合，为抵达世界广场的驾驶员和行人提供准确指引。

Design Agency:

BrandCulture

Creative Director:

Stephen Minning

Design Director:

Antonijo Bacic

Photography:

Kris Baum, Stephen Minning

Client:

World Square

Location:

Sydney, Australia

Date:

2008

设计机构:

品牌文化

创意总监:

斯蒂芬·曼宁

设计总监:

安东尼奥·贝司克

摄影师:

克里斯·鲍姆, 斯蒂芬·曼宁

客户:

世界广场

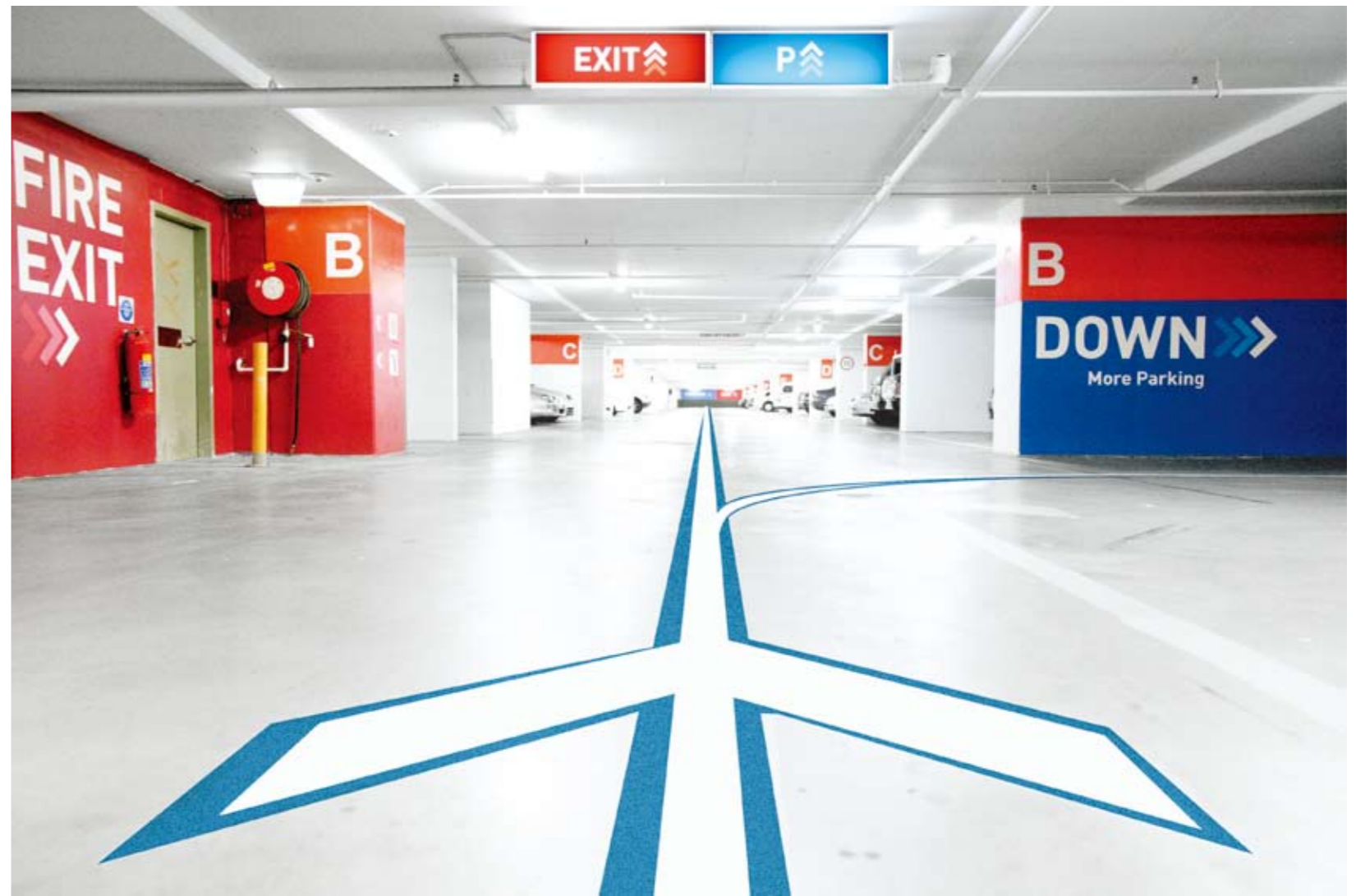
地点:

澳大利亚, 悉尼

时间:

2008年







Hill Country Galleria >>

希尔·康特利广场

The Hill Country Galleria is a mixed-use lifestyle centre on the edge of Austin. The client commissioned RTKL for graphics and signage that would be straightforward and utilitarian and provide much-needed navigation. The design team saw an opportunity to take the assignment one step further and created a solution that was functional and cost effective but that also greatly contributed to the overall sense of place and customer experience. The resulting programme reflects local Austin character without being overly thematic. Materials and details imitate the rolling countryside and feature local white limestone, rusted steel faux finishes, exposed bolts, and an agrarian based colour palette. The logo, inspired by traditional ranch brands, is simple, yet powerful, leaving a distinguished mark throughout the entire environment. Directional markers, parking signs and pedestrian directories form a space that feels comfortable and honest yet unique in character.

希尔·康特利广场是一个多功能生活中心，位于奥斯汀周边地区。RTKL联合公司应邀为其提供平面和标识设计，旨在打造一个简明、易懂、实用的导航系统。该设计团队在确保设计的功能性与实用性的同时，注重整体空间感的塑造，以客户为出发点。最终的设计方案主题明确，彰显了独特的奥斯汀地方气息。设计细节与连绵起伏的乡村山色相得益彰，材料选用了极富地方特色的白色石灰石、不锈钢人造抛光剂、外露螺栓等，色调的运用极富农业气息。标志的设计灵感源自对传统牧场品牌的参考，简约而极具表现力，贯穿整个环境之中。方向标志、停车标志、行人指南为人们营造了一个舒适、安逸、独特的空间环境。

Design Agency:
RTKL Associates Inc.
Photography:
Jason Koenig
Client:
Opus West Corporation
Location:
Bee Cave, TX
Date:
2008
设计机构:
RTKL 联合公司
摄影师:
杰森·凯尼格
客户:
奥珀斯西部公司
地点:
美国, 得克萨斯州蜜蜂洞
时间:
2008年





Bellevue Square Renovation >>

贝勒维广场改造工程

Bellevue Square is a family-owned but nationally known retail destination. RTKL was hired to renovate Bellevue Square with the intent of upgrading its finishes to match the design quality of a recent mall expansion and of adjacent new mixed-use projects developed by the mall's ownership. A restrained palette of wood and glass was strategically added to complement existing exposed concrete columns and bulkheads, transforming an industrial space into industrial chic. New lighting rectifies long-standing issues with dark areas, mostly through the installation of indirect sources in coves and pockets. Great attention was paid to maintaining the simplicity and integrity of the original design. RTKL is working with the local architectural firm who first designed Bellevue Square in the 1970s to ensure that the transformed spaces are embraced by the long-standing and loyal clientele of Bellevue Square.

贝勒维广场是一个国内知名的家族式零售中心。RTKL 联合公司应邀为其提供全新的导视设计以配合广场的扩建和由广场所有人开发的周边综合性项目。木料和玻璃的精心选用为原有的裸露混凝土立柱和隔板增添了些许活力，将这个工业用地巧妙地转化为精致的商业空间。安装于凹槽和灯孔中的新照明设备改善了一直以来困扰的光线不足问题，确保空间的明亮、通透。设计遵循简约、清晰的原则，并注重保持与原设计的连贯完整。RTKL 联合公司与曾在20世纪70年代设计贝勒维广场的当地建筑公司共同合作，以确保改造后的空间能够获得贝勒维广场长期客户的支持。

Design Agency:
RTKL Associates Inc.
Photography:
David Whitcomb
Client:
Bellevue Square
Location:
USA
Date:
2009
设计机构:
RTKL 联合公司
摄影师:
大卫·惠特科姆
客户:
贝勒维广场
地点:
美国
时间:
2009年





Metropolis Mall >>

大都会购物中心

Prominently located on major highway encircling Moscow, Metropolis represents a new generation of commercial development for a burgeoning region of the city. The 315,000-m² retail and office development had two goals – introduce a modern mixed-use environment that supports around-the-clock activity while creating a sophisticated space that fits into the local setting.

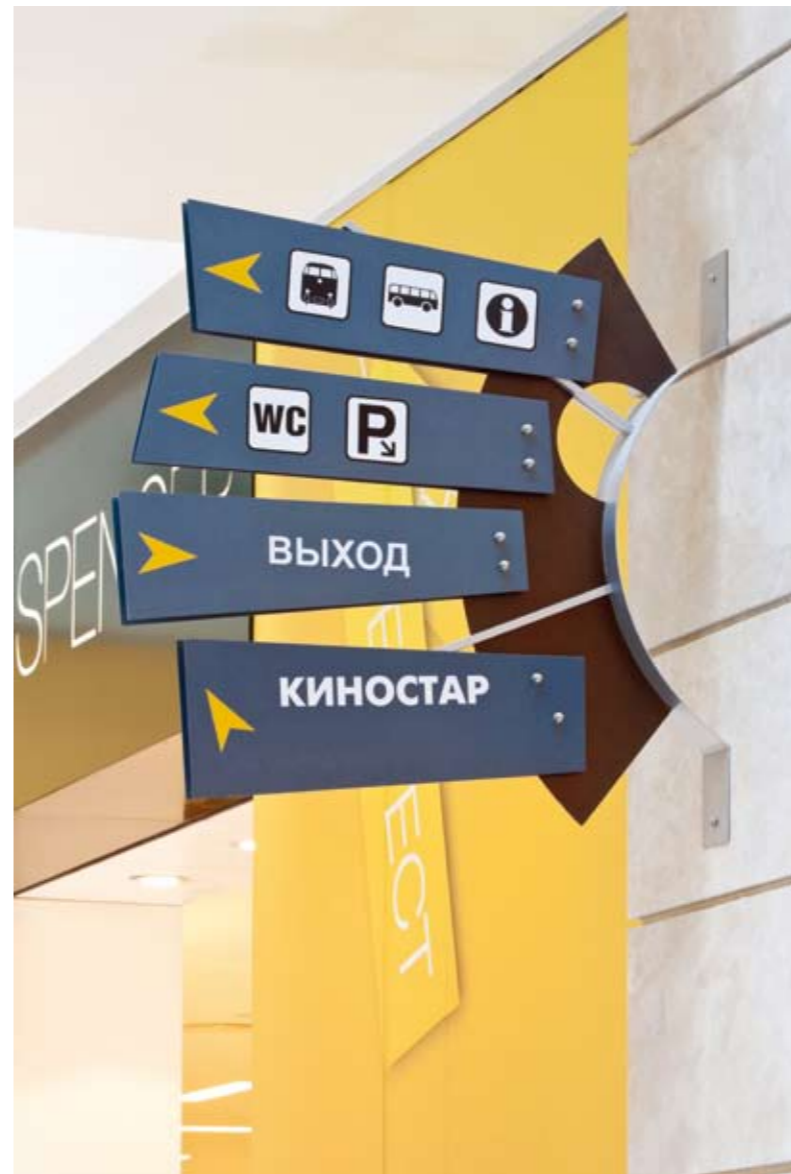
Inspired by the energy of city centres, the design of Metropolis mimics an open-air street scene. Retail corridors that resemble shopping boulevards employ colours, patterns and finishes to transform individual storefronts into dynamic facades. Various architecture details continue the aesthetic of an outdoor lifestyle centre including a grand plaza and garden that form a junction between the retail component and three office buildings. With close proximity to public transportation, Metropolis is a celebrated extension of downtown Moscow.

大都会购物中心位于环莫斯科重要路段，是该城市新兴区域新一代商业发展的代表，占地315,000平方米，集零售和办公空间于一体，旨在打造一个充满现代气息的综合性应用环境，能够提供全天候服务，并与当地环境自然融合。受城市中心环境的启发，大都会购物中心采用了露天街景模式。与购物大道类似的零售走廊，运用精致的色彩、图案和装饰将每个店面转变成充满动感气息的外立面。各种建筑细节延续了户外活动中心的美学设计理念，在零售区和三幢办公楼之间建立大型广场和花园以实现空间的完美衔接。因坐落于交通主干道附近，该购物中心一直作为莫斯科市中心的延伸部分而备受瞩目。

Design Agency:
RTKL Associates Inc.
Photography:
David Whitcomb
Client:
Capital Partners
Location:
Moscow, Russia

Date:
2009
设计机构:
RTKL联合公司
摄影师:
大卫·惠特科姆
客户:
资本伙伴公司
地点:
俄罗斯，莫斯科
时间:
2009年





360° Mall >>

360° 商城

Design Agency:
RTKL Associates Inc.
Photography:
Mitch Duncan
Client:
Tamdeen
Location:
Kuwait City, Kuwait
Date:
2009
设计机构:
RTKL联合公司
摄影师:
米奇·邓肯
客户:
Tamdeen公司
地点:
科威特, 科威特城
时间:
2009年

While retail developers and designers around the world strive to create places that encourage visitors to linger and to return, nowhere is this task more challenging than in the Middle East, where the harsh desert climate keeps residents indoors for the majority of the year. For the design of 360° Mall, RTKL was commissioned to create a hub of retail, entertainment, and leisure offerings that would act as an indoor civic centre and an extension of everyday living where residents and tourists can gather to socialise and shop.

The design of the 1.4 million sf centre, which is located at the intersection of two major highways, is configured as a journey that highlights the natural and cultural features of its location. The name 360° guides all elements of the scheme and references organic and manmade symbols, from the rotation of the Earth to the needle on a compass, an important reference to the historic Arabic art of navigation. The distinctive rounded exterior comprises a carved limestone façade surrounded by lush landscaping and water features. Inside, visitors progress through a main entry and into a techno hub, a versatile space designed to showcase information about the centre and its sponsors. The retail diagram unfolds in two opposing concourses, "day journey" and "night journey". The design elements in each concourse – from lighting to graphics to interior architecture – respond to the qualities implied by "day" and "night". At the intersection of the corridors, a three-level crescent-shaped atrium features bronze screens that reinterpret traditional Arabic patterns.

世界各地的零售开发商和设计师都希望能够打造出独特的购物环境，令顾客流连忘返。而对于沙漠气候的中东地区来说，吸引常年处于室内而不愿外出的人们尽情购物无疑是一项挑战。RTKL联合公司受360°商城之邀为其量身打造一个集零售、娱乐、休闲于一体的综合性空间作为室内文娱中心，并为当地居民和游客营造良好的社交和购物环境。360°商城占地13万平方米，位于两个主要公路的交汇处，独特的地理位置为其营造了非凡的自然与文化环境。360°这个名称为设计元素、结构和标志（运转的地球、罗盘上的指针）的应用提供了有效参考，彰显了浓郁的阿拉伯导航艺术气息。精雕细琢的石灰石外墙由郁郁葱葱的园景和水景环绕。在室内，参观者通过主入口进入到灵活的中心信息大厅，这里向人们展示了该中心及其赞助商的相关信息和数据。零售区分为“昼之旅”和“夜之旅”两个部分。每一部分的照明、平面设计、室内架构风格均与其所在的区域相得益彰。在走廊的交汇处设有一个三层高的新月形中庭，其中设置的青铜遮屏再次传承了传统的阿拉伯图案艺术风格。





Alexa Shopping Centre >>

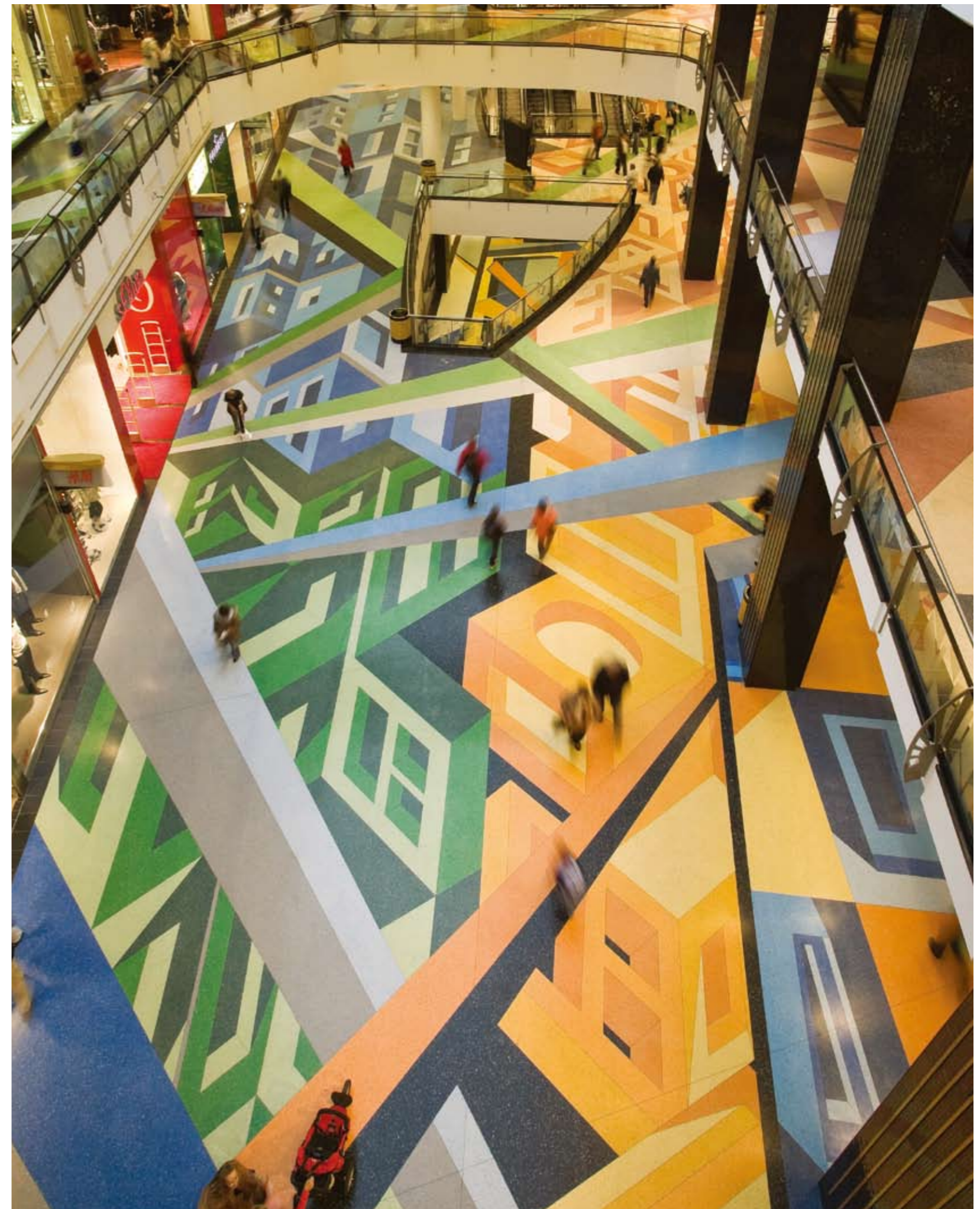
亚莉克莎购物中心

In the heart of the former Soviet territory in East Berlin, RTKL was commissioned to contribute to the redevelopment of Alexanderplatz, a historic central plaza at the heart of Berlin cultural life in the pre-WW2 era. The resulting design for "Alexa", a mixed-use retail and entertainment centre, uses a daring, sophisticated 1920s woman as its fictional muse to evoke the area's rich artistic past.

The interior architecture and layout of Alexa are reflective of its exterior, designed to establish the development as the centrepiece of the square. The highest floor of the building, topped off on two sides with a plated gold "Alexa" logo, contains a cineplex, bowling alley, and state-of-the-art health club. The lower floors are a stimulating mix of natural light and vibrant colours, populated with a variety of specialty retail and dining options. Throughout the building are large-scale art-deco murals and bold, freestanding sculptures. Encased by glass ceilings and wide, sweeping hallways, the artistic mood of the interior calls to mind the centre's heyday while establishing its promising future.

位于原东柏林地区核心地带的亚历山大广场，是二战前著名的柏林文化生活中央广场。RTKL联合公司应广场之邀为其提供改造方案设计。作为设计的结晶之一，亚莉克莎大型购物和娱乐中心以一个虚拟的勇敢而迷人的20世纪20年代女性为设计原型，以唤起人们对该地区丰富艺术历史的思考。亚莉克莎购物中心的内部架构和布局与建筑的外观遥相呼应，作为亚历山大广场规划的一处亮点。建筑顶层的两侧均设置了一个镀金“亚莉克莎”标志，内设电影院、保龄球馆、设备最先进的健身俱乐部。位于建筑低层的特色零售店和餐饮场所光线充足，色彩绚丽夺目，为空间增添了无限活力。大型艺术装饰壁画和大胆前卫的独立式雕塑贯穿于整个建筑始终。玻璃天花板、大型门厅以及室内浓郁的艺术气息向人们展示了该中心的辉煌时代以及光明的未来。

Design Agency:
RTKL Associates Inc.
Photography:
David Whitcomb
Client:
Alexa Shopping Centre
Location:
Berlin, Germany
Date:
2007
设计机构:
RTKL联合公司
摄影师:
大卫·惠特科姆
客户:
亚莉克莎购物中心
地点:
德国, 柏林
时间:
2007年





Ingelsta Shopping Centre >>

英杰尔斯塔购物中心

The concept was based on the idea "Communication to the big and little", which was executed on all levels. The graphic identity has, for example two symbols, a large and small dot. As well, all signs were designed to communicate in duplicate: one message at adult level and one at eye-level for children. The mascot "Inge" was created, and, along with his companion characters, placed out in the environment and printed material. The kids even got their own little toilet, their own café tables and even their own little menu with mini-cinnamon buns.

该项目以“面向全社会”为设计理念，力图使设计能够同时满足成人和儿童的需要，这一理念贯穿整个建筑的所有楼层之中。形象标志也巧妙地设计成一大一小两个圆点形状。此外，所有的指示系统也遵循了同样的一分两式原则：成人和儿童的引导标识设计高度不同。墙体和印刷材料上到处可见吉祥物英杰尔和他的同伴形象，生动可爱、憨态可掬。这里还为孩子们提供了小型卫生间、咖啡桌以及迷你肉桂面包小菜单。

Design Agency:

BVD

Designer:

Carin Blidholm Svensson

Creative Director:

Kina Gisenfeld Herner

Client:

Eurocommercial Properties

Location:

Stockholm, Sweden

Date:

2008

设计机构:

BVD设计公司

设计师:

凯琳·彼里德赫姆·斯文森

创意总监:

基纳·吉森菲尔德·赫纳

客户:

Eurocommercial Properties公司

地点:

瑞典, 斯德哥尔摩

时间:

2008年





Ticket Shop >>

票务商店

In collaboration with Koncept Arkitekter, BVD created the new shop concept, based on the idea of "that special buzz". That particular feeling comes when you are just about to embark on a trip. Typography and graphic symbols are similar to those found at airports. The red colour has been made brighter and livelier. Texts and pictures have been given a new tone, which helps to increase the "buzz". The new desks reduce the distance between clients and sales staff and increase the feeling of openness and personal contact.

BVD设计公司与合作建筑事务所合作，为Ticket Privatesor AB公司的新店提供概念设计。该设计旨在营造一种旅行式的特殊氛围。这里的字体和平面符号皆与机场的类似。醒目的红色为空间注入了无限活力气息。文字与图片的低调设计，将这种特殊氛围渲染得更加强烈。新座椅有效拉近了顾客与销售之间的距离，促进彼此间的沟通和交流。

Design Agency:
BVD
Designer:
Carin Blidholm Svensson
Creative Director:
Rikard Ahlberg
Art Director:
Bengt Anderung
Client:
Ticket Privatesor AB
Location:
Stockholm, Sweden
Date:
2009
设计机构:
BVD设计公司
设计师:
凯琳·彼里德赫姆·斯文森
创意总监:
里卡德·阿尔伯格
艺术总监:
本特·安德兰格
客户:
Ticket Privatesor AB公司
地点:
瑞典, 斯德哥尔摩
时间:
2009年





Pressbyrån Retail Store >>

Pressbyran零售店

BVD was commissioned to design Reitan Servicehandel AB Retail store's concept, communication and signage system, interior design, both in Pressbyrån Sweden and Narvesen Norway in 2007.

The previous retail concept from 2002 worked poorly, especially in the areas of communication, function, and quality. Pressbyrån and Narvesen were in need of a concept that could be used in both chains, while at the same time keeping the distinctiveness and identity of each brand.

Flexibility and scalability were priorities, as were keeping down construction and operation costs. Due to increased competition, Pressbyrån and Narvesen needed to strengthen their respective brands.

BVD created a modern hub with everything that the modern big citizens need. The intention was to turn Pressbyrån into a destination, rather than an institution

2007年，BVD设计公司应邀为Reitan Servicehandel AB 公司瑞典 Pressbyrån零售店和挪威Narvesen零售店提供概念、视觉传达、指示系统和室内设计。

早在2002年设计的零售概念因视觉传达、功能和质量等方面的粗糙而反响不好。针对全新概念设计，这两家连锁零售店要求在设计理念一致的条件能够创建自身的特色。为降低建设与运作成本，设计以灵活性和可扩展性为首要前提。与此同时，设计师还为Pressbyrån零售店和挪威 Narvesen零售店树立了各自品牌的独特理念以提高其市场竞争力。BVD设计公司力图为都市人群提供一个充满现代气息的购物胜地而非单调沉闷的公共机构。

Design Agency:

BVD

Designer:

Carin Blidholm Svensson

Creative Director:

Rikard Ahlberg

Art Director:

Johan Andersson

Client:

Reitan Servicehandel AB

Location:

Stockholm, Sweden

Date:

2007

设计机构:

BVD设计公司

设计师:

凯琳·彼里德赫姆·斯文森

创意总监:

里卡德·阿尔伯格

艺术总监:

约翰·安德森

客户:

Reitan Servicehandel AB 公司

地点:

瑞典, 斯德哥尔摩

时间:

2007年



Stads- schouwburg Haarlem Theatre >>

哈莱姆城市剧院

Thonik examines for the house style of the Stadsschouwburg Haarlem how a flexible graphical image can provide a strong identity for the theater. The studio designed a house style in which notions of glamour, light, glare and shade form the starting point. The mosaics in the interior form the basics for this design. The result is a specific font that can be used as text, image and logo. A text or logo of the Stadsschouwburg Haarlem are never the same, they are literally always lit from different sides. Besides the new identity Thonik also designed the signage of the building and together with fashion designer Alexander van Slobbe the clothes of the staff.

经过对哈莱姆城市剧院建筑风格的仔细研究，设计师托尼克决定打造一个灵活的平面形象，以突显剧院的独特身份。妩媚、瞩目、光影变幻奠定了整个建筑的风格基础。室内的马赛克设计是该风格的典型代表。为此，设计师巧妙地打造了一款特殊字体，并将其应用于文字、形象和标识之中。变化多样、异彩纷呈的文字设计和标识设计，贯穿于整个建筑之中，使空间焕发勃勃生机，带给人们新鲜的视觉体验。此外，设计师还为建筑提供了引导标示设计，并参与由服装设计师亚历山大·凡·斯洛博制作的工服设计。

Design Agency:

Thonik

Designer:

Thonik

Client:

Stadsschouwburg Haarlem

Location:

Haarlem, Netherlands

Date:

2009

设计机构:

托尼克平面设计工作室

设计师:

托尼克

客户:

哈莱姆城市剧院

地点:

荷兰, 哈莱姆

时间:

2009年



Annenberg Community Beach House >>

安纳伯格社区海滨别墅

The Annenberg Community Beach House at Santa Monica State Beach is a public facility with club-like amenities located on five acres of oceanfront property. It sits on a site which was once the opulent private estate that newspaper magnate William Randolph Hearst purchased for his movie star paramour Marion Davies. Later, the property became the Sand & Sea Club, a limited-membership beach club. Although only the guest cottage and pool remain from the original structures, an extensive ten-year restoration resulted in new beach recreation areas, tennis and volleyball courts, snack bar, meeting and event rooms. AdamsMorioka created the identity, the wayfinding, ADA, and informational signage system for the Beach House.

AdamsMorioka worked with The City of Santa Monica, the Annenberg Foundation, who provided an endowment for the facility, and Frederick Fisher Partners, Architects on the project. Taking cues from the original Hearst architect, Julia Morgan's work, AdamsMorioka developed a vibrant colour palette and kinetic system of interchangeable beach-inspired icons that anchor the identity. The design revolves around the idea of stripes, which echo the verticality of the new freestanding pool house column structures as well as the many palm trees that surround the property.

位于美国圣莫尼卡市的安纳伯格社区海滨别墅是一个占地20,234平方米的滨海俱乐部式公共设施空间，建筑的前身是一个豪华的私人房产，是当年报业巨头威廉·伦道夫·赫斯特献给其情妇影星玛丽恩·戴维斯的礼物。之后，该建筑变身为“沙滩与海洋俱乐部”，作为上流人士的一个休闲中心。经过十年的翻新扩建，新建筑在保留原客房和泳池的基础上，重新打造了新海滨休闲区、网球场和排球场、小吃店、会议室和活动室。AdamsMorioka公司受邀为其提供标识、引导标示、海滩别墅信息标志系统等设计。AdamsMorioka公司与圣莫尼卡市政府和为该设施提供捐赠的安纳伯格基金会以及费德里克·费希尔建筑事务所进行合作。受原建筑的设计师朱莉娅·摩根设计风格的启发，AdamsMorioka公司打造了一个色彩丰富的动态变幻式图标，与标识遥相呼应。设计围绕条纹状展开，与泳池附近新独立式建筑的垂直廊柱结构以及建筑周围的棕榈树相映成趣。

Design Agency:

AdamsMorioka, Inc.

Client:

The City of Santa Monica,
California State Parks,
and The Annenberg Foundation

Location:

USA

Date:

2008

设计机构:

AdamsMorioka公司

客户:

美国圣莫尼卡市，
美国加州州立公园，
安纳伯格基金会

地点:

美国

时间:

2008年





Migros Do IT + GARDEN Retail Chain >>

米格罗自助产品零售连锁店

Design Agency:
AdamsMorioka, Inc.
Client:
Migros Dolt+Garden
Location:
Switzerland
Date:
2009
设计机构:
AdamsMorioka公司
客户:
米格罗自助产品零售连锁店
地点:
瑞士
时间:
2009年

This project is a development of a wayfinding system for Migros DO IT + GARDEN to get on the shortest way to the product. One of the fundamental measures in the context of the repositioning of retail space by DO IT + GARDEN Migros is the fast, simple and clear guidance for the customer with verbal and illustrative elements (name and Pictogram) as well as colours. The designers assume that in future, the DO IT + GARDEN must make do with fewer staff. This means that customers are increasingly dependent on information support. Development of a pictogram signage system for the Migros DO IT + GARDEN, which is used nationwide.

AdamsMorioka公司应米格罗自助产品零售连锁店之邀为其打造一个快捷、简便、清晰的导向系统，为顾客营造更加便利的购物空间，这也是该零售连锁店的重新定位理念。该系统的设计运用了文字、插画和色彩元素。未来的米格罗自助产品零售连锁店将会因自助购物的方式而减少员工数量，这也意味着客户将会越来越依赖于信息支持。店中的象形图引导系统在全国范围内通用。





Moskau Orientation System >>

莫斯科亚定位系统

In 1964, in East Germany a restaurant opened with the name "Café Moskau" in the owned building of the "Volk" trade organisation. Especially the transparency and lightness of the architecture through the open atrium structure is unique. Moniteurs developed the corporate design and the signage system for Moskau, which now offers space for events, conferences, exhibitions and marketing-events to the ewerk GmbH. The design portrays light, the universe and planetary constellation – for the grand opening ceremony, an original sized sputnik, a present from the former ambassador to the USSR, was installed.

1964年，原东德民族贸易机构大楼中开办了一家餐厅，名为莫斯科亚咖啡馆。开放式中庭结构令整个空间通透、明亮，造型独特、匠心独运。如今的莫斯科亚公司主要为各种活动、会议、展览和市场活动提供举办场地。箴言有限公司受邀为其提供公司品牌和引导标示系统设计，独特的照明设计与前德国大使献给俄罗斯的卫星礼物相得益彰。

Design Agency:
Moniteurs GmbH
Designer:
Heike Nehl,
Anne von Borries,
Maximilian Mittermeier
Client:
Moskau GmbH
Location:
Germany
Date:
2009
设计机构:
箴言有限公司
设计师:
海克·尼尔,
安妮·凡·波利斯,
马克西米·米达麦亚
客户:
莫斯科亚有限公司
地点:
德国
时间:
2009年





Dot Shopping Centre >>

圆点购物中心

Dot is a new technological Shopping in central Buenos Aires mostly targeted to women and young people and the logo comes from the architectural project.

Once the name and logo has been defined, Dot applied the Visual Identity to all items of communications as wayfinding, parking, publicity, printed material etc. Dot colours – unique in Buenos Aires shoppings – express a friendly and dynamic palette dedicated to the mentioned target. The designers also design a type for the logo, later called Dot typography.

圆点购物中心位于布宜诺斯艾利斯的核心地段，消费群体多以女性和年轻人为主。标识的设计源于对建筑的参考。该中心的名称和标识确定以后被广泛地运用到停车场、宣传册、印刷材料、通讯等项目之中。精致的色调，尤其是购物中心内部的色彩运用完美传达出亲切和动态之感。此外，设计师还为新标识打造了一款独特的字体，名为圆点字体。

Design Agency:
Shakespear SRL
Designer:
Juan Shakespear,
Martina Mut,
Gonzalo Strasser,
Joaquin Viramonte
Client:
Dot Shopping Centre
Photography:
Alejandro Calderone
Location:
Argentina
Date:
2010
设计机构:
莎士比亚设计工作室
设计师:
胡安·莎士比亚,
玛蒂娜·马特,
贡萨洛·斯特拉瑟,
杰奎因·维拉蒙特
客户:
圆点购物中心
摄影师:
亚历杭德罗·加尔德龙尼
地点:
阿根廷
时间:
2010年







Galerias Pacifico Shopping Centre >>

格莱丽丝·帕奇菲科购物中心

Galerias Pacifico is a downtown shopping in Buenos Aires mostly dedicated to foreign visitors and high life. The logo has been applied to all items of communications as wayfinding, parking, publicity, printed material etc.

位于布宜诺斯艾利斯的著名格莱丽丝·帕奇菲科购物中心因汇聚了世界顶级品牌而驰名全球。引导标示、停车场、宣传品、印刷材料等视觉传达设计巧妙地将标识融入其中。



Design Agency:
Shakespear SRL
Designer:
Juan Shakespear,
Lorenzo Shakespear,
Ronald Shakespear
Client:
Galerias Pacifico Shopping Centre
Photography:
Galerias Pacifico Shopping Centre
Location:
Argentina
Date:
2007

设计机构:
莎士比亚设计工作室
设计师:
胡安·莎士比亚,
洛伦索·莎士比亚,
罗纳德·莎士比亚
客户:
格莱丽丝·帕奇菲科购物中心
摄影师:
格莱丽丝·帕奇菲科购物中心
地点:
阿根廷
时间:
2007年





Stadium Outlet >>

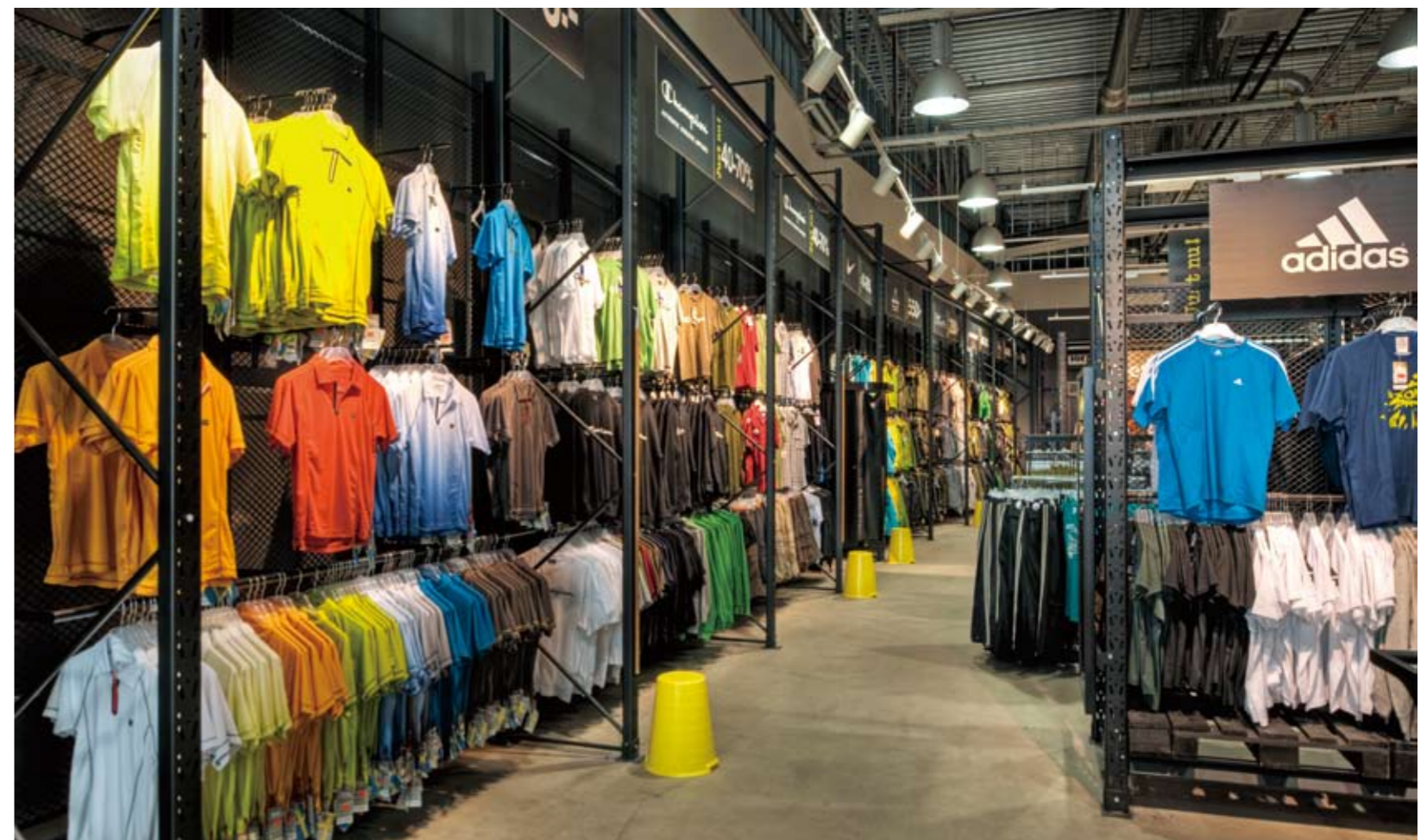
体育场名品折扣店

"The in-store warehouse" – use classic warehouse design elements to create a contemporary look and feel. Stadium has since the end of 2009 opened 8 outlets with huge success. The #3 most profitable Stadium store is currently a Stadium Outlet.

仓库式店铺采用了传统的仓库设计元素，彰显出独特的现代气息。体育场自2009年以来，已成功开办了8家连锁商店。目前，盈利最多的3号店是一家体育场批发商店。

Design Agency:
BLINK
Designer:
BLINK
Client:
Stadium Outlet
Photography:
BLINK
Location:
Sweden
Date:
2010
设计机构:
BLINK设计事务所
设计师:
BLINK设计事务所
客户:
体育场店
摄影师:
BLINK设计事务所
地点:
瑞典
时间:
2010年





Granngarden Country Life Stores >>

格兰花园乡村生活商店

Simplistic, functional presentation with B2B-look and feel. The design is inspired by industrial farming with strong primary colours, wood, galvanized metal, logo burned onto material.

设计简约、功能型较强、具有典型的B2B外观和风格。设计灵感源自农产品加工业；采用强烈的原色色调，运用木料和镀锌金属材料，将标识烫印到材料之上。

Design Agency:
BLINK
Designer:
BLINK
Client:
Granngarden Country Life Stores
Photography:
BLINK
Location:
Sweden

Date:
2010

设计机构:
BLINK设计事务所
设计师:
BLINK设计事务所
客户:
格兰花园乡村生活商店
摄影师:
BLINK设计事务所
地点:
瑞典
时间:
2010年





China Town Mall >>

中国城购物商场

The Chinatown Mall in Fortitude Valley was first opened in 1987. In 2009, the Mall was redeveloped by a collaboration between architects from Brisbane's sister city, Shenzhen, Brisbane City Council and Urbis.

The new suite of signs reflects Chinese cultural elements whilst also referencing the new modern redevelopment.

1987年，中国城购物商场成立于澳大利亚布里斯班市的毅力谷。2009年，来自布里斯班姐妹城市深圳的建筑师与布里斯班市议会和Urbis公司共同合作，将该商场进行了翻新改造，使之重新焕发活力。新标识设计融入了典型的中国文化元素，并对当代翻新建筑进行了参考。

Design Agency:
Dot Dash
Designer:
Irené Ostash
Client:
Brisbane City Council
Photography:
Irené Ostash
Location:
Australia
Date:
2010
设计机构:
Dot Dash设计事务所
设计师:
艾琳·奥斯塔什
客户:
布里斯班市议会
摄影师:
艾琳·奥斯塔什
地点:
澳大利亚
时间:
2010年



Westfield Shopping Centre >>

韦斯特菲尔德购物中心

Design Agency:

Pearson Lloyd

Graphic Designers:

Atelier Works

Designer:

Pearson Lloyd

Photography:

Phil Sayer

Client:

Westfield London

Location:

London, British

Date:

2008

设计机构:

皮尔逊·劳埃德设计事务所

平面设计师:

Atelier Works设计工作室

设计师:

皮尔逊·劳埃德

客户:

伦敦韦斯特菲尔德中心

地点:

英国, 伦敦

时间:

2008年

PearsonLloyd was commissioned to create a set of wayfinding products for the Westfield Shopping Centre in London. The object of the project was to create a comprehensive design language for the wayfinding products that could carry the different information and signage systems throughout the Shopping Centre. This included digital information points, digital advertising space, orientation signage and markers, as well as concierge desks, and information terminals.

Westfield is a large development with 1.5million square metres of shopping space. A sleek and modern urban mall, the environment is to feel light and sophisticated, with lavish storefronts and spectacular features such as sweeping staircases and an undulating glass roof. The challenge lies in creating a set of wayfinding products that is at once expressive, yet complements the various features of this lush environment.

The result is a family of white, sculptural products that are at once impressive, yet unassuming. The forms are elegant and fluid to reflect Westfield's refined shopping experience. The forms morph organically to deliver the different wayfinding products. Made in Corian, these self-finished products can be easily maintained.

皮尔逊·劳埃德受英国韦斯特菲尔德购物中心之邀为其提供一系列引导标示产品设计。该项目的设计目的在于为所有的引导标示产品打造一个综合性设计语言,使产品在整个购物中心中承载不同的内容和含义。该系列产品涉及数位资讯点、数字广告空间、方向指示牌、标志以及礼宾服务柜台和信息终端。

韦斯特菲尔德购物中心占地150万平方米。奢华的立面、开阔的楼梯以及波浪形玻璃屋顶为这一大型城市购物中心增添精致、现代之感。系列引导标示产品的设计既要求具有良好的表现力,同时还要确保与整个空间环境的和谐交融,这无疑为设计带来了很大挑战。

洁白的引导标示产品,精雕细刻、低调而不失风华。优雅的流线型外观与精致的韦斯特菲尔德购物中心相得益彰。每个产品的形态各异。该系列产品以可丽耐人造大理石为主要原料,持久、耐用,方便维护。





Maison Corbeil Furniture Retailer >>

迈松·科贝伊家具零售店

Maison Corbeil is a Montreal furniture retailer. Its products are characteristically simple, pure and elegant. Over the past 35 years, this local institution has become the first stop for the serious home decor shoppers. The company takes a global approach to home design, where established classics and the latest trends harmonise in a unique combination of perfect taste and comfort.

Maison Corbeil has entrusted Paprika studio with their brand development for many years. The designers aim for unfettered consistency that can evolve with the times. That means the design sticks to the company's precepts of simplicity and elegance for everything, be it a catalogue, prospectus, interior or exterior signage or their website.

迈松·科贝伊是一家蒙特利尔家具零售商，其产品的特点是简约、纯净、优雅。在过去的35年里，该零售店已经成为家庭装饰的首选。该公司运用全球化家居设计手法，融合经典和潮流于一体，彰显上乘品位，营造舒适之感。多年来，迈松·科贝伊一直委托红辣椒设计工作室为其提供品牌的开发设计。设计师强调设计的耐久性，能够历久弥新。该项目的设计遵循了公司简约、优雅的理念，设计范围广泛，包括产品目录、说明书、室内外引导标示以及公司的网站。

Design Agency:
Paprika studio
Creative Director:
Louis Gagnon
Designer:
François Leclerc,
David Guarnieri
Client:
Maison Corbeil
Location:
Japan
Date:
2010
设计机构:
红辣椒设计工作室
创意总监:
路易斯·加格纳
设计师:
弗朗索瓦·勒克莱尔,
大卫·格尼拉
客户:
迈松·科贝伊家具零售店
地点:
日本
时间:
2010年



Introduction

As principal of the environmental graphics consulting firm Formation, I know that there is a wealth of information readily available on the internet or in printed publication about wayfinding in healthcare. Much of the content describes how successful healthcare facilities realise that good wayfinding is synonymous with good patient flow, and that applying simple organisational, architectural and graphic principles not only reduces patient stress and anxiety, but can lead to improved patient outcomes, profitability, safety and staff utilization. While all of this is true and important to us at Formation, I would like to focus on our approach.

Form Relationships with the Architect

Our office embraces a philosophy of working closely with the architect to integrate wayfinding into the architectural building design in order to optimize circulation through a facility and infuse a sense of intuitive guidance into the surroundings. This critical input provides architects with a patient-user viewpoint that addresses their emotional and physical needs, as well as assistance in solving the owner's demands for functional service spaces. Wayfinding systems can easily show benefits of reduced staff involvement with lost patients. Providing this level of new effectiveness in a new facility is in many ways the work of the environmental graphic designer – a specialist who represents the voice of the patient family.

Our best projects are the ones that we engage early in the design process and are completely in sync with the goals of the architect. We form a close working relationship with the architect and interior designer to understand or help create the design rationale of the overall project. This kinship and trust is important, because there are many projects in which we challenge the design of the building. We ask questions like "How can the physical space be altered to accomplish better circulation or clearer visual cues", "Can donor recognition be integrated into the architecture" to create visual landmarks, or "How does a patient know which door to enter, and can we identify the entrance in a more architectural way without a sign?" These are opportunities to simplify the visual clutter that typically comes with the additive nature of a "signage system".

Tell a Story

Conceiving an intuitive and expandable wayfinding strategy for a healthcare environment is a challenging engagement. Clients come to us to resolve issues that exceed simple signage solutions. Examples include naming and nomenclature inconsistencies that have existed for decades, integrating marketing messages and directions given via technology solutions, or creating comprehensive branded environments. Having a finger on the pulse of so many initiatives necessitates a well orchestrated story about the patient journey, illustrating the hospital's public image and the various interactions a visitor encounters.

By producing a detailed patient journey story, we describe the needs and conflicts of the patient, and give our work a sense of humanity. Stories typically begin from home with a pre-departure patient communications packet they receive with a customized map to their destination, brochures and a website for additional information. During their journey, the story describes how the address on their GPS technology is coordinated with the address of the hospital parking, how to get to the correct front door, and how they are greeted at the lobby. We direct them to the correct elevator, to the patient room, from patient room to an amenity (like the

gift shop or cafeteria) and then back home. We paint the story with broad strokes about the overall experience, by always describing environmental conditions beyond the physical signage that effect the first time visitor's wayfinding experience. The story will inevitably tell the tale that less is more, and confirms that integration has tangible value in a complex environment.

Test the Design

Formation utilises qualitative and observational research to test several wayfinding system options with hospital user groups. The goal is to gain insight into how people will use the system, how they interact with spaces within the hospital, and what improvements or innovations are needed. This research allows us to uncover unspoken cultural and social patterns that shape visitor behaviors, and ultimately interpret this information to help form a wayfinding system recommendation for the hospital.

In order to ensure adequate collection of data from the diverse pool of visitors, we utilize focus group, quantitative survey and on-site interview based methodologies. In each method, wayfinding system options are presented to staff and visitor comprised focus groups. Each system showcases key features that distinguish it from the other option. We present large storyboards depicting a typical wayfinding scenario for each wayfinding option, followed by questionnaire surveys to gather initial user opinions. Subsequent focus group sessions are conducted to gather general comments from each group represented. On-site interviews are also conducted in a similar fashion with hospital visitors selected at random in the hospital waiting areas.

We can implement improvements to the wayfinding system based upon user input and identify different user needs (staff, outpatient visitors, inpatient visitors, patient guests, etc.). Additionally, we can implement the data retrieved to improve colour legibility, hospital nomenclature/ naming conventions, fonts, character sizes and legibility. We gather information about which internal destinations should be highlighted on maps (key destinations) and the public path design as integrated into the wayfinding system. All of the findings and feedback gets shared with architect to influence any design tweaks.

Implement the Design

To ensure that our processes are implemented well, we typically get a reputable graphics fabricator involved early on in the project to assist us with construct-ability issues and to produce mock-ups for client comments. Architects and owners appreciate an advanced understanding of the quality and aesthetic of the signage because it eliminates the unknown at the very end of a project. This feedback allows for us to document the graphics with better accuracy and for pricing to meet the client's expectations.

In summary, Formation focuses on interactions with people, understanding the unique cultures of our clients and hopefully bringing humanity to our work. Our process allows us to create experiences that are considerate to the users, and integrated into the built environment.



Philip LeBlanc
Formation

简介

作为环境导向标识设计咨询公司的负责人，我深知网络和印刷出版物上承载了丰富的医疗领域的导向系统设计信息。大多数的内容都是向读者展示导向设计与医疗设施完美结合的成功案例，并强调简约的组织、架构和图形，设计不仅能够缓解患者的压力和焦虑，更能提高病情的治疗效果、改善医疗机构的运营状况，营造安全、稳定的环境，为员工的工作带来方便。这一切都是事实，同时也极为重要。这里，我将重点阐述一下我们设计公司的做法。

与建筑设计师建立合作关系

我们强调与建筑设计师建立合作关系，从而打造一个与建筑设计完美结合的导向系统，通过与设施和周围环境的完美融合，优化空间的流通效果。这一重要的设计方式可促使设计师站在患者和用户的角度对空间进行设计，以他们的情感和生理需求作为出发点，同时满足客户对服务空间功能性的要求。成功的导向系统能够帮助患者在空间中自由穿行。此刻，环境导向标识设计师的工作则是传达患者家属的呼声。

在设计过程中，我们参与到设计初期的工作之中，并与建筑师的目标完全同步。通过与建筑师和室内设计师的密切配合，共同探讨或协助整个项目设计原理的构建。此刻，精诚合作与信任彼此显得尤为重要，因为，在项目的设计过程中我们会面临很多挑战，经常会遇到这样的问题：“如何将实体空间进行转变，以实现空间流通的优化或打造更为清晰的视觉线索？”或“在打造视觉地标中，能否将表扬牌匾与整个建筑融合在一起？”又或者“如何令患者了解入口的位置以及我们能否不用标志而采用一个建筑设计方式将入口更好地界定出来？”等。这些都能够避免视觉上的混乱，而“标牌系统”的设计也应运而生。

讲一个故事

为一个医疗环境构想出一个直观、广泛的导向系统设计规划是一项具有挑战性的设计活动。我们为客户提供的并不是简单的标牌处理方案，同时还包括对机构名称的整合、通过技术解决方案实现营销信息和方向的整合、建立全面的品牌环境等等。设计的主旨是阐明医疗机构的公众形象，促进访客与医疗机构间的互动。

我们将患者的需求和矛盾通过编织的旅行故事描绘出来，令整个设计更富于人性化。故事的开端从患者在到达医疗机构之前说起。在来到医院之前，患者将收集有关该机构的宣传手册或了解相关的网站信息。在他们的旅行之中，这个故事将随着他们的GPS技术定位系统找到医院的停车场、正门以及大堂的服务台。此刻，我们将为他们提供准确的电梯、病房以及便利设施（如礼品店或餐厅）的方向指引，直到患者返回，该故事也随之结束。我们强调整体空间感的塑造，通过清晰的环境引导标示确保首次访客能够在空间中自由穿行。故事有长有短，然而，统一性却是一个复杂环境中的有形价值。

对设计进行反复试验

采用定性和观测研究的方式，邀请集体用户对几个导向系统选项进行测试。其目标是深入了解用户对该系统的使用过程，如何与医院空间进行互动以及了解需要改进或创新之处。这项研究可以让我们去发掘形成访客行为的潜在文化和社会模式，最终诠释这些信息，从而为医院打造一个合理、清晰的导向系统。

为了保证从不同访客之间收集数据，我们采用了团体、定量调查和现场访谈的方法。在每个方法中，导向系统的选项将呈现给由工作人员和访客构成的目标小组，并突出每个系统区别于其他系统的特色。我们将每一个导向系统的设计方案在大型图板上展现出来，并伴有问卷调查，收集初始用户的意见。随后将从每个方案中收集到的信息进行焦点小组讨论。此外，还在医院等候区随机选取访问对象。

最终，我们根据用户的不同需求（工作人员、门诊患者、住院患者、患者家属等）对导向系统进行改进。我们的改进方法还包括改变色彩、医院名称、字体、字符大小以及改善设计的易读性等。最后，将室内标识区域在地图上（关键区域）进行标注，并将公共通道与引导标示系统结合在一起。调查结果和反馈意见将返给建筑设计师，我们将与其共同探讨。

设计的实施

为了确保设计程序落实到位，我们通常邀请一位资深的平面设计师参与到项目的设计之中，协助我们概念的设计，为客户提供实物模型。建筑师和业主希望能够拥有一个品质一流、美感十足的引导标示系统。这种反馈方式可以使我们更好的了解客户需求，为设计进行准确定位，以满足客户的期望。

总体来说，我们强调与客户的沟通，了解他们的独特文化，并希望赋予设计以人性化的设计理念。设计过程将我们与用户的距离拉得更近，与建筑环境融合得更加紧密。



菲利普·勒布朗
视觉传达公司

The Zug Cantonal Hospital >>

楚格州立医院

The Zug Cantonal Hospital comprises three hospitals: the Department of Surgery, the Medical Clinic and the Women's Clinic. These priorities are complemented by the anesthesia/intensive care, diagnostic radiology and the emergency centre. Each year this hospital care for and treat approximately 8,700 inpatient and 30,000 outpatient patients.

Designalltag developed a comprehensive wayfinding strategy and master plan, then coordinated the three-year implementation of this strategy. Implementation activities included design development for all wayfinding components, construction documentation, and supervision of all fabrication and installation.

楚格州立医院包括外科医院、临床医学院和妇婴医院三家医院，同时还伴有麻醉/重症监护室、放射诊断和急救中心。每年接待住院治疗的患者约为8,700人，门诊患者超过30,000人。

Designalltag设计事务所为其开发了一套完整的导向战略和总体规划，并将平衡计分卡应用到该战略之中。平衡计分卡的实施涉及导向系统、装配和设施的监督等领域。

Design Agency:

Designalltag

Client:

Zuger Kantonsspital

Location:

Switzerland

Date:

2008 - 2010

设计机构:

Designalltag设计事务所

客户:

楚格州立医院

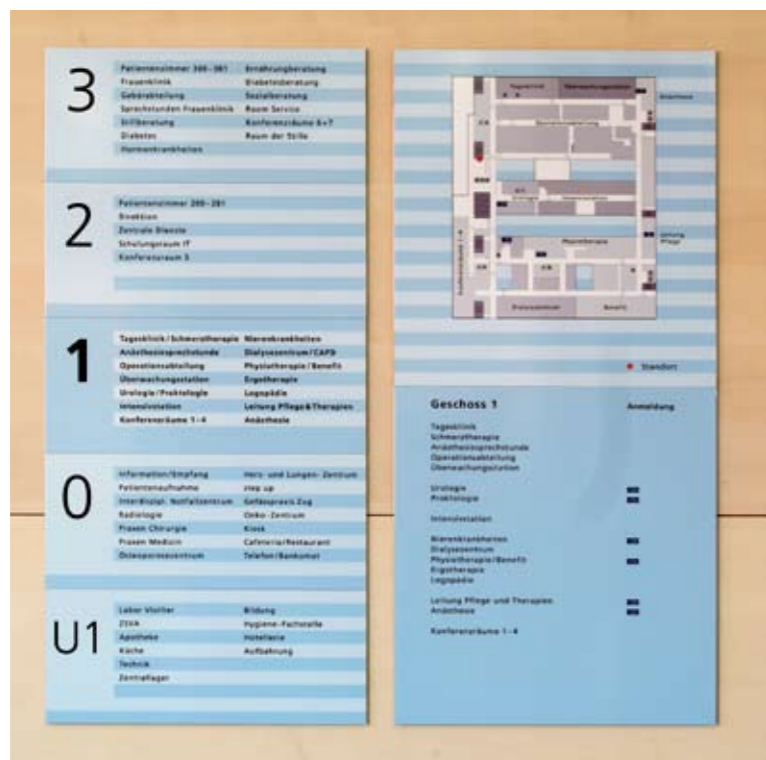
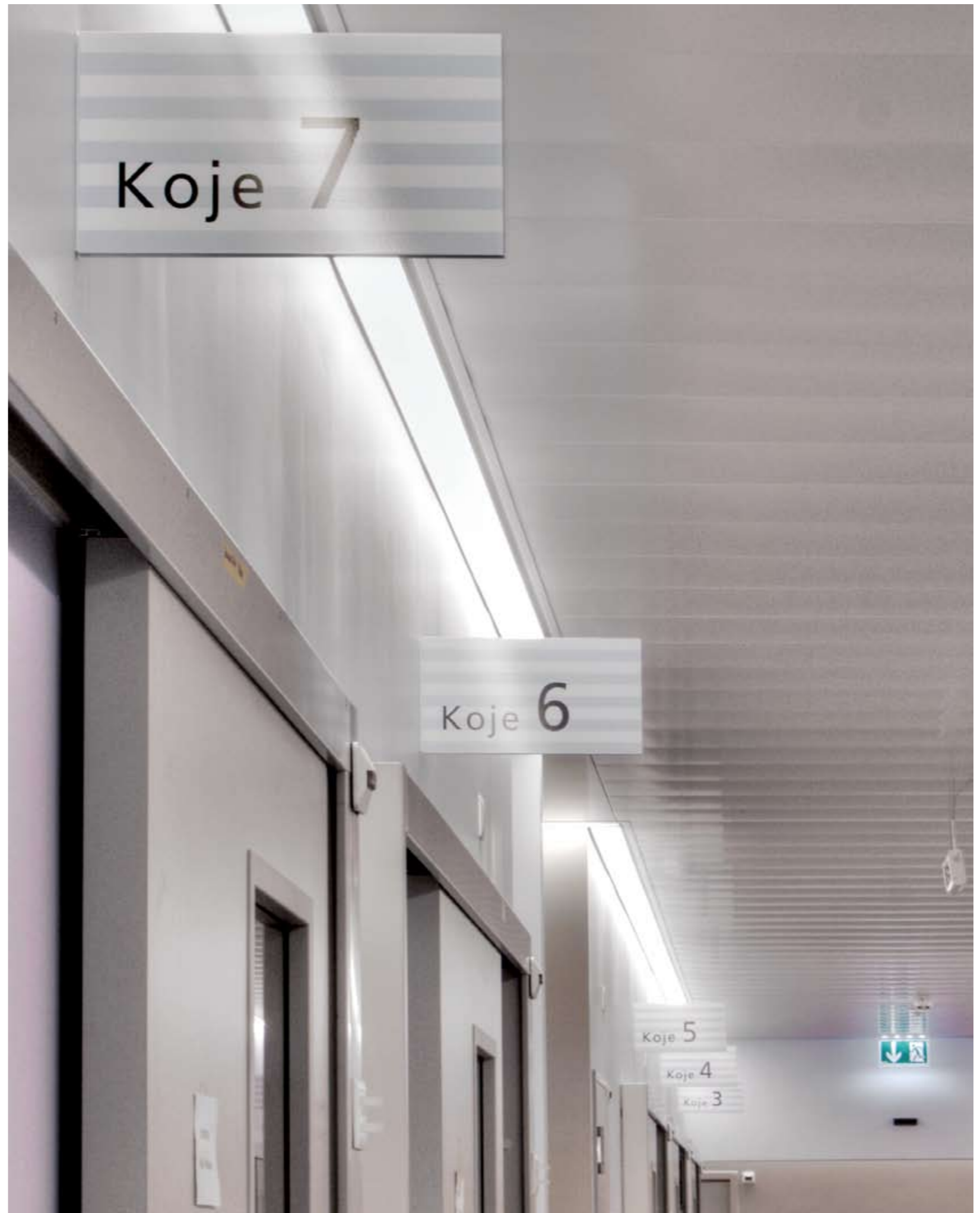
地点:

瑞士

时间:

2008年 - 2010年





Nursing Home Pflegezentrum Baar >>

巴尔家庭护理中心

The Care Centre Baar has been equipped with a modern architecture. The types of information have been incorporated into the colour and architecture.

The project design parameters reflect the intent of the client, whose objective was to go beyond signs in developing a unique, site-specific wayfinding programme that works on a variety of levels to enhance the appearance, interest, and function of the hospital environment. Meetings with the client and architects explored opportunities to create a meaningful identity for the facility and different interior spaces. The designers determine an appropriate, functional palette of options for the sign system programme.

巴尔家庭护理中心建筑富有浓郁的现代气息。多种标示的设计与空间的色调和建筑巧妙地融为一体。该项目的设计参数反映了客户的设计目的，即打造一个独特、具体的导向标示系统，以提升医院外部形象，改善内部环境。在与客户认真探讨之后，设计师为设施和内部空间打造了一个丰富的标示系统，强调功能性与美观的完美结合。

Design Agency:

Designalltag

Client:

Pflegezentrum Baar

Location:

Switzerland

Date:

2008 – 2009

设计机构:

Designalltag设计事务所

客户:

巴尔家庭护理中心

地点:

瑞士

时间:

2008年 – 2009年





Lance Armstrong Cancer Foundation >>

兰斯·阿姆斯特朗癌症基金会

Founded in 1997 by cancer survivor and champion cyclist Lance Armstrong, the Lance Armstrong Foundation (LAF) has raised more than \$260 million for the fight against cancer. fd2s designed a graphics programme that turns the building's public spaces into a venue for conveying the mission, history, and achievements of the LAF and its many constituent groups, while also providing opportunities to recognise LAF donors. A recurring motif of the programme is a yellow band with recessed or cut out type, which is a tribute the foundation's most recognised symbol, the yellow wristbands that have raised tens of millions of dollars, one dollar at a time.

A low-key, backlit, stainless-steel panel on a repurposed warehouse wall serves as the building's primary identification element, and the large yellow band in the glass-walled reception area can also be seen from outside. The yellow band in the lobby makes a strong statement, replicating the organisation's signature "Livestrong" wristbands.

兰斯·阿姆斯特朗是一位著名的自行车赛职业车手，因战胜癌症病魔后多次夺得自行车赛冠军而闻名。1997年，兰斯·阿姆斯特朗创建了以自己名字命名的以帮助和激励癌症患者为使命的兰斯·阿姆斯特朗基金会。如今，该基金会已为癌症患者筹集了2.6亿多美元，以帮助患者战胜病魔。fd2s设计事务所受该基金会之邀为其设计了一套完整的图形程序，意在使建筑的公共空间彰显出基金会的使命、历史和成就，并体现该基金会捐赠人的鼎力支持。贯穿整个建筑的黄色带状标示搭配嵌入式或剪贴式字体，成为基金会的重要标志。黄色腕带已募集到数百万美元，腕带的单价仅仅是1美元。仓库墙体上一个低调的背光不锈钢护板在整个建筑中扮演主要识别元素的角色，接待区玻璃墙上的大型黄带标示从外面亦清晰可见。大厅中的黄带标志醒目、庄重，与黄色腕带所宣传的“坚定的生活”口号相得益彰。

Design Agency:

fd2s

Photo Credits:

David Omer

Client:

Lance Armstrong Foundation

Location:

USA

Date:

2009

设计机构:

fd2s设计事务所

图片来源:

大卫·奥默

客户:

兰斯·阿姆斯特朗基金会

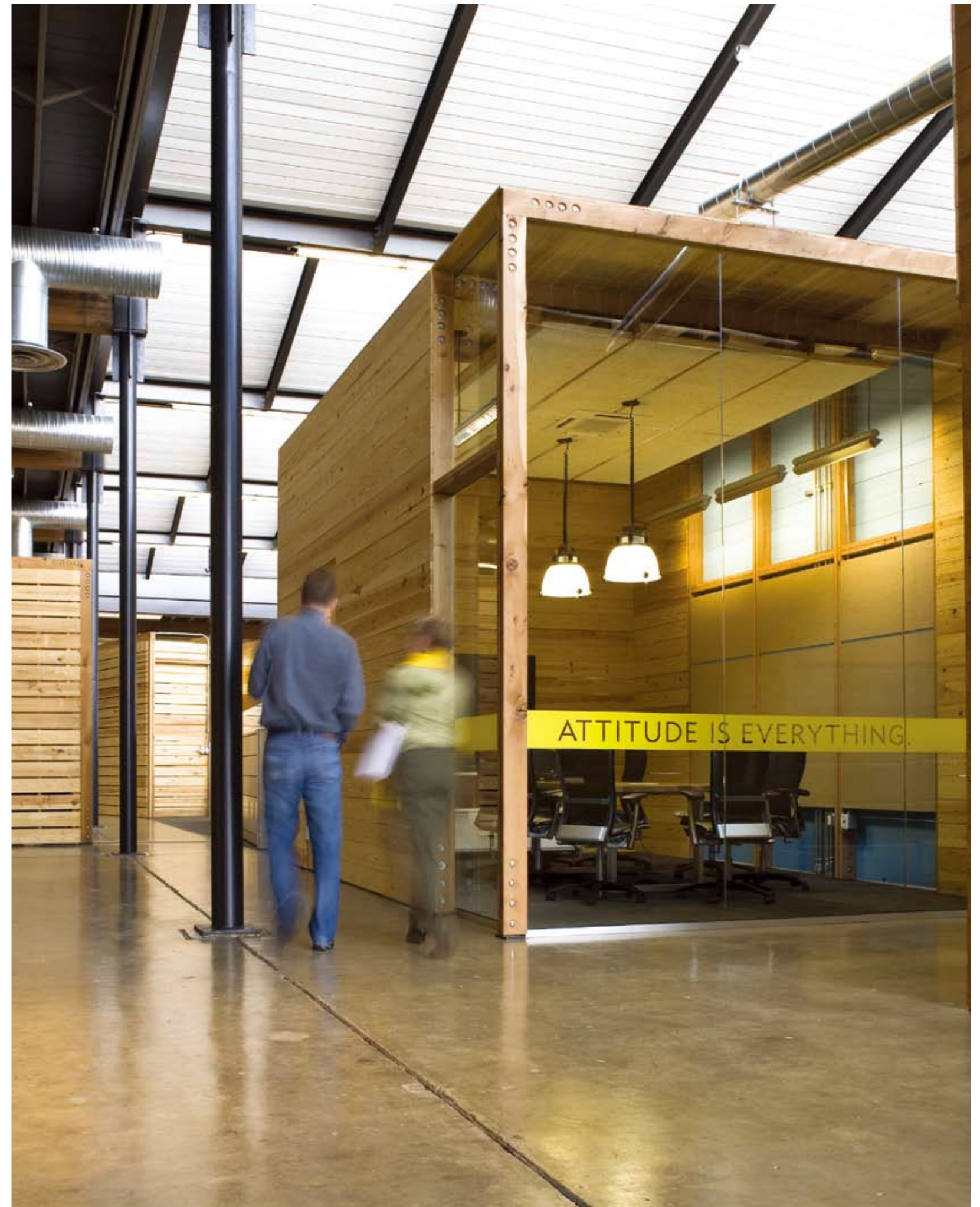
地点:

美国

时间:

2009年





The University of Texas M. D. Anderson Cancer Centre >>

美国得克萨斯大学安德森癌症医学中心

One of the world's largest and most prestigious healthcare institutions, M. D. Anderson Cancer Centre operates in an enormous – and growing – physical environment. fd2s began the project with an in-depth analysis of the needs of M. D. Anderson patients and visitors, and the staff that serves them. The elements conceived, designed, documented, and produced by fd2s in the implementation of this strategy were extensive, and the effort involved close coordination with staff from throughout M. D. Anderson, ranging from facilities and information technology to marketing and public relations.

The wayfinding system is based on a "pathway and landmark" approach, which helps to simplify the extremely complex environment. The signage components' modular frame system uses digital output produced on-site that can be replaced without disturbing walls and interior finishes. Access is icon based, and the entire system is designed to accommodate users with varying language skills and cognitive abilities.

世界最大的，最负盛名的医疗机构之一——美国得克萨斯大学安德森癌症医学中心拥有开阔而舒适的物理环境。在项目的设计过程中，fd2s设计事务所对该中心的患者和参观者以及员工的需求进行了深入研究和分析。项目中涉及了大量的概念、设计、记录、制作等元素，设计得到了该中心设施、信息技术、营销和公关等部门员工的大力协助。引导标示系统以“路径和地标”的方法作为设计基础，有助于简化极其复杂的空间环境。该标示部分的模块化结构系统采用数字输出实地制作的方式设计，可随意更换，避免对墙壁和室内装饰的影响和破坏。通道采用图标设计，恰当清晰的设计语言为用户提供了方便。



Design Agency:
fd2s
Photo Credits:
David Omer
Client:
The University of Texas M. D. Anderson Cancer Centre
Location:
USA
Date:
2008
设计机构:
fd2s设计事务所
图片来源:
大卫·奥默
客户:
美国得克萨斯大学安德森癌症医学中心
地点:
美国
时间:
2008年





Children's Hospital Boston >>

波士顿儿童医院

Children's Hospital Boston asked Two Twelve to create a new campus wayfinding and signage master plan for its 130-year old, 5-building campus.

The plan included analysis and strategy for wayfinding and signage, the design of sign types and graphic standards, and oversight of the initial pilot implementation in selected areas of the hospital.

波士顿儿童医院要求双十二设计事务所为其打造一个新的院区引导标示系统，并为5个拥有130年悠久历史的建筑提供标示总体规划。该规划涉及对引导标示和标志的分析和战略实施、标志字体和平面的设计以及对医院试点区域实施的监督等。

Design Agency:

Two Twelve

Creative Director:

David Gibson,

Cesar Sanchez

Designers:

Ellen Conant,

Chris Dina,

Sun Yang,

Dominic Borgia

Photography:

Anton Grassl

Client:

Children's Hospital Boston

Location:

USA

Date:

2004

设计机构:

双十二设计事务所

创意总监:

大卫·吉布森,

塞萨尔·桑切斯

设计师:

埃伦·科南,

克里斯·迪娜,

孙阳,

多米尼克·波吉亚

摄影师:

安东·格拉索

客户:

波士顿儿童医院

地点:

美国, 波士顿

时间:

2004年



CHOC Children's Hospital >>

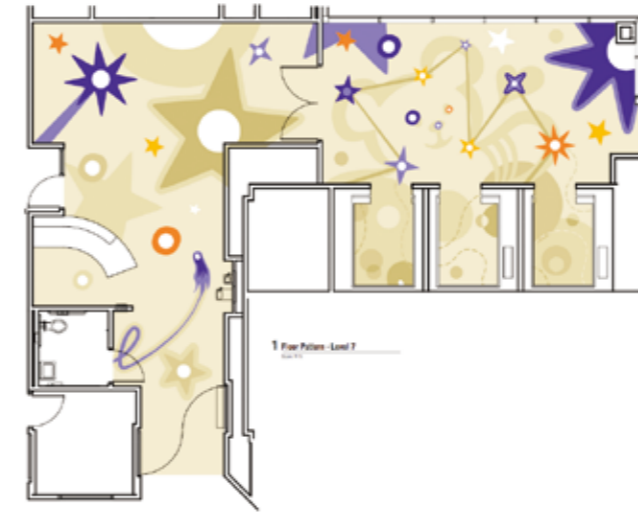
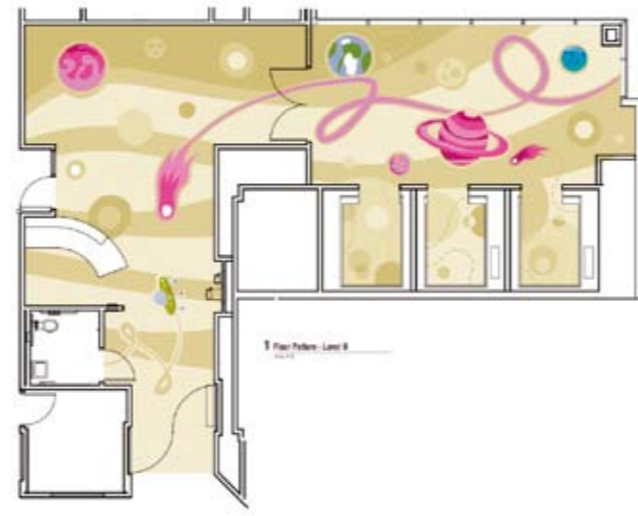
乔科省儿童医院

Formation is providing wayfinding strategy and design services including interior, exterior and donor recognition campaigns for the new 425,524 sf hospital tower. Formation was initially involved in the building and campus design, allowing Formation the opportunity to fully integrate identification, wayfinding and donor graphics into the architecture. Floor patterns, sculptural details, oversized dimensional copy and kinetic sculpture help engage children while aiding in wayfinding and the overall visitor experience. Wayfinding was a major element, with travel and navigation guides woven seamlessly into the interiors.

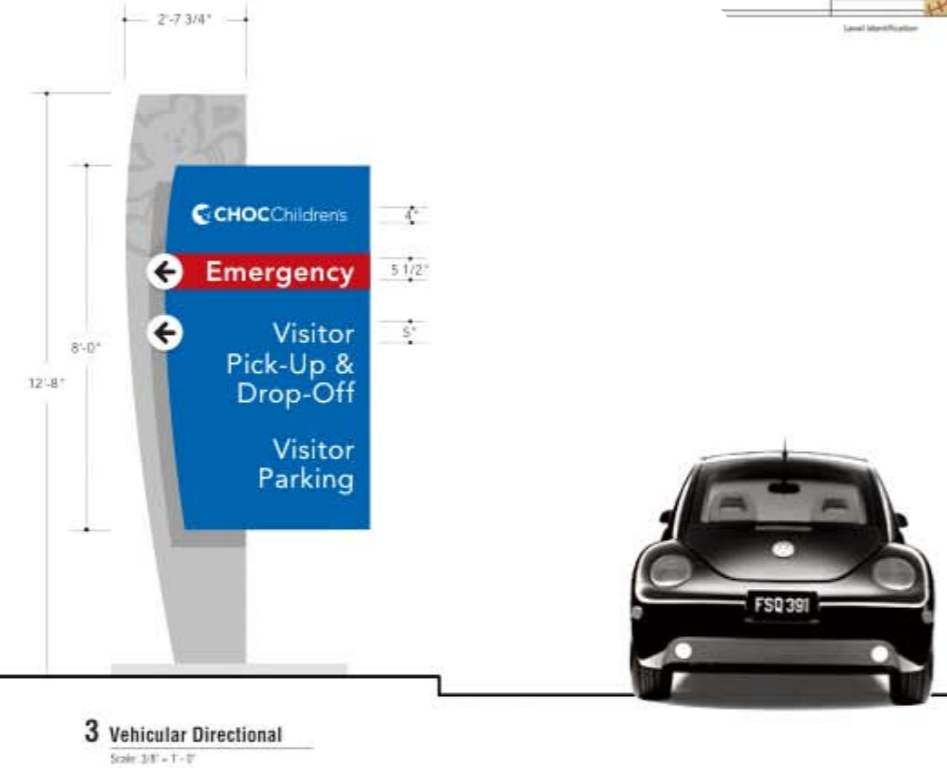
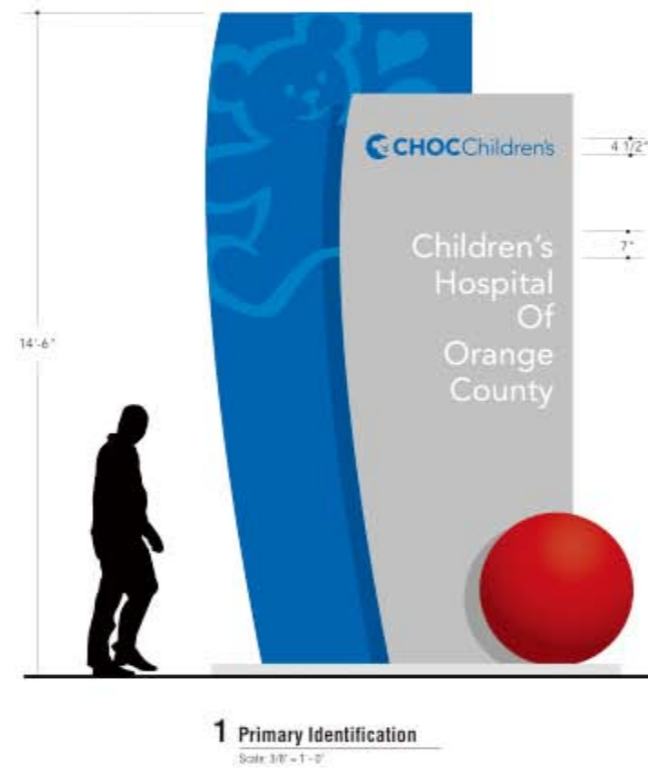
Formation设计事务所为乔科省儿童医院提供引导标示系统设计，并为占地39,532平方米的新医院大楼提供室内外空间视觉识别设计。设计师率先着手的是大楼和院区的设计，以便将标示、引导系统和平面设计是整个建筑有机结合在一起。地板图案、雕塑细节以及大型立体动感雕塑为孩子们营造了一个欢快愉悦的空间氛围，带给访客全新的感官体验。引导标示系统作为一个主要元素，流畅地贯穿于内部空间之中。

Design Agency:
Formation
Creative Director:
David Hoffer, Philip LeBlanc
Designers:
David Hoffer, Philip LeBlanc, Erich Theaman
Photography:
Philip LeBlanc
Client:
FKP Architects
Location:
USA
Date:
2006 - 2012
设计机构:
Formation设计事务所
创意总监:
大卫·奥费, 菲利普·勒布朗
设计师:
大卫·奥费, 菲利普·勒布朗, 埃里希·迪曼
摄影师:
菲利普·勒布朗
客户:
FKP建筑事务所
地点:
美国
时间:
2006年 - 2012年





Level Identification (Silhouetted Number)	Level Identification (Lighted Number)	Theme	Primary Palette
7	7	Theme: Space, Stars, Constellations	Primary Palette: Purple, Beige
6	6	Theme: Solar System, Planets	Primary Palette: Magenta, Beige
5	5	Theme: Birds, The Sky	Primary Palette: Blue, Beige
4	4	Theme: Reptiles, Vegetation	Primary Palette: Green, Beige
3	3	Theme: Insects, Flowers	Primary Palette: Yellow, Beige
2	2	Theme: Beach, Waves, Shells	Primary Palette: Orange, Blue, Beige
1	1	Theme: Ocean, Sea Life	Primary Palette: Blue, Coral, Beige
B	B	Theme: Earth, Fossils	Primary Palette: Earth Tones



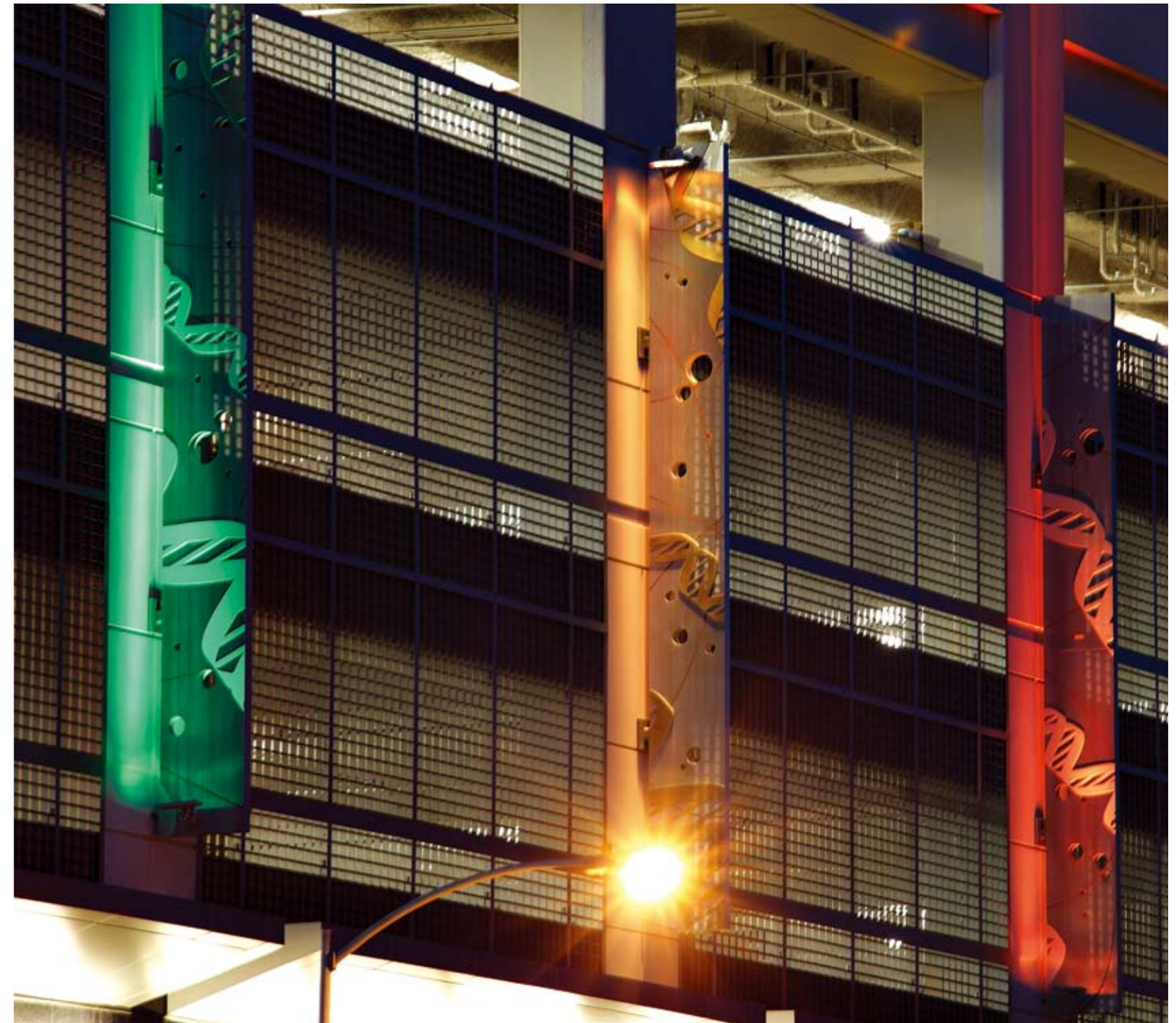
Life Science Plaza >>

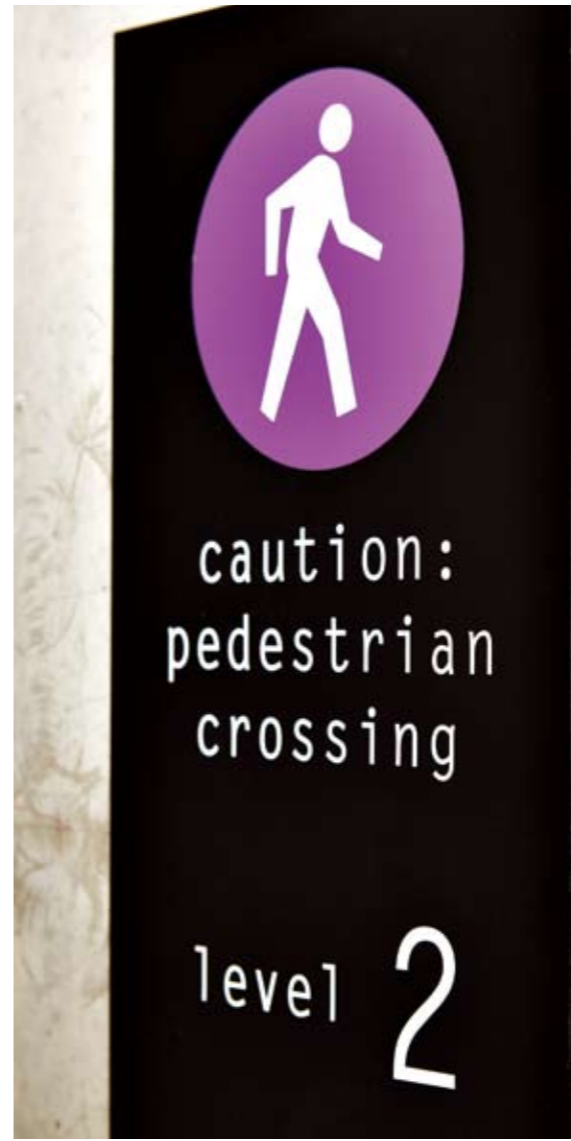
生命科学广场

Formation provided logo design, place making and wayfinding design services for the exterior, interior and parking garage of this 300,000 sf 13-storey medical office building/hospital located in the Texas Medical Centre. The building tenants include medical offices as well as a 68-bed long-term acute care hospital. There is a health club facility that anchors the east end of the project and a public park at the west side of the project. The building achieved LEED gold certification.

Formation设计事务所为得克萨斯州医疗中心办公楼提供的标识设计、室内外装饰、引导标示以及车库设计。该办公楼占地27,871平方米，共13层，其用户包括医疗办公区和一个拥有68个床位的长期急性护理病房。建筑的东端设有一个健身俱乐部，西端设置了一个公共花园。该建筑获得了LEED金牌认证。

Design Agency:
Formation
Creative Director:
David Hoffer, Phillip LeBlanc
Designers:
David Hoffer, Phillip LeBlanc, Erich Theaman
Photography:
Chan Do
Client:
Jones Lang LaSalle
Location:
USA
Date:
2007
设计机构:
Formation设计事务所
创意总监:
大卫·奥费, 菲利普·勒布朗
设计师:
大卫·奥费, 菲利普·勒布朗, 埃里希·迪曼
摄影师:
陈别
客户:
仲量联行
地点:
美国
时间:
2007年





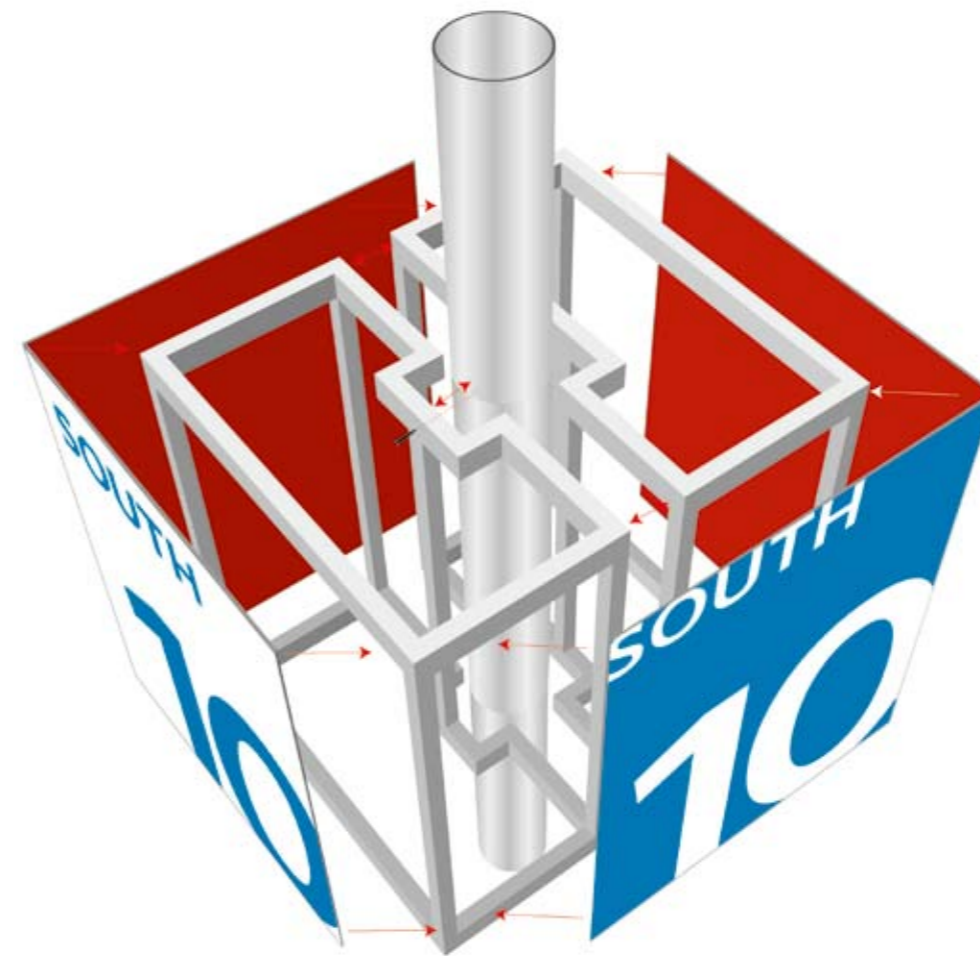
Nationwide Children's Hospital >>

全国儿童医院

Design Agency:
Formation,
Ralph Appelbaum Associates
Creative Director:
David Hoffer,
Philip LeBlanc
Designers:
David Hoffer,
Philip LeBlanc,
Erich Theaman
Photography:
Philip LeBlanc
Client:
Nationwide Children's Hospital
Location:
USA
Date:
2007-2018 Phased Implementation
设计机构:
Formation设计事务所
创意总监:
大卫·奥费,
菲利普·勒布朗
设计师:
大卫·奥费,
菲利普·勒布朗,
埃里希·迪曼
摄影师:
菲利普·勒布朗
客户:
仲量联行
地点:
美国
时间:
2007年-2018年, 分阶段实施

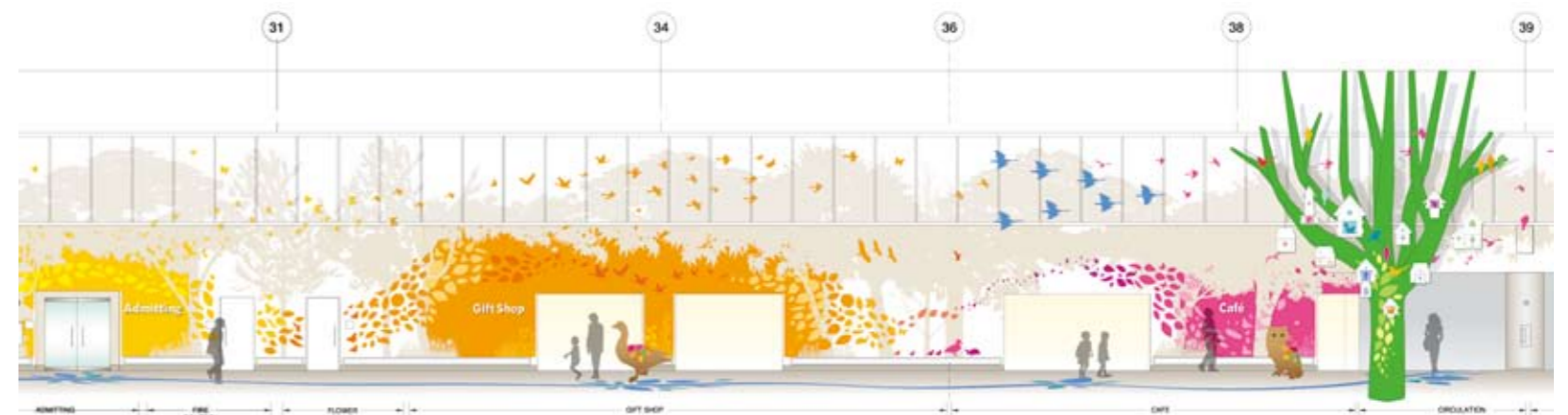
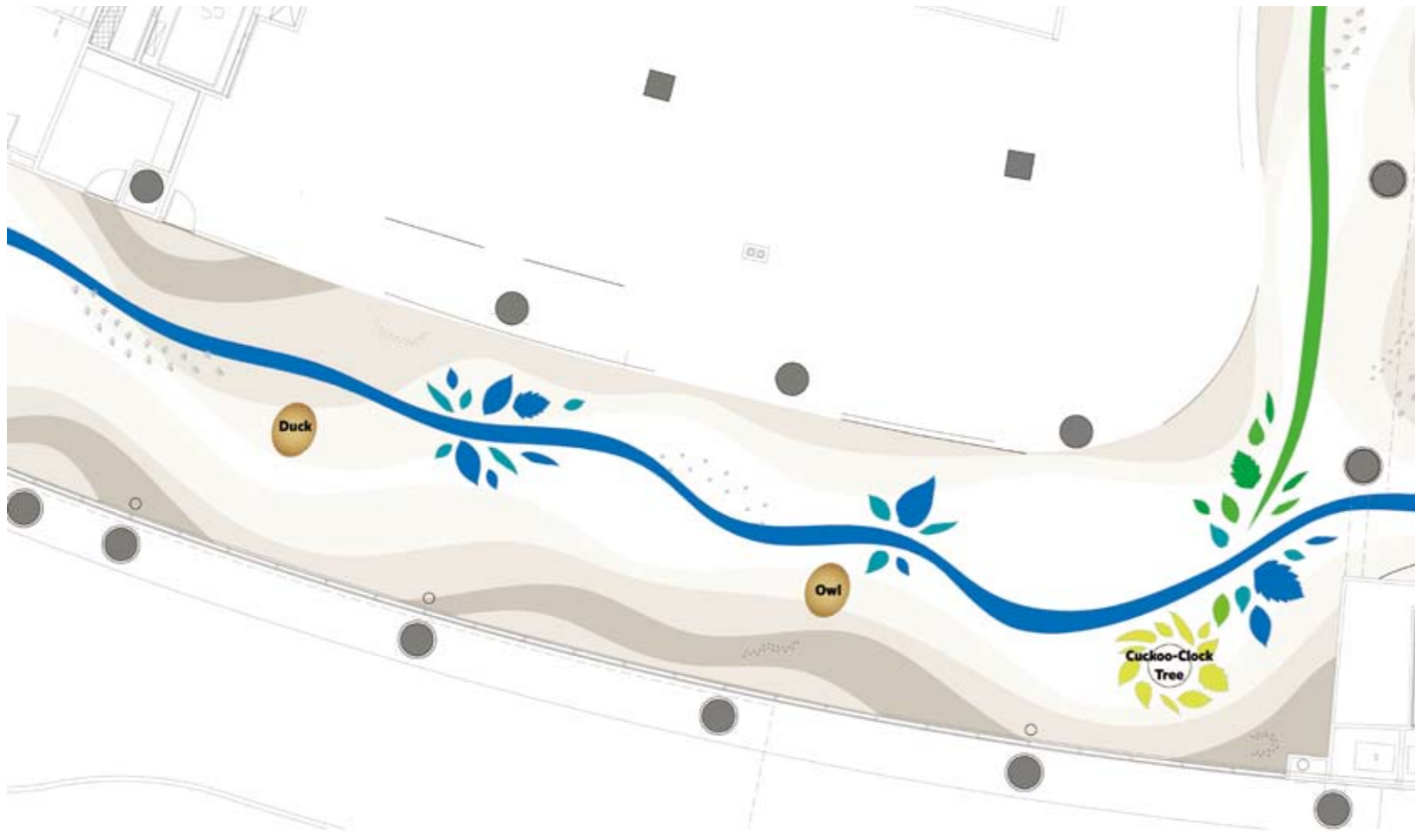
Nationwide Children's Hospital is ranked as one of the nation's ten largest children's hospitals and pediatric research centres. To begin the engagement, Formation completed a comprehensive wayfinding experience audit and onsite focus group research to understand the complexities of the campus and behaviours of the various users. Data from this research is being used to inform a unique and personalized wayfinding experience for Nationwide Children's. An important component of this experience was reevaluating the way hospital staff described destinations when giving directions. Formation found that in many cases, the staff used conflicting names for many of the primary destinations, causing confusion for visitors. Formation is currently implementing a new nomenclature and naming convention for all hospital destinations. In addition to the New Hospital Tower, Formation has been engaged to implement the interior and exterior wayfinding master plan for the 1,494,500 sf renovation of the existing inpatient facilities, outpatient facilities, support and office facilities, and parking structures. Working with the hospital Foundation, Formation is providing standards for a comprehensive donor recognition system as well as specialty donor campaigns. When completed, Nationwide Children's Hospital is expected to be the second largest pediatric hospital and research centre in America.

全国儿童医院是美国十大儿科医院和研究中心之一。在设计之初,设计师对园区周围进行了认真研究并从用户的角度出发进行探讨,将研究的数据作为项目设计的参考,最后打造了一个独特、个性化的引导标示系统。此外,邀请医院员工对项目进行评估也是设计中一个重要组成部分。设计师发现在很多情况下,员工经常混淆各区域的名称,以致为访客带来很多困扰。因此,Formation设计事务所重新设计了一套新命名方案,为医院的所有部门和区域进行了重新命名。除了对新医院大楼提供设计以外,Formation设计事务所对原住院设施、门诊设施、配套设施和办公设施以及停车场的翻新工程提供了引导标示规划设计。该翻新工程共占地138,844平方米。设计师与医院基金会合作,为全面识别系统和特殊赞助活动的设计提供标准。设计完工之后,全国儿童医院将成为美国第二大儿科医院和研究中心。



1 LID: Lot Identification - Exploded View
Scale: NTS







Auburn Hospital >>

奥本医院

Auburn Hospital is a 120-bed acute care health facility on the eastern border of Sydney The West Area Health Service.

Buro North was enlisted to create signage design for this complex, busy and stressful hospital environment.

A strict colour palette was chosen to work with all the interiors and with the overall hospital theming while maintaining a high level of legibility and wayfinding function.

Pattern was employed as a visual language to strengthen and coordinate with the hospital's overall theme and art/feature wall.

奥本医院是一家拥有120张病床的急症护理中心，位于悉尼西部公共医疗服务站的东侧。Buro North设计事务所应邀为这个复杂、忙碌、紧张的医疗环境提供适当的引导标示设计。色调的选用严谨，强调与内部空间以及整个医院的主题相得益彰。标示的设计简约、易懂。图案作为一种视觉语言，强化了医院的主题，并巧妙地与艺术/功能墙融为一体。

Design Agency:
Buro North
Designer:
Soren Luckins
Dave Williamson
Tom Allnut
Photography:
Brett Boardman
Client:
Brookfield Multiplex
Location:
Australia
Date:
2009

设计机构:
Buro North设计事务所
设计师:
索伦·卢克斯
大卫·威廉森
汤姆·阿尔耐特
客户:
Brookfield Multiplex集团
地点:
澳大利亚
时间:
2009年







The Texas Medical Centre >>

得克萨斯州医学中心

In developing the wayfinding master plan, fd2s worked very closely with TMC staff, as well as with members of the TMC Ad Hoc Committee on Wayfinding. Members of this committee were briefed regularly on the status of the project, and also participated in a number of work sessions. In addition, fd2s team members also met directly with high-level representatives of TMC member institutions, gathering information about the institutions' immediate needs and future expansion projects, and generally working to build a consensus for the concepts being developed, which helped to smooth the later efforts to achieve buy-in from all stakeholders.

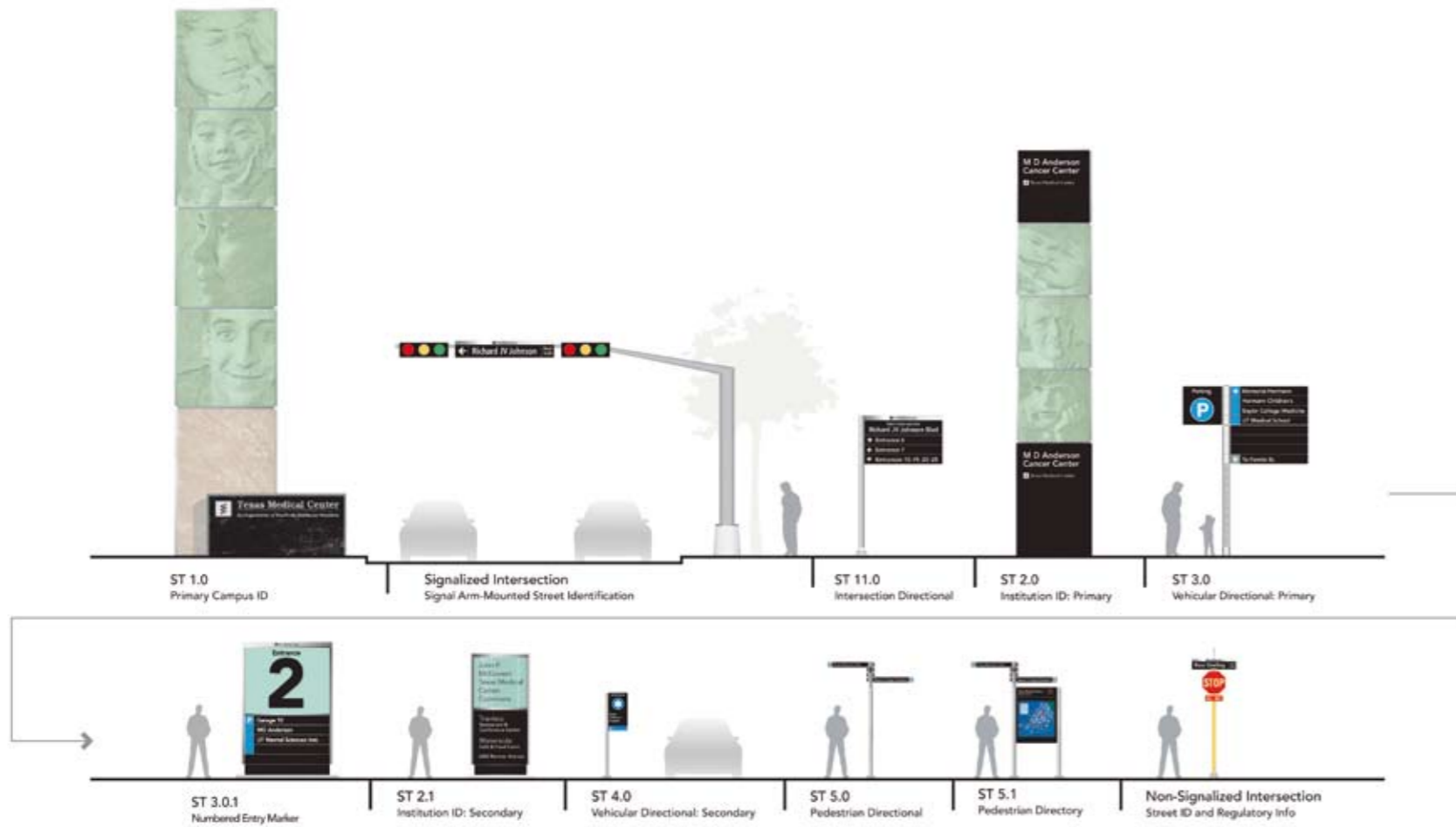
The underlying logic of the wayfinding system ties particular destinations to landmarks, which take the form of large "numbered entrance" monuments. Directional elements on roadways leading to the Medical Centre guide users to these landmarks, and from there more specific wayfinding signage takes them to the appropriate institution entrance.

在导向系统的规划设计中，fd2s设计事务所与得克萨斯州医学中心员工以及导向系统特别委员会进行了密切合作。特别委员会定期对项目的设计情况进行了解，同时参与工程对话。除此之外，设计师还要与该医学中心的高级代表进行协商，收集当前医学中心的需求和未来规划信息，力求打造一个能够获得所有利益相关者认可的设计概念。引导标示系统的潜在逻辑将特殊区域与标志联系在一起，形成了带有编号的入口牌。通往医学中心的定位元素引领用户根据标志的提示找到相应的入口。

Design Agency:
fd2s
Creative Director:
Mark Denton
Designer:
Mark Denton
Photography:
David Omer
Client:
The Texas Medical Centre
Location:
USA
Date:
2007

设计机构:
fd2s设计事务所
创意总监:
马克顿
设计师:
马克顿
摄影师:
大卫·奥默
客户:
得克萨斯州医学中心
地点:
美国
时间:
2007年





Transportation Wayfinding

1. "The best way to predict the future is to design it."
Buckminster Fuller

These large scale works are highly complex by their very nature, because of the huge number of requirements involved, by their multidisciplinary nature, and because of the changing socioeconomic conditions in which they take place. From the standpoint of design, these are paradigmatic projects and the international experience often confirms that they have played an epic role in the history of design. This permanent call that takes design to the public landscape and makes it land on the concrete of cities and live and activate the lives of cities and people, gives sense to our work and naturally becomes a way of looking at our profession.

Finally, if design is not good for making people live better, it's not good at all.

The fundamental factor in this breed of projects is order.

One major requirement for this kind of Systems is a very clear visual structure that enables users to access information instantly and accurately. Predictability is of the essence in order to facilitate a rapid learning of the semiotic network, where users establish a pragmatic dialogue with the signs and choose their options. Predictability is crucial in terms of location, size, colours, verbal and pictographic messages. With the passage of time, our avid information-seeking society has become increasingly complex and has created the need for more and improved vehicles of information, with a view to a better understanding.

This process has never been smooth. On the contrary, the amount of unnecessary information is always larger than the amount of relevant information. Our visual environment is a reflection of that complexity.

2. "If you don't know where you are going, any road will take you there."
Lewis Carroll

A transportation wayfinding system calls for a profound specific study that considers the context in which signs are to be used. Architectural constraints, lighting conditions, the complexities of circulation, adequate locations of the signs, and the quality of the messages addressed to wide audiences.

Graphic, typographic, chromatic, technologic and location subsystems, these five subsystems, acting jointly and separately, determine the efficiency of a wayfinding system.

The graphic subsystem tends to establish the visual power of the tools used; the typographic subsystem determines the legibility of messages; the chromatic subsystem determines the ability to codify in a pragmatic fashion; the technologic subsystem determines the strength and quality of the signs. Finally, the location subsystem defines the most effective location of the signs in terms of perception and self-protection to avoid defacement or destruction of the signs.

Wayfinding is understood today as a vital need in any transportation system, in terms of ordering the flow of users, but it is also a significant element in a plan that seeks to renovate the "landscape". Historically, this landscape has tended to become polluted by a number of unplanned elements. In a comprehensive project, where advertising and stores have a strong presence, signs are the voice of the place and a part of its identity.

3. "In theory, theory is exactly the same as practice. In practice it's not."
Rob Roach

The strong conditioning elements in the urban landscape, and especially the widespread presence of advertising and the proliferation of stores, force designers to make certain decisions to provide pragmatic communications with the necessary strength and identity. In this context, this can only be achieved through scale, repetitio

and adequate location. The idea is to generate a communication channel that sets the voice and tone of the issuer from a constant – and accordingly predictable – location, with a view to prioritising information and the connection with the public.

4. "It isn't that they can't see the solution. It's that they can't see the problem."
G. K. Chesterton

Any transportation system is formed by two basic dimensions. Firstly there is infrastructure and all the elements involved in it, the comprehensive service network. Secondly, there is communication, which, through a number of functional elements, enables users to understand and use the service. We call this second dimension the "semiotic network". Pragmatic communication happens by means of an efficient wayfinding system. Ever since the creation of railways, airports, bus stations, amusement parks as means of mass transportation, maps have been a concern and a challenge for engineers, managers and professional designers.

Illustrious precedents such as the pioneer London Underground map (by Henry C. Beck), or the New York Subway map (by Massimo Vignelli) have turned this particular piece of work into a design classic, a prototypical expression of the social function of design and a paradigm in terms of mass design and rationalist treatment of information.

This graphic configuration expresses the "menu" of navigation, destinations and exchanges to the public with some substantial benefits in terms of perception. It establishes a way of "reading" the place.

Sensible and intuitive signage systems are created by designers who understand the complexities of public spaces, the particular environment of the project in question, and the expected performance and functions of the signs.

Designers of signage systems decipher the audience's codes.

Signs are active expressions of identity that go beyond just giving directions and solving basic circulation and communication problems. They are instruments that help build a house style, a tone of voice, a dialogue with the audience.

They are part of the citizen's daily life. Signs not only are there; they must act as if they have always been there. They must become visible when the decision of a destination has to be made, do their job, and then become part of the surroundings again.

Jock Kinneir had a deep significance for us back in the 1970s. The epic narrative of his programme for the UK highways turned him into a reference. The way he managed his relationship with the traffic engineers, architects, and urban planners was as significant as the pragmatic representation of the "Road Ahead as a Vector Sign," from a historical point of view, perhaps his most remarkable contribution at the time.

"Man speaks in small letters. He shouts in capital letters," Jock Kinneir used to say. It has been said that humankind has the public signs it deserves, although it is almost sure that the Roman Empire did not deserve something as beautiful as the Trajan's typographic frontispieces. Facing such an assignment, adds Jock Kinneir, is a moment of truth for a designer, because it challenges his-her skills, integrity, and power of permanence.



Ronald Shakespear
Buenos Aires, September 29 2010

交通导向系统

1. “设计未来是预知未来的最好方式。”
巴克明斯特·富勒

大型综合性建筑的设计环境较为复杂，常常受所处领域和社会经济状况等因素的影响和制约。从设计的角度来看，成功的综合性建筑设计在整个设计中扮演历史史诗的角色。这种经久不衰的建筑通常需要与公共景观、周边环境、城市生活以及市民的日常生活完美融合在一起，为人们的工作提供良好的环境，并自然地成为某种情感传达的独特象征。

从根本上说，如果设计不能让人们生活得更好，这个设计也不会是一个优秀的设计。

顺序性是这类项目的基本要素。

该类建筑的导向系统设计强调清晰、明了的特点，能够帮助用户即时、准确地获取信息。信息的可预测性非常重要，为用户能够很快掌握符号网络提供便利条件。地点、规模、色调、语言和象形信息领域的可预测性尤为重要。随着时间的推移，人们对信息社会的要求也变得越来越复杂，这也要求相关的交通信息随之调整，以方便用户的识别。这个过程并不是一帆风顺的。恰恰相反，一些不必要的信息数量要比相关信息的数量多得多，这与复杂的视觉环境有直接的关系。

2. “如果你不知道何去何从，路会给你指引。”
路易斯·卡罗尔

一个交通导向系统的设计过程需要经过深刻、具体的研究，要求设计师对设计背景进行周密考虑，涉及建筑限制、照明条件、流通的复杂性、标志地点的选择以及传达给用户的信息质量等。图形、字体、色调、工艺、地点子系统这五个子系统扮演衔接和区分的角色，决定导向系统的有效性。

图形子系统倾向于建立工具运用的视觉力量；字体子系统决定信息的印刷清晰度；色调子系统决定某个实用样式的编纂能力；工艺子系统则决定标志的效果和品质。最后，地点子系统从感知和自我保护方面决定标志的最佳设置地点，以避免其遭到损坏或破坏。

今天，导向系统在交通系统中扮演的角色不可或缺，为用户提供有效的方向指引，并在“景观”改造的规划中发挥重要作用。从历史的观点来说，这类景观容易受到计划外因素的影响。在一个综合性项目中，广告和商店尤为显著，此刻，标志是该空间的象征。

3. “从理论上讲，理论与实践相似；而从实际上看，却恰恰相反。”
罗布·罗奇

城市景观中的调节元素，尤其是广告的散播和商店的遍布，促使设计师力图通过特殊的识别设计以实现真正的视觉沟通。在这种情况下，沟通只能通过规模、重复和适当的位置得以实现。这种想法导致了一个沟通渠道的生成，它将为设计师的设计意图和想法提供一个展示平台，以实现优先选择信息、与公众进行沟通的目的。

4. “并不是他们找不到解决方案，而是他们看不到问题的所在。”
G. K.切斯特顿

所有的交通导向系统都由两个基本方面构成。其一是基础设施和它涉及的所

有要素、全面的服务网络。其次是沟通，通过大量的功能性元素，使用户了解和使用该服务。人们将第二个方面称之为“符号学网络”。

有效的导向系统才会实现视觉传达的实际意义。自铁路、机场、车站、游乐公园等大众交通设施产生以后，地图所扮演的角色就越发显得重要，也成为工程师、管理人员和专业设计人员的设计挑战之一。

伦敦地铁地图（由亨利·C·贝克设计）、纽约地铁地图（由马西莫·维戈纳利设计）等杰出设计巧妙地将该领域的设计转变成设计中的经典、彰显设计的社会功能的典范，是大众设计与理性处理信息的典型。

这种平面结构囊括了导航、目标指引以及与公众就某些实质利益进行的互动。它为空间建立了一条“阅读”之路。

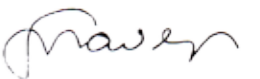
设计师在打造标志系统之前，对复杂的公共空间和项目所在地的特殊环境以及标志将扮演的角色进行周密的研究和调查。

引导标示系统的设计师同时也是受众者的解码师。

一个活跃的标志系统不仅仅扮演方向引导、处理基本空间流通的角色，同时在塑造空间风格、彰显空间特色以及与公众的互动中发挥重要作用。

他们是城市日常生活的一部分，随着一个地点的建立而存在，发挥它们的功能，与周围环境自然融合。

早在20世纪70年代，由乔克·金奈尔设计的英国公路方案对人们今天乃至未来的设计产生了及其深远的影响。在设计过程中，他注重与交通工程师、建筑师、城市规划师建立良好的合作关系，力图打造一个实用的“公路导航标志”系统。从一个历史的角度来看，该设计是当时最重要的创造之一。他常常这样说道：“人们说话时喜欢用小写字母，而呼喊时则使用大写字母。”这句话寓意人类应该拥有一个公共标志系统。基于“古罗马方块大写字母”风格的Trajan字体设计证明了一个设计师在设计的过程中，需要将对环境的尊重、个人才能的发挥以及与环境的统一和设计的独特性完美结合。



罗纳德·莎士比亚
布宜诺斯艾利斯
2010年9月29日

Buenos Aires Underground Subte >>

布宜诺斯艾利斯地铁

Buenos Aires is a city with a rich cultural and urban heritage. The recovery of access gate as an institutional flag was regarded as a natural extension of the visual grammar inside the network, yet with a technological proposal that emphasises the notion of modernity, strength, urban scale and character of the issuer. Providing an underground transportation service and the connection between the worlds "above" and "below" has a deep emblematic significance. With the new logo the "lines" concept was emphasised by using historic colours to identify them. The latest contribution in this area has been the new meaning given to the Subway as an urban brand.

The designers have also discovered that people use expressions such as "I take the green one" or "I take the red one". This clearly shows the value attributed to their preferred usual subway lines. From a conceptual perspective, the new visual expression of the "Subte" brand has been generated through an emphasis on the popular term, reinforcing it and emphasizing the notion of LINE in the logo, so that the colour that identifies each line would be more clearly expressed at the entrance of every station.

布宜诺斯艾利斯是一个拥有丰富文化和城市遗产的城市。修复后的地铁入口富有浓厚的现代气息，大气磅礴，彰显城市规模与特色。创建一个地下交通系统，通过地上和地下运输拉近城市与其他地方的距离，其意义深远。新标识运用线性设计理念，并运用经典的色彩对其进行修饰。该项目的设计赋予城市品牌地位的地铁以全新的含义。设计师们还发现，乘客经常喜欢用“我坐绿色的那列车”或“我坐红色的那列车”等表达方式，这恰恰表明乘客对常用地铁线路的偏爱。从概念的角度出发，地铁新视觉传达设计遵循普遍、大众化的原则，强调标识中的“线条”概念，从而使每个线条上的颜色能够更清楚地指明各站的入口。

Design Agency:
Shakespear SRL
Designer:
Juan Shakespear
Lorenzo Shakespear
Ronald Shakespear
Client:
Subte
Location:
Argentina
Date:
2008

设计机构：
莎士比亚设计工作室
设计师：
胡安·莎士比亚
洛伦索·莎士比亚
罗纳尔德·莎士比亚
客户：
地铁公司
地点：
阿根廷
时间：
2008年





Tren de la Costa >>

全·德·拉·科斯塔观光火车

The sun comes from the East, from the river. And so does the train. This was the source for the design of the brand, and all its implementations have been technologically treated to reflect that adequately.

The project team carefully studied the "mother" chromatic source of the project from several perspectives. Ral 6005 green was the choice – a paradigmatic one – for the wayfinding signs and the train's graphic skin. That was the starting point of the chromatic features of all communication elements in the project. The red nerve that goes through the green, like a living path, on the trains themselves and on every sign, seeks not only to connect the project to the iconography of railway restoration – the railways of childhood and nostalgia – but also to emphasise the ecologic factor that was the project's premise.

“太阳从东方升起，火车也是如此”。这是该品牌设计的源泉，经过技术加工后的项目充分彰显了这一点。项目小组从几个方面对色源进行了仔细研究。最终，选择苔藓绿作为导向标示和列车平面设计的主色。这是该项目中所有视觉传达元素色度学特征的一个出发点。耀眼的红色搭配冷静的绿色，仿佛一条生动的轨道，出现在列车和每一处标示之中，不仅将项目与修复后的铁路运行图联系在一起，更突出了生态因素在该项目设计中的首要地位。

Design Agency:

Shakespeare SRL

Designer:

Juan Shakespeare

Lorenzo Shakespeare

Ronald Shakespeare

Photography:

Juan Hitters

Client:

Tren de la Costa

Location:

Argentina

Date:

2008

设计机构:

莎士比亚设计工作室

设计师:

胡安·莎士比亚

洛伦索·莎士比亚

罗纳德·莎士比亚

摄影师:

胡安·希特斯

客户:

全·德·拉·科斯塔观光火车

地点:

阿根廷

时间:

2008年





Amtrak Acela Stations >>

特拉克车站

C&VE's Acela signage programme created a strong brand identity for Amtrak's high-speed rail service. The programme was imposed on the entire passenger experience, and was designed for a diverse range of stations along Amtrak's Northeast travel corridor. It incorporated variable message displays for changeable information.

The programme was developed to promote signage uniformity from station to station with minimum custom fitting. The sensuously curved "airfoil" shape became the stylistic nucleus of the signage programme. Gate identification signs use flashing gate and track numbers to indicate arriving trains. Hinged sign housings protect the internal systems from the elements and provide easy access for maintenance.

该标识系统为特拉克高速铁路服务中心营造了一个崭新、有力的品牌形象。该设计以全体乘客为出发点，旨在为特拉克地区的东北铁路沿线打造多元化设计，运用丰富的资讯显示器以应对信息的变化。完成后的项目将大大促进车站之间标志的统一。弯曲的“翼型”是该标识设计方案的核心。耀眼的入口处标识，伴有车次编号，将即将到达的车次清晰地显示出来。精致的外壳能够对内部系统提供保护，便于维修。

Design Agency:
Calori & Vanden-Eynden / Design Consultants

Art Director:

David Vanden-Eynden,
Chris Calori

Designer:

David Vanden-Eynden,
Chris Calori,
Jordan Marcus,
Denise Funaro

Photography:

Elliott Kaufman

Client:

National Railroad Passenger Corporation

Location:

USA

Date:

Ongoing

设计机构:

Calori & Vanden-Eynden设计事务所

艺术总监:

大卫·万登-爱德南德,
克里斯·凯勒理

设计师:

大卫·万登-爱德南德,
克里斯·凯勒理,
约旦·马库斯,
丹尼斯·弗那罗

摄影师:

埃利奥特·考夫曼

客户:

全国铁路客运公司

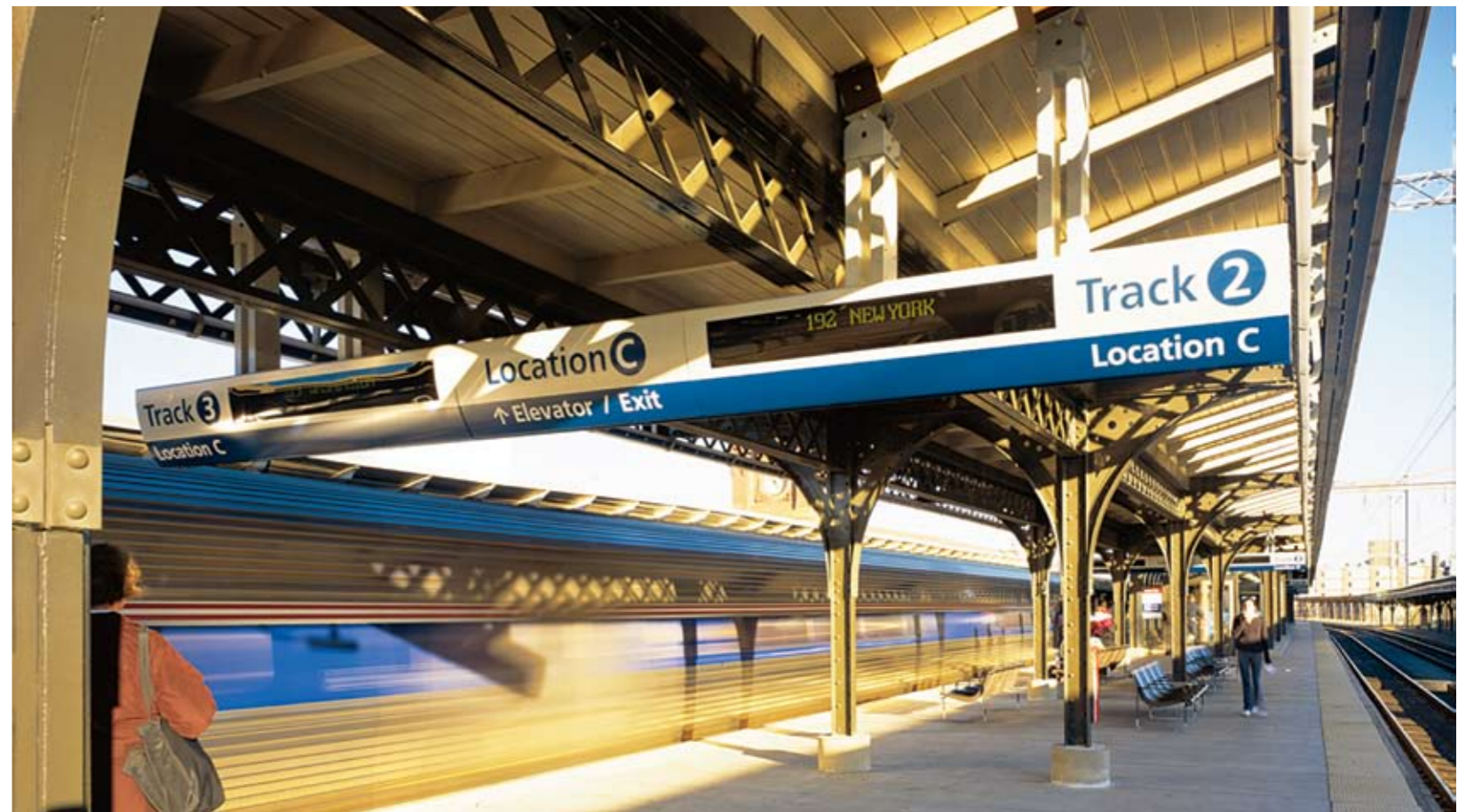
地点:

美国

时间:

进行中





Port Imperial Ferry Terminal >>

美国新泽西威霍肯帝国联运码头

Calori & Vanden-Eynden's goals for the Weehawken Ferry Terminal were to enhance passenger orientation, identify facilities, complement the terminal's architectural detailing, and reinforce the brand image of the ferry service provider, New York Waterways (NYW).

The terminal's clean, contemporary architecture alludes to a ship in its exterior elevations. Accordingly, the signage hardware system is expressed as a series of sleek, white "boat" shapes attached to ceilings and walls with inverted conical aluminum pylons based on the building's column shapes. The sign graphics are bright and highly legible, reinforcing NYW's identity by utilising the company's red, white, and blue colours and typeface.

该项目的设计旨在改进美国新泽西州威霍肯帝国联运码头的引导标识系统、识别设备,完善建筑细节,强化渡轮服务提供商——纽约水运的品牌形象。

利落、现代的码头建筑犹如一艘整装待发的轮船,为此,标示系统的设计也同样遵循了简约、干练的原则。附着于天花板和墙壁上的白色“船”形标示搭配逆向圆锥铝制桥塔与建筑的圆柱形外观相得益彰。标志图形明亮而清晰,通过红、白、蓝三色的巧妙搭配以及精致的字体设计突出纽约水运的品牌形象。

Design Agency:

Calori & Vanden-Eynden / Design Consultants

Art Director:

Chris Calori

Designer:

Chris Calori,

David Vanden-Eynden,

Denise Funaro

Photography:

Mark Reinertson

Client:

New York Waterways / New Jersey Transit

Location:

USA

Date:

2006

设计机构:

Calori & Vanden-Eynden设计事务所

艺术总监:

克里斯·凯勒理

设计师:

克里斯·凯勒理,

大卫·万登-爱德南德,

丹尼斯·弗那罗

摄影师:

马克·莱恩奈特森

客户:

纽约水运/新泽西州运输中心

地点:

美国

时间:

2006年



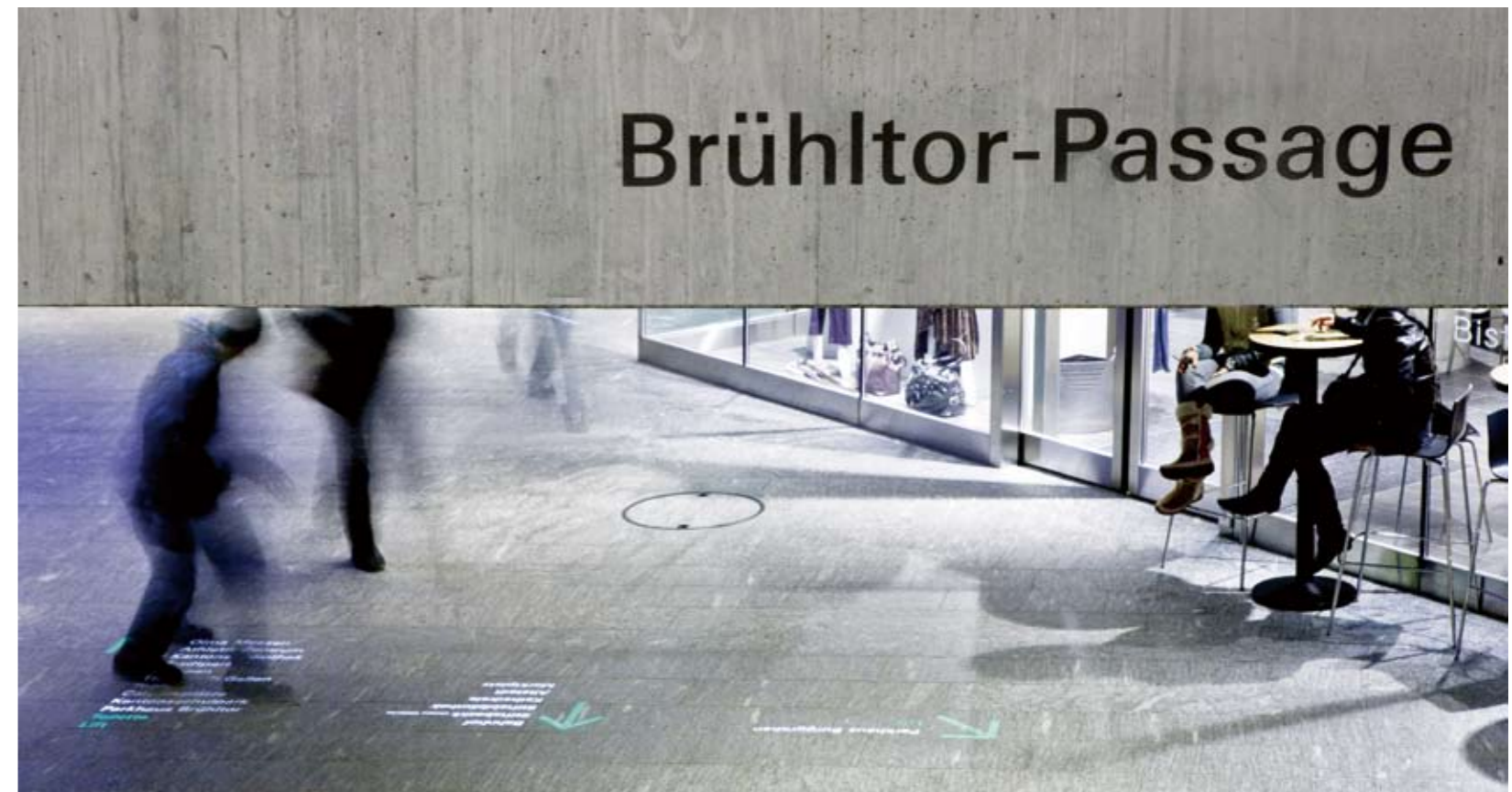
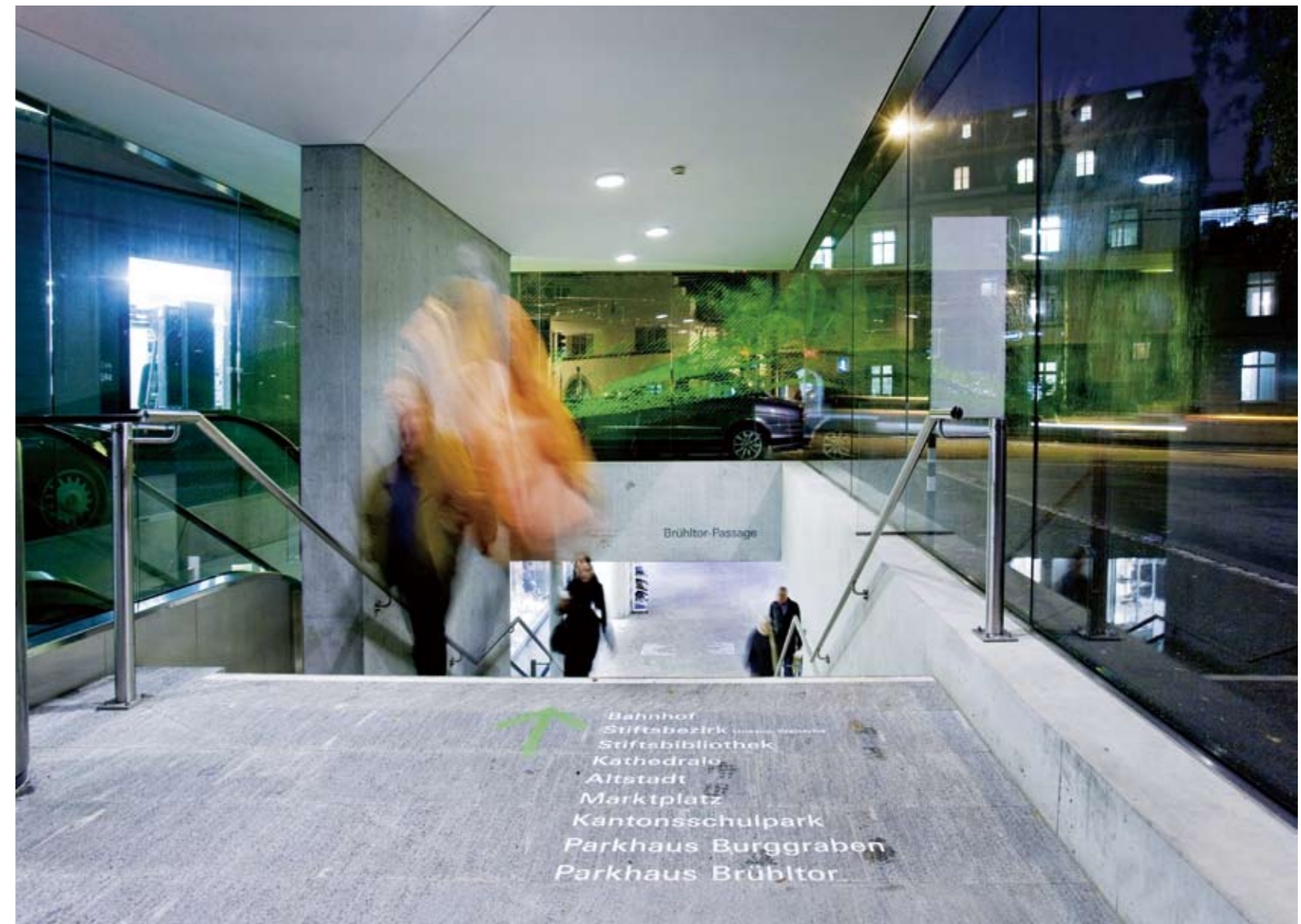
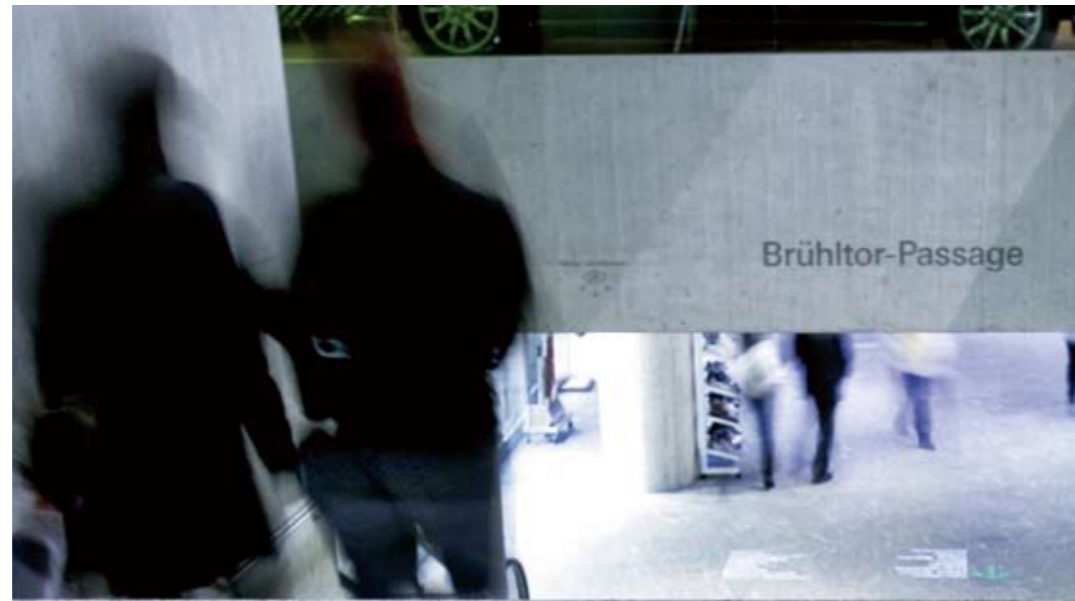
St.Gallen Brühltor – Passage >>

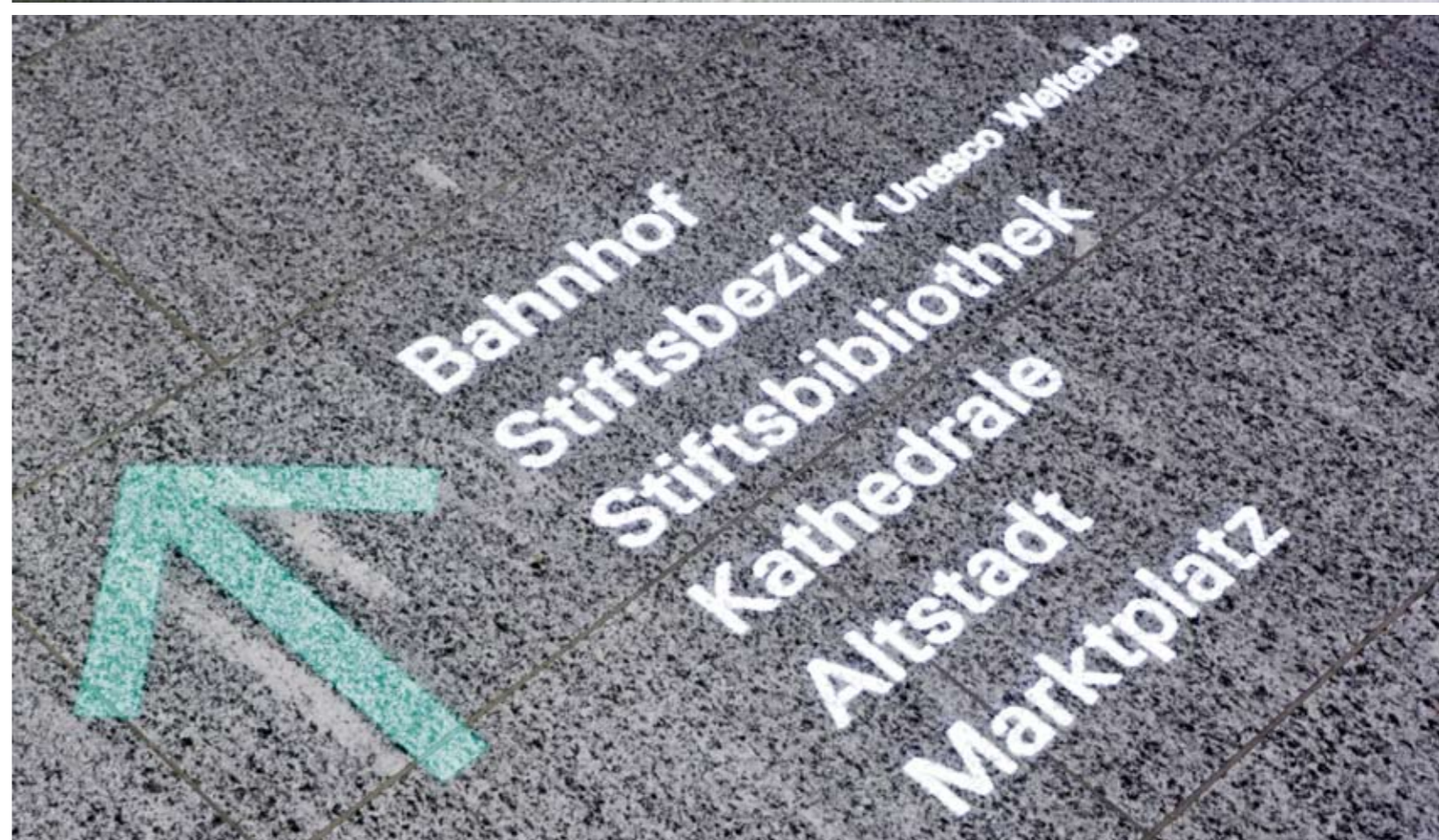
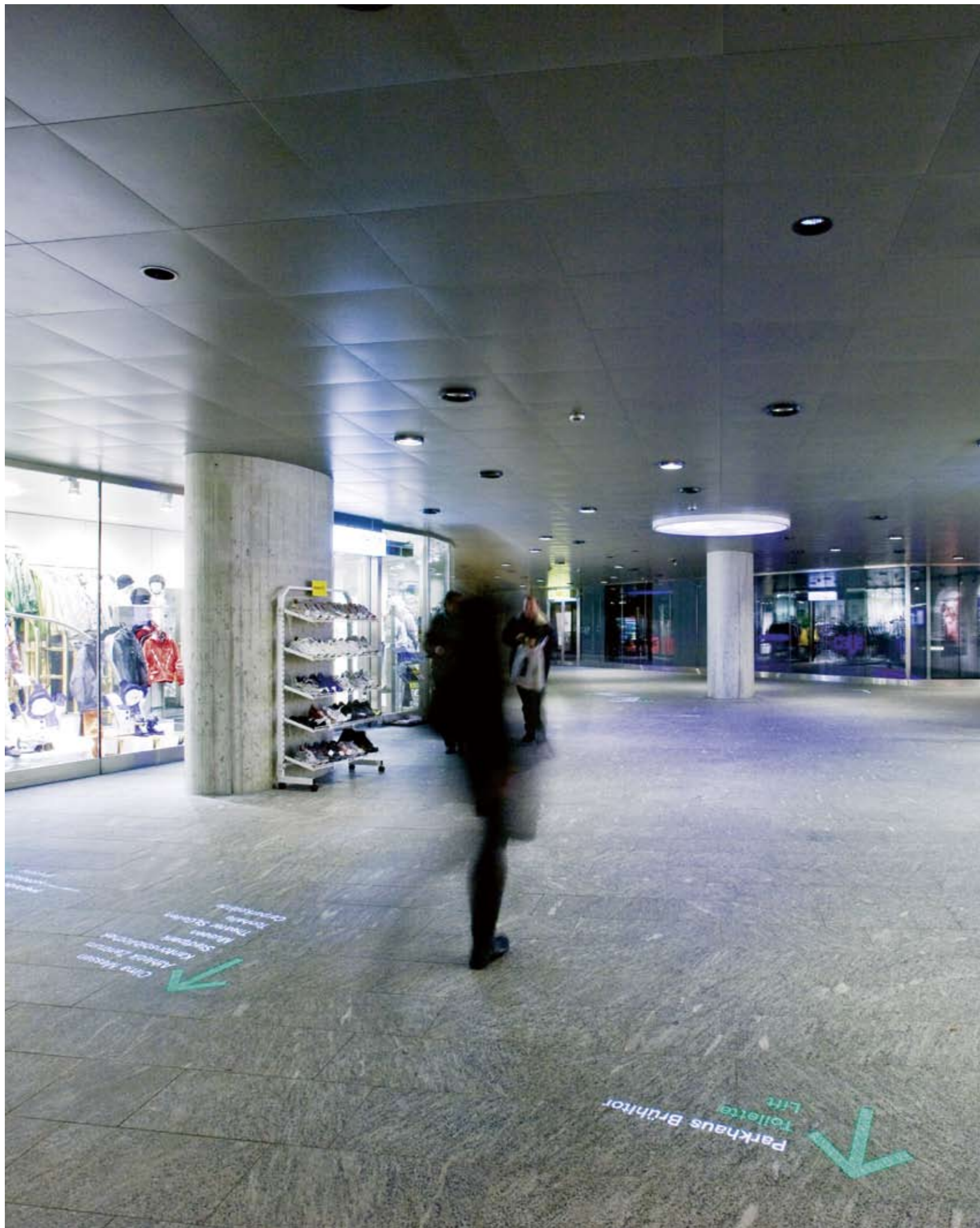
圣·加仑布鲁赫尔 – 通道

The Brühltor was once a city gate. It connects the old town with the Museum Quarter. It is the western access to the expanded and redesigned City Parking Brühltor in 2006. It had been planned since 1999. The orientation problem for visitors, who are not familiar within the area, remained despite the creative measures: it is underground and man has no relation with the outside world. There is no daylight, so it's impossible to find the direction. In addition, the underpass has four entrances and exits with two lifts and escalators. The Inform GmbH is a specialist planner for signage and designer for visual communication. Signage provides people spatial orientation in complex spaces and situations. The designers want the greatest contrast for good legibility in light environmental situations; the arrows should be given one colour. It would have been required in red from CI – but red sign are not ideal for the visually impaired. So they have chosen green arrows.

Brühltor地区曾经是城市的门户，是老城区与博物馆区之间的纽带，也是2006年重建的城市停车区的西侧入口。该地区自1999年开始进行规划。规划后的空间需要一个清晰、合理的导向系统为访客进行指引。因通道位于地下，几乎没有自然光线的照射，因此，在这样一个环境中，导向系统显得尤为重要。该通道设有四个出入口，并伴有两处电梯和楼梯。知会有限公司是一家著名的标识设计和视觉传达设计公司。由该公司提供的这套导向系统能够帮助访客在复杂的空间中自由穿行。简明、易懂，其视觉效果并不亚于光线充足情况下的导向系统。起初，设计师设想采用红色作为主色，但考虑到视障人士，最终选择绿色作为箭头指向的主色。

Design Agency:
Inform GmbH
Designer:
Felix Hartmann
Marc Frick
Tristan Hartmann
Client:
Hochbauamt St.Gallen
Location:
Switzerland
Date:
2008
设计机构:
知会有限公司
设计师:
费利克斯·哈特曼,
马克·弗里克,
特里斯坦·哈特曼
客户:
圣·加仑布鲁赫尔 – 通道
地点:
瑞士
时间:
2008年





Willawong Bus Depot >>

威劳巴士车站

The 6 hectare Willawong Bus Depot is Brisbane City Council's largest bus storage facility. The facility includes a state-of-the-art depot administration building, staff recreational facilities, garage and workshops, refuelling and detailing building and associated car parking and hardstand for over 200 buses.

The bold industrial aesthetic of the sign programme helps form the character of the site. Sign hardware and graphics draw upon elements from within the main roads traffic sign system, components in which the bus driver interacts with on a daily basis.

The wayfinding system included external and interior signage as well as surface graphic treatments to bus hardstand and safety zones. The strategy focuses on providing clear delineation between visitor and staff areas.

占地6公顷的威劳巴士车站是布里斯班市政府最大的巴士停车场。该设施中包括一个最先进的车站管理大楼、员工康乐设施中心、车库、办公间、加油站和配套设施以及可容纳200辆公交车的停车场。

大胆、前卫的工业美学标示系统为该地注入了无限活力。标示和图形的设计以主要道路交通标志系统和巴士司机熟知的符号作为参考。导航系统包括室内外引导标示的设计和巴士停车场以及安全区外观的图形处理。设计的重点是将乘客区和员工区进行明确的划分。

Design Agency:

Dot Dash

Designer:

Heath Pedrola

Photography:

Heath Pedrola

Client:

Brisbane City Council

Location:

Australia

Date:

2009

设计机构:

Dot Dash.设计事务所

设计师:

希思·派德拉

摄影师:

希思·派德拉

客户:

布里斯班市议会

地点:

澳大利亚

时间:

2009年





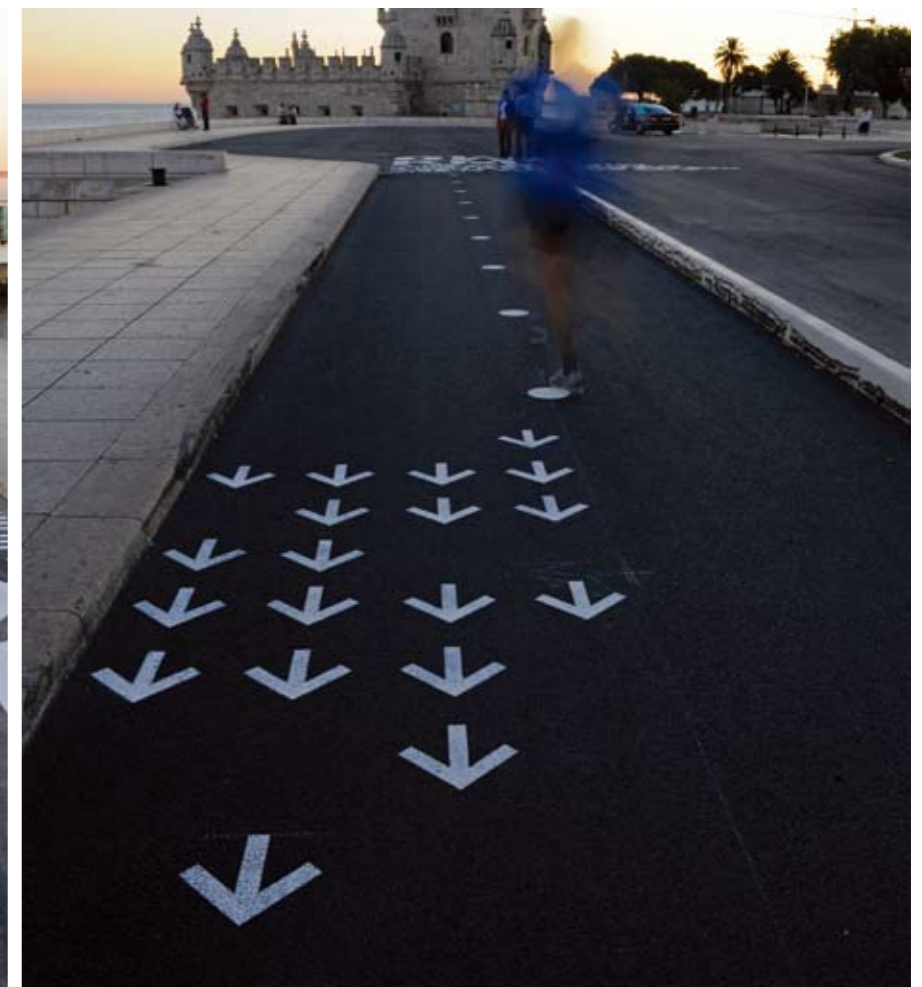
BikeWay in Lisbon >>

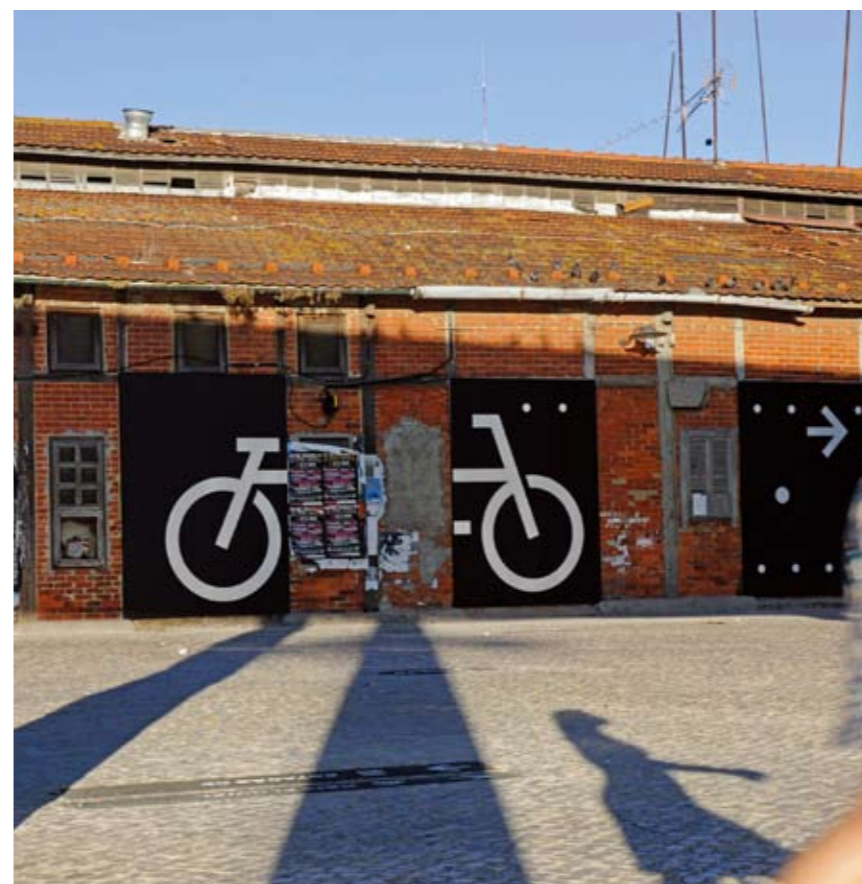
里斯本自行车道

This lane runs along the river Tagus, in Lisbon, and with its 7,362 metres it crosses different urban spaces each one demanding different solutions. The goal was to define a new urban environment beyond the bikeway, in order to improve this area along the river. The selection of compatible and existing materials was considered in order to make clear the readability and use of the new system. The coating materials added are used to strengthen the material unity that characterises the space, creating a smooth and adherent surface resembling the Portuguese basalt pavements. All the signs, symbols and words, establish boundaries, guidance and info are in white paint. The plan tell us a story, take us, guide us and seduce us along this route. As we pass by, points of interest are revealed, touristic, cultural and natural ones, as some useful signage for transports, stops or break points. Over established pavements, graphic "incisions" were made, in order to preserve the existing surface, consisting of circles and polygons made of metal, filled with asphalt, making an everlasting system of signs. It's in the use of Alberto Caeiro's poem about this river, or in the onomatopoeic intervention illustrating the sounds of the bridge, that the basic needs of communication are exceeded.

沿里斯本塔霍河的自行车道，全场7,362米，穿越城市不同的区间，每一区间设计方案的要求不尽相同。设计的目标是在自行车道旁定义一个全新的城市环境，以改善沿河一带的状况。材料的选择尽量保持与原有材料的一致，从而加强新系统的可读性和实用性。附加的涂层材料赋予空间特色的同时加强了材料运用的统一，营造出一个光滑的表面，与独特的葡萄牙玄武岩路面相得益彰。纯白的标志、符号和文字扮演了区域分界、导航和信息传达的角色。整体规划犹如一部优美的故事向走进它的人们娓娓道来，并引领人们在其中穿行，流连忘返。秀美的景色，丰富的文化和自然环境以及构思巧妙的交通标示和停车标志为人们留下了深刻的印象。设置于路面上方的“切口”，能够对原有的表面进行有效保护。该标示系统由圆形和多边形金属面构成，内部由沥青填充，耐久、实用。眺望文学大师阿尔贝托·卡埃罗笔下的塔霍河水景，聆听桥下潺潺的流水之音，此时，视觉传达似乎也被赋予了新的内涵。

Design Agency:
P-06 Atelier,
GLOBAL landscape architecture
Art Director:
Nuno Gusmão,
João Gomes da Silva
Creative Director:
Nuno Gusmão,
Estela Pinto,
Pedro Anjos
Designer:
Giuseppe Greco,
Miguel Matos
Photography:
João Silveira Ramos,
Giuseppe Greco
Client:
(APL) Lisbon Seaport, (EDP) Energias de Portugal, (CML) Lisbon City Hall
Location:
Portugal
Date:
2009
设计机构:
P-06设计工作室
艺术总监:
努诺·古斯芒
若昂·戈麦斯·达·席尔瓦
创意总监:
努诺·古斯芒
佩德罗·安杰斯
设计师:
朱塞佩·格莱克,
米格尔·马托斯
摄影师:
若昂·西尔韦拉·拉莫斯
朱塞佩·格莱克
客户:
里斯本海港, 电子数据处理中心, 里斯本市政厅
地点:
葡萄牙
时间:
2009年





John F. Kennedy International Airport >>

约翰F.肯尼迪国际机场

GNU Group developed a wayfinding masterplan and implementation plan for this multi-phased construction of American Airlines' hub to the EU and Central Asia. This 38 gate, 1.6 million square feet terminal includes a 3,500 passenger per hour Customs & Border Protection facility, and over 2,500 signs.

该项目是由唐纳利设计事务所为美国航空公司通往欧洲和中亚地区的枢纽地区分阶段建设提供的导航规划和实施计划。这个拥有38个安全门装置，占地148,645平方米的航站楼中共包括一个每小时接待3,500名乘客的海关和边境保护设施以及2,500个标示设计。

Design Agency:
GNU Group
Creative Director:
Tom Donnelly
Designer:
Darcy Belgarde
Photography:
Tom Donnelly
Client:
American Airlines, DMJM Aviation,
TranSystems
Location:
USA
Date:
2008

设计机构:
GNU集团
创意总监:
汤姆·唐纳利
设计师:
达西·贝尔格德
摄影师:
汤姆·唐纳利
客户:
美国航空公司, DMJM航空, 运输系统
地点:
美国
时间:
2008年





San Bernardino International Airport >>

圣·贝纳迪诺国际机场

GNU Group was responsible for the design and management of a comprehensive branding and wayfinding sign programme for this conversion of the former Norton Air Force Base into a commercial airport. The project scope included roadway, parking and terminal signs, and graphic image walls, depicting points of interest in the greater Los Angeles area, at the security checkpoint.

由诺顿空军基地转型而来的商业机场邀请唐纳利设计事务所为其提供全面的品牌和导航标示系统设计。该项目涉及的范围包括道路、停车场和航站楼标示设计、墙体平面形象设计、安检处大洛杉矶地区的景观设计。

Design Agency:
GNU Group
Creative Director:
Tom Donnelly
Designer:
Tom Donnelly,
Chris Uy
Photography:
Tom Donnelly
Client:
Norton Development, LLC, TranSystems

Location:
USA
Date:
2010

设计机构:
GNU集团
创意总监:
汤姆·唐纳利
设计师:
汤姆·唐纳利,
克里斯·乌伊
摄影师:
汤姆·唐纳利
客户:
诺顿发展有限责任公司, 运输系统
地点:
美国
时间:
2010年





Connect Sheffield Pedestrian System >>

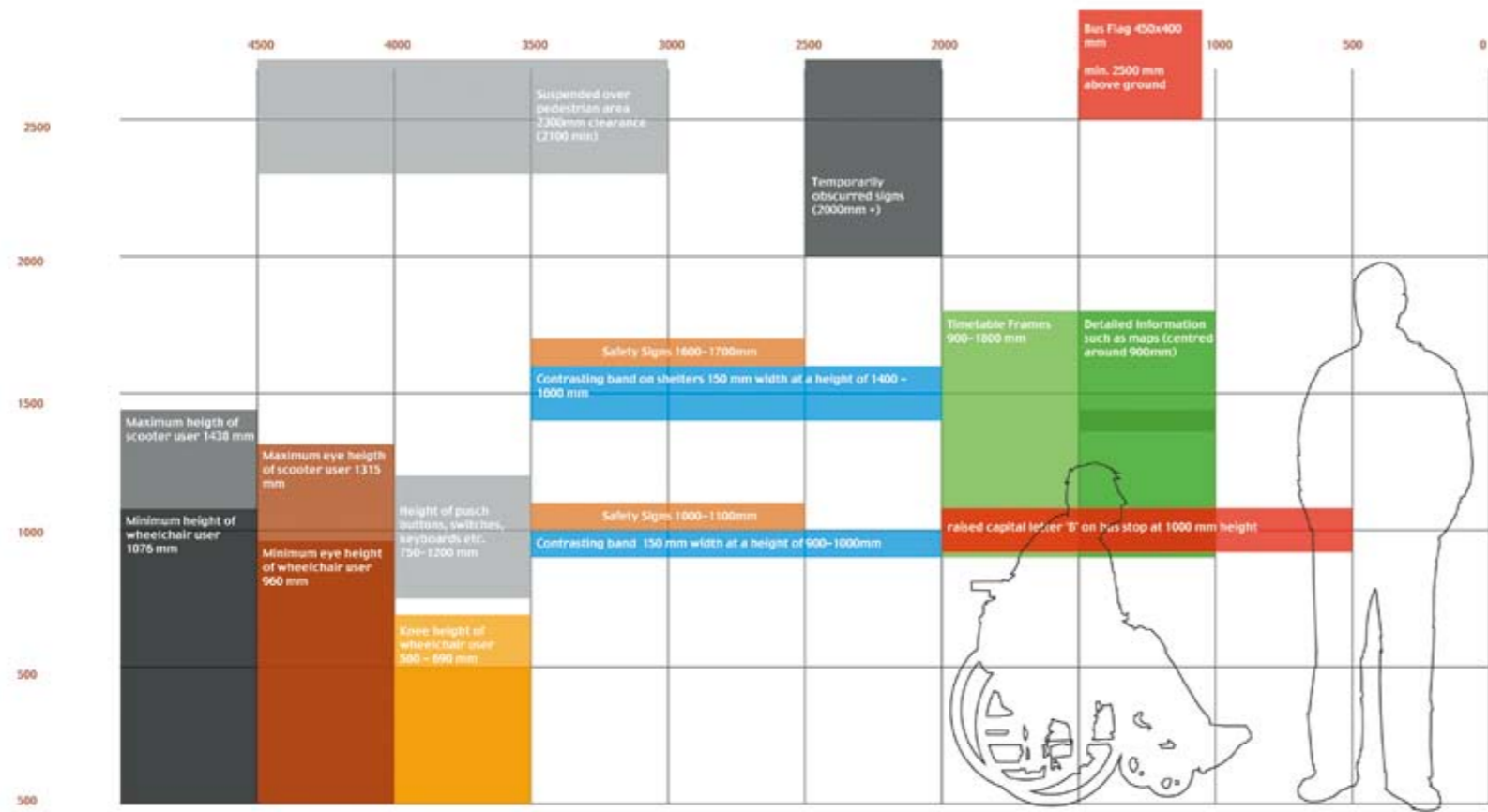
联合谢菲尔德步行系统

Connect Sheffield is the first fully integrated DDA compliant pedestrian system in the UK. The project is unique in its ambition to develop a single information culture throughout the city which combines both pedestrian and transport information in a fully co-ordinated manner. Connect Sheffield is comprised of an extensive system of on-street information delivery including pedestrian map panels, bus stop flags and tram stop displays. Underpinning the range of information design elements is a robust hierarchy and methodology for information planning that delivers appropriate information with consistency and continuity for all users including residents, visitors and the business community. The primary physical feature of the product is a chamfered stainless steel edge frame that allows the graphic content of each unit to bleed fully to all edges. It also acts to protect the back lit low ion glass information panels from physical damage and reduces the sense of volume of the product on the street

联合谢菲尔德是英国第一个运用数字微分分析器设备的步行系统。该项目意在个城市中开发一个独立的信息文化将行人和交通系统以完全协调的方式联系在一起。联合谢菲尔德步行系统由一个广泛的街头信息提供系统构成，涉及行人引导标示、巴士站和火车站标示。支撑信息设计元素的范围广泛，层次分明，旨在为居民、游客和商务社区用户提供适当的的信息支持。该项目的主要物理特征是一个边缘倒角不锈钢框架，允许各单位的图形内容填满整个框架的边缘，同时保护背光低离子玻璃面板免受损坏，减少街道上过多产品带来的压力感。

Design Agency:
PearsonLloyd
Designer:
PearsonLloyd
Photography:
PearsonLloyd
Client:
City of Sheffield
Location:
UK
Date:
2007
设计机构:
坡森·洛依德
设计师:
坡森·洛依德
摄影师:
坡森·洛依德
客户:
谢菲尔德市
地点:
英国
时间:
2007年





Van Nuys Flyaway >>

凡奈斯国际机场专用巴士

The Van Nuys Flyaway is part of the Los Angeles World Airports' system of regional satellite depots that service Los Angeles Airport (LAX) via a park-and-ride bus system. As part of the recent renovation and expansion of the facility, Sussman/Prejza designed a new identity/logo for the Flyaway, which in turn became the starting point for work on the bus graphics and the facility's wayfinding. The Flyaway facility in Van Nuys is designed to look and feel like an extension of a modern airport, an objective shared by the graphics programme. The transit buses, which are the heart of the system, are beautiful and more importantly visible at busy LAX and on the freeways.

凡奈斯国际机场专用巴士是洛杉矶世界机场的区域性服务站，为洛杉矶机场提供巴士停靠和转乘系统服务。作为设施改造和扩建的一部分，专用巴士站的标识在苏斯曼/普莱扎亚&联合公司的打造下重新焕发出活力，随后，巴士站的形象和引导标示系统也得到了完善。该设计的宗旨是通过平面设计程序的共享，将巴士设施打造成一个现代化机场的延伸部分。精美的交通巴士作为系统的核心，每天穿梭于繁忙的洛杉矶国际机场和高速公路上，形成了一道独特靓丽的风景。

Design Agency:
Sussman/Prejza & Co., Inc.
Creative Director:
Paul Prejza,
Miles Mazzie
Designer:
Hillary Jaye,
Hsin-Hsien Tsai
Photography:
Jim Simmons
Client:
Los Angeles World Airport
Location:
USA
Date:
2006
设计机构:
苏斯曼/普莱扎亚&联合公司
创意总监:
保罗·普莱扎亚,
迈尔斯·麦杰
设计师:
希拉里·贾伊,
蔡信贤
摄影师:
吉姆·西蒙斯
客户:
洛杉矶世界机场
地点:
美国
时间:
2006年



City of Mound/ Mound Harbour District >>

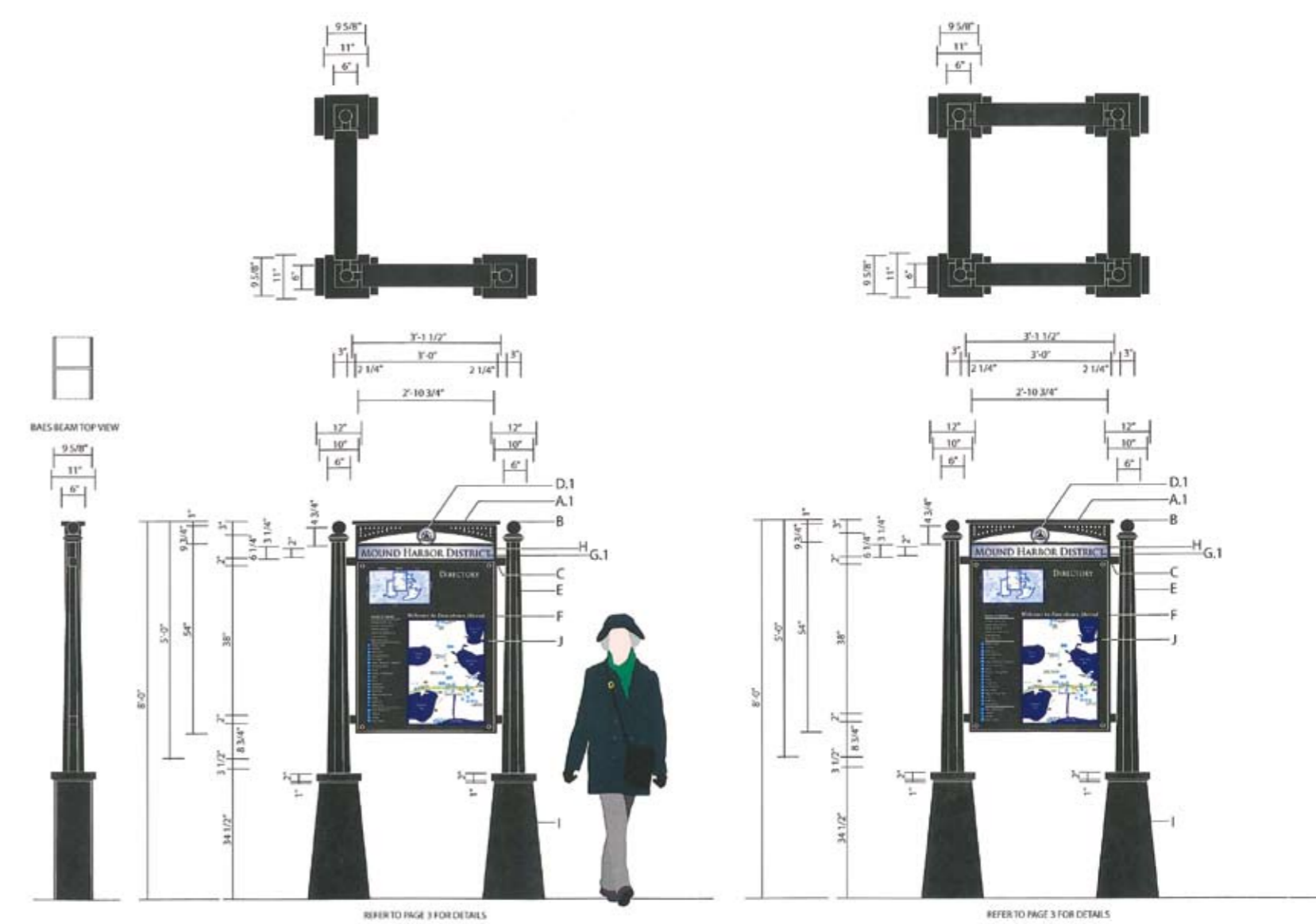
美国丘城/丘城港

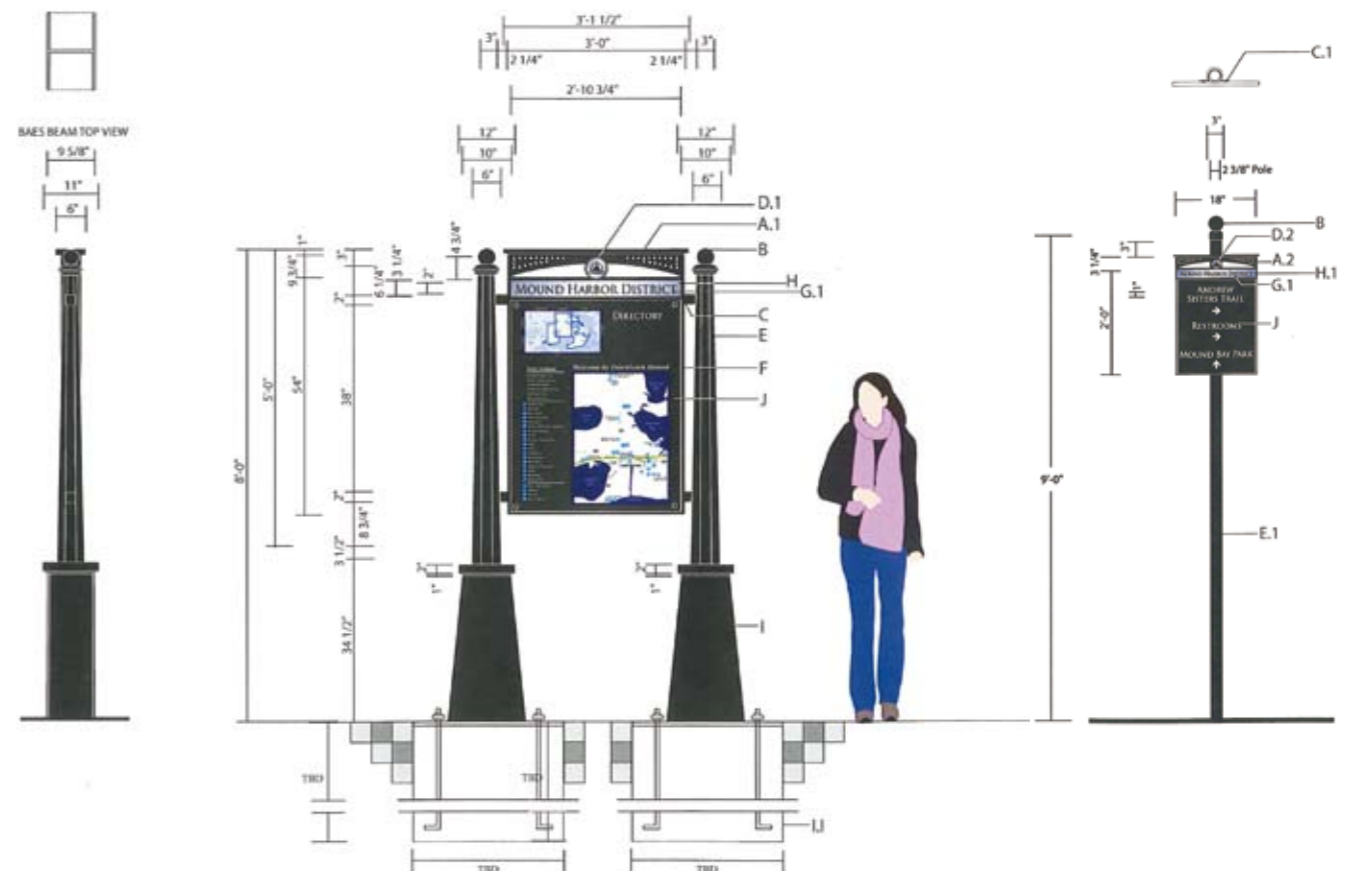
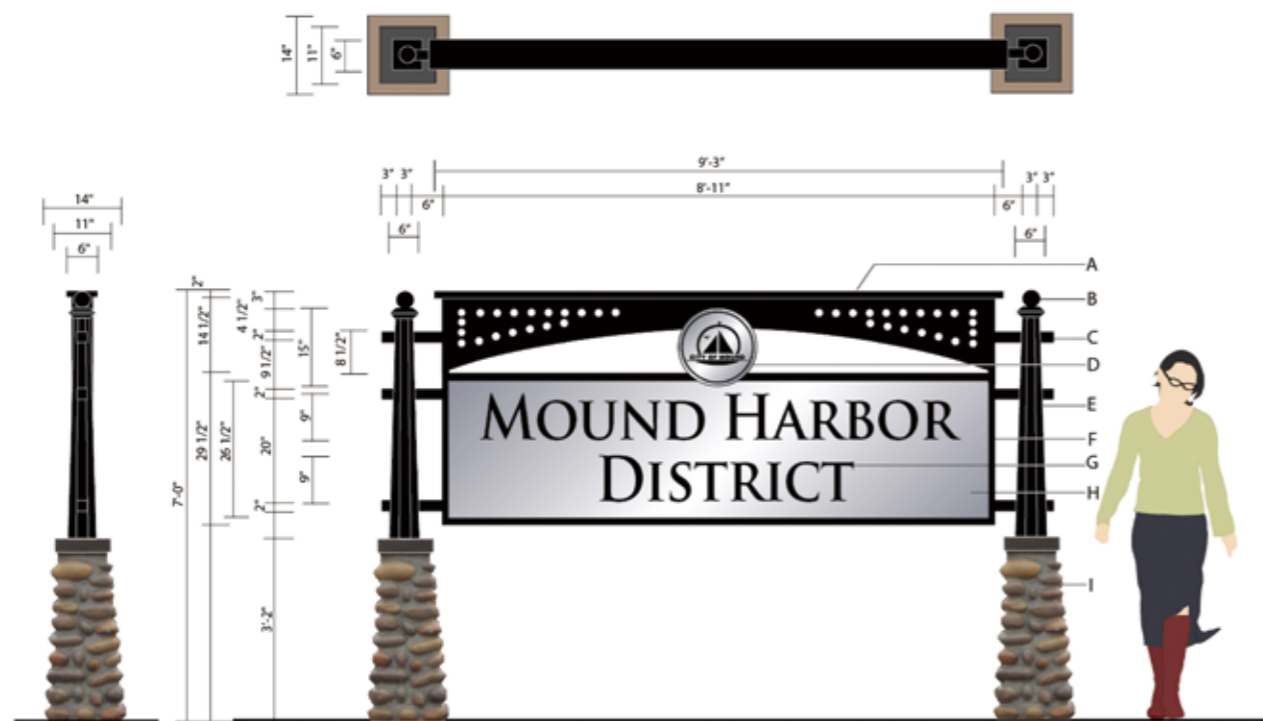
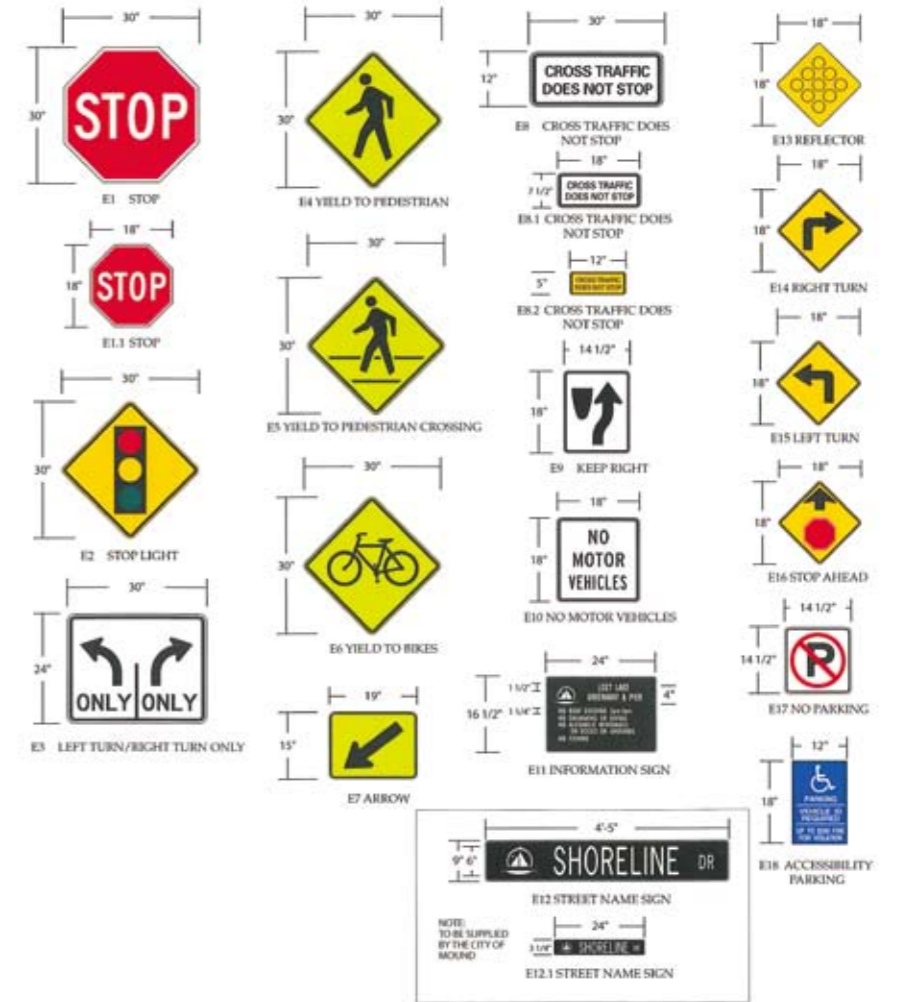
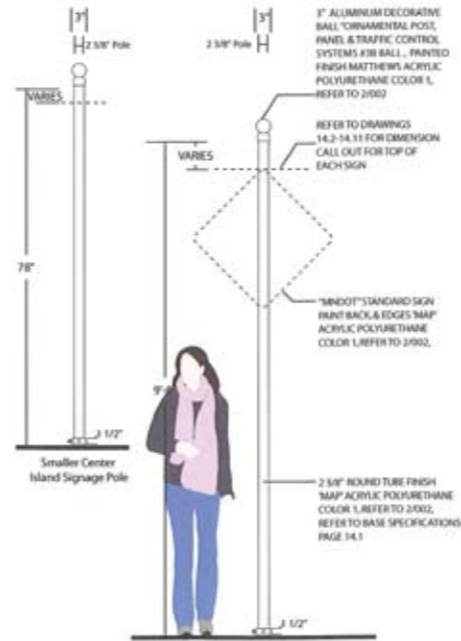
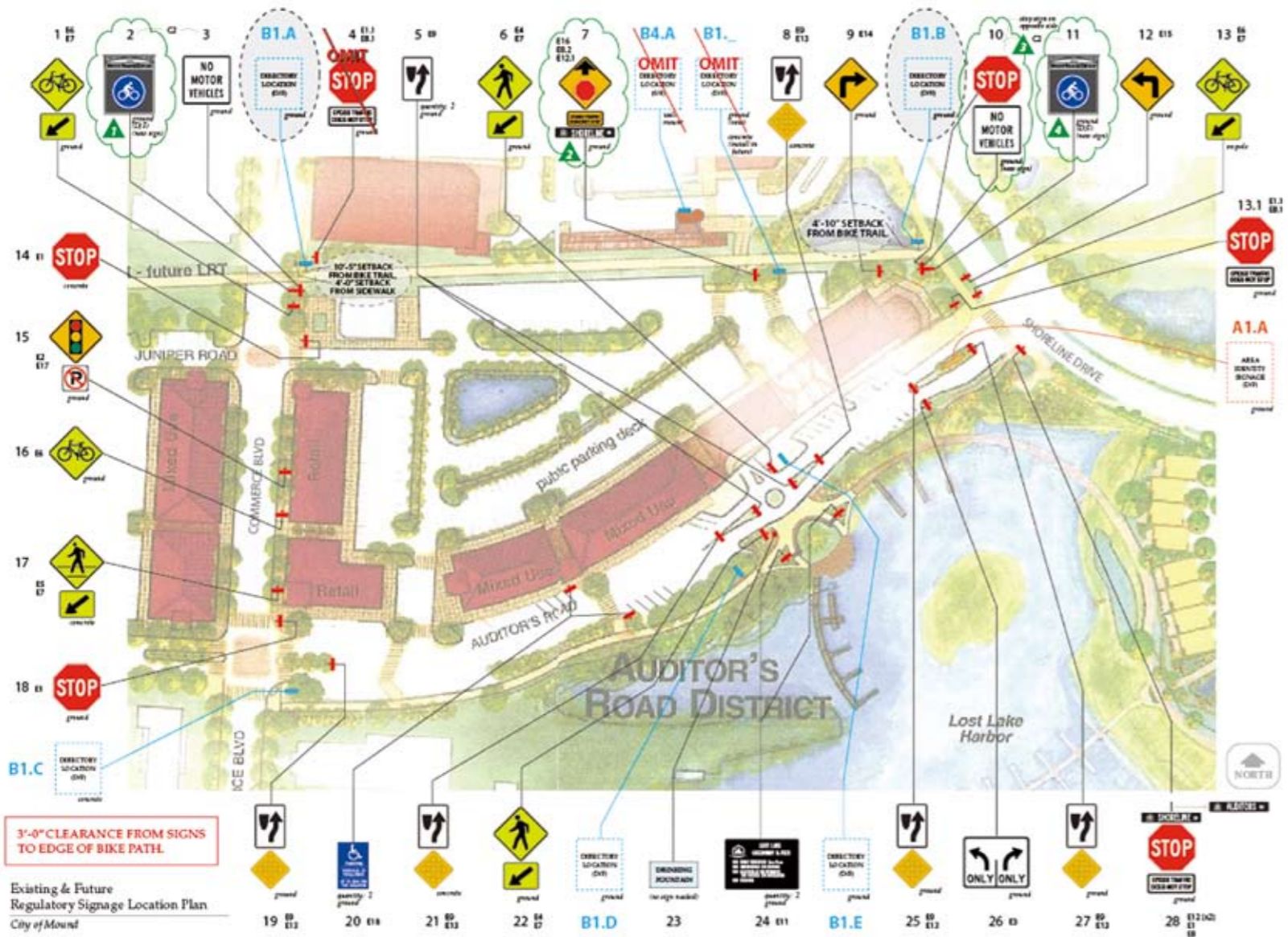
Design Agency:
Visual Communications, Inc.
Creative Director:
Richard Lang
Graphic designer:
Jesse Yungner
Designer:
Constance Carlson
Graphic Designer:
Jesse Yungner
Photography:
Richard Lang
Client:
City of Mound
Location:
USA
Date:
2009
设计机构:
视觉传达公司
创意总监:
理查德·朗
平面设计师:
杰西·雅格纳
设计师:
康斯坦斯·卡尔森
摄影师:
理查德·朗
客户:
美国丘城
地点:
美国
时间:
2009年



The sign and wayfinding system consists of over 32 unique signtypes from area identification to directional maps, and finally, standard regulatory signage. The sign design compliments the area history as reflected in surrounding bridge design and the street landscape. The wayfinding signage will target commuters by promoting the commuting options offered by the park and ride and bike trails. Signage integrates the concept of "Interconnectedness" into the visitor and user experience. The interconnectedness of the Mound Harbor District site is pertinent to surrounding areas and the transit links via water/land as a hub linking boats, trains, auto, bicycles, pedestrians, bus and auto traffic. The design creates and communicates the excitement, size, and scope of the Mound Harbor District as a vibrant city centre "Main Street" with amenities including: Lost Lake Canal, bike paths, roadways, and future LRT linking neighbouring communities of Minnetrista, St. Boni, Spring Park, Wayzata, and Navarre.

该标志和引导标示系统中包括了来自区域识别和导航地图以及标准管理引导标示等领域的32种标志类型。设计彰显该地区悠久历史文化的同时与周围桥梁设计和街头景观自然融为一体。该标识系统主要针对通勤上班族而设计。引导标示将“互联性”理念与访客和用户的体验相结合。其中丘城港的互联性主要指的是港区与周边区域之间的联系，水路/陆路之间（包括船舶、火车、汽车、自行车、步行以及公交车等）的衔接。设计将耀眼的丘城海港与周围的洛斯特·莱克运河、自行车道、车行道以及未来的明尼苏达社区、圣·博尼社区和春日公园、韦扎塔和纳瓦拉社区巧妙地衔接在了一起。





Rapid Rail Network in Gauteng >>

豪登省快速铁路网

For the last 3 years the team at Red Hand, Vista System's South African distributor, has been working closely with the Architects on the specification of the way-finding signage for the Gautrain project. The project was installed successfully and in time for the FIFA World Cup 2010.

Vista System was the obvious choice for a project of this nature as it compliments the design & atmosphere in the Gautrain stations. Vista System is also the only MCFT (Modular Curved Frame Technology) System that could cover all signage aspects of the project using one system without having to use multiple systems from various vendors which streamlined the process.

Also of importance to the Architect was the fact that Vista System has been certified as GREEN and friendly to the environment.

在最近的三年中，维斯塔系统南非经销商工作组与建筑师密切配合，为豪登省快速铁路网工程提供了道路引航标示设计。该项目在国际足联2010年世界杯举办之前如期完工，并得以成功实施。对于豪登省快速铁路网这类对设计和环境要求均很高的项目来说，选择维斯塔系统无疑是一个明智之举。维斯塔系统是一个仅有的模块化曲线框架技术，可以通过运用一种系统覆盖所有的标示领域，从而简化运行过程。与此同时，在建筑师看来，采用维斯塔系统的另一个主要原因是其温和的环保型特点。

Design Agency:
Modular Curved Frame Technology
Designer:
Modular Curved Frame Technology
Photography:
Modular Curved Frame Technology
Client:
The Gautrain
Location:
South Africa
Date:
2009

设计机构:
模块化曲线框架技术
设计师:
模块化曲线框架技术
摄影师:
模块化曲线框架技术
客户:
豪登省快速铁路网
地点:
南非
时间:
2009年



Naumburg Historical City Centre >>

瑙姆堡历史城市中心

Design Agency:
Meuser Architekten GmbH
Photography:
Miriam The designersber, City of Naumburg S.
Client:
*City of Naumburg S.,
Fachbereich Stadtentwicklung
und Bau*
Location:
Germany
Date:
2007
设计机构:
梅瑟建筑有限公司
摄影师:
米拉姆·韦伯, 瑙姆堡城
客户:
瑙姆堡城
Fachbereich Stadtentwicklung
巴乌有限公司
地点:
德国
时间:
2007年

The use of bright signal colours has been avoided in favour of a muted colour palette. The idea is for pedestrians to find information, but not to be swamped with information as in an airport. With this in mind, the following design elements were developed: so-called info bedstones are used at central guide points. They aid spatial comprehension visually and haptically, since they mark the location and reflect the city's ground plan in a stylised manner. Streets, squares and public areas are shown recessed (approximately 3 to 5 millimetres). Particular landmarks of the city (for example the cathedral and other sacred buildings) are marked in bronze. The circular info bedstones (2.20 metres diameter) are manufactured from reinforced, frost-resistant, free-flowing, high-performance fine-grained concrete. The info mast, 2.50 metres high and with tablet-shaped extension arm, marks the visitor's location in the city's ground plan, and also serves as an information board. The mast is made of a cylindrical aluminium tube with flat decorative head and sits firmly, pointing North, in a ground sleeve also made of aluminium. An aluminium sign measuring 30 x 150 centimetres is inserted in a guide slot and can be locked.

醒目的标示色调能够在第一时间吸引行人的目光，为行人提供准确的引导信息。该标示设计清晰、合理，与机场复杂的信息提示相比更加人性化。中央指导区设置了“信息基石”，作为空间的地标，强化人们对空间的感知，并展现出空间的平面布局。街道、广场和公共场所呈嵌入式设计（大约3至5毫米）。城市的重要地标性建筑（例如大教堂和其他宗教建筑）用铜色进行注明。圆形的“信息基石”（直径为2.20米）以高性能细粒混凝土为原料，坚固、耐久，抗霜冻。信息标杆，2.50米高，一侧设有平板形延伸部分，为访客指出所在的平面城市位置，同时还扮演信息板的角色。标杆由平头圆柱形铝质装饰管制制作而成，固于地面之上，面向北而设。此外，地面上的套筒也同样采用了铝制材料。一个铝制符号测量仪（30 x 150厘米）插入导槽之中，可锁定。





Metallschild
Format 30 x 150 cm

Hohe Lilie

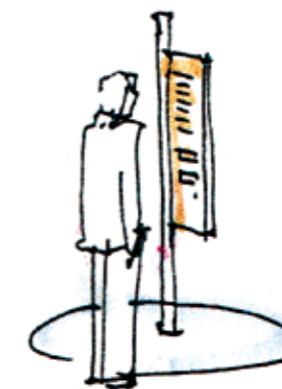
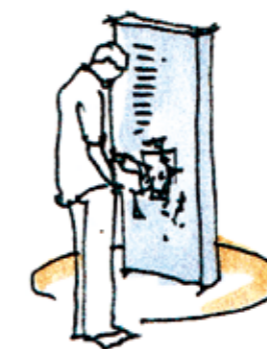
Stadtmuseum
Markt 18



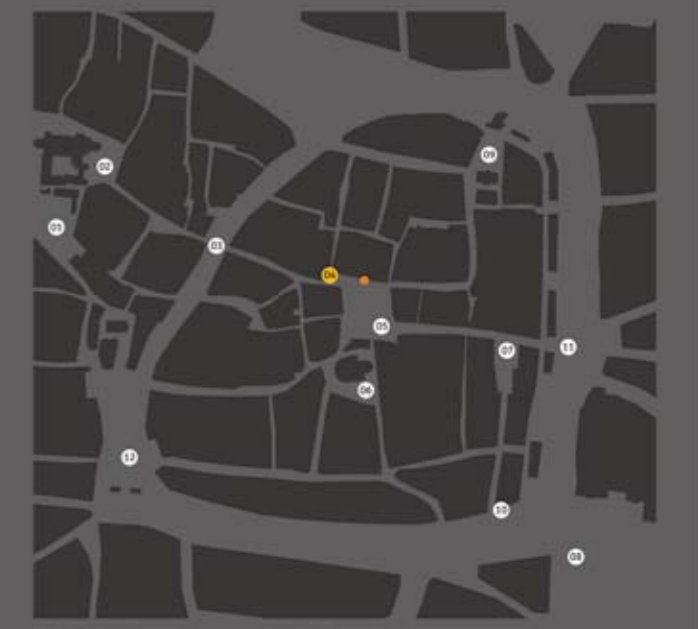
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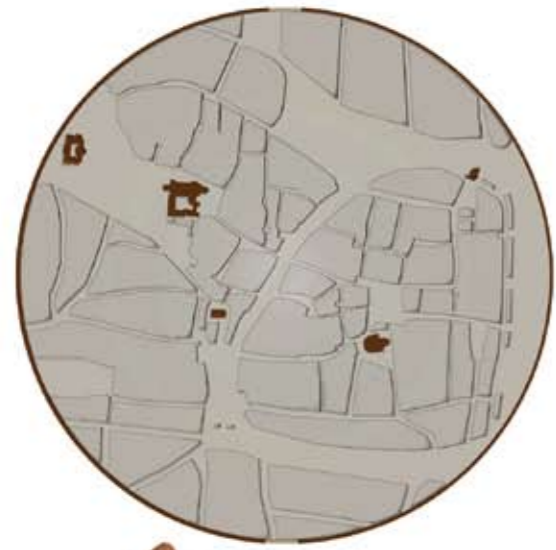
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- 1. Unter dem Dom
- 2. Domplatz
- 3. Lindenring
- 4. Hohe Lilie
- 5. Markt
- 6. Topfmarkt
- 7. Holzmarkt
- 8. Vogelwiese
- 9. Marienplatz
- 10. Nietzsche-Haus
- 11. Theaterplatz
- 12. Kramerplatz



- Naumburg an der Saale
Sachsen-Anhalt
- 01 Unter dem Dom
 - 02 Domplatz
 - 03 Lindenring
 - 04 Hohe Lilie
 - 05 Markt
 - 06 Topfmarkt
 - 07 Holzmarkt
 - 08 Vogelwiese
 - 09 Marienplatz
 - 10 Nietzsche-Haus
 - 11 Theaterplatz
 - 12 Kramerplatz
- Besucher-Info 03443.201614





Graphic Design in Architecture: Where Image Meets Information

Over the past 40 years, signage and environmental graphic design has evolved from a task that was primarily functional to a design discipline that is increasingly recognised as an aesthetic that enhances how people experience the built environment.

Design begins with research and analysis, to fully understand the client's intent, strategies, and objectives for all kinds of projects, whether interior systems, urban wayfinding, or interpretation and guidance for recreational trails in wilderness. Wayfinding, interpretive and placemaking concepts guide, announce, inform, celebrate, and even warn people, serving many functions in many different environments. Graphics help express both the character and intent of a project.

For example, increasingly, offices have become important expressions of a company's brand, communicating its mission not only to employees, but to all who come to do business with it.

Shopping centres seek to establish an attractive character, whether urban upscale luxury, suburban lifestyle centres, or big box discounting.

The designer must anticipate all the decisions a visitor must make, often in an unbuilt project, ranging from a complex transportation system providing directions, identifications of routes, stations, schedules, etc. or a healthcare facility where effective graphic design serves the dual purpose of wayfinding and calming patients and visitors who may already feel anxious.

Large crowds at stadiums and sports events find their seats, their hot dogs, and their memorabilia with the help of graphic systems operating at many levels.

Patience, vision, and collaborative skills are prerequisites for signage designers faced with projects that may run several years or experience long pauses, based on the various stages of work the architects must complete before signage and wayfinding can be completed.

Those early stages of audit and analysis are key phases and the odds for success raise significantly when the signage and wayfinding designers are brought onto the team early in the overall process. Beginning with the kick-off meeting, it is critical to start a dialogue establishing parameters for everything from the physical characteristics of the site to the brand image to the budget constraints.

Designers programme locations of signs, the necessary information and how each message is worded. They design the look and feel of the typography, colours, structure, materials, lighting and how each sign type is integrated into the built environment.

The wayfinding designer analyses routes and orientation methods for

users to navigate a project. Often the questions designers ask in trying to establish nomenclature (naming), as well as informational and directional messages, can help both client and architect clarify the operational intent of areas of a project.

Research, programmimg, schematic design, design development and prototyping, construction documentation, bid support and construction administration are all parts of the scope of services environmental graphic designers provide their clients but every project is unique and the specific methods are dictated by the needs of the situation.

Typically, exterior and interior categories of signage are compiled into a comprehensive message schedule, coupled with location plans that identify all decision points and consider the sign types necessary to deliver the message – for example, does the information need to be illuminated or not? Should it be overhead, freestanding, or wall mounted, etc.? Is dynamic or changeable information required at this location? – all decisions to be made before a single sign is designed..

Typography, symbols and maps are the vocabulary of wayfinding systems.

The fonts selected carry the personality and image of the project expressed in every message.

Using fonts that are clear and legible the signage designer has to logically prioritise information. Messages are often viewed from a distance by both pedestrians and vehicular passengers, and graphic information in a three dimensional environment behaves significantly differently from the printed page of a book or magazine.

Typefaces designed with a large x-height (lower case letter), medium stroke width and medium character width are going to be more legible than those without. Equally important are letter spacing and line spacing. Messaging and typography need to mesh with materials and three-dimensional design again requiring collaboration between disciplines. Forms and textures relating to the architecture and interiors transform type into environmental graphic design.

Sculptural forms, thoughtful choice of materials, and detailing that relates to the environment, perform a delicate balancing act that compliments the architecture while enhancing it's purpose – whether it is placemaking, wayfinding, interpretative design or even donor recognition.

Susan Chait

Lebowitz | Gould | Design, Inc.

建筑环境平面设计：图片与信息的邂逅

在过去的40年中，引导标示和环境平面设计已经由最初的功能设计逐渐转变成为一个备受关注的改善建筑环境的美学设计。

在设计之初，设计师首先对客户意图、战略、各类项目的设计主旨、室内系统、城市导向以及野外休闲导向进行充分的研究和分析。导向系统为人们提供导向、通知、庆祝、警示等信息，因环境的不同而行使的功能也不尽相同。环境平面设计能够有效地表达出一个项目的特色和创作意图。

例如，越来越多的办公空间已成为公司形象品牌的重要体现，能够将品牌意识直接传达给员工和客户。购物中心，不论是城市高档豪华商场，还是郊区生活形态中心，亦或是大型折扣卖场都力图打造一个风格独具的空间，能够最大程度地吸引顾客的目光。设计师在项目的设计之初，必须从访客的角度出发，对交通系统、路线识别、车站、时刻表等相关元素进行充分研究和策划；在医疗保健设施中，优秀的环境平面设计扮演导航和缓解患者和访客紧张情绪的双重角色。

设于大型体育场馆中的导向系统能够帮助观众顺利找到席位，便利店以及空间中记载的大事记。耐心、远见和协作能力是设计师在设计一个经久不衰的项目之前所必备的先决条件，需要与建筑设计师的密切合作，分阶段进行设计。

设计初期的调查与分析是设计的关键阶段，对设计的成功起到决定性的作用。项目启动以后，在项目地点的物理特性、品牌形象乃至预算限制之间建立对话关系是至关重要的。此外，设计师还要为标志设置的规划、必要的信息和每个信息的语言表达进行全面部署，将字体、色调、结构、材料、照明以及每个标志的类型与建筑环境相结合。

导向系统设计师为用户提供的路径和方向信息能够为项目的开展提供导向。通常，导向系统的命名、方向信息等，能够帮助客户和建筑设计师阐释一个项目区域的运作意图。

研究、规划、方案设计、设计开发、原型设计、施工文件、招投标和施工管理等都属于环境平面设计师提供给客户的服务范畴，但是每个项目都是独特的，需要根据特殊情况进行处理。

通常情况下，室内外引导标示的设计需要与一个全面的信息规划以及地点规划进行整合。例如，“是否应该为该信息提供背景照明？”“该标示应该设在高处、采用独立式结构还是直接安装在墙上？”“该地区配备动态信息是否合适？”等问题。所有的问题需在一个单一的标示设计之前作出结论。字体、符号和地图是导向系统的主要部分。选定的字体传达出项目在每个信息中所要表达的个性和象征意义。

从逻辑角度来看，标志设计师通常优先选用清晰可辨的字体。行人或机动车辆的乘客能够从远处看到标示，而三维环境下的平面信息与图书或杂志上的信息截然不同。

采用大型X字高（小写字母），中笔画宽度和中字符宽度的字体要比普通字体更加清晰、易于辨认。此外，字母间距和行间距也同样重要。

信息的传递和印刷需要与材料和三维设计保持和谐统一。有关建筑和室内的形式和纹理将文字转化为环境平面设计。

雕塑形态、精心的选料以及涉及环境的细节处理既能够对建筑进行完美补充，又能够突出建筑的设计意图——无论它是空间打造、导向系统还是诠释性设计亦或是表彰摘要。

苏珊·才特

Lebowitz Gould设计公司

SA Water House >>

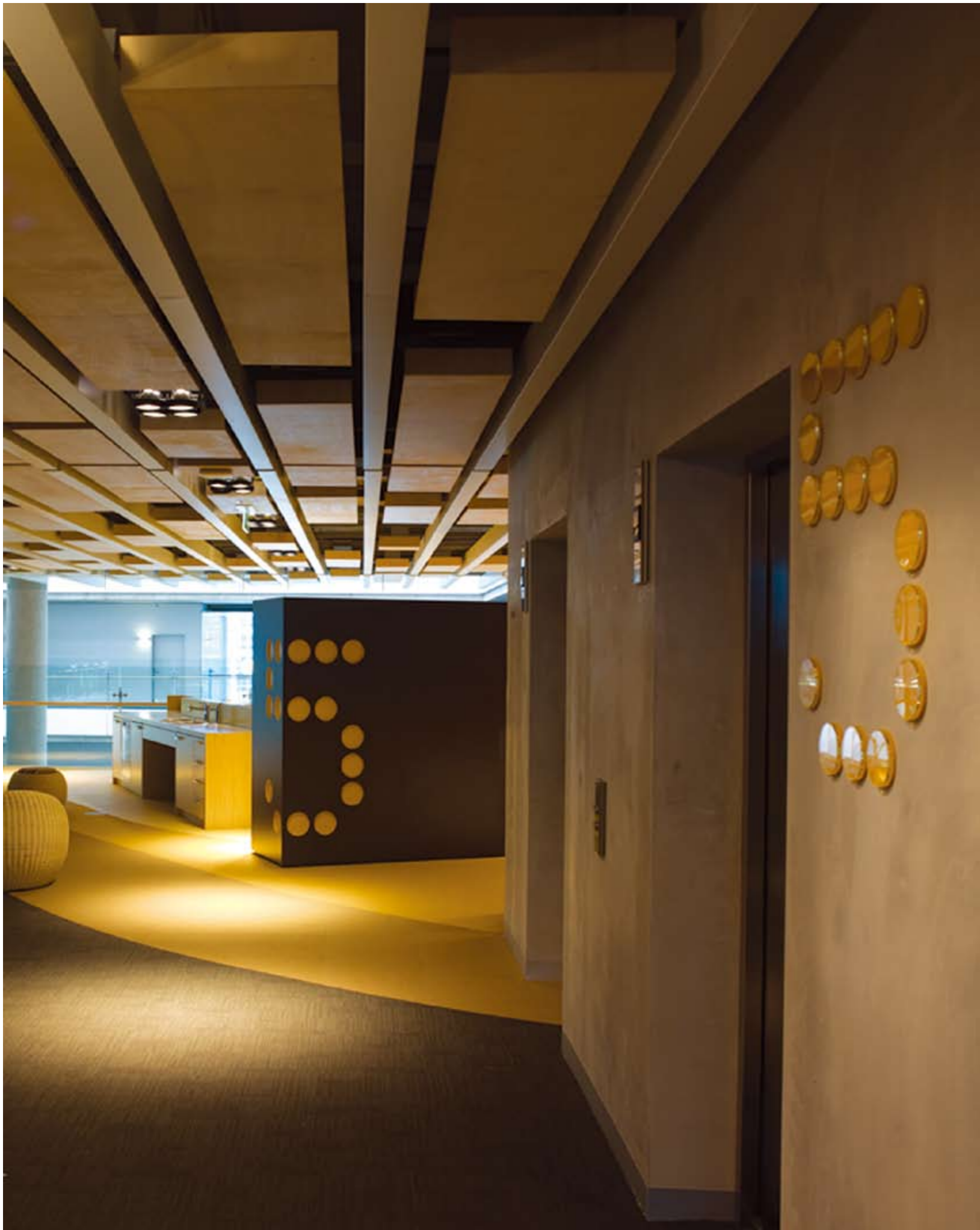
南澳大利亚水利公司

For the new SA Water House development in Adelaide, the designers developed a major signage and environmental graphics scheme as part of the interior fitout and building design. The primary objective of the development is to unite all facilities and staff into one site, encouraging interaction and teamwork. The design approach was based on water, using the water-pipe as a metaphor for connection, and referencing cylinders, circles and translucency throughout the extensive signage package. The encompassing design solution adds depth and dynamism to the SA Water head office reinforcing its position as a lead agency in the water industry. Internally, the designers created a varied palette for staff to respond to and be inspired by. The signage and graphics guide users through the space and aim to educate and entertain. SA Water's 150 years history is introduced with timeline rods forming the backdrop to the main reception desk. Overall the graphics retain natural light and views through the workspaces, emphasising openness and encouraging interconnections. The designers also created two major placemaking features – a super-scale graphic on the building façade and reception glazing, and massive 25 metre long river graphic applied to custom-woven stainless steel mesh hanging in the Atrium.

弗罗斯特设计事务所受澳大利亚阿德莱德市南澳大利亚水利公司规划项目之邀为其提供主要标识、室内平面布局以及建筑设计。设计的目标在于使所有设施和工作人员融为一体，鼓励员工间的互动，增强团队合作精神。设计以水为参照物，运用水管的形象暗喻沟通与衔接，半透明的圆柱体、圆形图案遍及整个引导标示系统之中。整体的设计方案为南澳大利亚水利公司总部增添了深度和动态之美，巩固了其在水利产业的领导地位。在内部，设计师运用了丰富多样的色调，以大大调动员工的工作积极性。标志和平面设计为空间中的人们提供向导的同时，实现了愉悦大众的视觉效果。主接待处的背景墙巧妙地设计成时间轴形状，以彰显南澳大利亚水利公司150多年的悠久历史。空间布局强调自然采光和办公空间的开放性，以更好地促进员工之间的沟通。此外，设计师还在建筑的外立面和接待处设置了两个特别空间装置，使空间盈满活力气息。中庭上方悬挂了一个25米长的水景设备，该设备采用不锈钢网特殊定制而成。

Design Agency:
Frost design
Client:
South Australia Water
Location:
Adelaide, Australia
Date:
2009
设计机构:
弗罗斯特设计事务所
客户:
南澳大利亚水利公司
地点:
澳大利亚, 阿德莱德
时间:
2009年





The Toy Manufacturing Company Schleich >>

施莱西玩具制造公司

The Toy Manufacturing Company Schleich is well known for its very detailed animal figures, which it sells all over the world. This company, from Baden-Wuerttemberg, set the task of developing an information and guidance system which would fit in with the corporate identity created by the Landor branding agency. Furthermore, the new extension on the company's premises also had to be integrated into an overall concept with regard to the new guidance system. The requirement furthermore consisted in guiding the daily visitors, and the more than 200 employees through the complex buildings over the shortest possible route, while also diverting the deliveries transport widely around the neighbouring residential area. The smallest modular unit, the circle (as a two-dimensional representation of the ball), forms the core of the pictorial language developed. Buildings that are functionally separated are coded accordingly by colour and a relevant animal. At the intersections, spheres with three-dimensional overview plans offer information on the location. In addition, coloured animal tracks with distance information guide visitors through the buildings as if they were on trails. The specially-designed pictograms in their basic form are also based on the spot. The creative focus was on harmonising the interior design with the design concept and the colour spectrum of the signage. Thus, animal motifs form a trail through the new offices and impart a playful lightheartedness to the otherwise austere offices.

位于巴登符腾堡州的施莱西玩具制造公司因生产惟妙惟肖的卡通玩具而闻名全球。邀请梅瑟建筑有限公司为其提供信息和导航系统设计，力求与兰多品牌设计提供的标识设计自然融为一体，并将公司的扩建部分融入到整体设计理念之中。该引导标示系统将为日常访客和200多名员工提供清晰、易懂的空间导航，同时将邻近住宅区附近的交通进行分流。最小的模块单元，圆形形成了图说语言的核心。功能不同的建筑之间采用各异的颜色和动物形象进行区分。在十字路口，一个三维球体总体平面图为人们提供了位置信息。此外，伴有距离信息的彩色动物轨道引导访客穿过建筑，犹如一场远足旅行。造型独特、精致的象形图根据所在地实际情况而设。匠心独运的图形与室内设计理念以及标示的色调交相辉映。也因此，诙谐的动物图案为庄重的办公空间增添一丝轻松之感。

2.143

Jörg Müller
Lager und Anlieferung



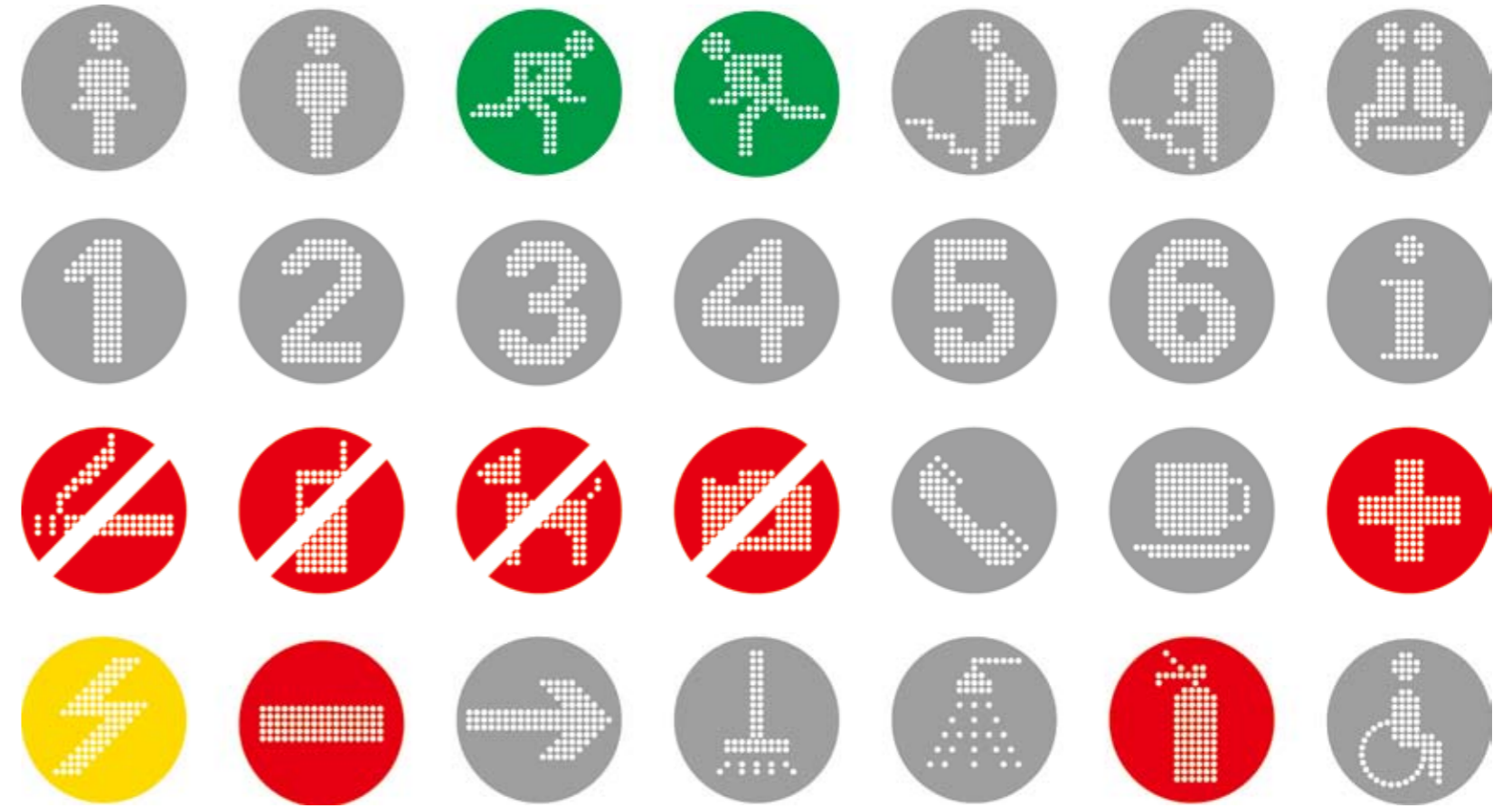
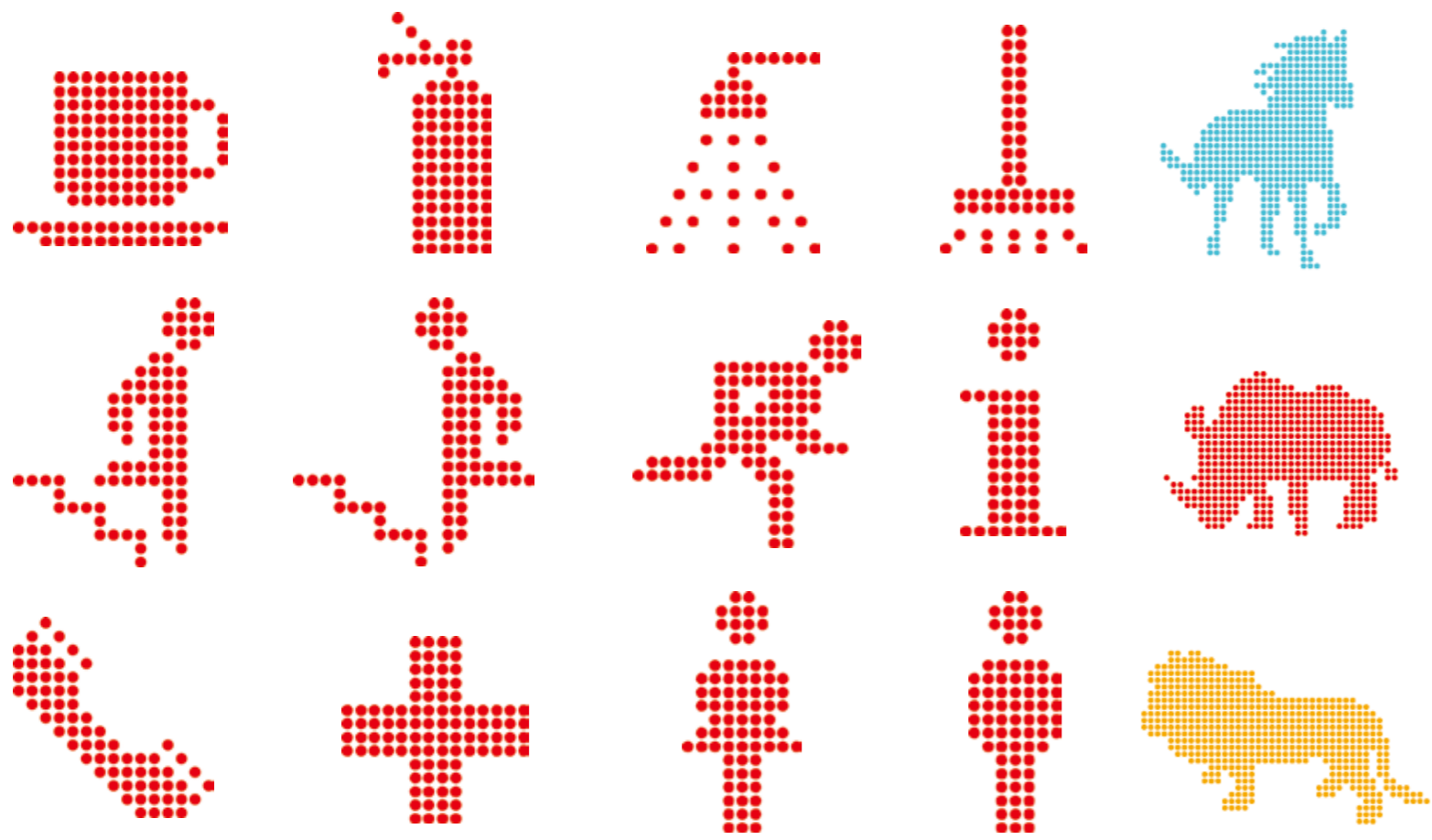
3.201

Katrin Grunewald
Marketing und Vertrieb



Design Agency:
Meuser Architekten GmbH
Architecture:
Schöne • Seeberger • Müller
Freie Architekten BDA
Photo Credits:
The designersrner Huthmacher
Client:
Schleich GmbH
Location:
Baden-Wuerttemberg, Germany
Date:
2010
设计机构:
梅瑟建筑有限公司
架构:
斯科恩•赛博格•米勒
Freie Architekten BDA设计事务所
图片来源:
沃纳•哈斯麦彻
客户:
施莱西玩具制造公司
地点:
德国, 巴登符腾堡州
时间:
2010年





DTAC House >>

泰国电信公司

"DTAC house" is the new office of DTAC, Thailand's second largest mobile network operator, located in Chamchuri Square, Bangkok. The interior design uses wood texture and straight lines as main element, with a clean and sleek mood. In order for the signage system to blend in with the interior design, the designers choose wood textured strips as the key element and find the right size and width by studying all the details, like the height of the cabinets along the main pathway. And to keep the friendliness and warmth of the DTAC brand image, they designed the pictograms to be very simple with minimum lines and detail and use them along side the DTAC (Telenor) corporate typeface, despite the fact that the client gave the designers total freedom to choose any typeface they found appropriate.

电信大楼是泰国第二大移动网络运营商的新办公空间，位于曼谷Chamchuri广场。室内设计采用木质纹理和垂直线条作为主要元素，营造简约、利落之感。为使标示系统与室内设计风格实现和谐统一，设计师选用了木质条带的条带作为主要元素，大小、宽度的设计精确。简约的象形图案搭配独特的字体，体现电信公司亲切的品牌形象。

Design Agency:

Conscious

Creative Director:

The designerse Viraporn

Designer:

Chatnarong Jingsuphatada,

Nathida Wongmahasiri

Photography:

Pirak Anurakyawachon,

The designerse Viraporn

Client:

DTAC

Location:

Thailand

Date:

2009

设计机构:

意识设计事务所

创意总监:

维埃·维拉普恩

设计师:

查那隆·金素哈旦, 纳齐达·万玛哈里

摄影师:

皮拉克·安那亚乌隆, 维埃·维拉普恩

客户:

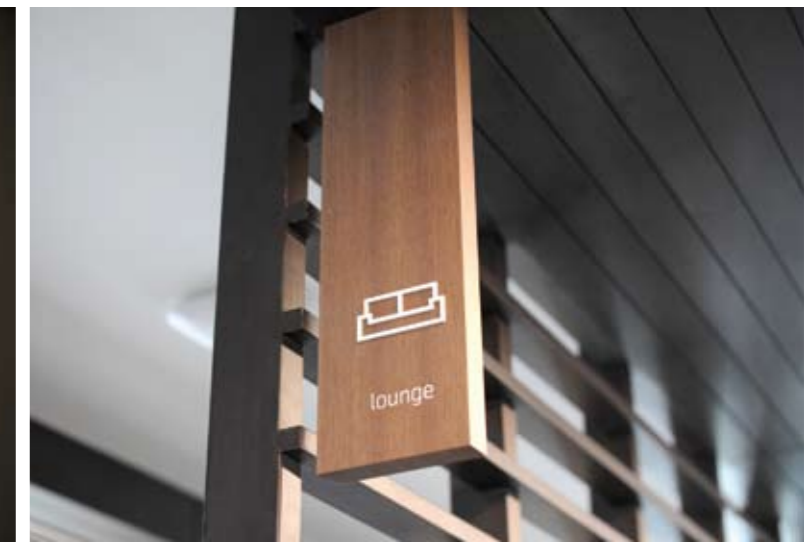
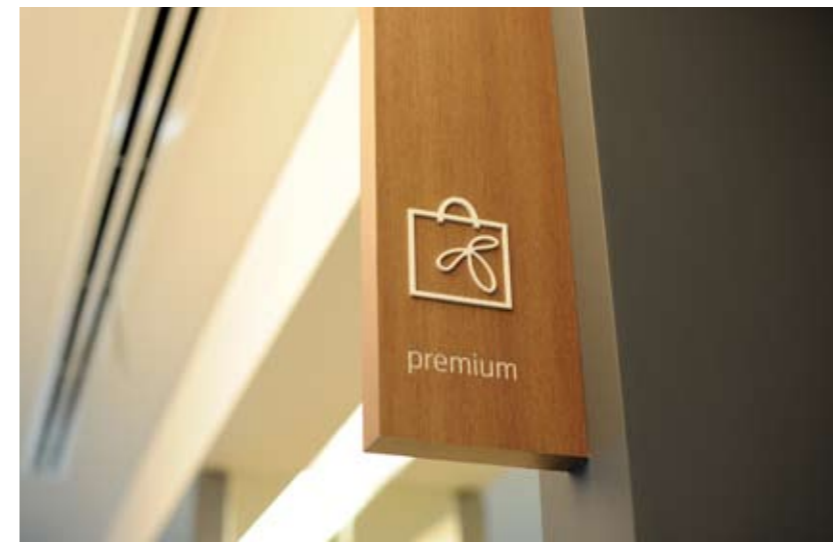
泰国电信公司

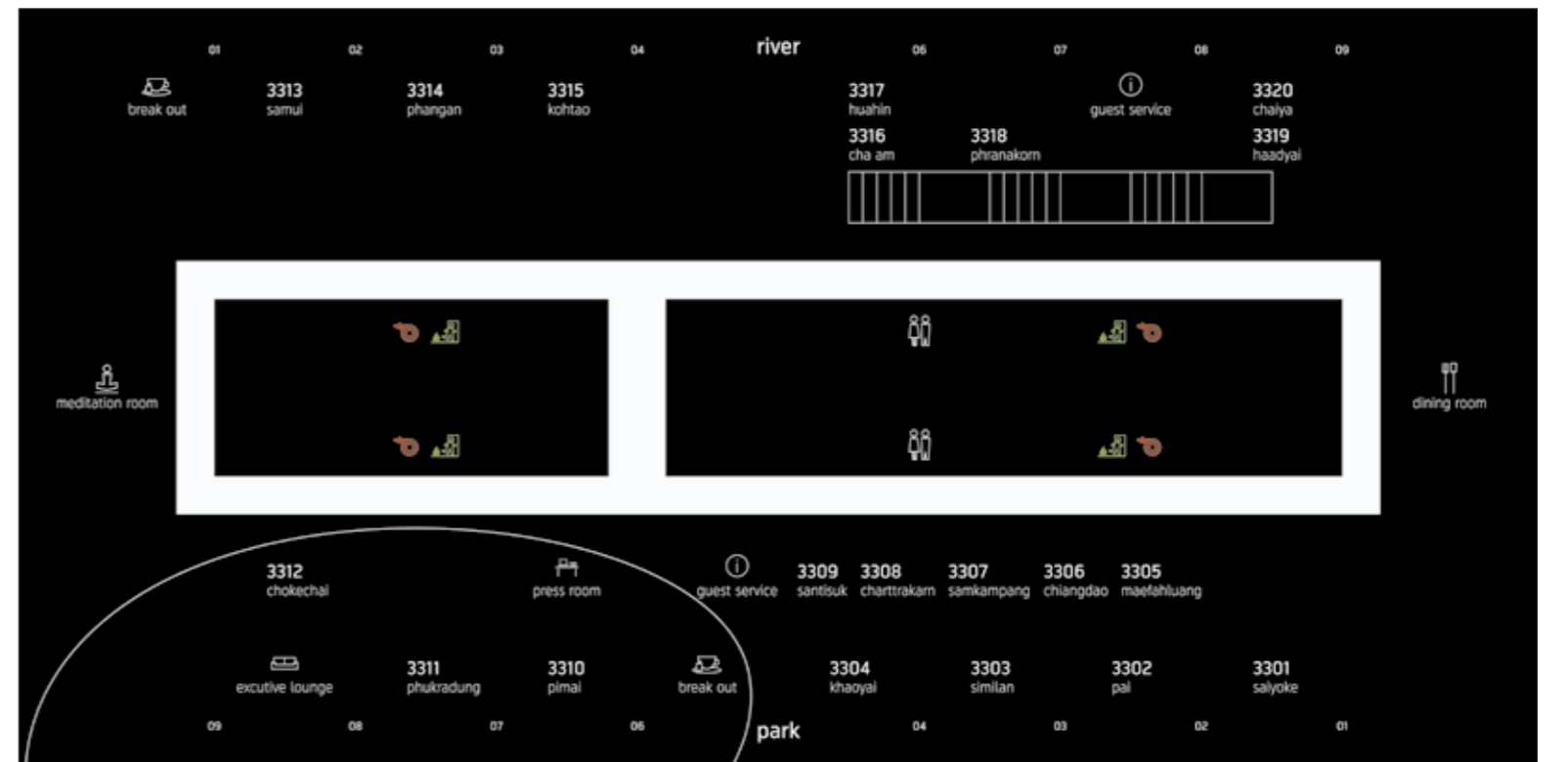
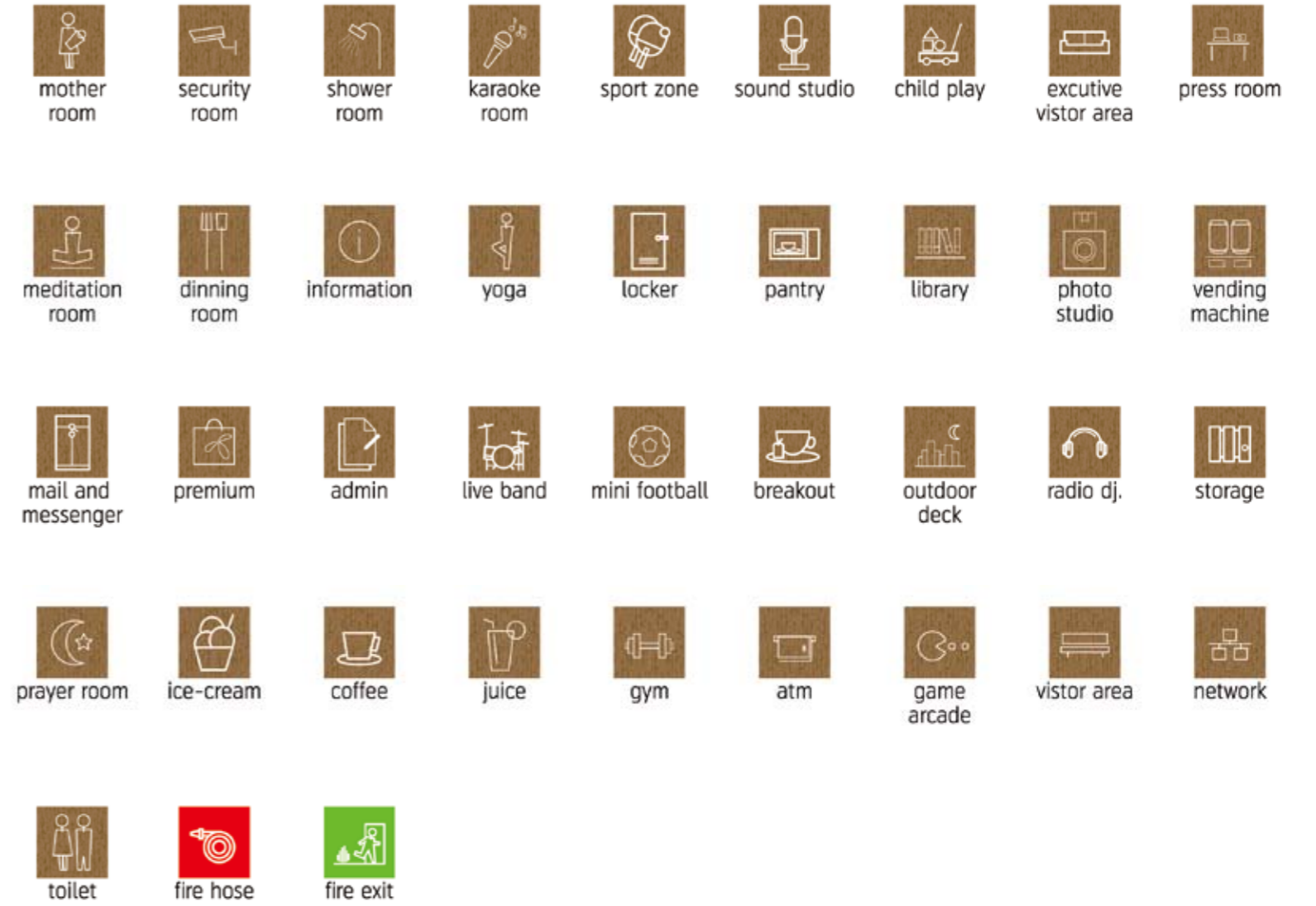
地点:

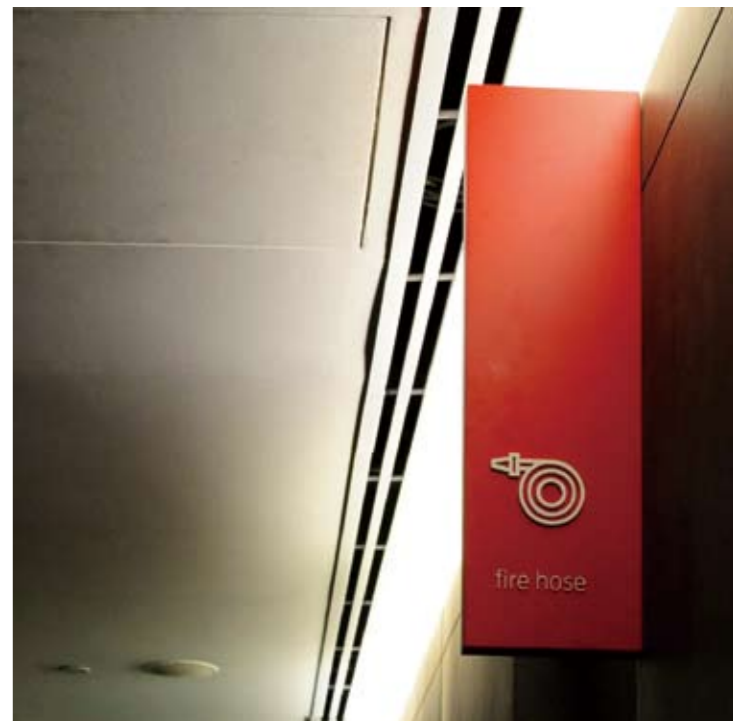
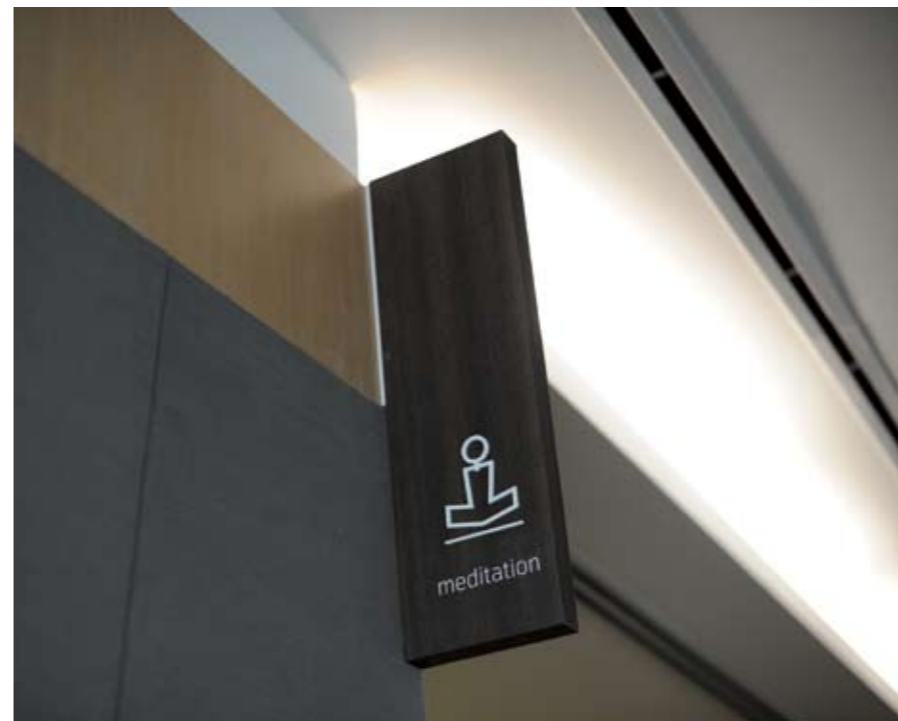
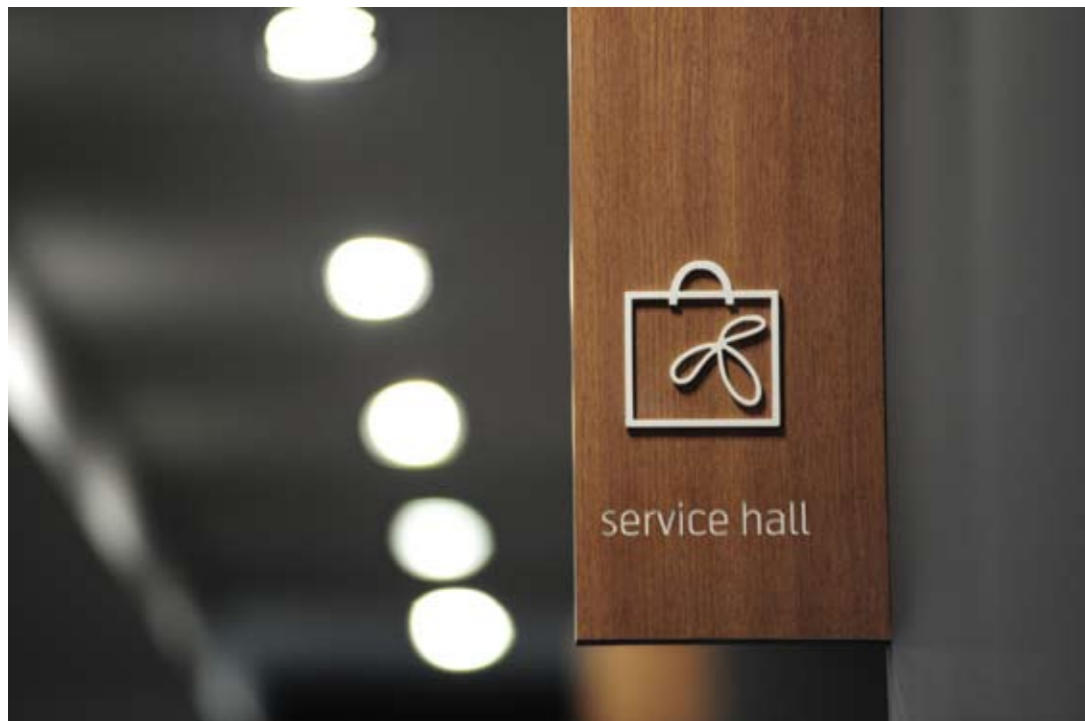
泰国

时间:

2009年





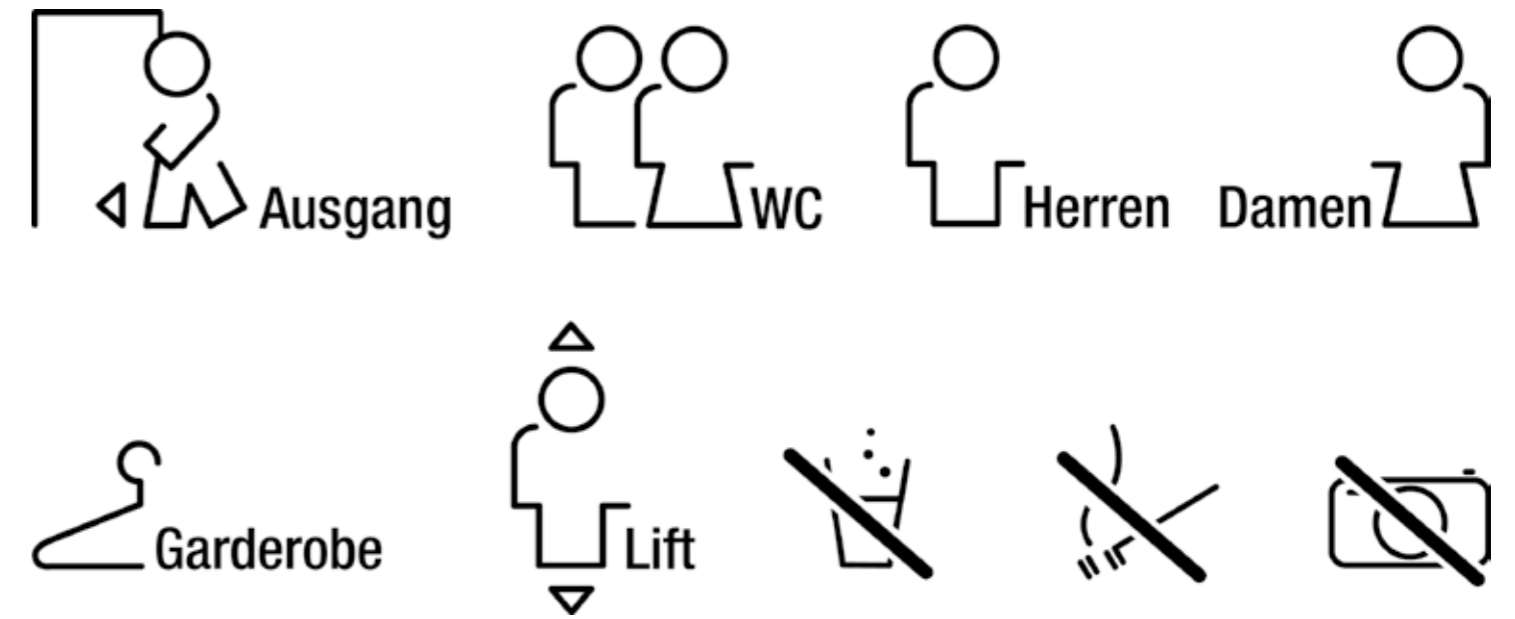


L144 – The Foundry >>

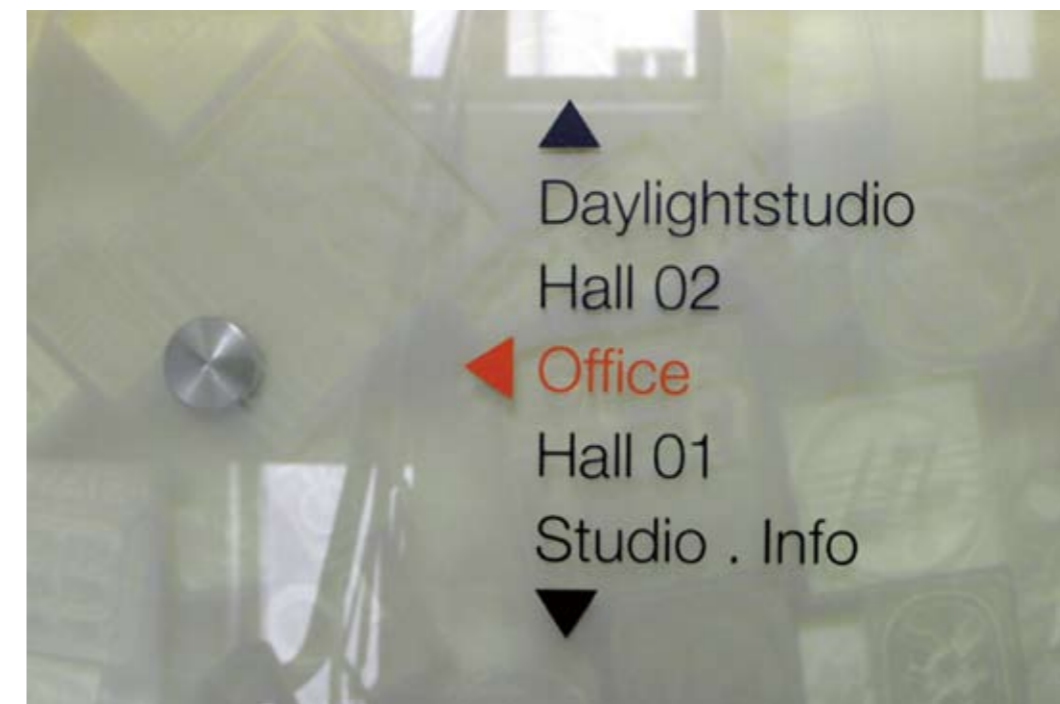
L144 铸造厂

The logo, which was redesigned when the building underwent full restoration, is based on a casting of a sign showing details of the area's history in chronological order. The main motif for the building's sign system consists of a collage of signs and stamps which used to be produced in the foundry. Specially developed pictograms provide visitors with quick and easy orientation and point out important facilities such as the toilets, lifts, entrances and exits.

为配合建筑的改造工程，那罗斯卡设计事务所为其标识提供了全新设计，通过独特的标示设计彰显出该地区悠久的历史。建筑标志系统的主要图案由铸造厂生产的拼贴图标和图章构成。卫生间、电梯、出入口等区域的特殊象形标示为人们提供了方便。



Design Agency:
Naroska Design
Photography:
Rudi Meisel
Client:
L144
Location:
Germany
Date:
2008
设计机构:
那罗斯卡设计事务所
摄影师:
鲁迪·迈泽尔
客户:
L144 铸造厂
地点:
美国
时间:
2008年



Mirvac Western Australia >>

西澳大利亚Mirvac集团

Mirvac WA's new office is an inspired, engaging and hospitable environment to do business. Geyer created the interior and worked with BrandCulture to bring the brand into context throughout the environment. This was important for the employees at Mirvac, after being re-branded and relocated, keeping the culture strong was paramount to the company. The office required an independent identity, whilst remaining true to the Corporate Brand.

The "living line" (a Mirvac branding device used to connect all aspects of the companies business) had been used in the Sydney office to great effect and again formed the backbone to this branded environment albeit in an edgier, more graphic form. BrandCulture saw the line connecting the floorplate's central meeting room hub with the satellite meeting locations in the office as the perfect metaphor; reflecting the Perth office's relationship within the organisation. Mirvac's Head Office is situated on the Eastern seaboard in Sydney, while the Perth office is situated 4000 km on the Western seaboard. This "connectivity" is one of the cornerstones of the Mirvac brand messaging so it made sense to establish this in a graphical context.

西澳大利亚Mirvac集团新办公空间环境怡人、舒适。设计师盖耶为其提供了室内设计，并与品牌文化设计公司联合将公司的品牌形象与建筑环境融为一体。对于西澳大利亚Mirvac集团来说，公司迁址之后，塑造一个强有力的品牌形象，保持强大的企业文化至关重要。该办公大楼要求在维护公司品牌的基础上拥有一个独立的标识。

设于悉尼办公大楼中的“生命线”（Mirvac集团品牌战略，与所有公司业务联系的纽带），尽管形式比较锐利、平面化，却为品牌环境的塑造提供了支撑作用。品牌文化设计公司巧妙利用这一“生命线”，将一楼的中央会议室和附属会议区巧妙衔接在一起，彰显珀斯办公大楼在整个机构中的地位。Mirvac的总部坐落在悉尼东部海岸，而珀斯办公大楼则坐落于西海岸的4,000公里处。“贯通”是Mirvac品牌文化的基石之一，精致的图示设计将这一理念诠释得淋漓尽致。

Design Agency:

BrandCulture

Creative Director:

Stephen Minning

Design Director:

Antonijo Bacic

Photography:

Stephen Minning

Client:

Mirvac Group

Location:

Perth, Australia

Date:

2009

设计机构:

品牌文化设计公司

创意总监:

斯蒂芬·曼宁

设计总监:

安东尼奥·贝司克

摄影师:

斯蒂芬·曼宁

客户:

西澳大利亚Mirvac集团

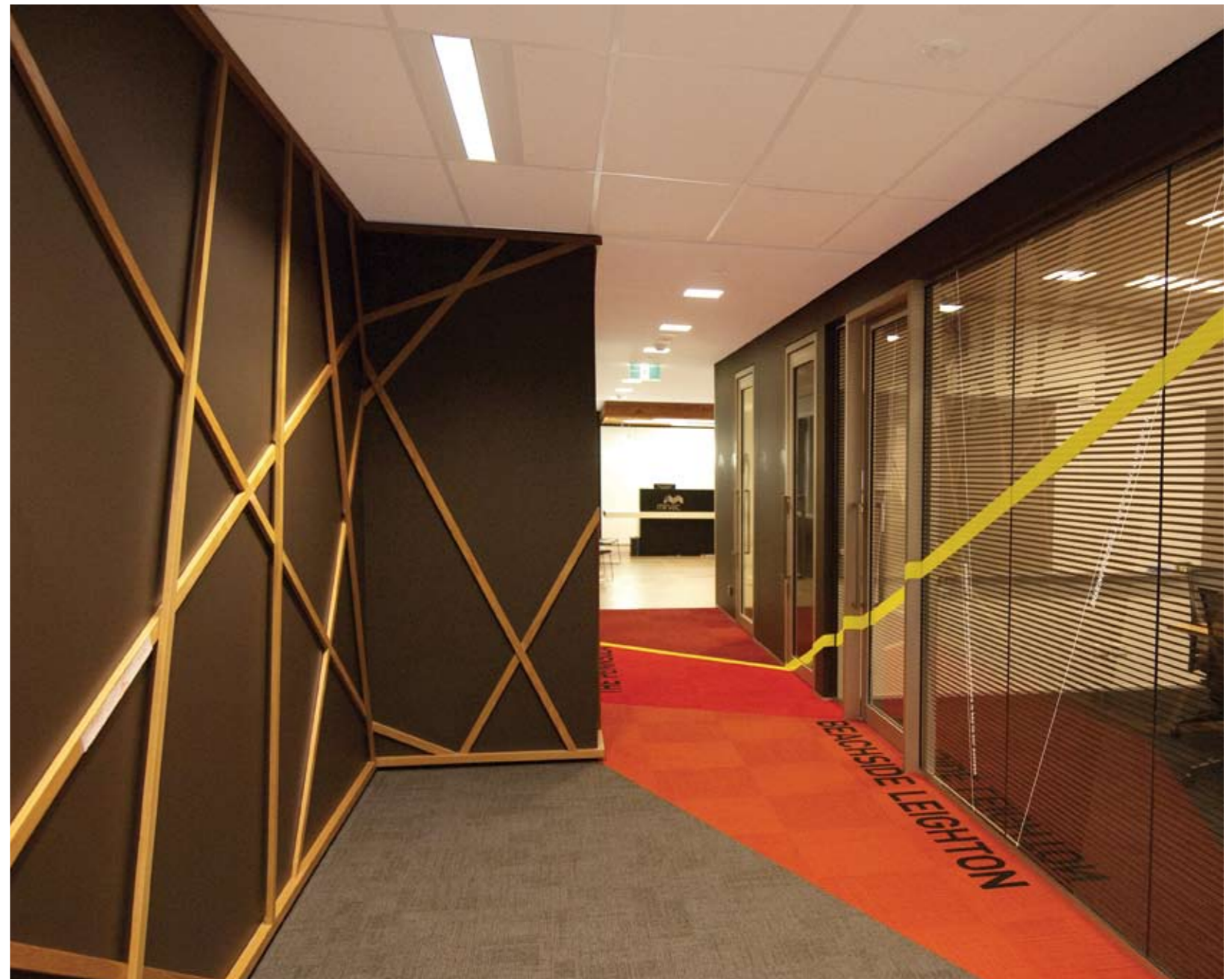
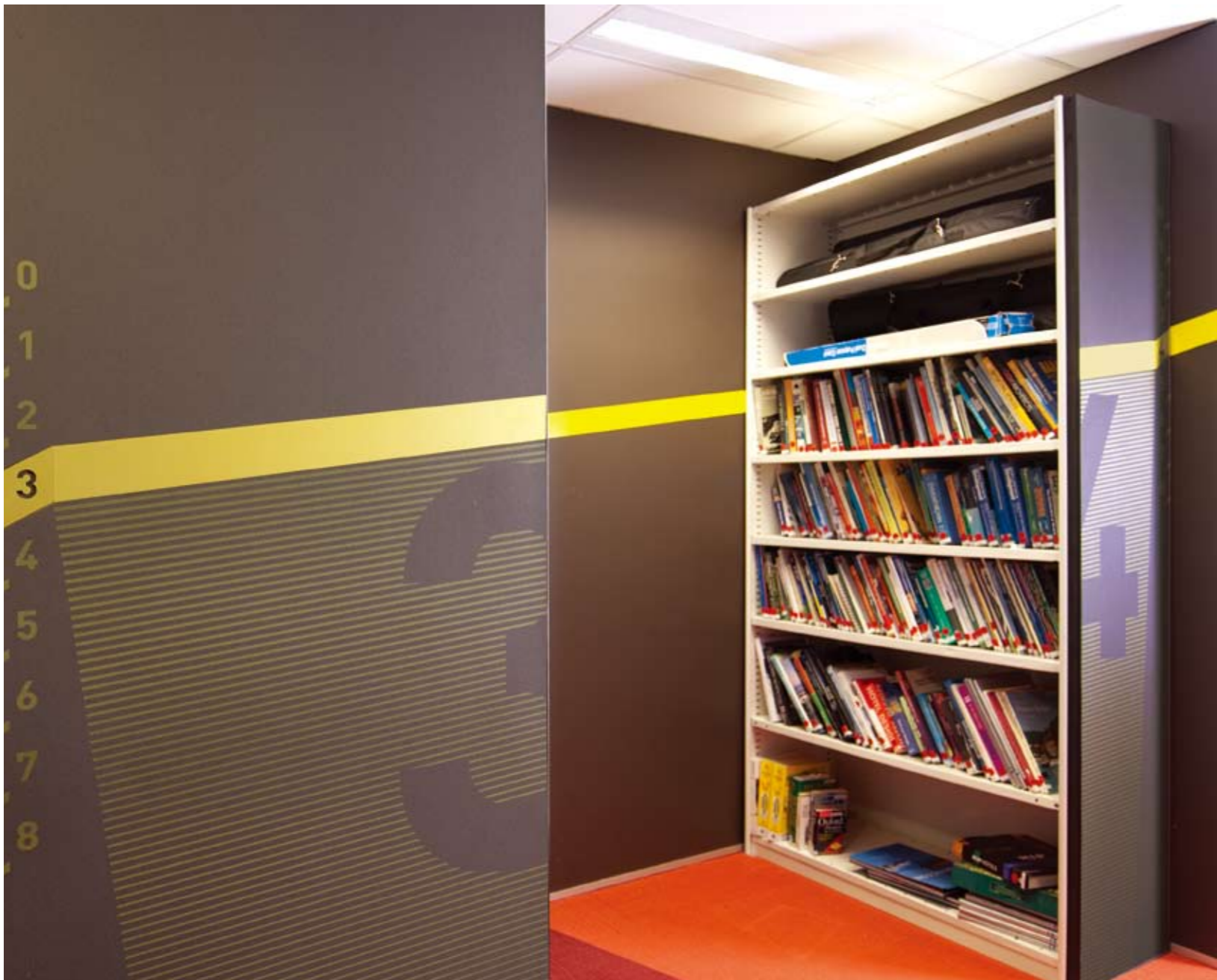
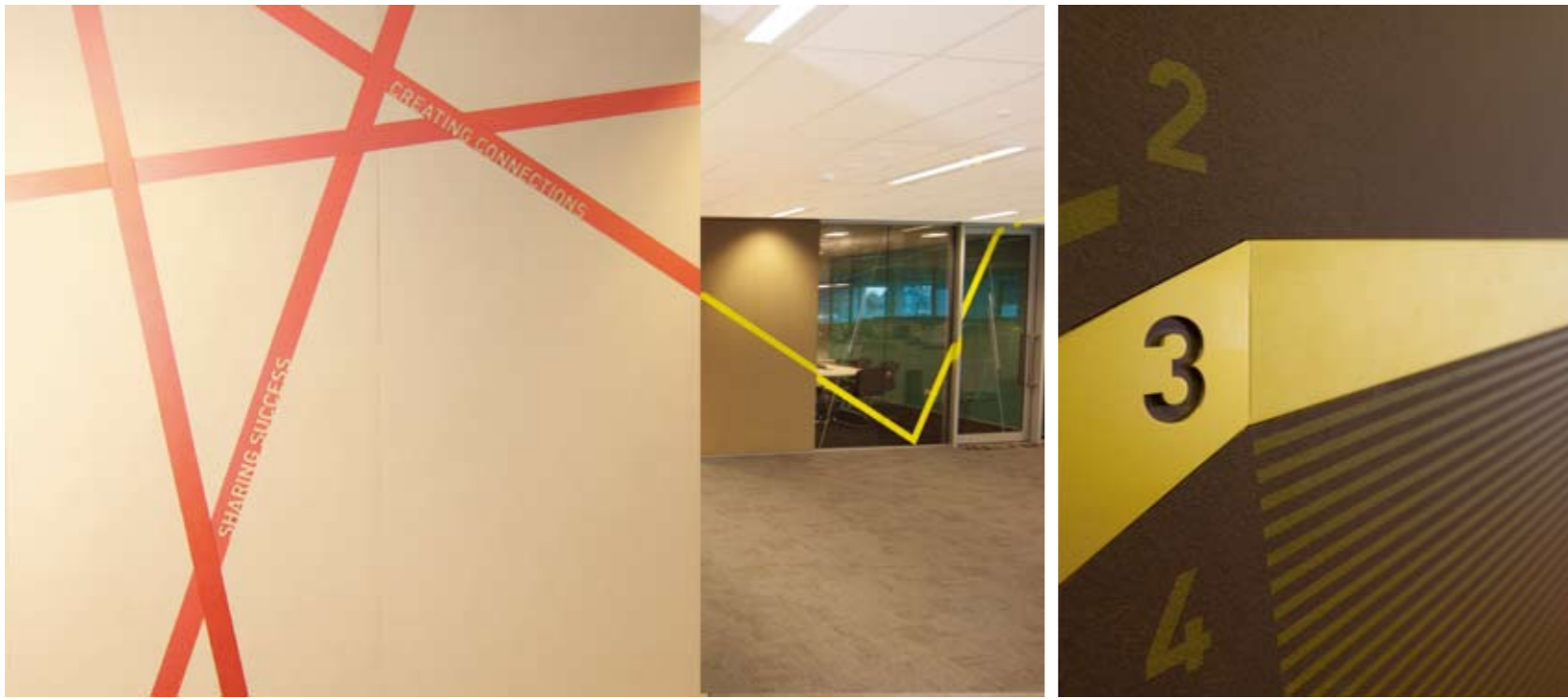
地点:

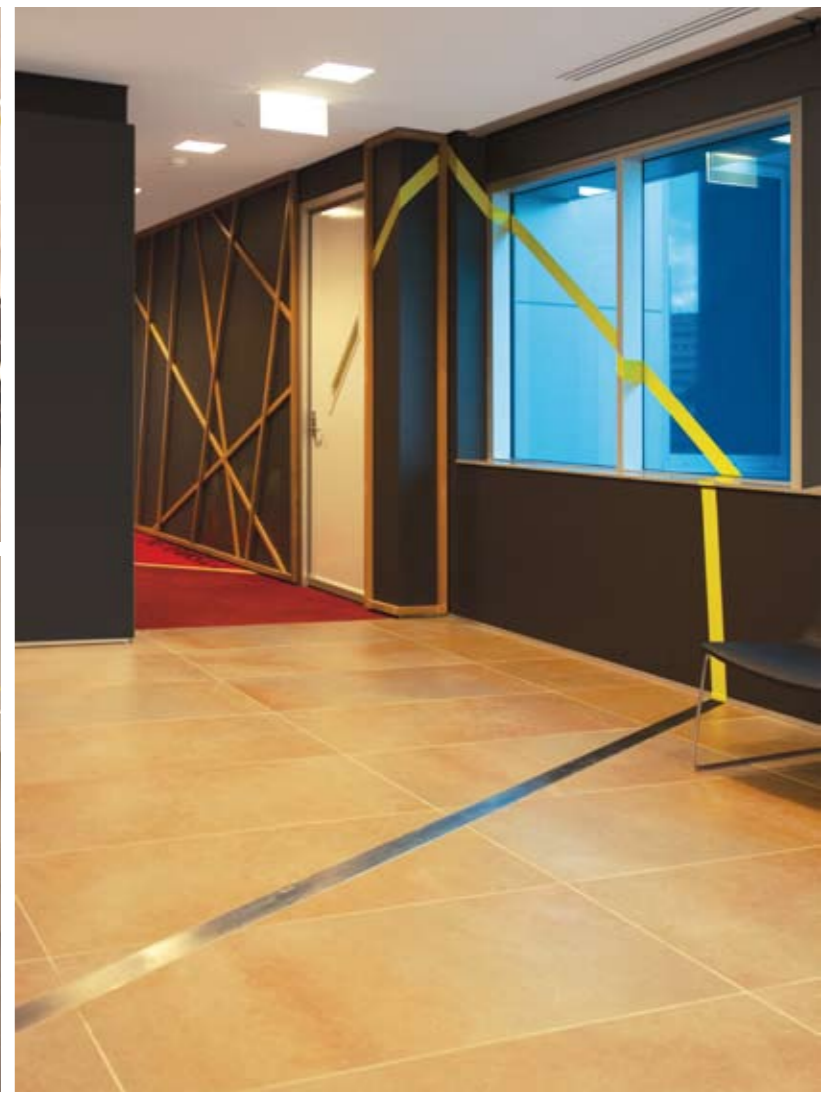
澳大利亚，珀斯

时间:

2009年







Mirvac Sydney >>

悉尼Mirvac集团

Working in collaboration with geyer, BrandCulture created a branded environment that is an impressive setting for visitors and clients. The "Living Line" concept, previously used in Mirvac's marketing collateral and internal communications, became the linking theme for graphic elements across the office, creating continuity throughout and emphasising the scope and diversity of the brand. Staff areas feature a vibrant and colourful environment, stimulating employees and encouraging active engagement with the brand.

Colours and graphics individually selected for each floor act as an orientation reference. From the building's core, it is difficult to orientate, therefore "core plinths" were positioned displaying the rising and setting sun. The sunrise located on the eastern side of the building and the sunset on its west, communicate the Mirvac brand story of a strong history and a commitment to a sustainable future. The complete environment includes six floors at 60 Margaret Street, in Sydney's CBD. It creates a compelling and architecturally focused environment to embody the mission and values of this iconic brand.

品牌文化设计公司与盖耶设计事务所共同为访客和客户打造了一个舒适、独特的空间环境。“生命线”理念，援引自Mirvac集团市场宣传资料和内部传达系统，成为整个办公室中平面元素的链接主题，营造出空间的延续性，突显出品牌的广泛性与多元化特点。多姿多采的员工区为忙碌的办公空间注入了轻松的气息，从而促进工作效率的提高，鼓励员工与品牌的积极互动。楼层间的个性化色彩和平面图案扮演了方向参照物的角色。建筑的核心很难定位，因此，“核心基座”的设置能够将日升和日落的方向完美显示出来。太阳从建筑的东侧升起，从西侧落下，也暗喻了Mirvac集团强大的历史品牌故事以及可持续发展的未来理念。整个建筑共六层，位于悉尼中央商务区玛格丽特60号，醒目独特的外观集中体现了这一标志性品牌的使命和价值。

Design Agency:

BrandCulture

Creative Director:

Stephen Minning

Designer:

Antonijo Bacic

Photography:

Stephen Minning

Client:

Mirvac

Location:

Sydney, Australia

Date:

2009

设计机构:

品牌文化设计公司

创意总监:

斯蒂芬·曼宁

设计师:

安东尼奥·贝司克

摄影师:

斯蒂芬·曼宁

客户:

Mirvac集团

地点:

澳大利亚，悉尼

时间:

2009年





Sydney Water Parramatta >>

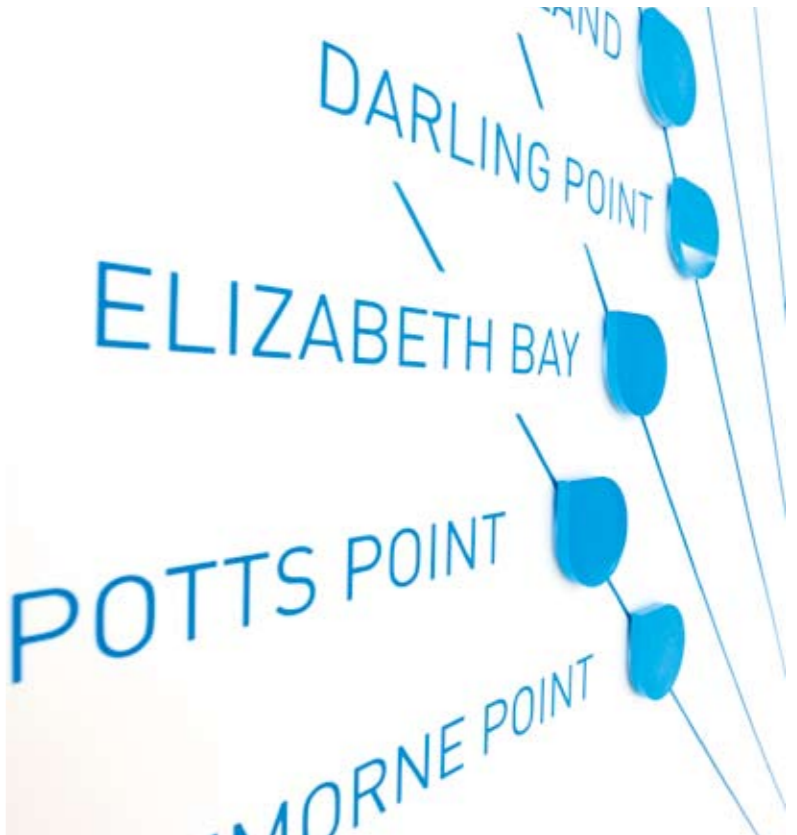
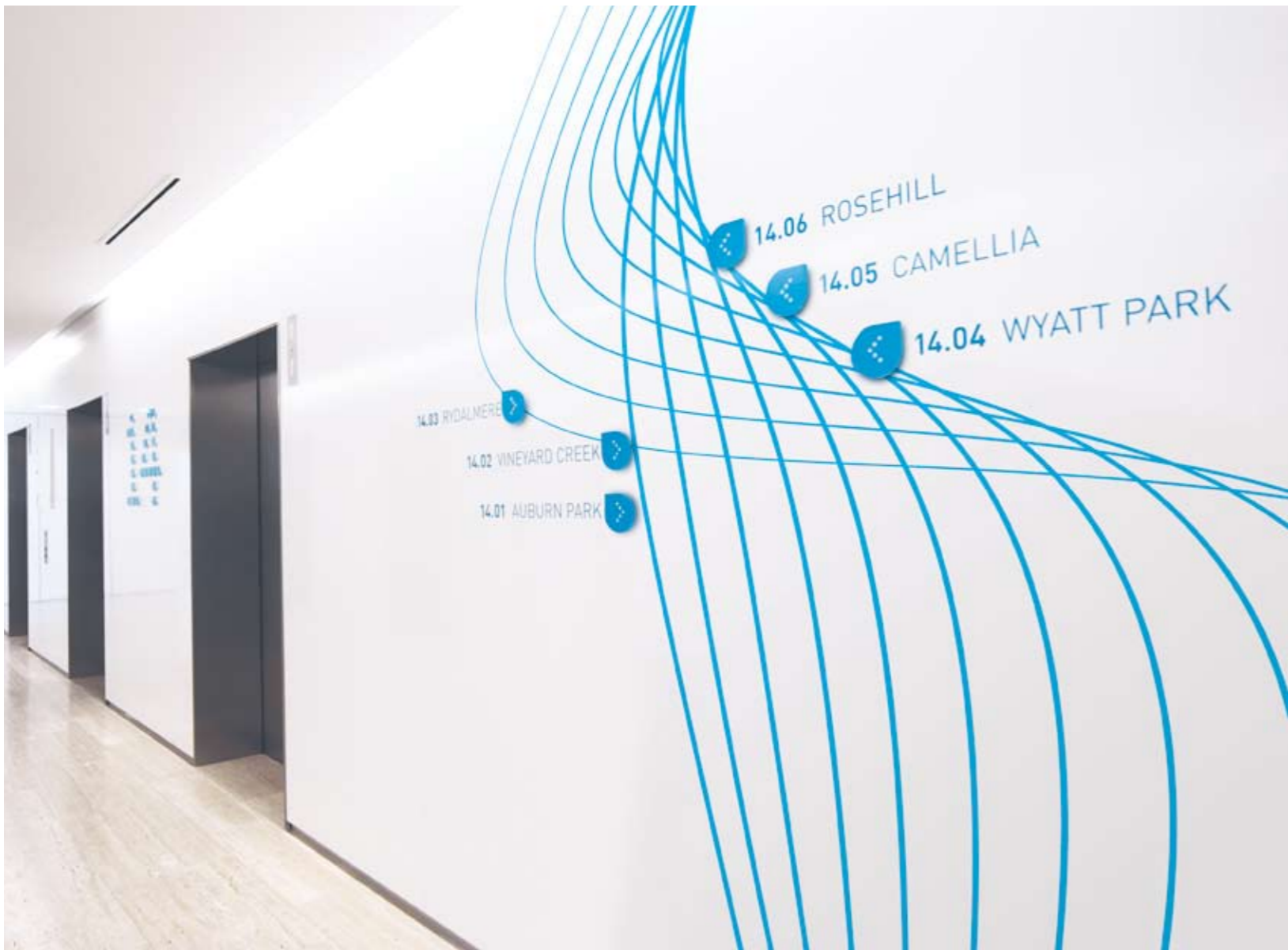
悉尼帕拉马塔水务公司

The core concept for this project with Sydney Water encapsulates the company's recent resettlement; "the journey to Parramatta" is a visual narrative of Sydney Water's history from Australian white settlement to the present day and its commitment to safe water supply. With this project, it was the wayfinding and graphical language defined by the system, that determined the look and feel of the interior graphical treatment. The journey begins on the ground floor building lobby and ends on the Level 16 breakout floor. The naming convention for the meeting rooms tie into the journey, taking inspiration from bays and parks that correspond with significant locations along the Parramatta River. Each floor lift lobby features a graphic representation of a river section with blue vinyl lines floating down the wall. The graphic language devised for the building also extended into the statutory signage requirements, which needed to conform with building codes and regulations, while being compatible with architectural finishes. This resulted in a bespoke designed icon library and well considered placement and typography. Formed Polypropylene signs in the shape of a droplet, (mirrored in the lift lobby directory boards) were created for tactile requirements, and durable photo anodised aluminum selected for the public areas of the building.

新建的悉尼帕拉马塔水务公司大楼的核心理念是利用“帕拉马塔之旅”的视觉传达设计将悉尼水务公司的历史和如今的迁址以及为市民安全供水的服务理念完美彰显出来。引导标识系统和平面设计语言在室内空间的设计中扮演了重要角色。十六层的空间，令人们在“帕拉马塔之旅”中流连忘返。会议室以旅程命名的创作灵感源自帕拉马塔河沿线附近的海湾和公园。每个楼层的电梯大堂内均设有一幅由蓝色乙烯线条浮于墙面之上构成的水景画，为空间注入了勃勃生机。平面设计语言，诸如特殊设计的图标和字体与建筑结构和内部陈设相得益彰，融合巧妙。液滴状的聚丙烯标志（投射到电梯大堂目录板上）满足了空间对质感的要求，而大楼公共区域的持久阳极氧化铝图片设置更加耐人寻味。

Design Agency:
BrandCulture
Creative Director:
Stephen Minning
Design Director:
Antonijo Bacic
Designer:
Terry Curtis
Photography:
Studio Commercial
Client:
Brookfield Multiplex
Location:
Perth, Australia
Date:
2009
设计机构:
品牌文化设计公司
创意总监:
斯蒂芬·曼宁
设计总监:
安东尼奥·贝司克
设计师:
特里·柯蒂斯
摄影师:
商业服务工作室
客户:
Brookfield Multiplex集团
地点:
澳大利亚, 珀斯
时间:
2009年





Office of Chief Medical Examiner Forensic Biology Laboratory >>

It is a comprehensive exterior and interior sign programme for this state-of-the-art forensic facility.

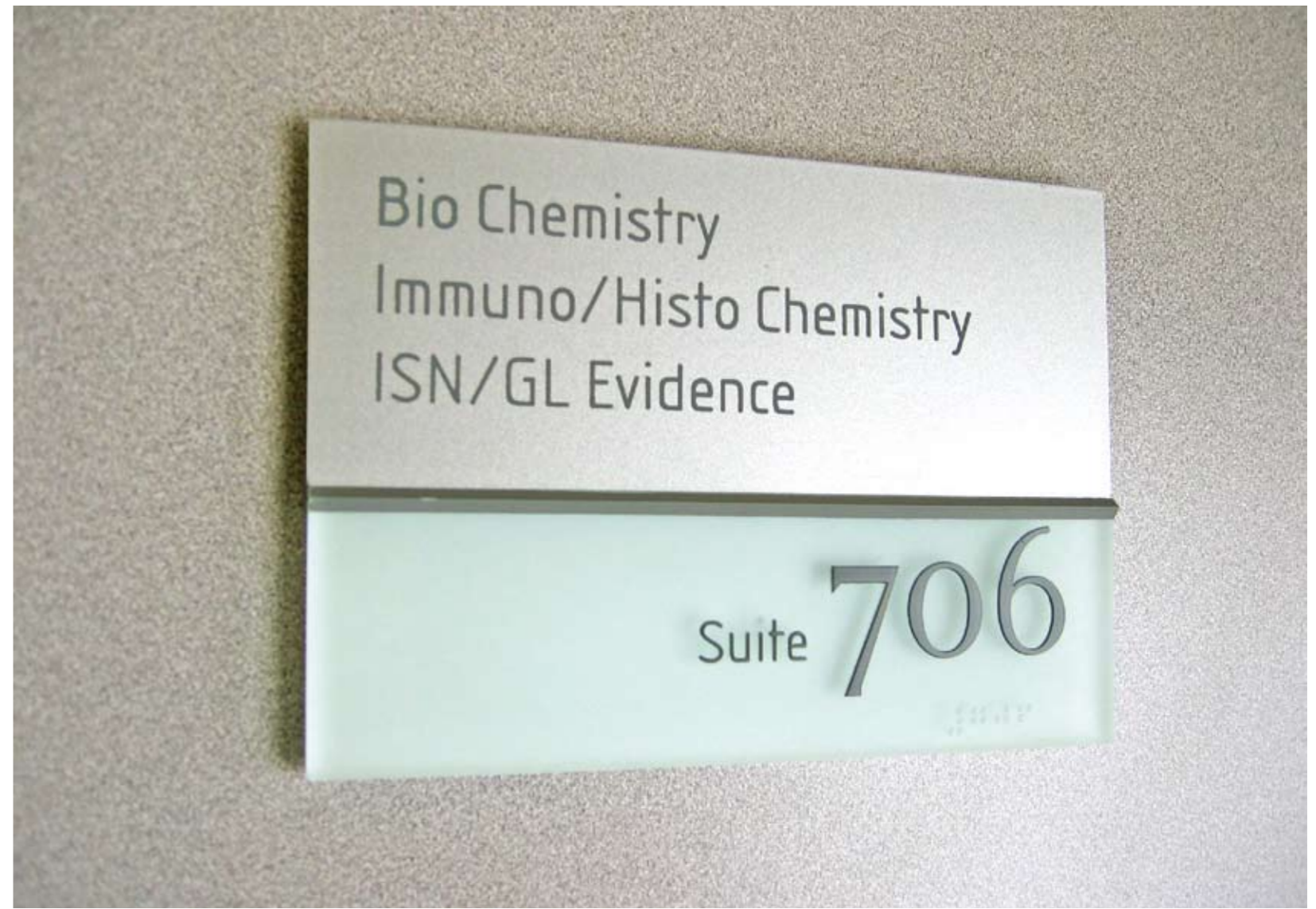
The programme includes unique wayfinding requirements and special signage for bio-chemical laboratories, handling and storage.

为先进的法医办公楼提供的室内外标示系统设计方案。该方案涉及生化实验室、操作室和储藏室的引导标示系统和特殊路标设计。

首席法医办公楼

Design Agency:
Lebowitz|Gould|Design, Inc.
Creative Director:
Ed Frantz
Designer:
Lebowitz|Gould|Design, Inc.
Photography:
Lebowitz|Gould|Design, Inc.
Client:
*Perkins Eastman
Architects, PC*
Location:
USA
Date:
2007
设计机构:
莱博维兹/古尔德设计公司
创意总监:
埃德·弗朗茨
设计师:
莱博维兹/古尔德设计公司
摄影师:
莱博维兹/古尔德设计公司
客户:
珀金斯·伊士曼
Architects, PC公司
地点:
美国
时间:
2007年





Schomburg Centre for Research in Black Culture >>

尚博格黑人文化研究中心

It is a comprehensive signage programme for renovation and expansion of the Schomburg Centre, one of the specialised research libraries of the New York Public Library. The curtainwall building identification is a custom interlayer in glass which varies with the lighting conditions.

为纽约公共图书馆专科研究图书馆之一尚博格黑人文化研究中心改造和扩建建筑提供的全面标示系统设计方案。建筑的幕墙识别系统由一个特制的玻璃夹层构成，随着照明条件的不同而进行变化。

Design Agency:
Lebowitz|Gould|Design, Inc.
Creative Director:
Alper Yurtseven
Designer:
Lebowitz|Gould|Design, Inc.
Photography:
Ruggero Vanni/Vanni Archives,
Lebowitz|Gould|Design, Inc.
Client:
NYC DDC/
Dattner Architects,
Location:
USA
Date:
2009

设计机构:
莱博维兹/古尔德设计公司
创意总监:
阿尔珀·亚特赛问
设计师:
莱博维兹/古尔德设计公司
摄影师:
莱博维兹/古尔德设计公司
客户:
纽约设计与建筑部/
达特纳建筑事务所
地点:
美国
时间:
2009年





Steiner Studios >>

施泰纳工作室

It is a distinctive identification and wayfinding programme for the largest film production studio complex on the east coast. The industrial themed signage identifies the five sound stages with accompanying offices, shops, freight, catering and support services on a 15-acre site in the Brooklyn Navy Yard.

为美国东海岸最大的电影制片厂提供的视觉识别和引导标识设计方案。以工业为主题的标示设计系统遍及办公空间、商店、货运、餐饮及配套服务空间之中。

Design Agency:
Lebowitz|Gould|Design, Inc.
Creative Director:
Sue Gould
Designer:
Lebowitz|Gould|Design, Inc.
Photography:
Ruggero Vanni/Vanni Archives,
Lebowitz|Gould|Design, Inc.
Client:
Steiner Studios/ Dattner Architects

Location:
USA

Date:
2006

设计机构:
莱博维兹/古尔德设计公司
创意总监:
苏·古尔德
设计师:
莱博维兹/古尔德设计公司
摄影师:
莱博维兹/古尔德设计公司

客户:
施泰纳资产公司

地点:
美国

时间:
2006年





One Raffles Quay >>

莱佛士一号码头

At over two million square feet, One Raffles Quay is among Singapore's largest office tower developments. It consists of two towers, a car park, a retail arcade, and multiple connections to the subway and pedestrian bridge systems. C&VE designed the dramatic site identification signs and all core and shell signs for the mammoth complex.

There are two sculptural site identification signs: one of hand crafted cast glass letters, and the other of laminated glass letter forms inlaid into stone panels and rear illuminated. Illuminated totem signs of stainless steel and custom-made pattern glass provide orientation and identification information. Illuminated overhead signs provide easy directions.

新加坡莱佛士码头占地185.806平方米，是新加坡最大的办公建筑规划项目之一，由两个塔楼，一个停车场，一个零售商场以及地铁和行人天桥系统构成。Calori & Vanden-Eynden设计事务所应邀为其提供标志和外观标牌设计。设计师巧妙地打造了两个雕塑地点识别标志：一个是手工制作的玻璃字母，另一个是镶嵌在石板中的背光夹层玻璃字母。由不锈钢和特制图案玻璃构成的图腾标志为人们提供了方向和视觉识别信息。上方的背光标志轻松地为人们指明了方向。



Design Agency:
Calori & Vanden-Eynden / Design Consultants

Art Director:
David Vanden-Eynden

Designer:
David Vanden-Eynden,
Chris Calori,
Denise Funaro

Photography:
Tim Nolan

Client:
Hongkong Land Ltd.,
Keppel Land International Ltd.,
Chueng Kong (Holdings) Ltd.

Location:
Singapore

Date:
2007

设计机构:
Calori & Vanden-Eynden设计事务所

艺术总监:
大卫·万登-爱德南德

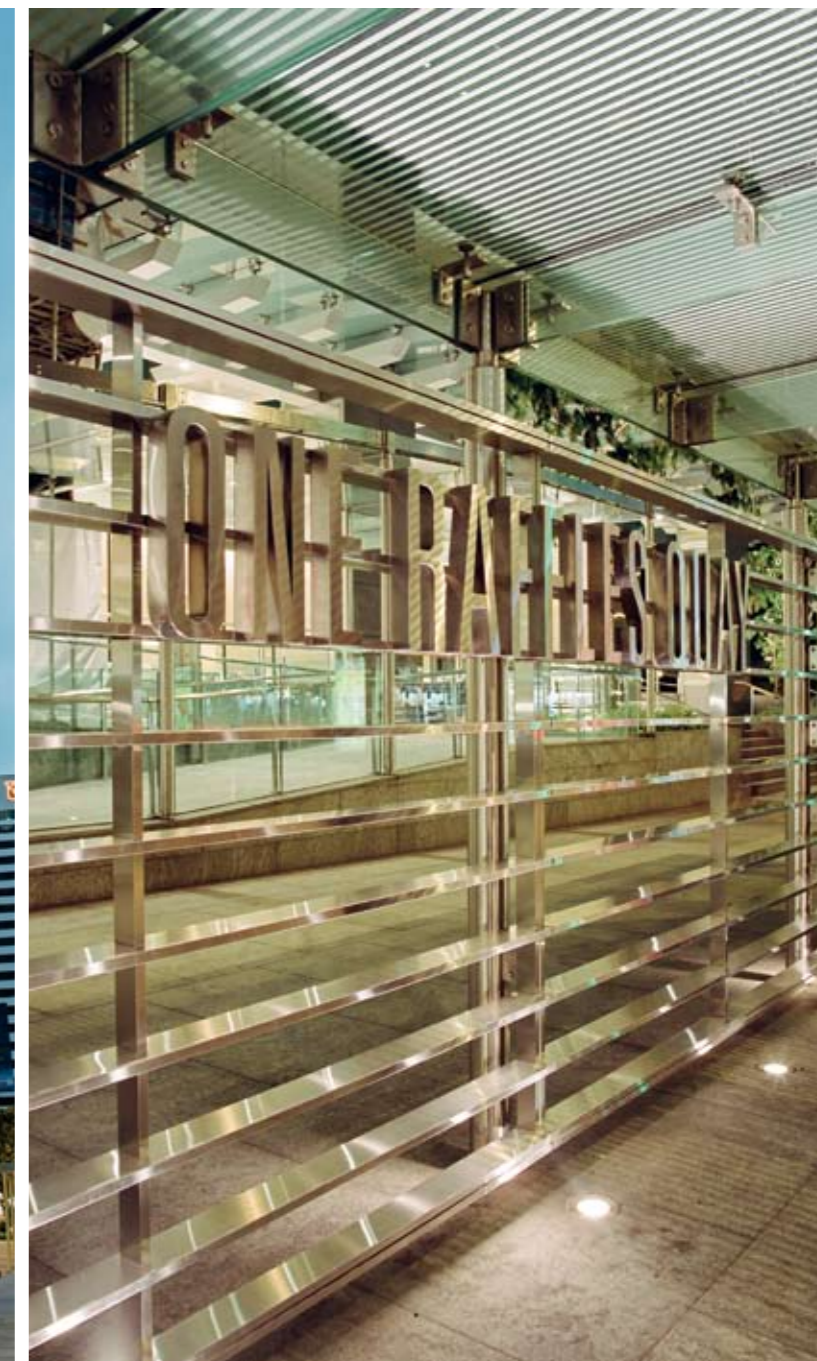
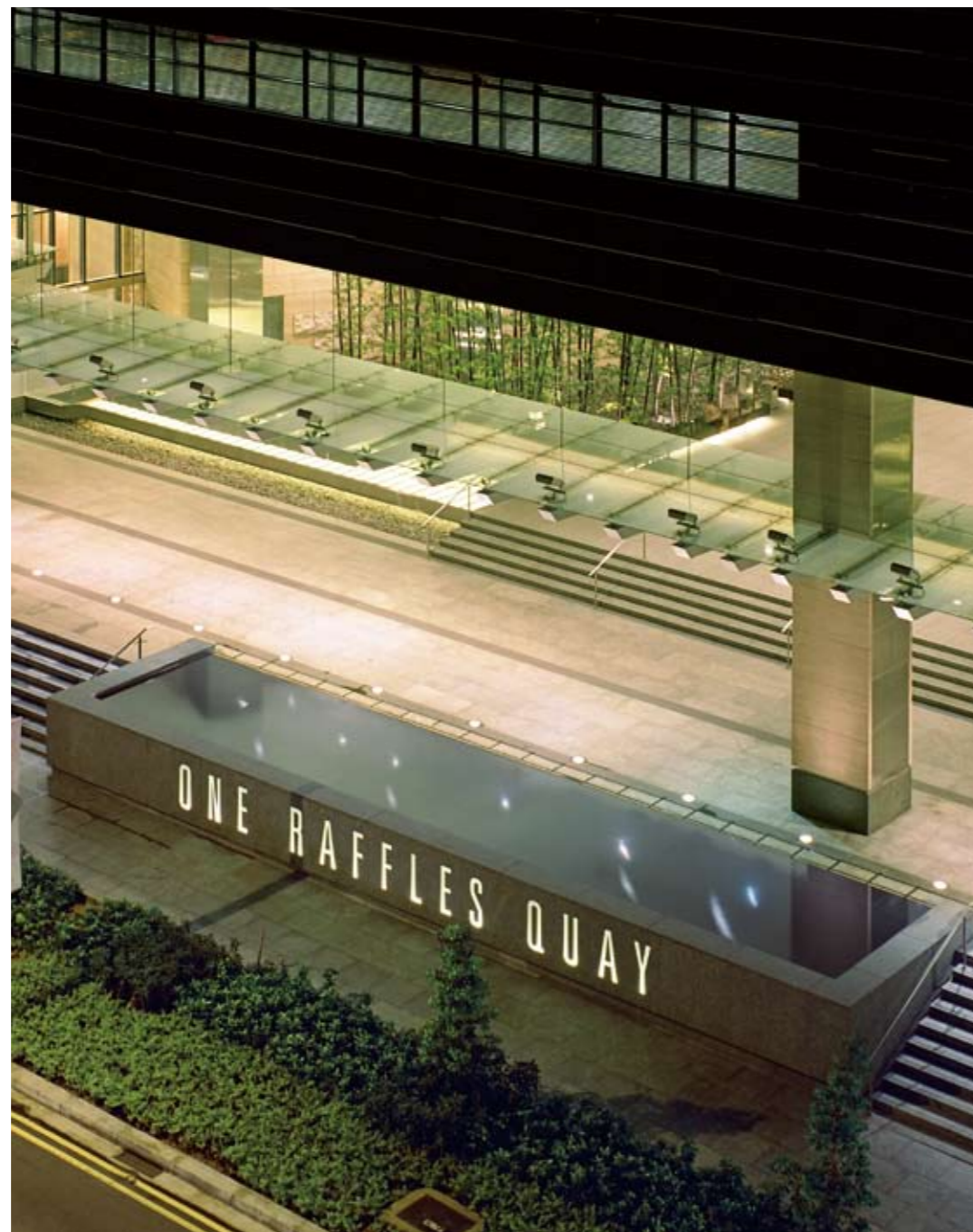
设计师:
大卫·万登-爱德南德,
克里斯·凯勒理,
丹尼斯·弗那罗

摄影师:
蒂姆·诺兰

客户:
香港置地有限公司,
吉宝置业国际有限公司,
长江实业(集团)有限公司

地点:
新加坡

时间:
2007年





Hearst Corporation Head- quarters >>

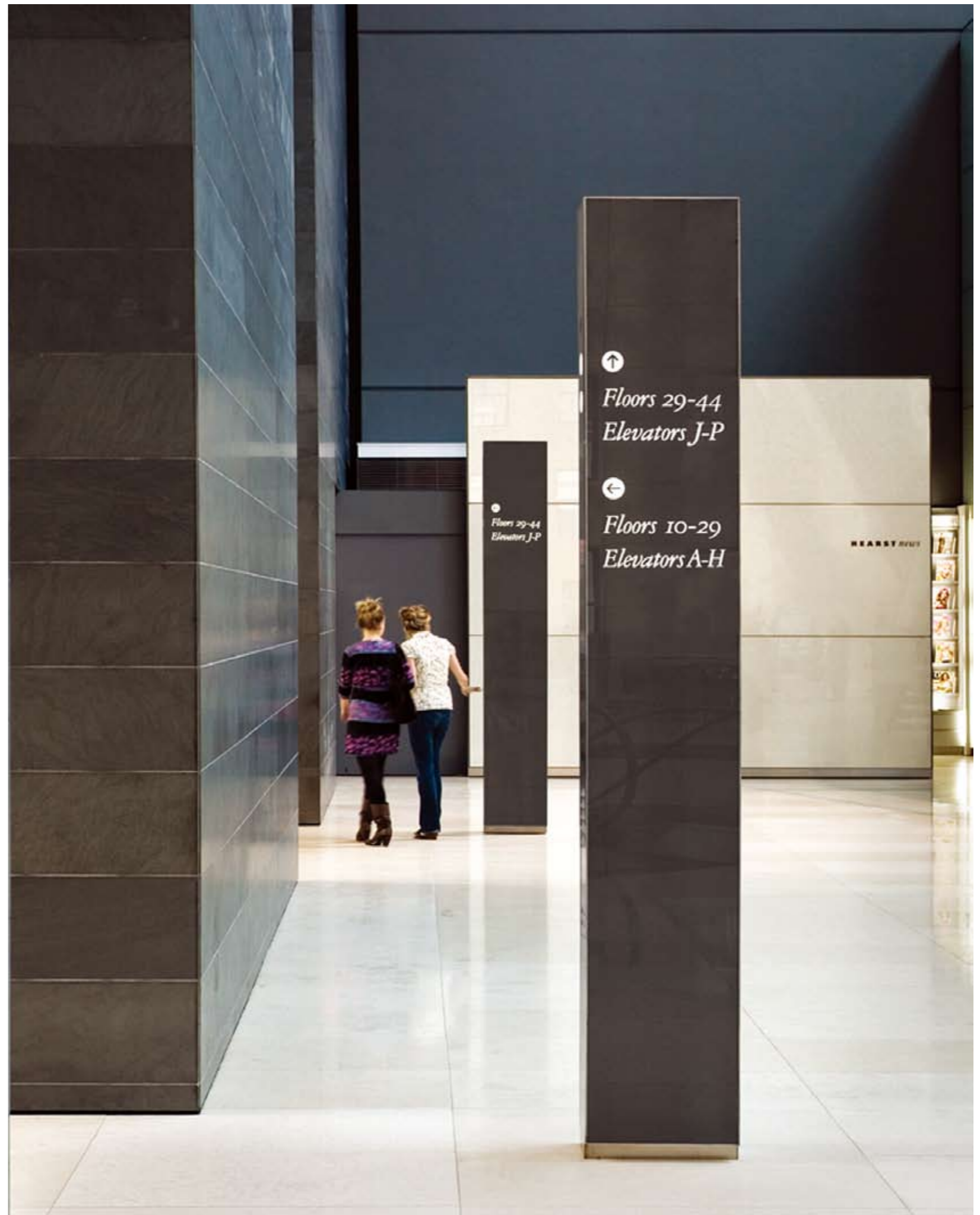
赫斯特公司总部

The Hearst Corporation has created a new landmark in Manhattan by taking their 1928 Art Nouveau building and adding a 44-storey steel and glass tower designed by Foster + Partners. The inside of the historic building is now a single, seventy-foot high sky-lit atrium space. The challenge was to design a sign programme that would integrate into both the original building and the minimalist modern tower rising above it. The solution is a system of freestanding "totems" made out of glass and stainless steel that serve many necessary functions. In addition to identification and directional information, the totems house the lobby's security cameras and the call buttons for a sophisticated elevator system. The rest of sign programme keys off the totem design with typefaces chosen to relate to the corporate identity of the Hearst organisation. The tower graphics make use of a wealth of graphic identity inherent in the magazines that are part of the Hearst family.

建于1928年的赫斯特公司经典建筑和由福斯特事务所设计的44层钢筋玻璃扩建大楼为繁华的曼哈顿街头打造了一个崭新的地标。老建筑的内部是一个独立的2米高的通透中庭。设计的主题是构造一个全新的指示方案，能够将老建筑与简约的现代风格建筑和谐统一在一起。设计师巧妙打造了一个独立的图标系统，该系统由玻璃和不锈钢制成，功能性丰富，不仅承载视觉识别和方向信息，同时将大厅安全摄像机和先进的电梯系统呼叫按钮囊括其中。此外，图标上的字体强调与赫斯特公司标识的统一。大楼的平面设计 with 赫斯特公司杂志中的图形标识相得益彰。

Design Agency:
C&G partners
Partner-in-Charge:
Keith Helmetag
Lead Designer and Project Manager:
Amy Siegel
Photography:
David Sundberg, Chuck Choi
Client:
Hearst Corporation
Location:
USA
Date:
2007
设计机构:
C&G partners设计事务所
项目负责人:
基思·赫尔迈特格
设计师:
艾米·西格尔
摄影师:
大卫·桑德博格,
查克·查彩
客户:
赫斯特公司
地点:
美国
时间:
2007年





Grey Group >>

葛瑞集团

A creative company needs an innovative workspace. For Grey Group, one of the largest marketing communications companies in the world, a move to a new, state-of-the-art headquarters in the Flatiron District, a New York design centre, symbolised a renewed commitment to creativity.

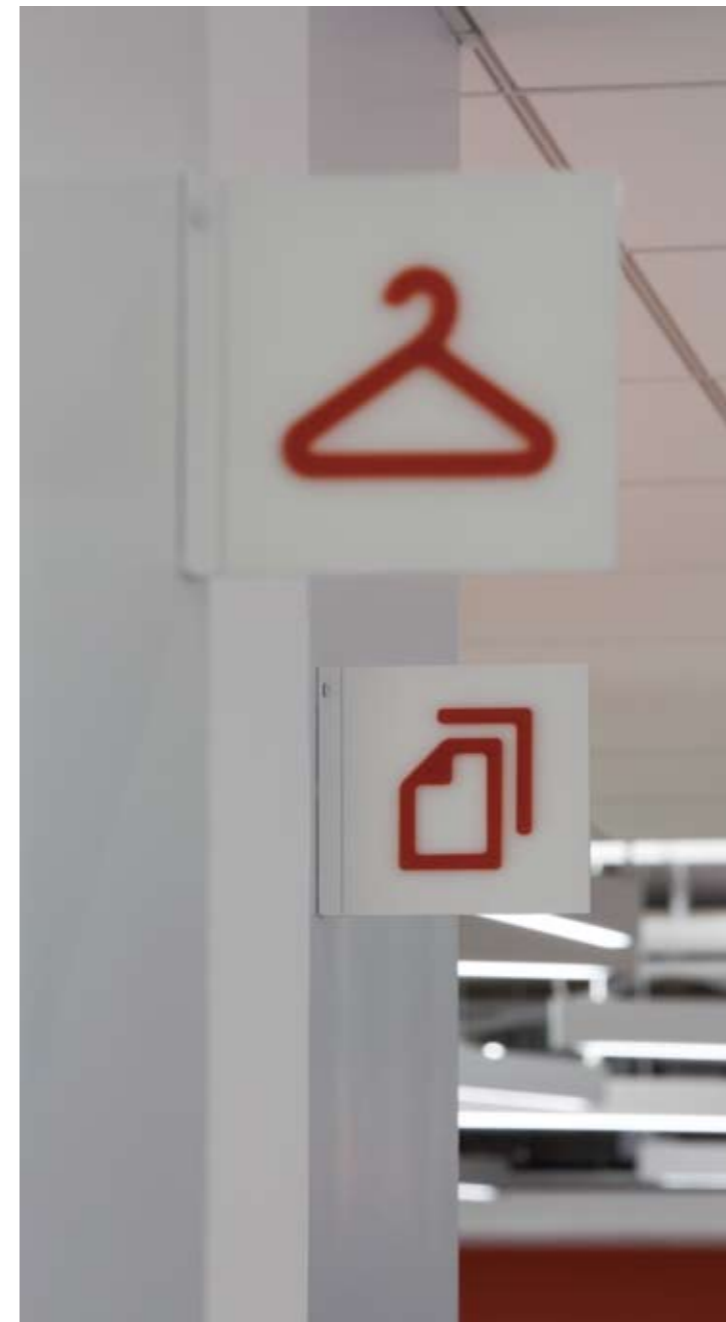
Scher and Studios previously collaborated on the interiors of the Bloomberg L.P. headquarters, where Scher developed an environment of numbers that was a three-dimensional manifestation of the Bloomberg brand. For Grey, Scher has designed graphically playful signage that captures and promotes the creativity of the company's various divisions. The programme utilises materials used in the interior design to create a series of optical illusions that brand the agency in the space. "It's a house of visual games," says Scher.

Studios designed the interiors using different materials for each division or department on each floor. Scher's environmental graphics use these same materials – wood, glass, metal and polymer – in ways that suggest the personalities of the different divisions. The signage mixes the materials with elements of reflection, transparency, lighting and pattern to create a series of optical illusions that sets each department apart and at the same time ties the headquarters together into a cohesive environment.

创意公司需要一个创新的工作环境。对于世界上最大的营销传播公司之一葛瑞集团来说，在纽约的设计中心弗拉蒂尔区创建新总部，将意味着又一个创意环境的诞生。曾经在彭博资讯总部室内设计中，保拉·斯科及其工作室为该总部营造了一个数字环境，将彭博资讯的品牌用三维显示器呈现出来。这次在葛瑞集团的设计过程中，保拉·斯科打造了一款妙趣横生的平面引导标示系统，体现并促进了公司各部门的创造力。该方案利用室内设计材料打造了一个蕴含公司商标的光幻觉系统。保拉·斯科曾这样说道：“这是一个视觉游戏空间。”公司的每个部门、每个楼层的设计材料各异。图标选用的实木、玻璃、金属和聚合物等材料与每个楼层使用的材料保持一致，同时彰显各部门的特色。各种质地的图标与反射、透明、背光、图案等元素巧妙搭配，打造了一系列光幻觉系统，将各部门清晰地区分开来，同时为总部营造出一个凝聚力极强的办公环境。

Design Agency:
Pentagram
Art Director:
Paula Sche
Designer:
Paula Scher,
Andrew Freeman
Client:
Grey Group
Location:
USA
Date:
2009

设计机构:
五角星设计事务所
艺术总监:
保拉·斯科
设计师:
保拉·斯科,
安德鲁·弗里曼
客户:
葛瑞集团
地点:
美国
时间:
2009年





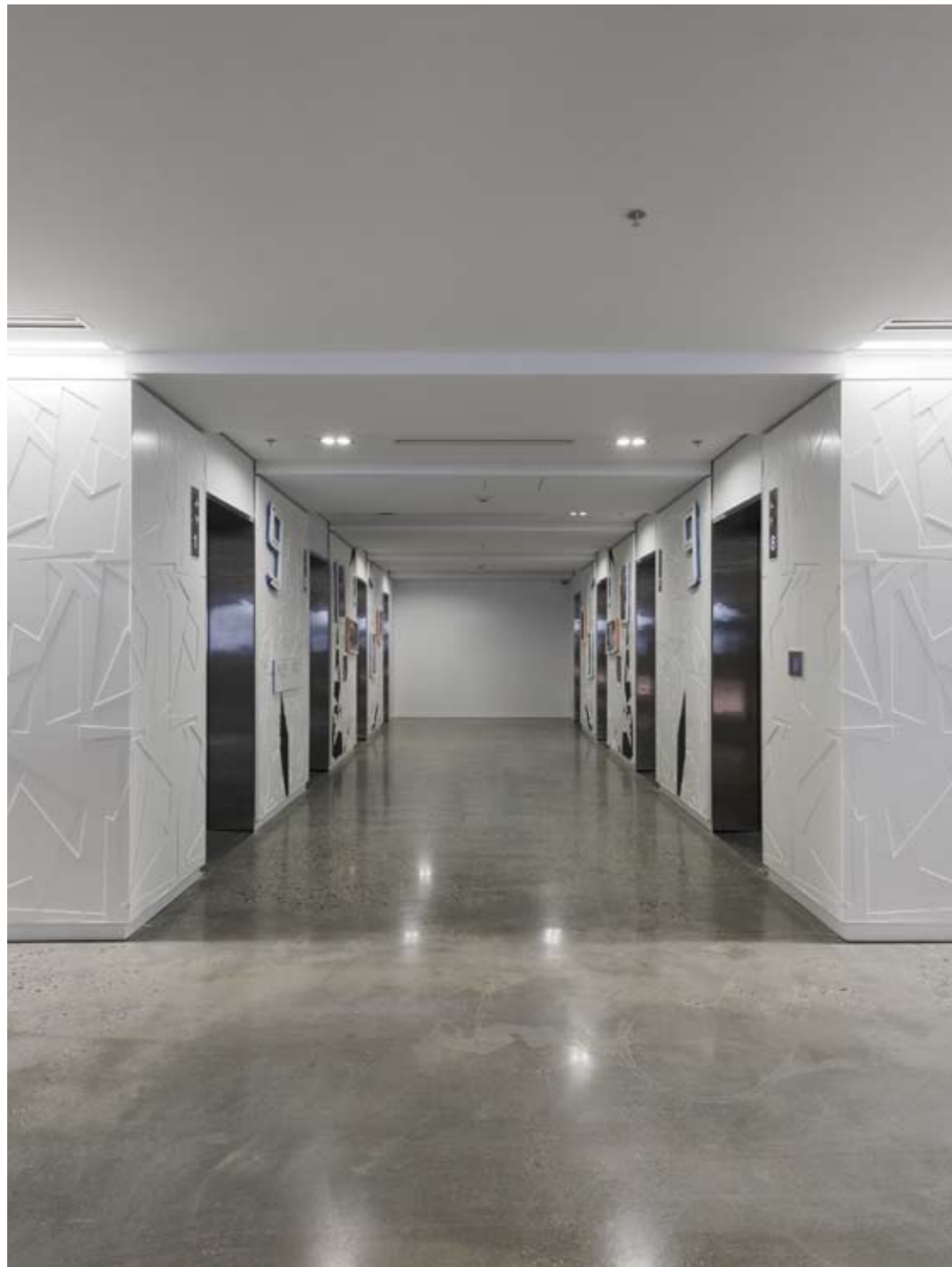
MYER Office >>

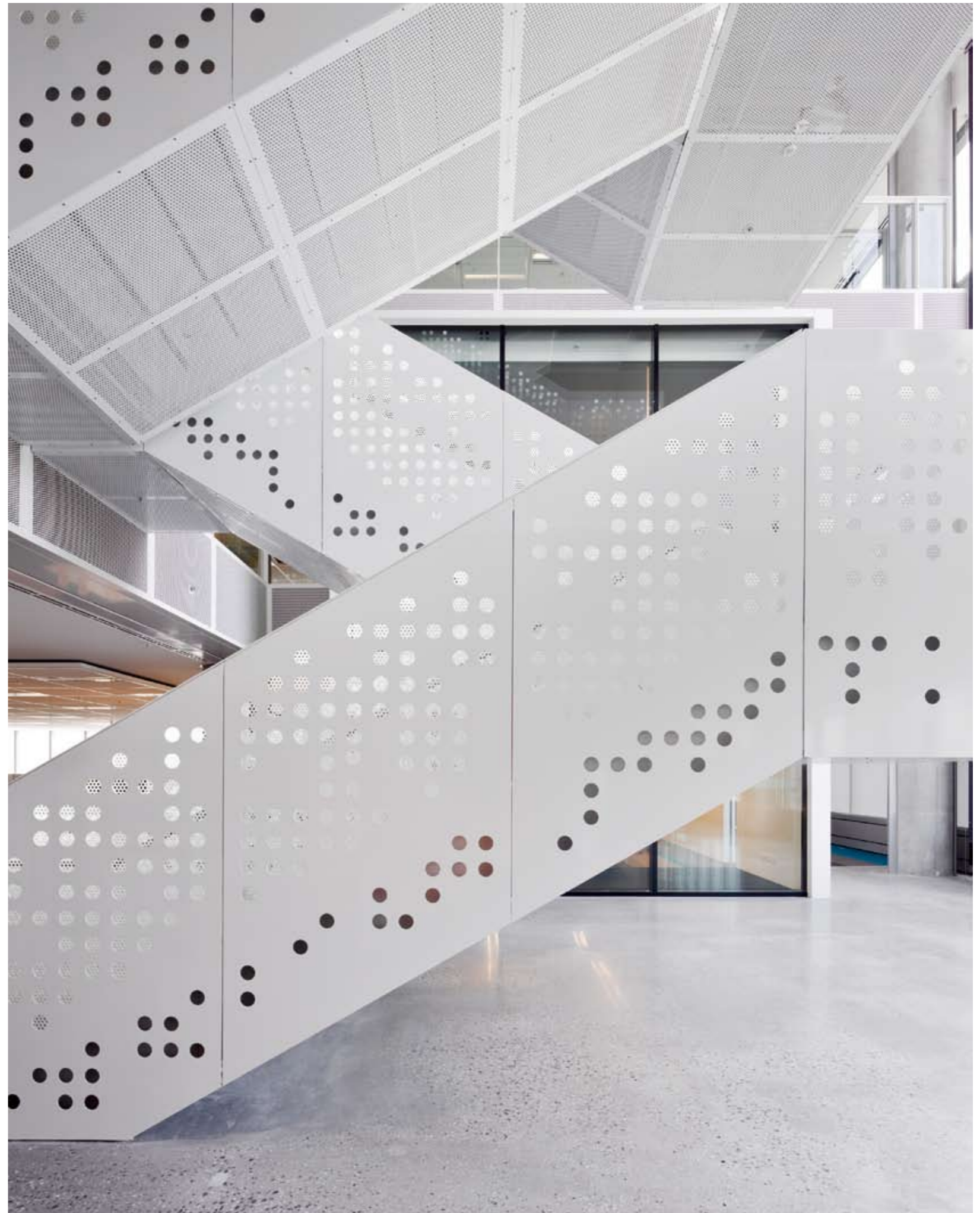
玛雅办公大楼

MYER, Australia's largest department store recently relocated their head office to Docklands. BVN Architects commissioned Büro North to design graphic embellishments and signage throughout the space. After a thorough research phase, the designers crafted design which evolves throughout the nine floors; each floor is themed by a specific decade in twentieth century fashion, starting with the 1910's and working up through the building to the 1990's. Wall Graphics were relief routed and signage developed using a feature material relevant to the decade, toilet pictograms were given the same decade relevant treatment creating a subtle and sophisticated interpretation of MYER's heritage.

玛雅百货大楼是澳大利亚最大的百货公司，最近将总部迁至墨尔本的达克兰。BVN建筑设计事务所委托Buro North设计事务所为该空间提供平面装饰和引导标示设计。经过深入的研究，设计师为9个楼层提供了形态各异的平面设计，每个楼层的设计风格均能够彰显20世纪10年代至20世纪90年代每十年间的流行趋势。墙面采用浮雕设计，标示运用的材料与建筑的立面相似，卫生间的象形图同样采用了“十年”风格处理，将玛雅百货公司的优秀传统进行微妙而精致地诠释。

Design Agency:
Buro North
Designer:
Soren Luckins,
Dave Williamson,
Jules Zaccak,
Sarah Napier,
Tom Allnutt
Photography:
Peter Bennetts
Client:
BlighVollerNeild (BVN)
Location:
Australia
Date:
2010
设计机构:
Buro North设计事务所
设计师:
索伦·卢卡斯,
大卫·威廉姆森,
朱尔斯·扎查克,
萨拉·纳皮尔,
汤姆·阿纳特
摄影师:
彼得·本内特
客户:
布莱·沃勒·奈尔德(BVN建筑设计事务所)
地点:
澳大利亚
时间:
2010年





2101 L Street >>

2101 L大街

Located just four blocks from the DC metro, the new 60,000 sf, LEED-CI Platinum office is a shining example of a next-generation sustainable corporate interior.

The design team began with an extensive immersion process to better understand the client's culture and work processes. From the immersion process, five core types of spaces, or "activity zones" emerged – Greet, Seat, Meet, Eat and Retreat – each representing different components of how the office functions. A major challenge – and accomplishment – was creating environmental graphics that were sustainable or had sustainable elements while being extremely durable and long-lasting. The resulting environmental graphics elements met the needs of the client and end-user by enhancing the modern, creative and cutting-edge space with a fully-integrated environmental design that simultaneously stays mindful of the client's sustainable goals.

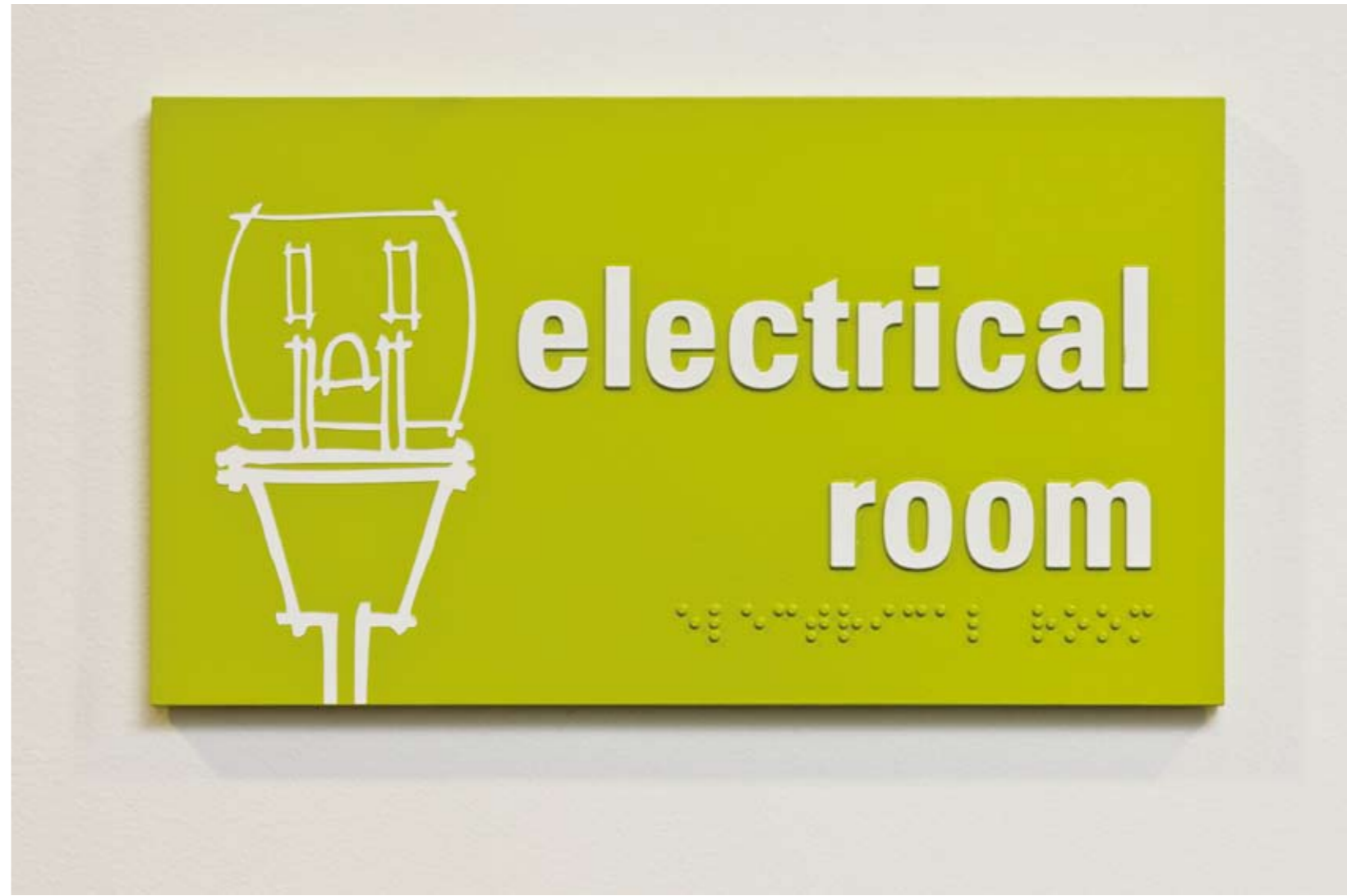
Green materials include sustainable adhesives for the wall coverings, finishes for wall plaques and overhead signing, material selection for large-scale graphics, collateral materials such as personal metal water canteens to reduce waste, low energy use digital rotating bulletin board announcements to convey office-wide accomplishments and information, as well as magnetic bulletin boards throughout the office to reduce office paper distribution and consumption.

位于华盛顿的白金办公大楼占地5.574万平方米，获得LEED-CI认证，是未来的室内办公可持续设计的光辉典范。在设计之初，设计师对客户文化和工作流程进行了深入了解，并对接待区、等候区、会客区、餐饮区以及休息区进行了清晰定义。设计的重点是运用可持续设计元素打造图标，使其耐用、持久。可持续平面设计元素为现代、独特的前卫空间注入了无限新意，满足客户的需求，从而获得了好评。环保材料包括墙纸胶粘剂、墙面艺术贴砖抛光剂等，个人金属水瓶能够降低水的浪费；低能量电子布告栏将公司的业绩和信息及时显示，避免纸张的浪费。



Design Agency:
RTKL Associates Inc.
Designer:
RTKL Associates Inc.
Photography:
David Whitcomb, Anne Chan, Paul Warchol
Client:
RTKL Associates Inc.
Location:
USA
Date:
2008
设计机构:
RTKL联合设计公司
设计师:
RTKL联合设计公司
摄影师:
大卫·惠特科姆, 陈安妮, 保罗·瓦克尔
客户:
RTKL联合设计公司
地点:
美国
时间:
2008年





The Monarch >>

帝王大厦

Soaring 300+ feet skyward over the West End/Market District at the western edge of Austin's Central Business District, The Monarch is a trend-setting example of smart growth that will redefine Austin's downtown skyline. Austin is known for its Monarch butterflies, which pass over the city during their annual migration to Mexico. Renowned throughout the natural and human worlds as creatures of significant beauty and grace, the Monarch inspired RTKL to design a space that similarly pays tribute to the ideas of natural beauty and international intrigue. When translated to design, this concept took the form of a 29-storey high-rise tower with sleek, clean lines that radiate European efficiency while maintaining an earthy, Austin feel through judicious use of natural materials and colours. Other interesting design references include the glass handrail system, which creates a pixilated effect reminiscent of Monarch wings, and a Monarch-shaped roof detail that crowns the building. Rounding out The Monarch experience, RTKL's graphic design team created marketing brochures that expanded the concept and communicate a cohesive experience.

屹立于奥斯汀中央商务区西侧的帝王大厦以其独特的风姿描绘着奥斯汀市中心的天际线。奥斯汀市素以帝王蝶而著称，每年大量的帝王蝶飞过该城市的上空迁徙到墨西哥。受周围优美的自然环境与和谐的人文环境启发，帝王大厦邀请RTKL联合设计公司为其提供一个独特的空间设计，要求既能够体现该地区秀美的自然环境，同时能够彰显其强大的国际影响力。这座29层的摩天大楼线条清晰、简洁，折射出欧式风范，自然材料和色彩的运用营造出淳朴、婉约气息。精致的玻璃扶手系统令人自然联想起帝王蝶的翅膀，王冠式屋顶分外引人注目。与此同时，由RTKL联合设计公司平面设计团队设计的营销宣传册，延续了空间的设计理念，并彰显出公司强大的凝聚力。

Design Agency:
RTKL Associates Inc.
Designer:
RTKL Associates Inc.
Photography:
David Whitcomb
Client:
Bellevue Square
Location:
USA
Date:
2008

设计机构:
RTKL联合设计公司
设计师:
RTKL联合设计公司
摄影师:
大卫·惠特科姆
客户:
贝勒维广场
地点:
美国
时间:
2008年





The design approach started simultaneously with the wayfinding system and the chromatic study of the building.

The concept for the wayfinding system started from the Dada movement. Words and letters are freely arranged and partially expressed in an onomatopoeic way. The building is literally a container for words and sounds.

"TAP", the name of the building, is comprised of the initial letters of "Théâtre et Auditorium de Poitiers" and is supposed to refer to the three taps in the beginning of a play. The guidance system consists of oversized letters and numerals recognisable from a wider distance. The colours used are a continuity of the building colours, black and yellow.

To announce the events of each season were developed the guidelines for the exterior video projections in the glass "skin" of the building, like a deconstructed video screen with moving images.

An exterior signage system consisting of "totems" in the surroundings of the building, is the limit of the design project.

The technical solutions for all the applications are painting with moulds, and adhesive film directly in the walls and other surfaces in order to avoid three-dimensional elements.

为大楼提供的引导标示系统和色彩设计。引导标示系统的设计理念源自达达运动。单词和字母自由排列，以拟声方式表达。因此，从字面上来看，该建筑是一个单词和声音的“容器”。大楼的名称“TAP”，是德·普瓦捷剧院及演奏厅的大写字母缩写。引导标示系统由大型字母和数字识别系统构成。色彩力图与空间的色调相和谐一致，以黑色和黄色为主。建筑的玻璃外观下嵌有一个室外视频投影仪，犹如一个可移动显示屏将每一季的活动清晰地显示出来。室外过多的图标容易为人们带来困扰，因此，设计师巧妙地将所有应用程序采用模具化处理，墙壁和其他表面上覆以胶膜，尽量避免对三维元素的应用。

Design Agency:

P-06 ATELIER

Art Director:

Nuno Gusmão

Creative Director:

Nuno Gusmão,

Estela Pinto,

Pedro Anjos

Designer:

Vera Sachetti,

Giuseppe Greco,

Miguel Cochofel,

Miguel Matos

Photography:

Sérgio Guerra SG+FG.

Client:

JLCG Arquitectos

Location:

France

Date:

2008

设计机构:

P-06 设计工作室

创意总监:

努诺·古斯芒

设计师:

维拉·撒克提,

朱塞佩·格莱克,

米格尔·科克费尔,

米格尔·马托斯

摄影师:

Sérgio Guerra SG+FG.工作室

客户:

JLCG Arquitectos, Lda.公司

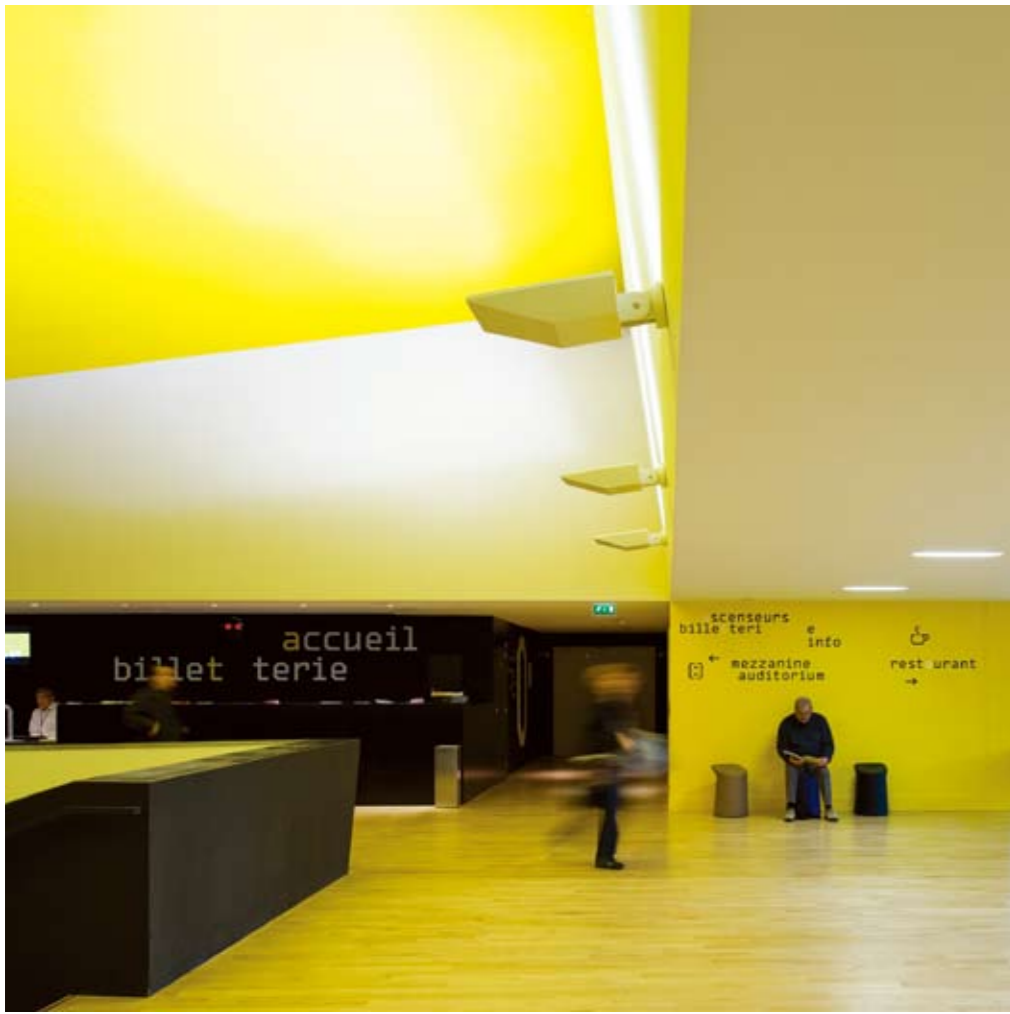
地点:

法国

时间:

2008年





The California Endowment >>

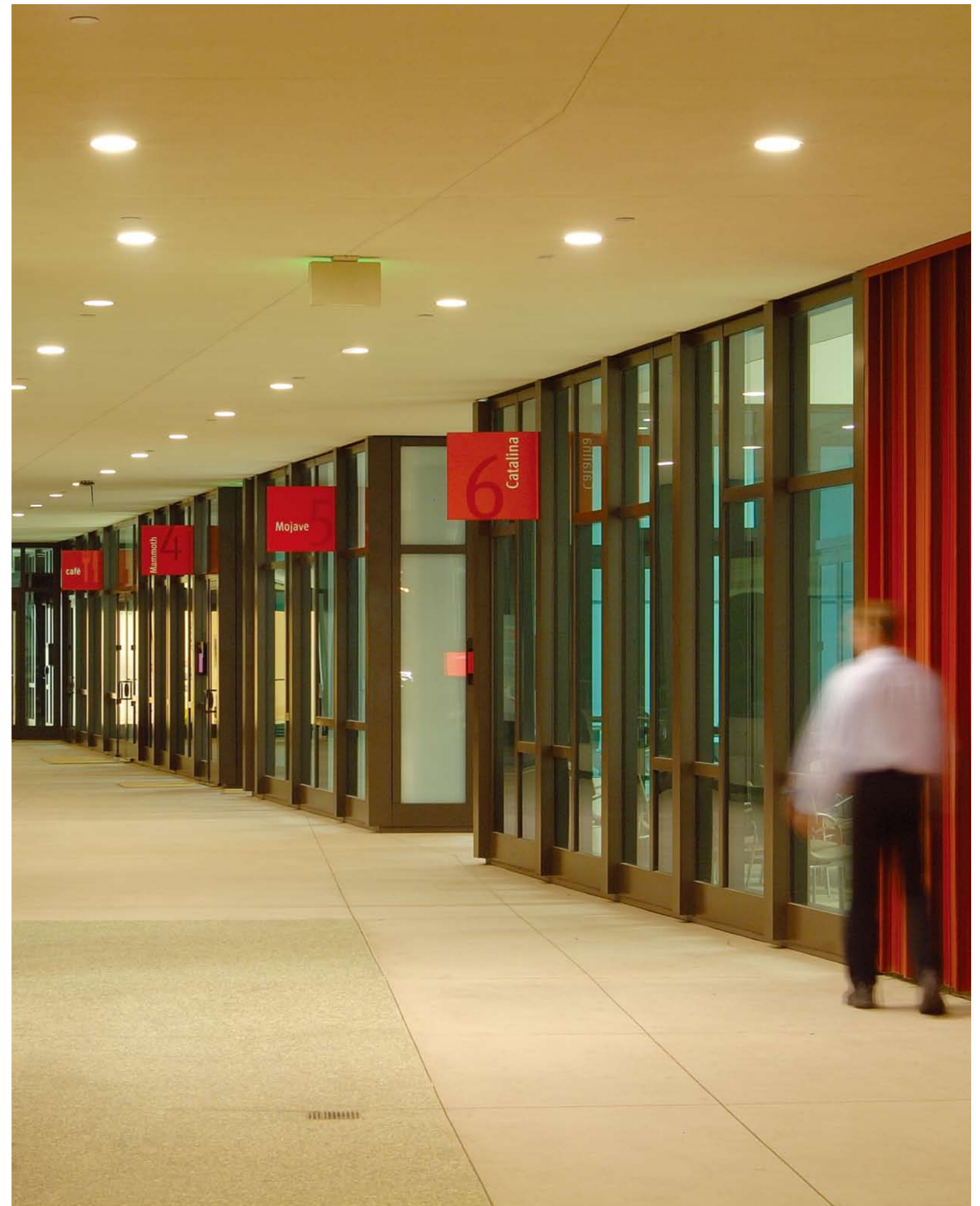
美国加州捐赠基金大厦

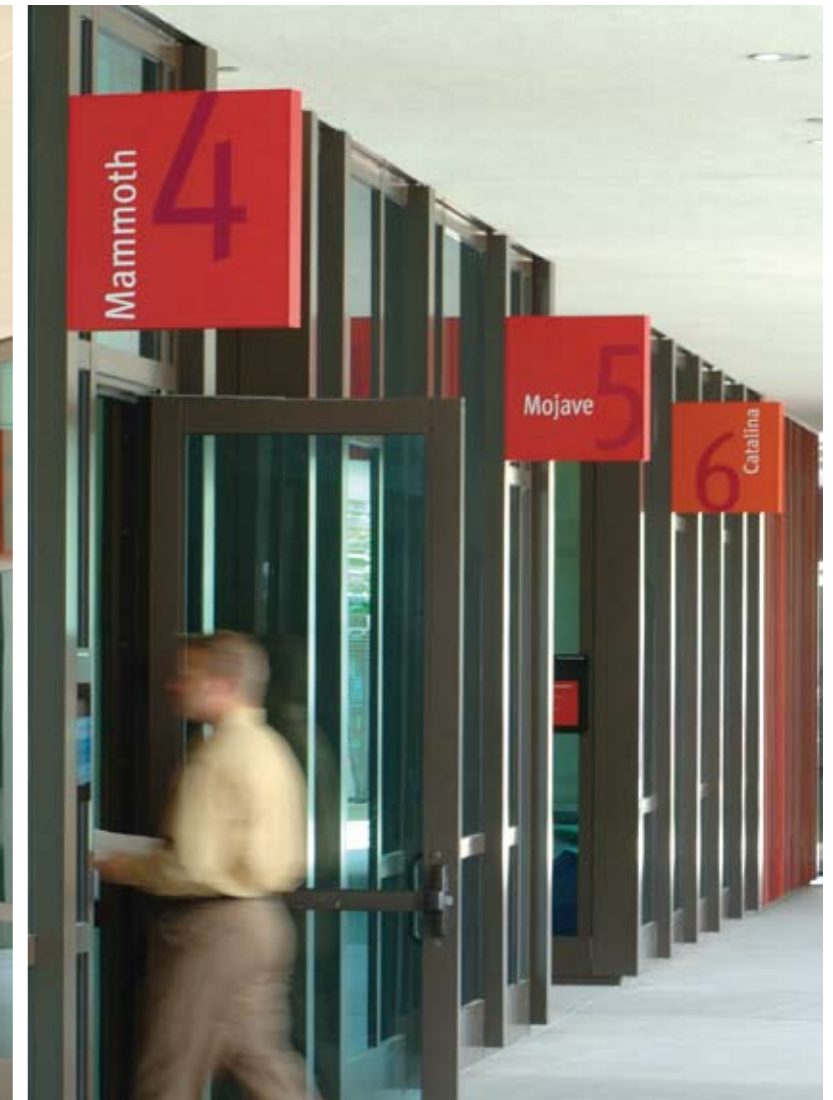
A lively and thoughtful new headquarters for the California Endowment's "Centre for Healthy Communities" has taken root on a once dilapidated industrial site in downtown Los Angeles. The graphics work began with the development of a refreshed and stronger logotype, expressive of the Endowment's newly expanded, multilayered nature. The system of interior and exterior identity icons and wayfinding signage reflect the strong bold colours of architecture. Freestanding digital directories inside the lobby doors and digital screens at the meeting rooms communicate the changing daily meeting and conference information through an instantly adjustable, paperless system.

隶属于美国加州捐赠基金的健康社区中心新总部位于洛杉矶市工业用地原址，建筑风格活泼、独特，希望能够拥有一个崭新而极具表现力的标志以配合空间的扩建。室内外空间的图标识别和引导标示系统与建筑大胆的色彩相一致。大堂内门中的独立数字屏和会议室中的数字显示屏通过一个可调节无纸化系统对日常会议及大型会议信息进行及时显示。

Design Agency:
Sussman/Prejza & Co., Inc.
Creative Director:
Deborah Sussman, Holly Hampton
Designer:
**John Johnston,
Hsin-Hsien Tsai,
Ana Llorente Thurik,
Selene Gladstone**
Photography:
Jim Simmons
Client:
The California Endowment
Location:
USA
Date:
2006

设计机构：
苏斯曼/普莱扎亚&联合公司
创意总监：
德博拉·苏斯曼，
霍利·汉普顿
设计师：
约翰·约翰斯顿，
蔡新竹，
安娜·洛伦特·特里克，
塞勒涅·格拉德斯通
摄影师：
吉姆·西蒙斯
客户：
美国加州捐赠基金
地点：
美国
时间：
2006年





Yahoo! >>

雅虎公司总部

Yahoo! hired Square Peg to design a creative and memorable monument identity incorporating the Yahoo! logo and a signing and graphic programme to inform and direct visitors throughout the five-building corporate headquarters. In 2002, Square Peg Design received the Merit Award from the Society of Environmental Graphic Design (SEGD) for work on the Yahoo Campus.

Square Peg设计事务所应雅虎公司之邀为其提供标识和引导标示设计，要求设计风格新颖、感染力强，能够帮助访客在五个公司总部大楼中自由穿行。2002年，由Square Peg设计事务所设计的雅虎公司园区项目获得了环境平面设计协会颁发的优秀奖。

Design Agency:
Square Peg Design
Creative Director:
Scott Cuyler
Designer:
Scott Cuyler
Photography:
Square Peg Design
Client:
Yahoo!
Location:
USA
Date:
2006

设计机构:
Square Peg设计事务所
创意总监:
斯科特·凯勒
设计师:
斯科特·凯勒
摄影师:
Square Peg设计事务所
客户:
雅虎
地点:
美国
时间:
2006年





Wayfinding or Wayshowing?

"There is no one perfect orientation system for a building or site!" is a statement that we always come up with in the very first meeting with a new client. It has to become clear in their mind that the ways of orientation are as individual as their users, needs and background.

The concept and design of a signage system has always got a lot to do with the political attitude of the initiator/principal. Someone has to decide how dominant it should or should not be?

To achieve adequate solutions we design a variety of media for the following different ways of orientation:

1. The ideal way to guide: From human to human – the quality of personal assistance is irreplaceable by any sign or screen. Individual needs can be answered in a personal dialogue.

2. The haptic way to guide: Miniature representations of the original. Through miniature scale models huge dimensions can become immediately clear as well as visitors' positions and destinations.

3. The transportable way to guide: Printed maps for take-away. Maps are leading visitors along their path.

4. The common way to guide: Signs and screens. We think the conceptual design of a wayfinding system has to start as early as possible in the phase of construction to achieve a suitable solution. Our goal is to develop something like an intarsia instead of an additional and often distracting additional element – without hiding and easily being overlooked. It is our mission to create a uniquely interacting instead of interfering solution for each individual site or building.

Christopher Ledwig
founder of F1RSTDESIGN

寻路还是指路?

在接手一个新项目之初，我们会对客户声明：“任何建筑或场所都不可能有一个绝对完美的定位系统！”这样是要让他们了解，定位方式因用户、需求和设计背景的不同而具有特殊性。

引导标示系统的概念和设计 with 发起人或委托人的政治态度具有密切的关系。该系统在整个空间中占据的分量最终要由某个人来决定。

为得到最佳的解决方案，我们为下列不同的定位方式设计了多样化的媒体：

1.理想的导向方式。“从人到人”——个人辅助的力量是任何标志和屏幕所不能替代的。通过人与人之间对话的方式满足个人需要。

2.触觉导向方式。通过小型比例模型的设置将访客所在的位置和前往的目的地清晰地显示出来。

3.便携式导向方式。印制随身携带的地图。

4.普通的导向方式。标志和屏幕。

在我们看来，要制定导向系统的合理化方案，应该参与建筑的初期设计。我们的目标是使该系统与建筑自然融为一体、浑然天成，毫无附加、累赘之感，自然而醒目。我们的任务是为每个独立的空间或建筑构建一个独特的互动非干扰体系，使导向系统与建筑实现完美的结合。

苏珊·才特
Lebowitz Gould设计公司

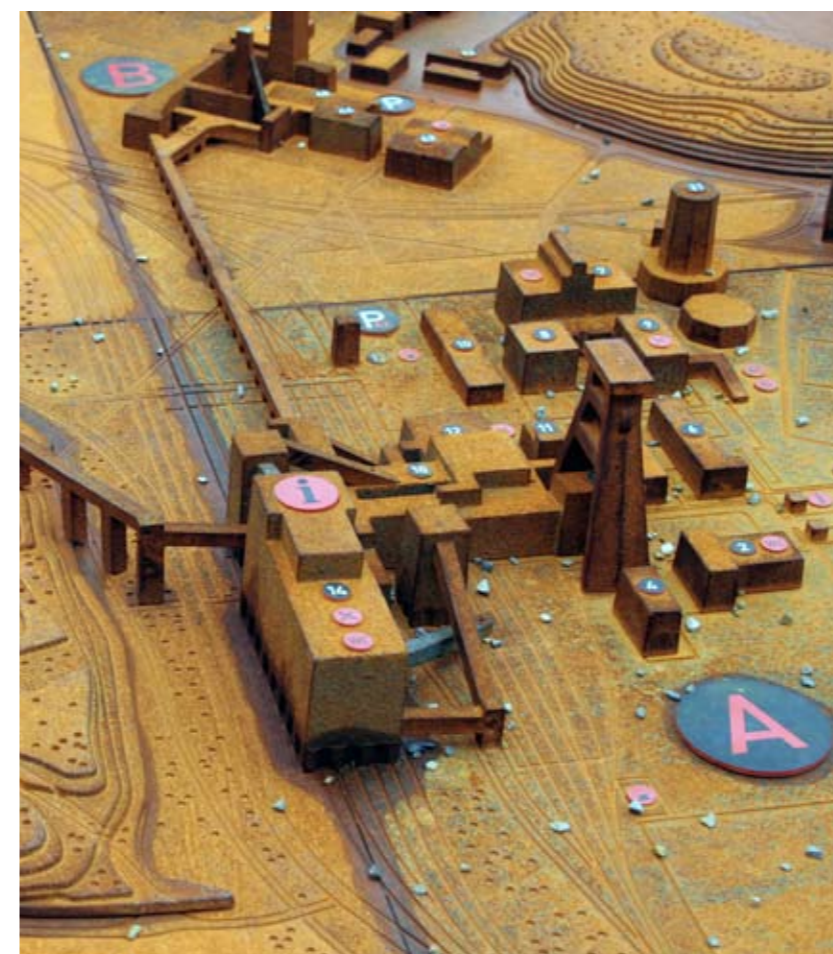
Zeche Zollverein >>

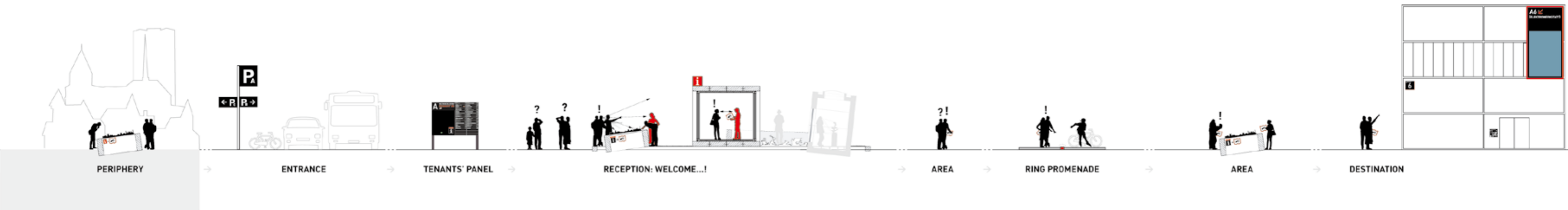
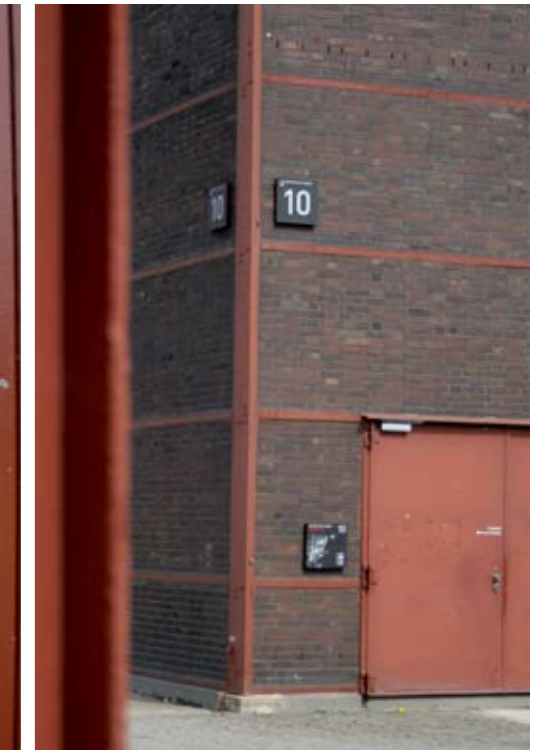
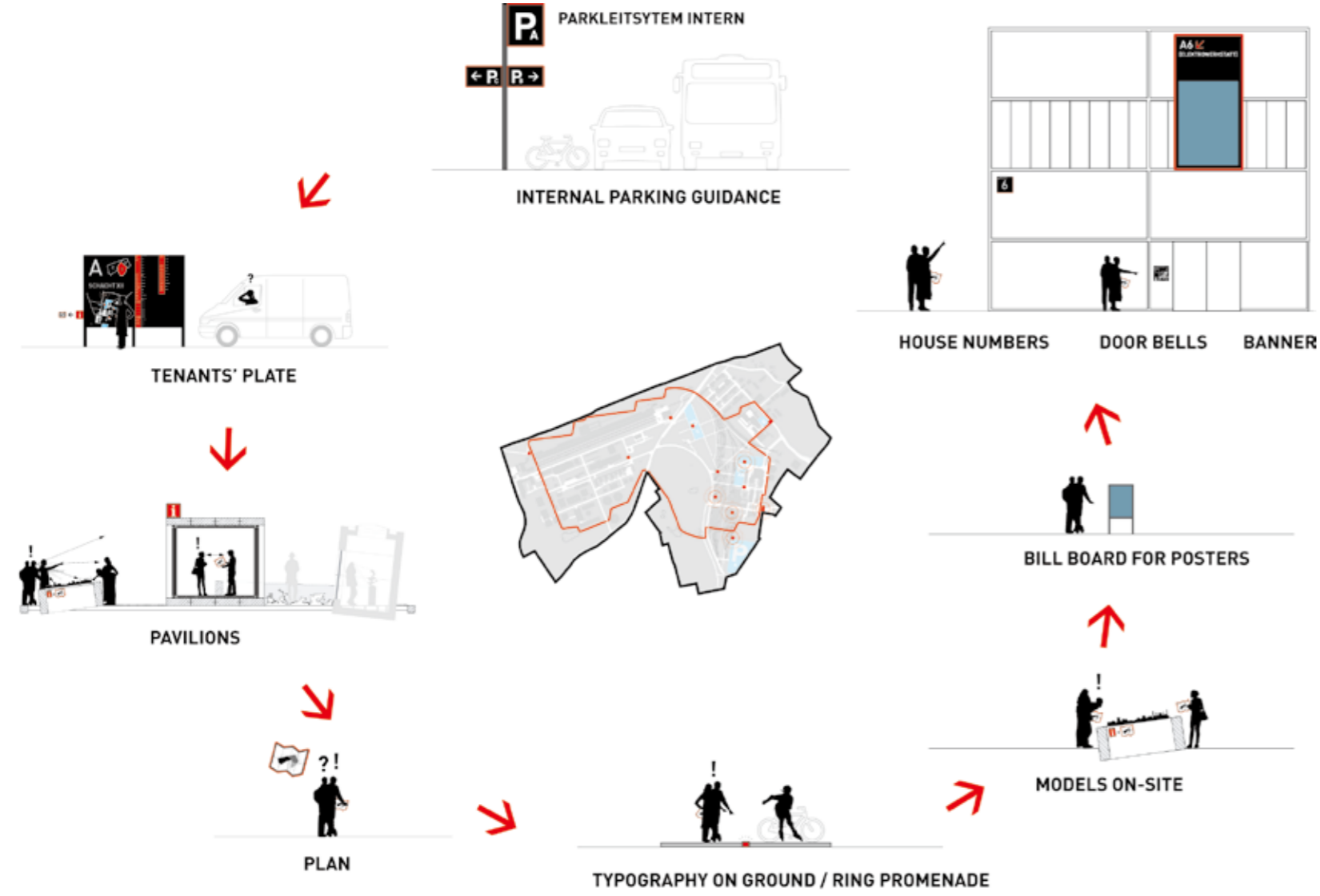
德国矿业同盟工业文化园区

Zeche Zollverein is an abandoned coal mine in Essen which has been listed as UNESCO World Heritage site in 2001. Following a masterplan of OMA/Rem Koolhaas from 2002 the whole area is developing into an important centre for culture and design. Zollverein accommodates such institutions as museums (i.e. red dot design museum), over 100 companies, several event locations and a design school. The design intention is to create a signage system without conventional signs. It is conceived to guide with minimal yet distinctive clues rather than confusing by installing a forest of signs. It introduces a great variety of tools such as personnel, 3D cast iron miniature models, ground markings, lightened panels as well as printed media in a combination of low tech and high-tech methods. From a miniature representation of the original, the visitors find miniature scale casting iron 3D models of the complete area at all entrances. The huge dimensions become immediately clear as well as the visitors' positions and destinations. Chimneys and high buildings help to get an overview – Zollverein has a unique topography. The challenge of the wayfinding is to answer the needs of 500,000 visitors a year while at the same time cope with the strict regulations of the monument conservation.

德国矿业同盟工业文化园区曾是德国埃森地区一个废弃的煤矿，2001年被世界教科文组织列入世界文化遗产。随着2002年雷姆·库哈斯总体规划的实施，该地区也逐渐转变成为一个重要的文化与设计中心。这里设有博物馆（即红点设计博物馆），100多家公司，7个活动场所和1个设计学校。该项目的设计目的在于打造一个突破传统的引导标示系统，以清晰的线条简洁、明了地传达出引导信息。设计借用了三维铸铁微型模型、地面标志、光板、印刷媒体等工具。访客将会在所有入口通过三维铸铁微型模型的显示掌握整个空间的布局。当访客点击某个特定的区域时，图标的尺寸会立即变大。烟囱和高层建筑彰显出该文化园区的特殊地理位置。导向系统设计的挑战性在于其不仅要为每年到这来参观的500,000多访客提供准确的方向指引，同时还要确保不破坏遗迹的保护规则。

Design Agency:
FIRSTDESIGN
Photography:
FIRSTDESIGN
Client:
Zeche Zollverein
Location:
Ruhrgebiet, Germany
Date:
2010
设计机构:
FIRST DESIGN设计事务所
摄影师:
FIRST DESIGN设计事务所
客户:
德国矿业同盟工业文化园区
地点:
德国, 鲁尔区
时间:
2010年







Glasgow Science Centre >>

格拉斯哥科学中心

Glasgow Science Centre comprises three distinctive buildings – the Science Mall, an IMAX Theatre (Scotland's first) and the Glasgow Tower. The area is vast and to guide visitors around its layers, BDP Design, London, were commissioned to create a communication system, including signage, which would reflect the spirit of the unusual structures as well as providing clear guidance information to visitors.

The designers deliberately made finding the way around an integral part of the Centre's exploration process. At the same time the signage enhanced the identity of the Centre whilst providing a strong element of consistency against which individual attractions could stand out.

格拉斯哥科学中心由三个特色建筑构成，即科学城、IMAX影院城（苏格兰首家影城）、格拉斯哥大楼。该地区面积广阔，需要有一个良好的引导标示系统为访客提供准确指引。BDP 设计事务所受邀为其设计一个视觉传达系统，涉及引导标示、导航信息的设计，强调以独特的标识彰显该地区非凡的建筑结构。设计师刻意将导航系统的设计作为该中心开发进程的一个部分，同时，力图使引导标示的设计风格与该中心的识别系统保持和谐一致。



Design Agency:
BDP Design
Creative Director:
Richard Dragun
Designer:
Richard Dragun, Lynda Athey
Photography:
David Barbour
Client:
Glasgow Science Centre
Location:
Glasgow, UK
Date:
2010

设计机构:
BDP 设计事务所
创意总监:
理查德·德拉甘
设计师:
理查德·德拉甘, 琳达·阿塞
摄影师:
大卫·巴伯
客户:
格拉斯哥科学中心
地点:
英国, 格拉斯哥
时间:
2010年





Parcours Des Rescapes >>

幸存之路

This Scenographic promenade is a centennial of a mining disaster, Courrières on March 10th 1906.

Along a 1.5 km route the designers created a unique visual language. The design of signage supports and various scenographic elements solemnly reveal the identity of the site. Besides the mission of informing to remember and understand, they are placed respectfully on the site, facilitating the transmission of memory.

According to the sequences of the route, these visual elements are like a land-art intervention.

The fight of the survivors during twenty-one days in the restricted space of the galleries is related on twenty-one easels.

为纪念1906年3月10日库里耶尔矿难而设计的1.5千米长步行大道。设计师为其设计了一套独特的视觉语言。引导标示设计和多种布景元素庄严地展示了该地区特殊的身份。这些设计为人们提供指引的同时，还扮演了记忆传播的角色。沿着道路铺展开来的视觉元素犹如一个个地面艺术品。21个画架强调了在矿难发生后的21天发现的幸存者。

Design Team:

Nicolas VRIGNAUD & Jean-Marc LOUAZON

Landscapers :

TERRITOIRES, SITES ET CITÉS, Architects & Landscapers

Client:

CALL

Location:

France

Date:

2006

设计团队:

Nicolas VRIGNAUD & Jean-Marc LOUAZON设计事务所

景观设计师:

新界设计事务所, 地域与城市设计事务所, 建筑与景观设计事务所

客户:

CALL机构

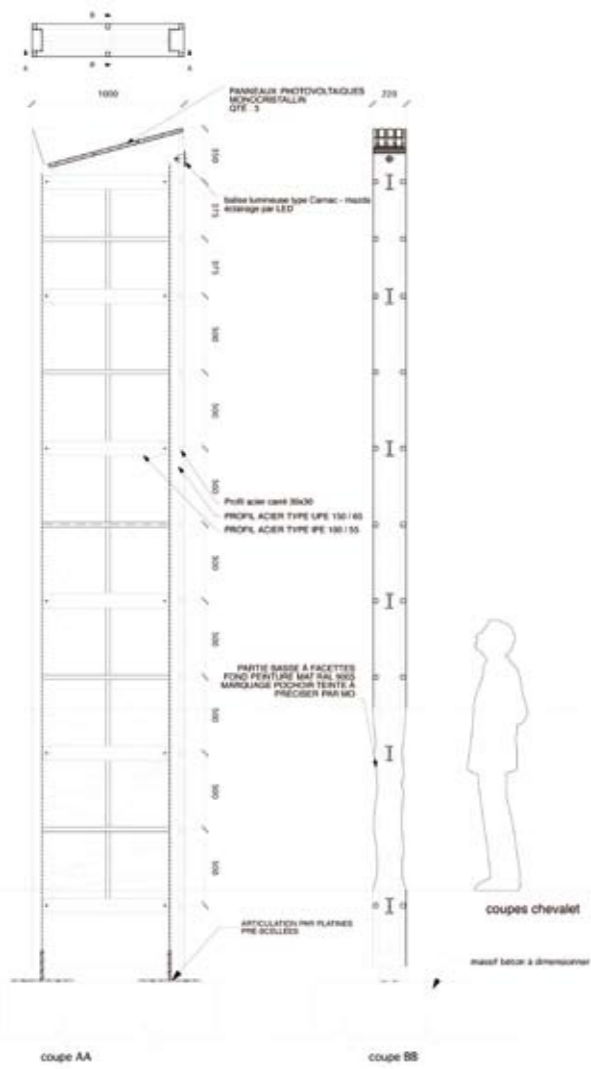
地点:

法国

时间:

2006年





L'ateliere Cultural Centre >>

L'ateliere文化中心

This project is a homage to the old shops signs, still existing in some towns or villages.

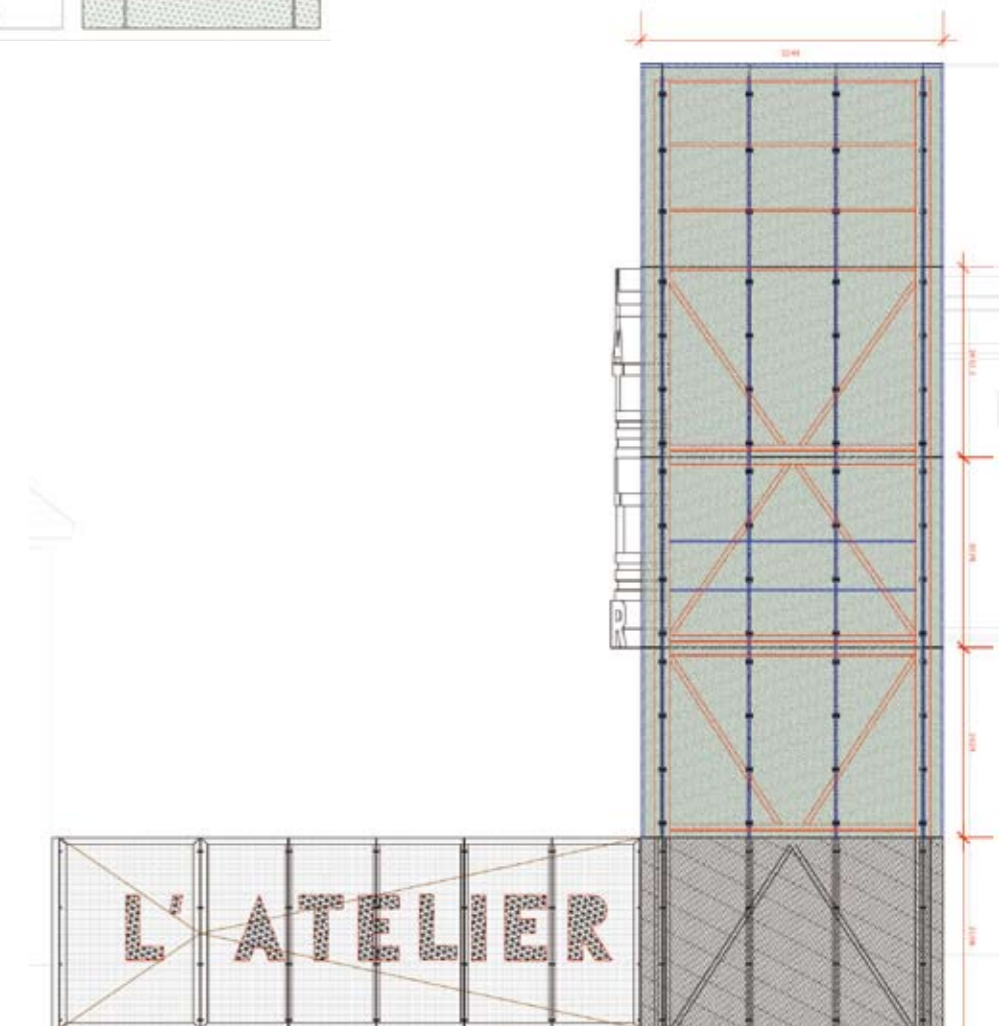
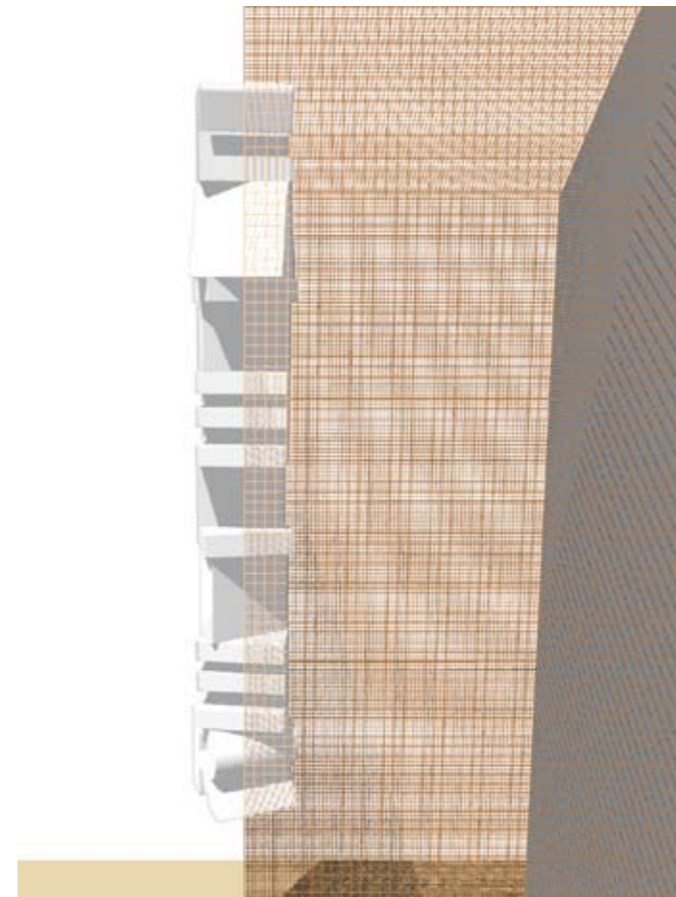
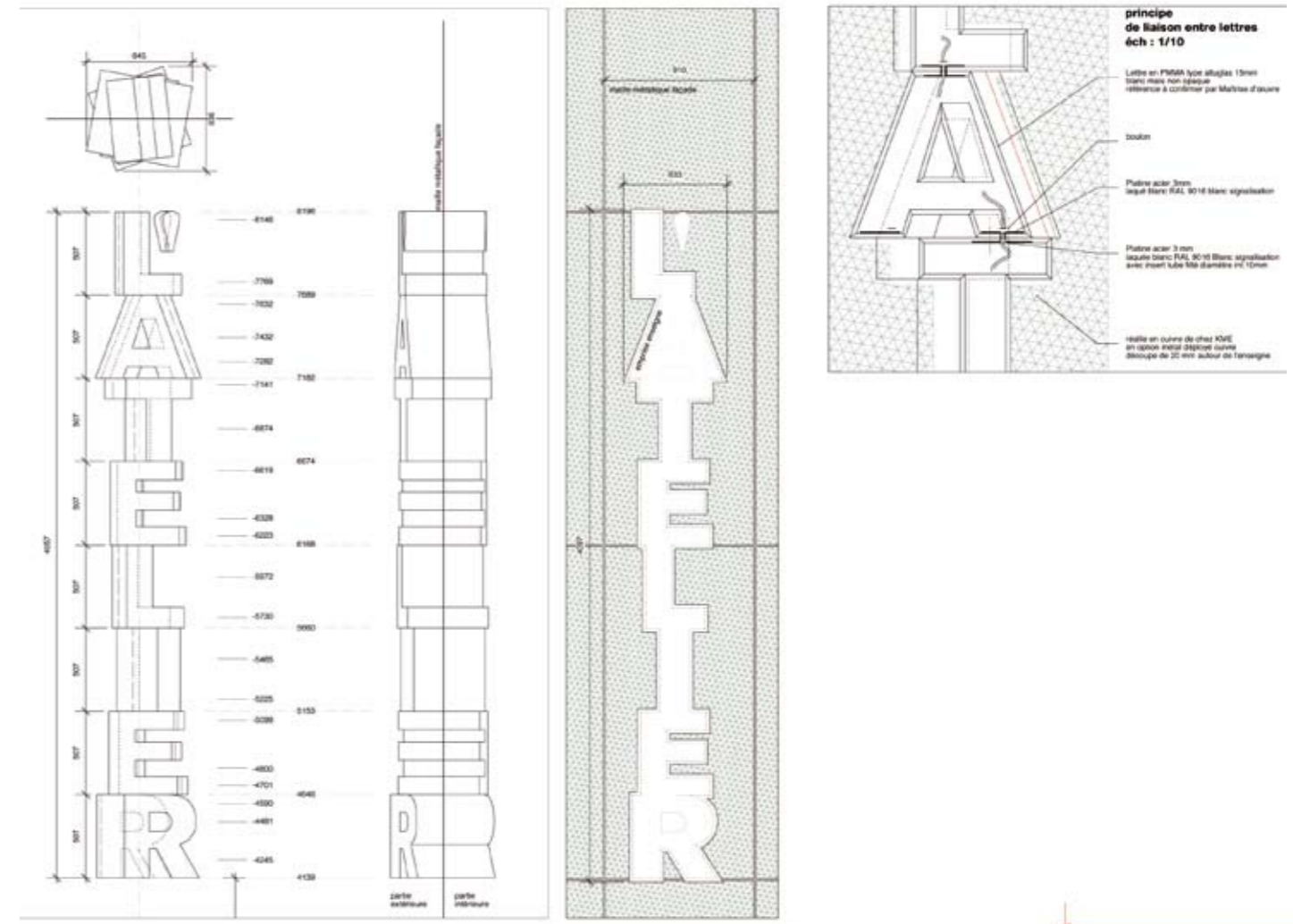
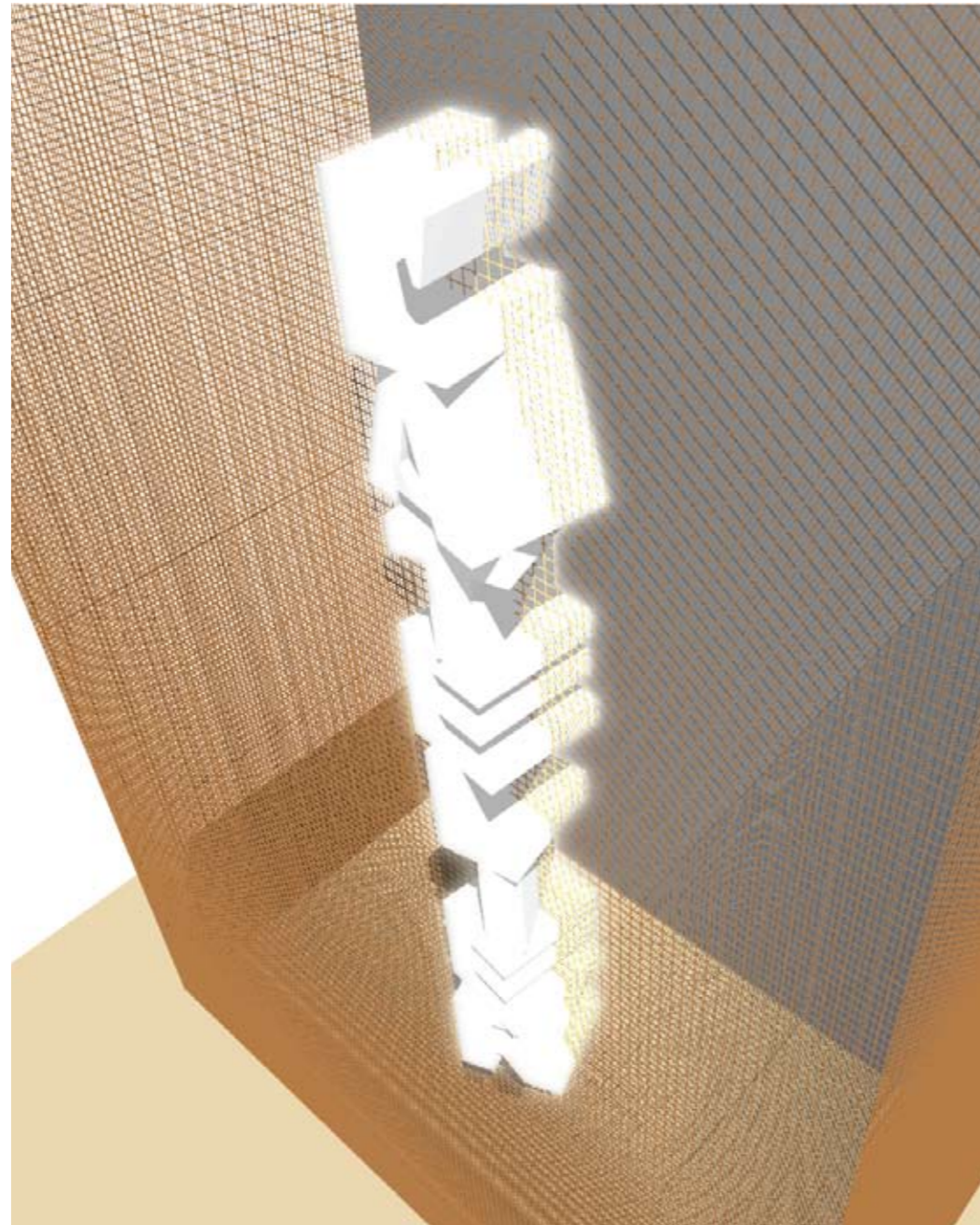
The designers made a selection of the fonts mainly use to write the information.

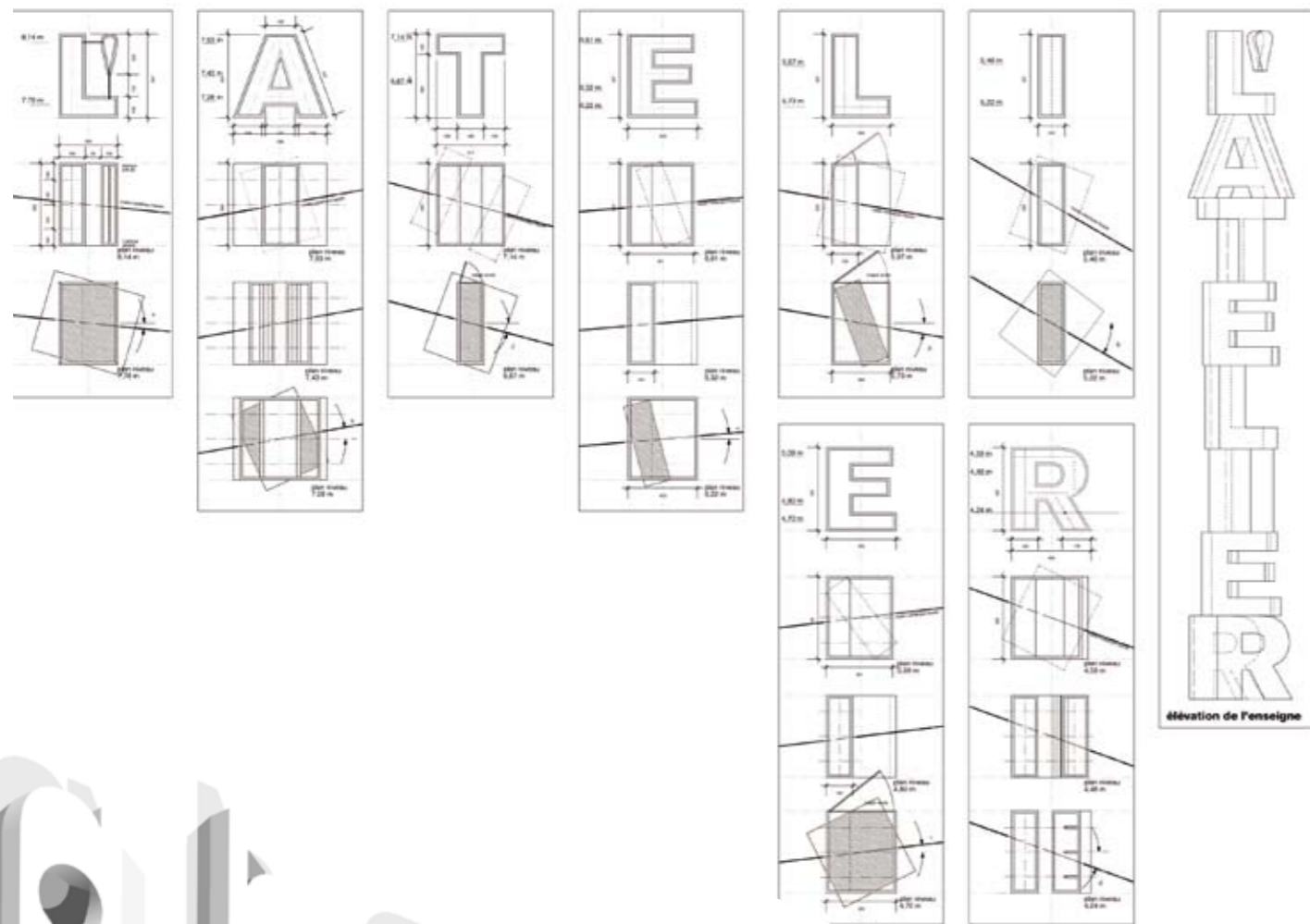
The designers added an external sign for the entrance, a 4 metre's high type sculpture with light encrusting in the steel skin.

为一个深受某些城镇和村庄喜爱的老字号商店提供的标志设计。设计师选用了独特的字体，并在入口增设了一个外部标志，4米高的背光字体雕塑与建筑的钢结构立面形成鲜明的对照。

Design Agency:
Nicolas VRIGNAUD
Architects :
AAVP, architects
Client:
Ville de GOURNAY EN BRAY
Location:
GOURNAY EN BRAY, France
Date:
2010

设计机构:
Nicolas VRIGNAUD设计事务所
建筑师:
AAVP建筑事务所
客户:
格内·恩布雷城
地点:
法国, 格内·恩布雷城
时间:
2010年





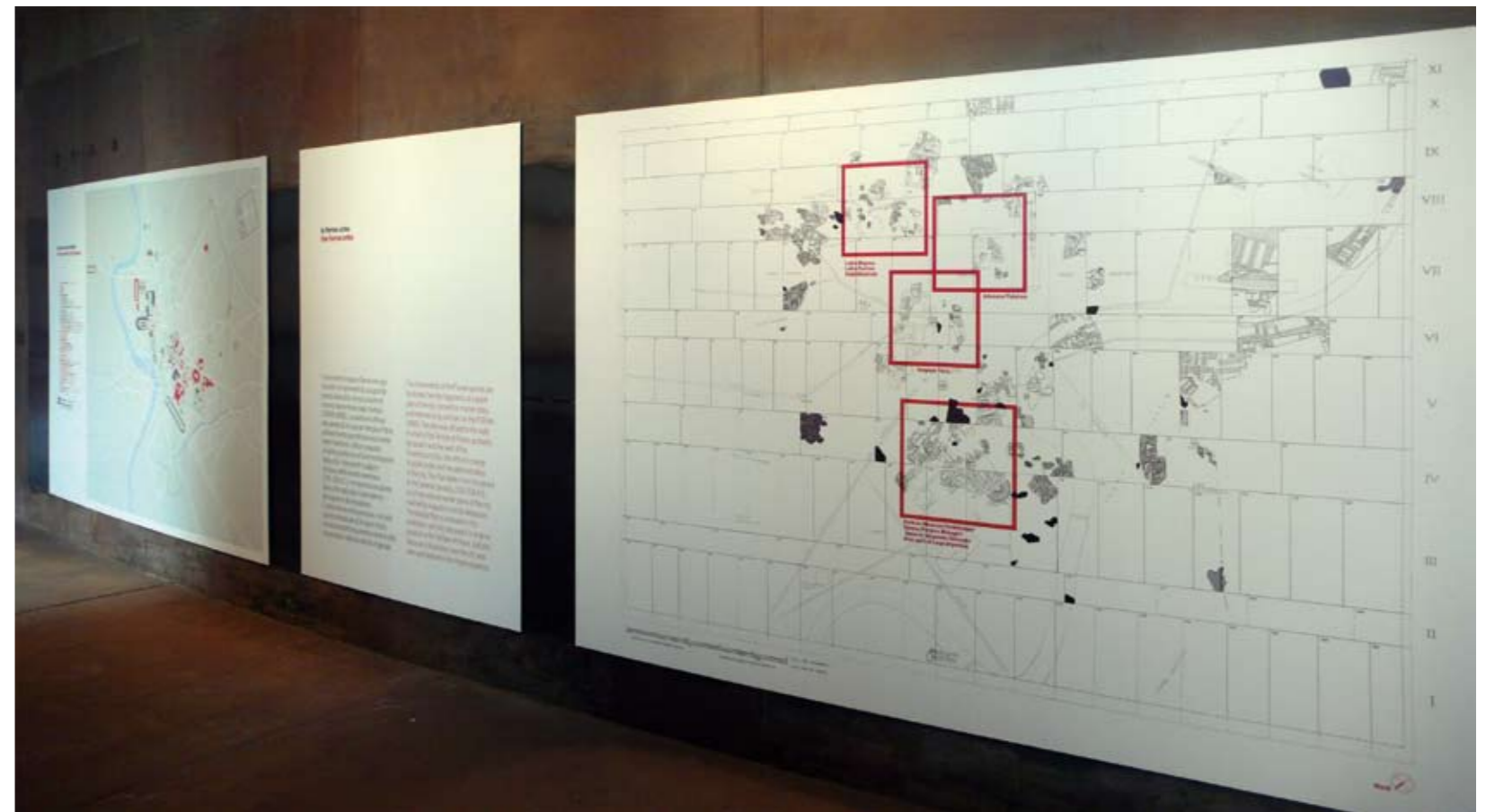
Divus Vespasianus >>

维斯帕西时期考古展

It is a visual identity for an archeological exhibition on the Roman emperor Vespasianus (the founder of the Colosseo), made inside the Colosseo of Rome.

为罗马斗兽场举办的古罗马皇帝维斯帕西（该斗兽场创始人）时期考古展览设计的视觉识别系统。

Design Agency:
Tassinari/Vetta,
Art Direction:
Leonardo Sonnoli
Client:
Archeological Board of Rome/Electa
publishing house
Location:
Italy
Date:
2010
设计机构:
Tassinari / Vetta设计事务所
艺术指导:
莱昂纳多·索罗理
客户:
罗马考古局/伊莱克塔出版社
地点:
意大利
时间:
2010年







Tempe Centre for the Arts >>

坦佩艺术中心

The Tempe Centre for the Performing Arts is one of the largest performing arts centres in the southwest United States. Designed by Barton Myers Associates, the building is a complex of multiple theatres housed under a much larger structure. The interior functions like a Main Street with side businesses.

AdamsMorioka designed the primary entrance sign to feel like two geographic forms had collided and were locked in place. The other graphic applications followed the same idea of geography and natural elements: air, earth, and water. Signage was applied to each building inside the centre to be seen across the desert landscape as a small village. Large, neon letterforms cast a different coloured glow onto the theatre and out into the desert night.

坦佩艺术中心是美国西南部地区最大的演艺中心之一。由巴顿·迈尔斯联营公司设计的大型综合性剧院磅礴大气，彰显尊贵气息。室内布局精致细腻，犹如一个繁华的商业街道。AdamsMorioka设计公司应邀为该建筑的主入口提供标识设计，设计理念新颖独特，犹如两个特殊的地质形态碰撞在一起后固定在一个地点。其他图形应用程序以空气、土地和水作为设计参照物。每个建筑的中心均设置了引导标示系统，在小村庄模样的沙漠景观后面清晰可见。大型字母形态霓虹灯使夜色中的剧院更加炫目、迷人。

Design Agency:
AdamsMorioka, Inc.
Art Direction:
Sean Adams,
Noreen Morioka
Client:
Barton Myers Associates Inc.
Location:
USA
Date:
2006
设计机构:
AdamsMorioka设计公司
艺术指导:
肖恩·亚当斯,
诺林·莫里卡
客户:
巴顿·迈尔斯联营公司
地点:
美国
时间:
2006年





George Sim Community Centre >>

乔治·希姆社区中心

GNU Group worked closely with the project architect, Field Paoli, to design a complete sign system for this remodel and addition to a community centre in south Sacramento. The sign design solution tightly integrates with the overall architectural design approach.

唐纳利设计事务所与Field Paoli建筑事务所合作为南萨克拉门托社区中心的改造和扩建工程提供标示系统设计。该标示系统的设计强调与建筑设计手法相结合。

Design Agency:
GNU Group
Art Direction:
Tom Donnelly
Designer:
Chris Uy
photography:
Tom Donnelly
Client:
Field Paoli Architects
Location:
Sacramento, USA
Date:
2010
设计机构:
GNU集团
艺术指导:
汤姆·唐纳利
设计师:
克里斯·乌伊
摄影师:
汤姆·唐纳利
客户:
Field Paoli建筑事务所
地点:
美国, 萨克拉门托
时间:
2010年





San Leandro Senior Community Centre

圣·林德罗老年社区中心

GNU Group worked closely with the project architect, Group 4 Architecture, to develop a complete sign programme for this new senior centre in this suburban San Francisco community. The sign elements embrace the building forms and materials to reinforce the overall design concept.

唐纳利设计事务所与第4组建筑事务所密切合作，共同为旧金山郊区社区老人中心开发设计一个引导标示系统。标识元素与建筑的外观和谐统一，选用的材料加强了整体设计概念。

Design Agency:
GNU Group
Creative Direction:
Tom Donnelly
Designer:
Chris Uy
Photography:
Tom Donnelly
Client:
Group 4 Architecture
Location:
USA
Date:
2010
设计机构:
GNU集团
创意总监:
汤姆·唐纳利
设计师:
克里斯·乌伊
摄影师:
汤姆·唐纳利
客户:
第4组建筑事务所
地点:
美国, 圣贝纳迪诺
时间:
2010年





Museum of East >>

东方博物馆

The task assignment included creating an orientation and guidance system, communication products such as books, tickets and merchandising as well as the design of the museum's opening campaign. In the exterior a huge gold ingot announces the museum and its contents. Due to the broad columns and the low ceiling height in the exhibition rooms, the colour choice was black so as to create the sensation of theatre scenery in which the actors are the objects. The communication project uses the glass surfaces as blotting pads with writings and coloured textures identifying the Asian countries represented. China/gold, Macau/red, Japan/silver, Timor/green, India/orange, etc, which simplify the visual decoding of the exhibition spaces. The wayfinding system in the building uses oversized graphics due to the passageway configuration of the building. Gold leaf for the exterior; Paint, adhesive film and PVC panels for the signage system and communication.

项目涉及引导标示系统、图书、门票、营销产品以及博物馆开幕活动的设计。室外一个大型金元宝作为博物馆的象征向人们展示其独特的内涵。展厅中宽阔的廊柱和低矮的天花板搭配黑色的基调为空间烘托出剧院舞台气息，而此处的展品则扮演演员的角色。视觉传达设计采用带有文字和彩色纹理的玻璃表面作为吸墨台彰显亚洲国家独特气息。中国/金、澳门/红、日本/银、东帝汶/绿、印度/橙等颜色的区分使空间布局分外清晰。根据通道的结构，室内标示设计成大型平面图案模式。引导标示系统和视觉传达在空间外部采用金箔设计，室内则以颜料、胶膜、PVC板作为主要设计材料。

Design Agency:

P-06 ATELIER

Art Director:

Nuno Gusmão

Creative Director:

Nuno Gusmão,

Designer:

Joana Prosépio, Vera Sachetti,
Giuseppe Greco, Miguel Cochofel,
Miguel Matos, Clara Jana

Photography:

Sérgio Guerra SG+FG,
Francisco Feio

Client:

JLCG Arquitectos

Location:

Portugal

Date:

2006

设计机构:

P-06设计工作室

艺术总监:

努诺·古斯芒

设计师:

贾奥纳·普罗赛, 维拉·撒克提,
朱塞佩·格莱克, 米盖尔·科克费尔,
米格尔·马托斯, 克拉·拉贾纳

摄影师:

Sérgio Guerra SG+FG事务所

客户:

JLCG Arquitectos, Lda设计公司

地点:

葡萄牙, 里斯本

时间:

2006年





The McNay Art Museum >>

麦克奈艺术博物馆

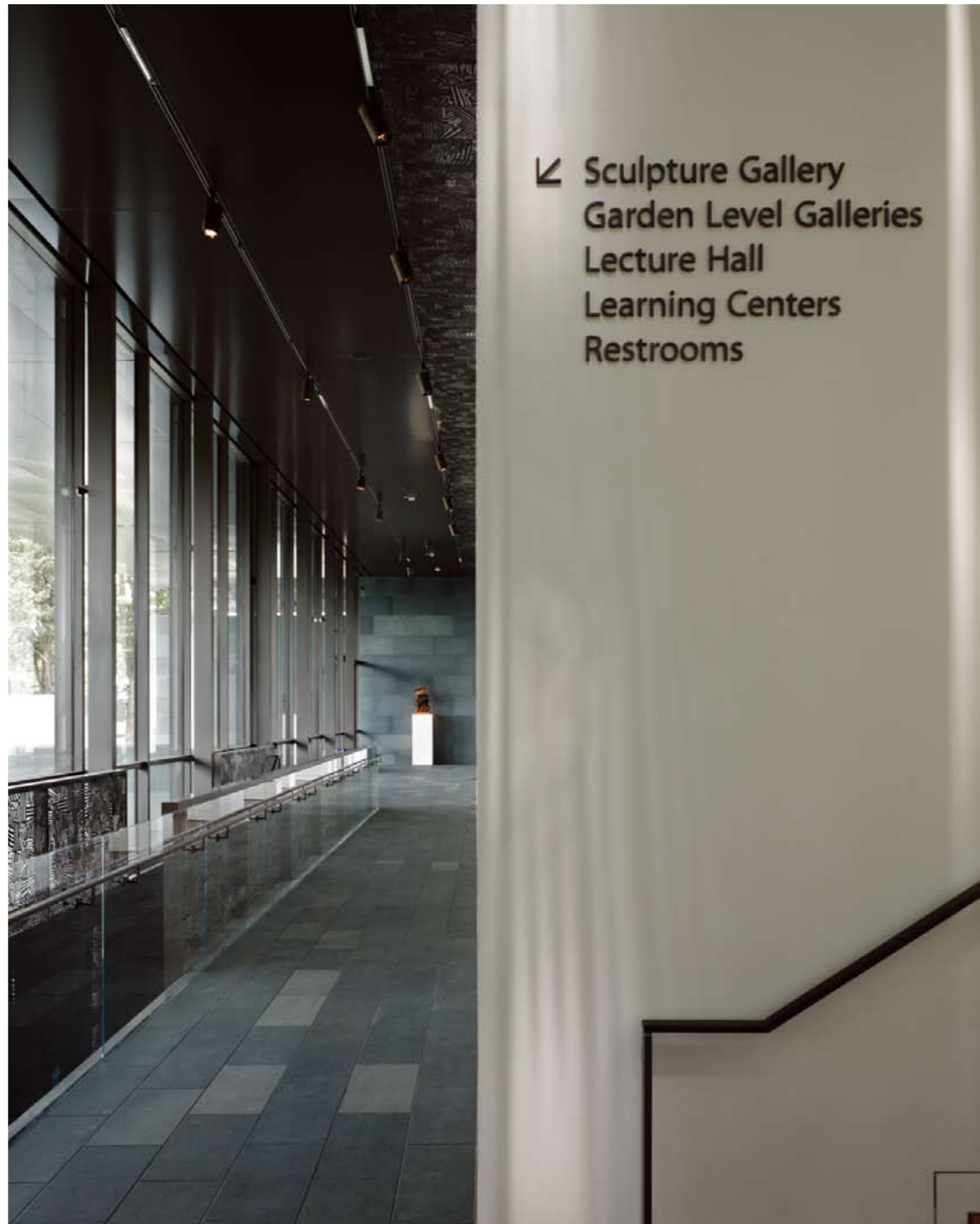
To celebrate their 50th anniversary, this San Antonio museum embarked on an ambitious plan to renovate and re-envision this vital regional institution. The original structure, a majestic 19th-century mansion, has been expanded with a new wing designed by acclaimed architect Jean-Paul Viguier to host major traveling exhibits.

The firm was initially engaged to plan and design the comprehensive exterior and interior sign and donor programme for the new expansion. The commission was expanded to encompass a new institutional identity, graphic system and print programme, creating a unique balance and integration between state-of-the-art architecture, environmental graphics, wayfinding, and branding.

圣·安东尼奥博物馆在庆祝成立50周年之际开展了空间改造和扩建工程，邀请著名建筑设计师简·保罗·维戈尔在建于19世纪的雄伟建筑旁打造一个旅行展品博物馆。C&G partners设计事务所受邀为该博物馆的扩建部分提供室内外标示设计以及新建筑标识、平面和印刷方案等设计，确保设计风格与建筑、环境、引导标示系统以及品牌形象自然融为一体。

Design Agency:
C&G partners
Partner-in-Charge & Project Manager:
Keith Helmetag,
Lead Graphic Designer:
Emanuela Frigerio
Lead Sign Planner and Designer:
Amy Siegel
Photography:
Chuck Choi
Client:
The Paratus Group
Location:
USA
Date:
2008
设计机构:
C&G partners设计事务所
标示设计负责人&项目经理:
基思·赫尔迈特格,
平面设计师:
艾玛纽拉·弗里杰里奥
标示设计:
艾米·西格尔
摄影师:
查克·查彩
客户:
Paratus集团公司
地点:
美国
时间:
2008年





Experimental Media Performing Arts Centre

实验媒体表演艺术中心

EMPAC, on the Rensselaer Polytechnic Institute campus in upstate New York, is a new \$350 million facility that houses four concert halls, café, radio station, offices, artist-in-residence studios and gallery. This fast-track sign and donor recognition project was done in collaboration with Grimshaw and Davis Brody Bond Aedas Architects.

位于纽约州北部伦斯勒理工学院旁的实验媒体表演艺术中心耗资3.5亿美元建成，其中设有4个音乐厅、咖啡厅、广播电台、办公间、艺术家工作室和画廊。该快速通道标志和识别项目由C&G partners设计事务所与Grimshaw建筑事务所联合设计。

Design Agency:
C&G partners
Partner-in-Charge:
Keith Helmetag
Associate Partner & Lead Sign Designer:

Amy Siegel

Designer:

Mika Owens

Photography:

Chuck Choi,

Amy Siegel

Client:

Rensselaer Polytechnic Institute

Location:

USA

Date:

2008

设计机构:

C&G partners设计事务所

相关设计师与首席标识设计师:

艾米·西格尔

设计师:

米卡·欧文斯

标示设计师:

艾米·西格尔

摄影师:

查克·查采, 艾米·西格尔

客户:

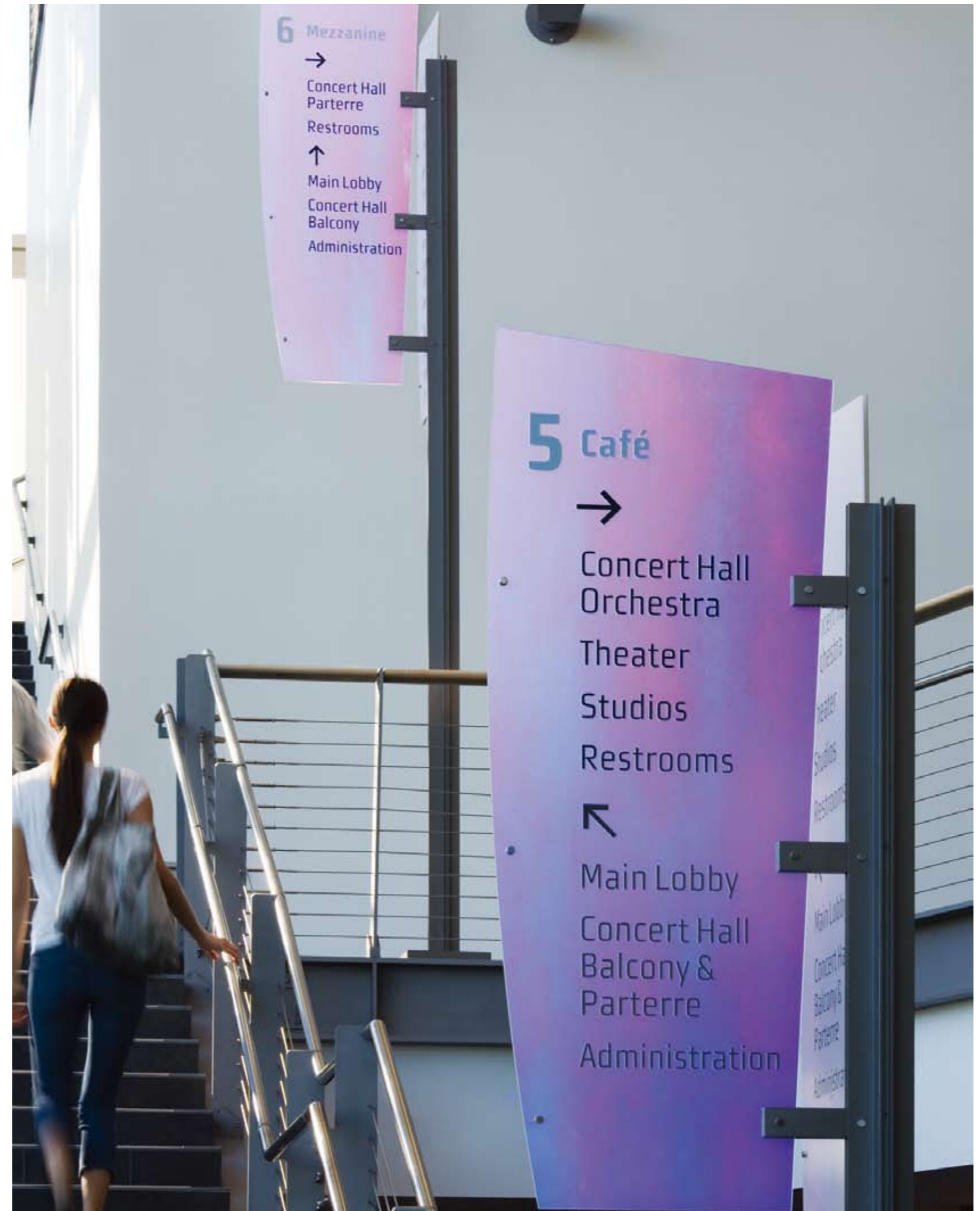
伦斯勒理工学院

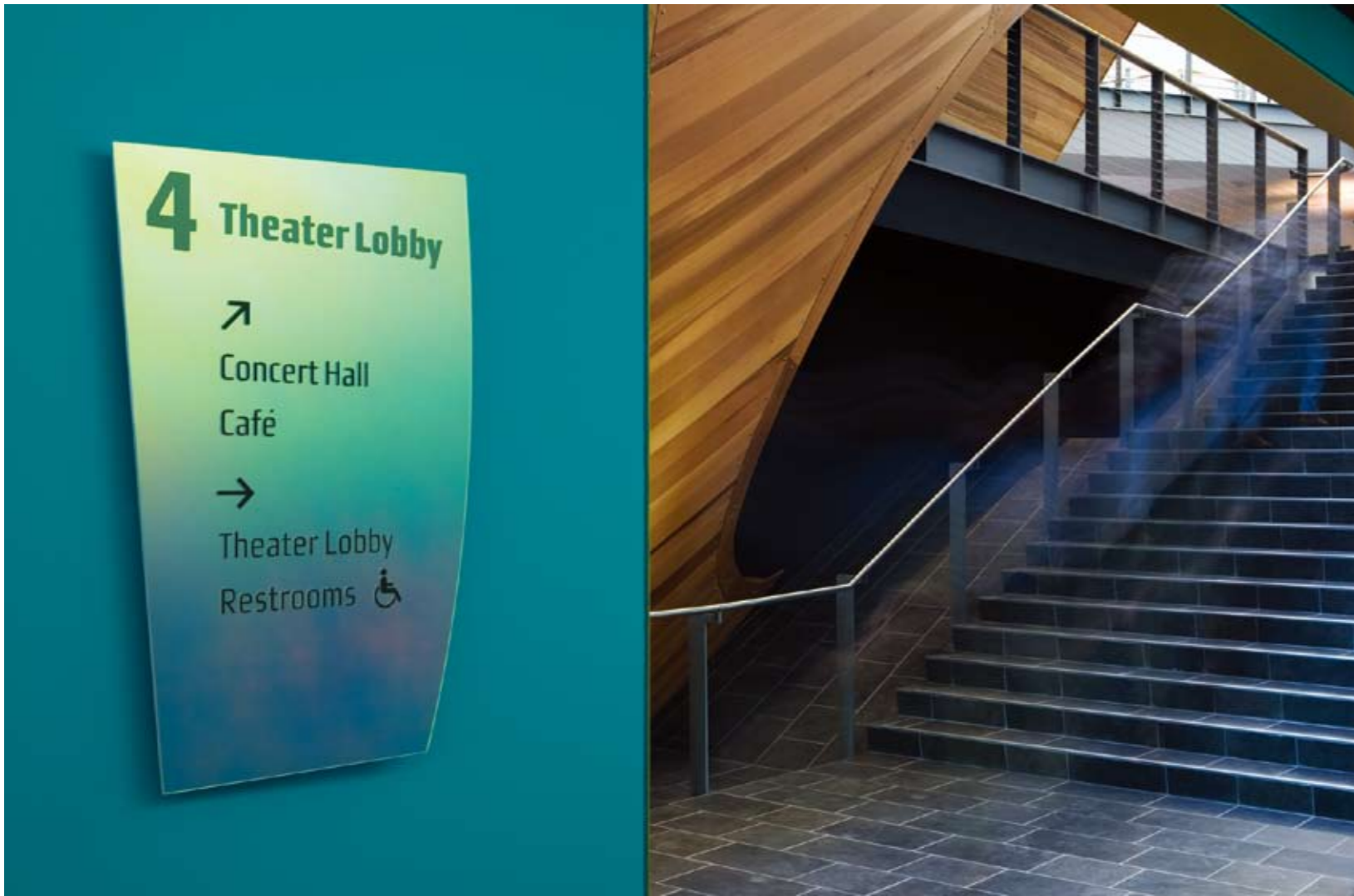
地点:

美国

时间:

2008年





Two Times

“两次”艺术画廊

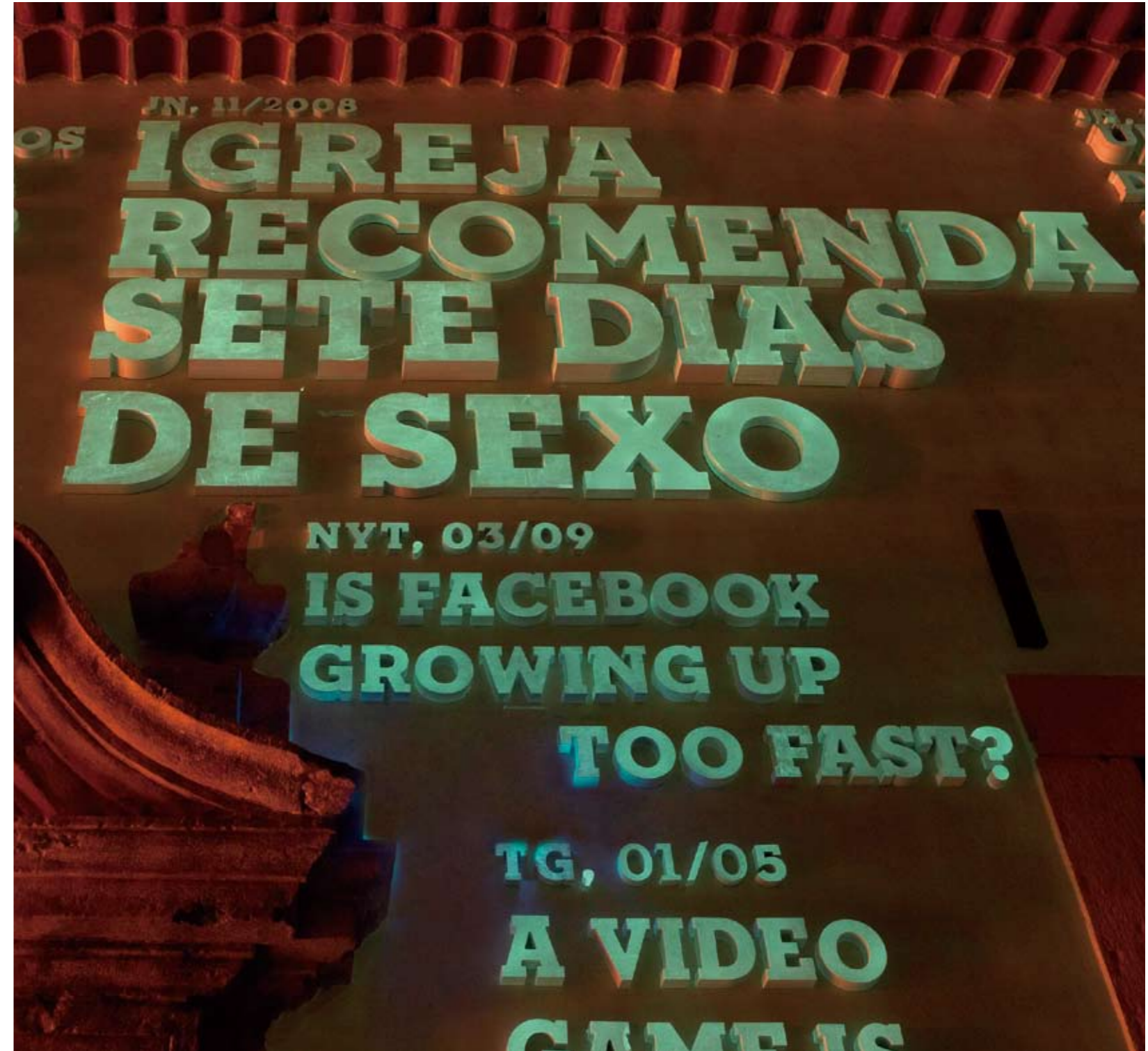
Two Times is a reflection on “It’s about Time”, achieved by means of a typographical intervention on an old hermitage’s façade in Lisbon. The design goal was to attract new visitors to this art gallery.

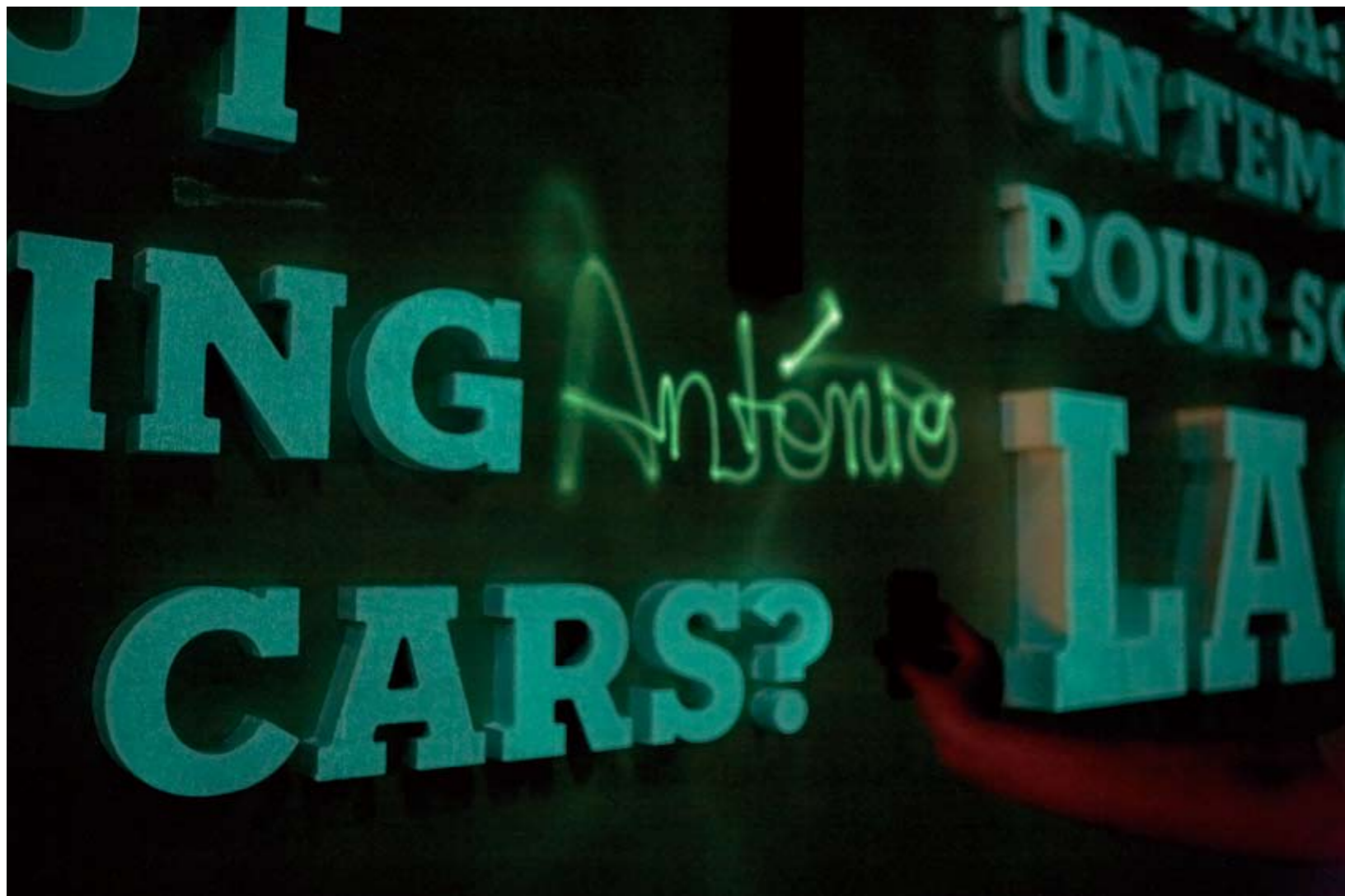
It presents titles relating to several themes taken from newspapers. A sense of humour and strangeness is encountered in phrases such as “Church recommends seven days of sex”.

At night, the façade is transformed into a huge light-box where the text is progressively separated from background by increasing its contrast and legibility. With the aid of a torch, it’s possible to intervene on the installation.

“两次”，从字面上来看“与时间相关”，作为一种独特的印刷体镶嵌在里斯本某古迹的立面上。设计的目的在于吸引更多访客对该艺术画廊的关注。墙体上设置的标题取材于报纸上的一些头条，不乏幽默、荒诞之感，例如“教堂推崇七日性教育”等。夜幕降临之时，该空间的立面转化为一个巨大的灯箱，文字和背景巧妙地分离开来，增强信息的易读性效果，而此刻的装置也被衬托得分外清晰。

Design Agency:
R2
Designer:
Lizá Ramalho; Artur Rebelo
Sign Planner:
Amy Siegel
Photography:
Fernando Guerra, Tiago Pinto
Client:
Hermitage Nossa Senhora da Conceição em Belém
Location:
Portugal
Date:
2009
设计机构:
R2设计事务所
设计师:
丽莎·拉马略, 阿图尔·雷贝洛
标示设计:
艾米·西格尔
摄影师:
费尔南多·格拉, 蒂亚戈·平托
客户:
Nossa Senhora da Conceição em Belém古迹
地点:
葡萄牙
时间:
2009年





Ny Carlsberg Glyptotek >>

纽约嘉士伯艺术博物馆

Ny Carlsberg Glyptotek was founded by the world famous brewer, one of Denmark's largest patron of the arts. To coincide with its anniversary in 2006, the private art gallery created new presentations of its collection based on the notion of comprehension. The designers were hired to create a new signage system that would help make the collection more understandable to museum guests.

Who hasn't been to a museum and had that sinking feeling they would spend the next few hours wandering in perpetual confusion. The designers think it's at least in part because the sheer size and complexity of the organisation, layout and collection is immediately overwhelming. So for Glyptotek, the designer took that burden off the visitor, placing signs along the "relay-principle" – giving them just enough information to know where they are, what they're looking at, and how to get to the next sign. The signs are designed to complement the building's architectural features and the play of light and soft shadows on the works of art.

纽约嘉士伯艺术博物馆由世界知名啤酒制造者、丹麦最大的艺术赞助商创办。2006年，在其成立周年纪念日到之际，这家私人画廊推出了新展品。设计师应邀为空间打造一个全新的引导标示系统，帮助访客对博物馆的展品有更深入的了解。博物馆往往因其庞大的规模和复杂的结构、布局以及藏品而令人们望而却步。纽约嘉士伯艺术博物馆的设计遵循“接力”原则，简单地通过引导标示告知访客所在位置，并指出下个区域的名称。简约的设计风格与建筑特色相得益彰，艺术品上方光影交汇，别有一番意境。

Design Agency:
Kontrapunkt
Creative Director:
Kontrapunkt
Designer:
Rikke Storm
Photography:
Rune Rasmussen
Client:
Ny Carlsberg Glyptotek, Copenhagen
Location:
Denmark
Date:
2006

设计机构：
肯特帕克特
创意总监：
肯特帕克特
设计师：
莱克·斯多姆
摄影师：
符文·拉斯穆森
客户：
纽约嘉士伯艺术博物馆
地点：
丹麦
时间：
2006年





National Media Museum >>

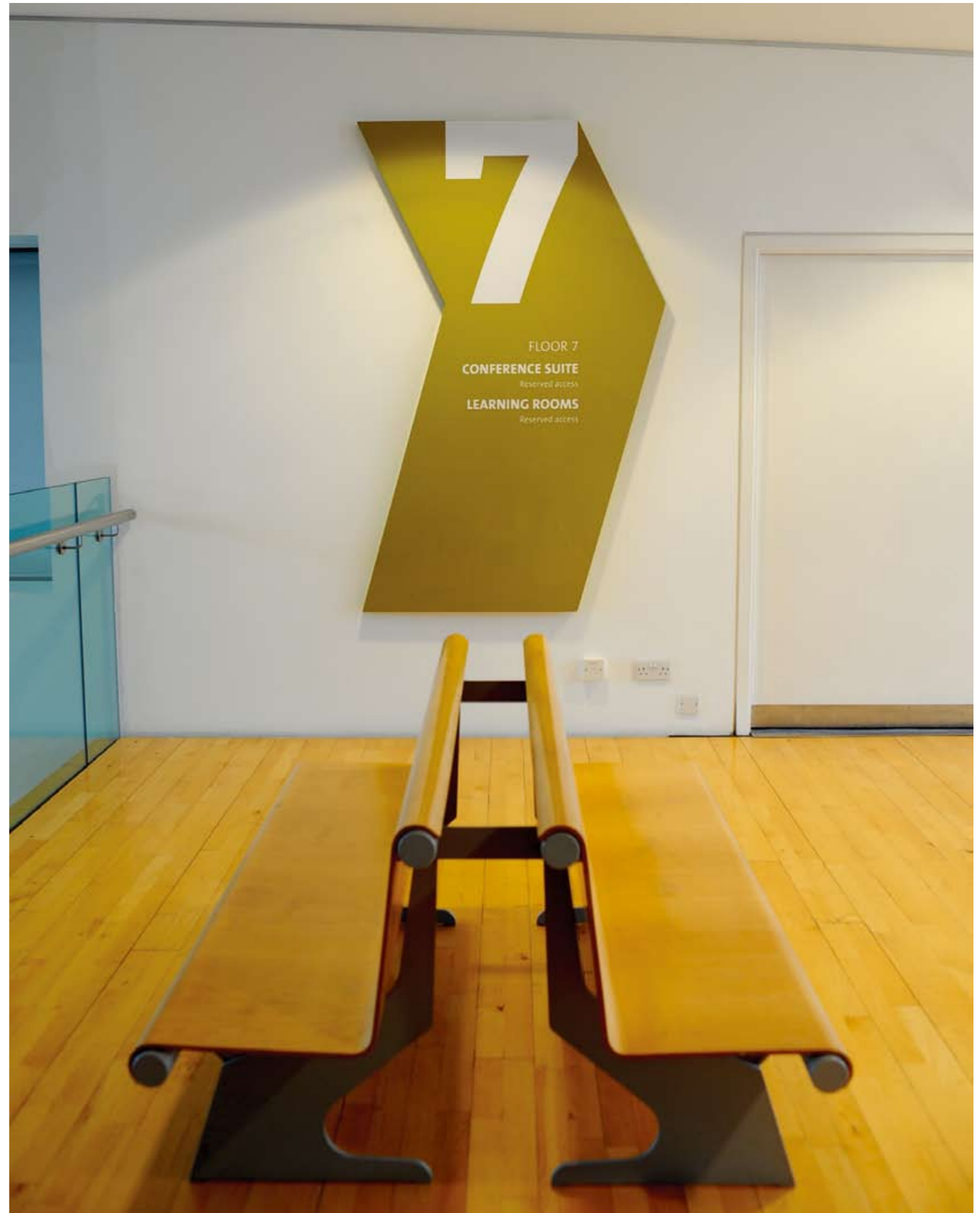
国家媒体博物馆

The designers have always believed that good design can make people's lives that bit easier. And sometimes it's simply the smallest detail that can have the biggest impact. What's important is the ability to listen and understand: to get under the skin of a problem and discover a solution that works, both on a functional and emotional level. Briefed to create a new way-finding signage system for the National Media Museum in Bradford, the task was to improve visitor navigation around the complex and to ensure the system worked cohesively with the Museum's diverse range of exhibits. The new visual identity for way-finding took its cue from the recognisable chevron shown repeatedly across film clapper boards. Bold typographic numbers and strong colours enable visitors to find their way through the complexity of the museum's many galleries, easily and quickly. The chevron motif was used across the Museum: in isolation as moveable café signs, as a canvas for temporary exhibitions, and as a repeat pattern to guide visitors to the entrance and exits of the museum.

卡特·黄设计事务所始终坚信优秀的设计能够使人们生活更加简单、轻松。有时，一个极小的细节设计却能够带来深刻的影响。处理问题的关键是诉诸于人类的听力和理解能力：了解问题的本质所在，从功能性和情感两个层面寻找解决问题的方法。对于布拉德福德国家媒体博物馆引导标示系统的设计，其设计的目的在于帮助访客在复杂的空间中自由穿行，并使标示的设计与丰富的展品和谐统一在一起。路标的视觉识别设计源自对V形臂章的参考。粗体字母和醒目的色彩能够帮助访客轻松、快速地穿过画廊，找到目的地。V形臂章的主题设计贯穿整个博物馆，遍及咖啡馆可移动式标示、临时展馆中的帆布篷、出入口的引导图标等。

Design Agency:
Carter Wong Design
Designer:
Carter Wong
Photography:
Carter Wong
Client:
NMSI
Location:
UK
Date:
2009
设计机构:
卡特·黄设计事务所
设计师:
卡特·黄
摄影师:
卡特·黄设计事务所
客户:
NMSI
地点:
英国
时间:
2009年





WoodsEdge Community Church

伍德·埃奇社区教堂

Woods Edge is not an ordinary church. The phased masterplan includes a 90,000 sf worship facility located on 67 heavily wooded acres and features a 2,000 seat sanctuary. The design is modern and the designers wanted the graphics to reflect that. From the floating letterforms of the entry signage to the clean, flexible exterior and interior sign system the graphics mirror the clients vision of a modern place of worship.

伍德·埃奇社区教堂并不是传统意义上的教堂，其总体规划包括一个占地8.361平方米的礼拜堂和一个能容纳2,000人的殿堂。设计风格现代。入口引导标示的悬浮式字体，简洁、灵活的室内外标示系统以及图标为人们营造了一个充满现代气息的膜拜空间。

Design Agency:
Formation
Creative Director:
David Hoffer,
Philip LeBlanc
Designer:
David Hoffer,
Philip LeBlanc,
Erich Theaman
Photography:
Chan Do
Client:
Morris Architects
Location:
USA
Date:
2008

设计机构:
Formation设计事务所
创意总监:
大卫·奥费
菲利普·勒布朗
设计师:
大卫·奥费
菲利普·勒布朗
埃里希·迪曼
摄影师:
陈铎
客户:
莫里斯建筑事务所
地点:
美国
时间:
2008年





Australian Museum >>

澳大利亚博物馆

The Australian Museum, located in the centre of Sydney, is the oldest museum in Australia, researching and exhibiting natural history and anthropology. Originally founded in 1845, the Museum has grown through the development of independent buildings connected by a central atrium space. Circulation through the Museum's 3 public levels is not intuitive to the visitor. Lifts and stairs in the complex are not centrally located, sight lines are limited and reaching many important exhibits requires determined travel to isolated rooms. The wayfinding strategy was based on these fundamental principles: emphasise the central atrium as an arrival and orientation point; bring the qualities of the exhibits out into the public areas; use imagery that reflects the exhibits as universal information that also sparks curiosity; create a clear hierarchy of destinations where exhibits are dominant; express a visual personality rather than a neutral signage system; promote vertical travel within the museum using stairs and lifts.

位于悉尼中心的澳大利亚博物馆，是澳大利亚最古老的博物馆，以研究和展示自然历史和人类学为主要特色。建筑始建于1845年，独立的建筑部分经由一个中央中庭自然衔接在一起。博物馆的3个公共楼层之间呈环形设计，电梯和楼梯均设于空间的一侧，穿行在空间中的访客很难找到准确的方向。该项目的设计以中庭和方位点为出发点，图标形象新颖、易懂，突出各展区的展品特色，个性化十足，并鼓励访客使用电梯和楼梯进行垂直移动。

Design Agency:

Dot Dash

Designer:

Mark Tatarinoff,

Mia The designerssseling

Jonathan Rez

Photography:

Mark Tatarinoff

Client:

Australian Museum

Location:

Australia

Date:

2009

设计机构:

Dot Dash设计事务所

设计师:

马克·塔塔利诺夫,

米娅·维赛林,

乔纳森苏亚·雷斯

摄影师:

马克·塔塔利诺夫

客户:

澳大利亚博物馆

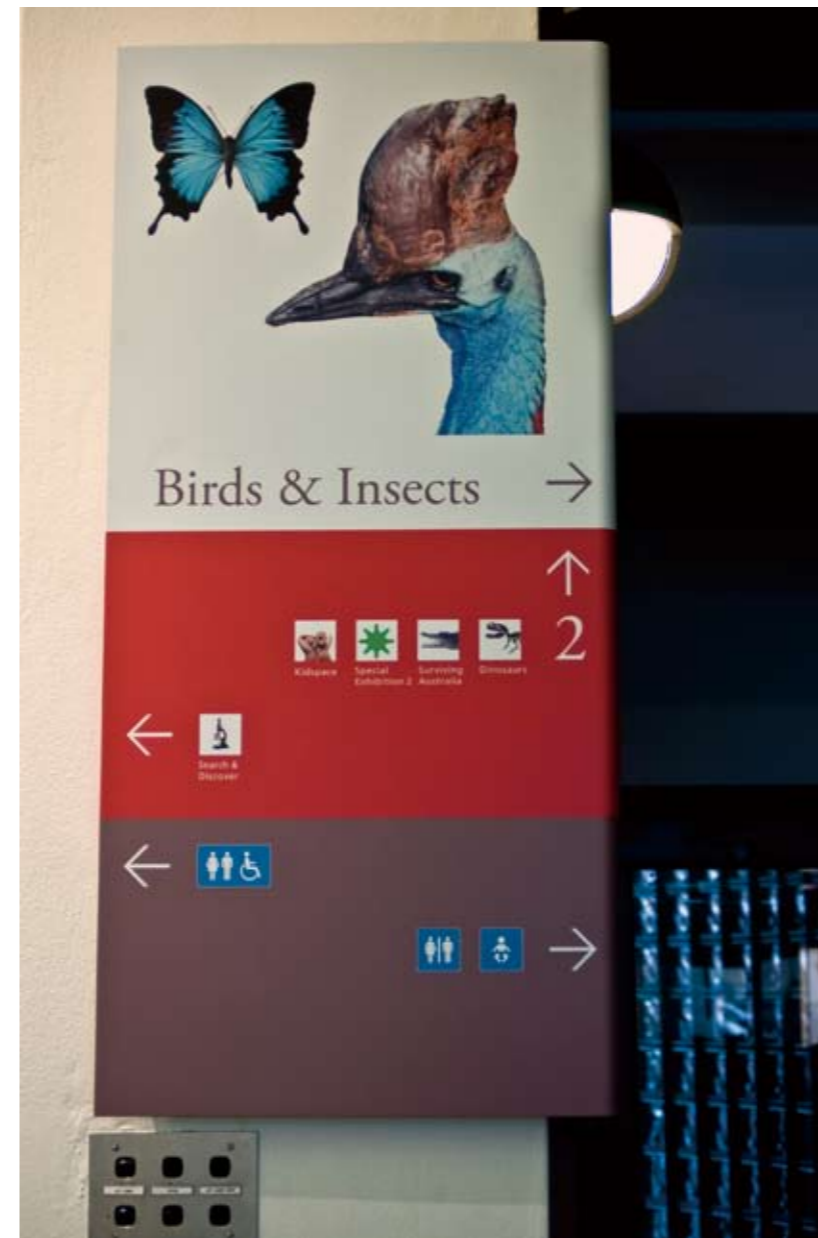
地点:

澳大利亚

时间:

2009年





University of Greenwich >>

格林威治大学

The Avery Hill Campus of the University of Greenwich provided an unusual wayfinding and information graphics project. At its centre is The Dome, housing a café and a large social space, which has been redesigned by architects Dannatt Johnson.

For the signs and environmental graphics, the designer took the circularity of The Dome as our principal thematic idea. All the signs are pictograms reproduced on coloured circular discs to be used as the main identifiers for both directions and information. These discs are also used in a smaller, playful way on the glass surfaces of doors and windows. The room backgrounds have also been designed for the building with compositions of different sized, random-but-relevant large-scale words applied direct to the walls as digital prints. The words are used with different pacing to reflect the different uses of particular spaces and amplifying their personality and energy.

格林威治大学埃弗里·希尔校区向人们展示了一个独特的引导标示和信息图标系统。校区中心的大圆形屋顶下，设有一个咖啡厅和一个大型社交空间，该部分空间由建筑设计师丹纳特·约翰逊重新设计。对于图形标志和环境导向标识的设计，设计师同样采用了圆形的设计理念，力图与空间的设计理念保持一致。所有的方向和信息识别图标均设在圆盘之上。这些圆盘也同样被用在门和窗户的玻璃表面上，精致、可爱，为空间增添活力气息。采用数码印刷的不同字体，随意自由地设于墙面之上。变化的字体间距体现了空间的不同功能，并彰显每个空间的个性化特征。

Design Agency:
Holmes Wood
Creative Director:
Lucy Holmes
Design Director:
Alex Wood
Photography:
Peter Cook
Client:
University of Greenwich
Location:
UK
Date:
2008

设计机构:
霍姆斯·伍德
创意总监:
露西·霍姆斯
设计总监:
亚历克斯·伍德
摄影师:
彼得·库克
客户:
格林威治大学
地点:
英国
时间:
2008年



Marin Health & Wellness Campus >>

马林健康与保健中心

Square Peg Design developed the wayfinding strategy and signing programme for an innovative new health and wellness campus comprising of six buildings all built to LEED-NC Gold standard. Square Peg worked with the architect and client to design a graphics solution which establishes and integrates the property's identity throughout the interior and exterior signing and campus wayfinding system.

马林健康与保健中心由6个建筑物构成，外观独特、结构完美，获得了LEED-NC金级认证。Square Peg设计事务所受邀为其提供引导标示系统和标志方案设计。在设计过程中，设计师与建筑师和客户密切合作，力图使室内外的视觉识别系统和引导标示系统与建筑的整体自然融为一体。

Design Agency:
Square Peg Design
Creative Director:
Scott Cuyler
Designer:
Susan Bowers,
Katie Miller
Photography:
Susan Bowers,
RMW Architecture & Interiors
Client:
Marin County
Location:
USA
Date:
2008

设计机构:
Square Peg设计事务所
创意总监:
斯科特·凯勒
设计师:
苏珊·鲍尔斯
凯蒂·米勒
摄影师:
苏珊·鲍尔斯
RMW建筑与室内设计事务所
客户:
马林县
地点:
美国
时间:
2008年





Achievement First Endeavor Middle School >>

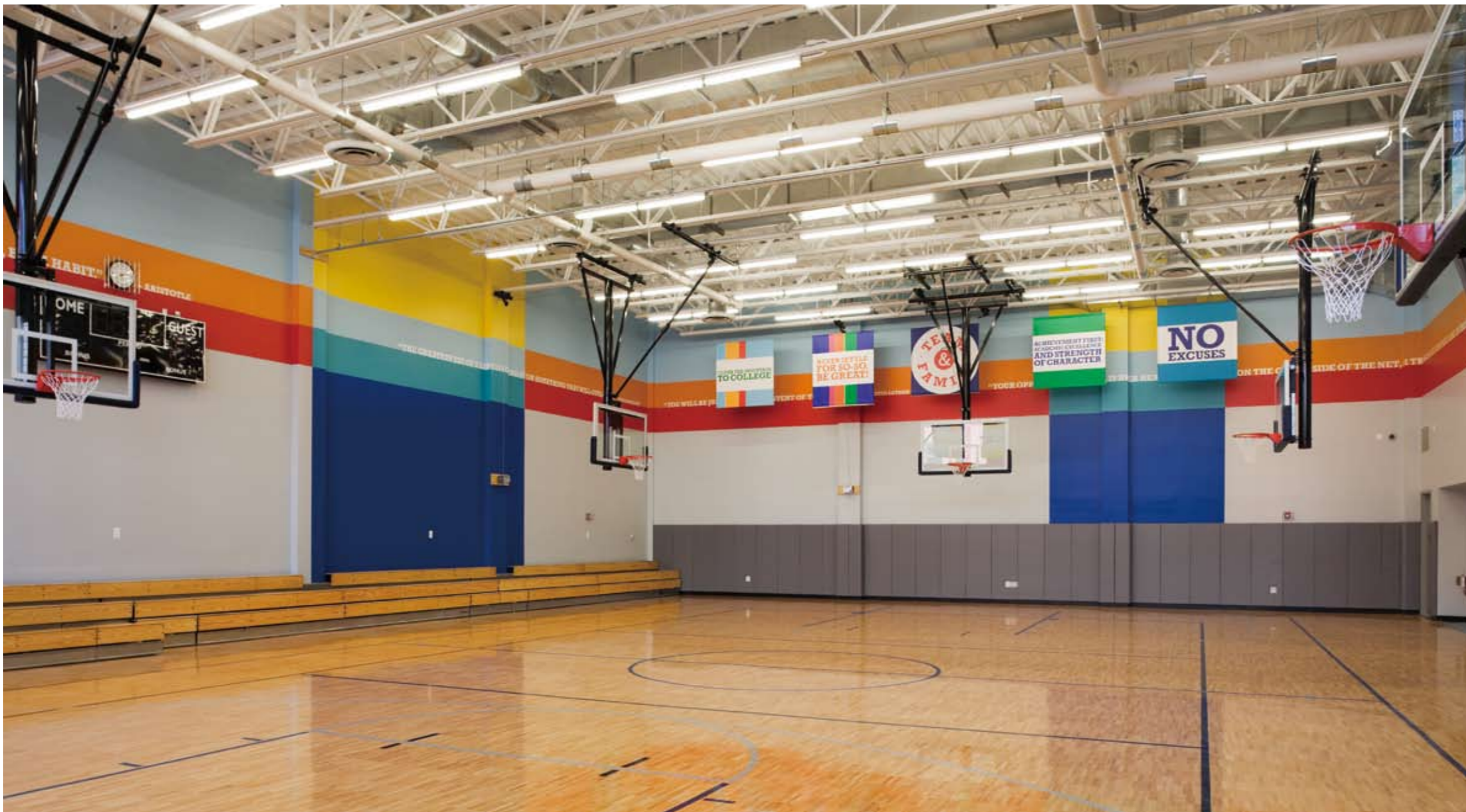
奋进中学

Design Agency:
Pentagram Design
Designer:
Drea Zlanabitnig
Client:
Achievement First Endeavor Middle School
Location:
USA
Date:
2010
设计机构:
五角星设计事务所
设计师:
德拉·兹兰·纳贝格
客户:
奋进中学
地点:
美国
时间:
2010年

With a little paint and some bold typography, a school designed to change the life of its students has undergone a transformation of its own. For the Achievement First Endeavor Middle School, a charter school for grades 5 through 8 in Clinton Hill, Brooklyn, Paula Scher has created a programme of environmental graphics that help the school interiors become a vibrant space for learning. The project was completed in collaboration with Rogers Marvel Architects, who designed the school as a refurbishment and expansion of an existing building. All of this was accomplished with little expense. As every homeowner knows, paint can be a simple and economical solution for transforming a space. At Endeavor the process required thorough planning. Using the existing colour palette, Scher and her team applied the colours to a scale model of the school to conceive of the patterns and placement for specific installations. In rooms like the cafeteria, the bands of colour are used to define and enhance the architecture, creating an illusion of depth that expands the space. In other areas, the painting of typography, set in Rockwell, is intricate and detailed.

少许喷涂、一些大胆的印刷字体设计为校园空间增添了无限活力。设计师保拉·谢尔受布鲁克林区的奋进中学之邀为其提供环境导向标识规划设计，旨在为学生营造一个优雅、舒适的学习环境。该项目由五角星设计事务所与Rogers Marvel建筑事务所联合设计，后者主要负责对原建筑的翻新和扩建工程。建设成本低廉。喷漆是转变空间氛围的一个简单而实惠的手段之一。奋进中心的空间规划强调设计的整体性。设计师在原有的色调基础上，赋予每个特殊设施以特定的颜色。在咖啡厅中，彩条设计能够更有效地定义和强化空间，其他地区的印刷图案精致而细腻。





The Cooper Union >>

库珀联盟

Cooper Union for the Advancement of Science and Art opened its new academic building on its Cooper Square campus in New York's East Village. Abbott Miller has designed a unique programme of signage and environmental graphics for the building that is fully integrated with the building's dynamic architecture.

For the signage typography Miller chose the font Foundry Gridnik, which resembles the lettering on the façade of the Foundation building. The original signage has a strong, angular look that suggests art, architecture and engineering.

The environmental graphics were also inspired by some of Miller's typographic explorations in his book *Dimensional Typography*. The signage typography has been physicalised in different ways, engaging multiple surfaces of the three-dimensional signs, appearing extruded across corners, or cut, extended and dragged through the material. The lobby of the new building is a soaring sky-lit atrium that rises up nine stories through the building's core and is dominated by staircases. A dramatic installation recognising major donors animates the underside of a descending stairwell, the signage comprised of over 80 "blades" that cascade down the underside of the stairs, echoing the stairs' downward motion. The typography is engraved on the front, bottom and reverse surface of each blade.

库珀先进科学和艺术联盟在纽约东村库珀广场校区增设了新教学大楼。设计师阿尔伯特·米勒为该建筑设计了一个独特的引导标示系统和环境导向标识，与充满动态之美的建筑结构形成和谐的整体。对于引导标示设计，米勒采用了Foundry Gridnik字体，与基金会大楼的外立面字体形式相近。造型独特的引导标示集艺术、建筑和管理特色于一体，具有极强的感染力。环境导向标识规划的设计引用了米勒《空间美术字体》书中字体。引导标示的字体经物理化处理，呈现出多样化形态。新建筑大堂中设有一个宽敞的中庭，共九层高，贯穿建筑的核心。楼梯下方设有一个引人注目的识别系统。由80多个“刀片”构成的引导标示沿着阶梯缓缓而下。每个“刀片”的前面、下面和背面均设置了美术字体。

Design Agency:

Pentagram Design

Designers:

Jeremy Hoffman,

Brian Raby,

Milan Brzozowski

Client:

Cooper Union

Location:

USA

Date:

2009

设计机构:

五角星设计事务所

设计师:

杰里米·霍夫曼,

布赖恩·拉比,

苏珊·布罗斯基

客户:

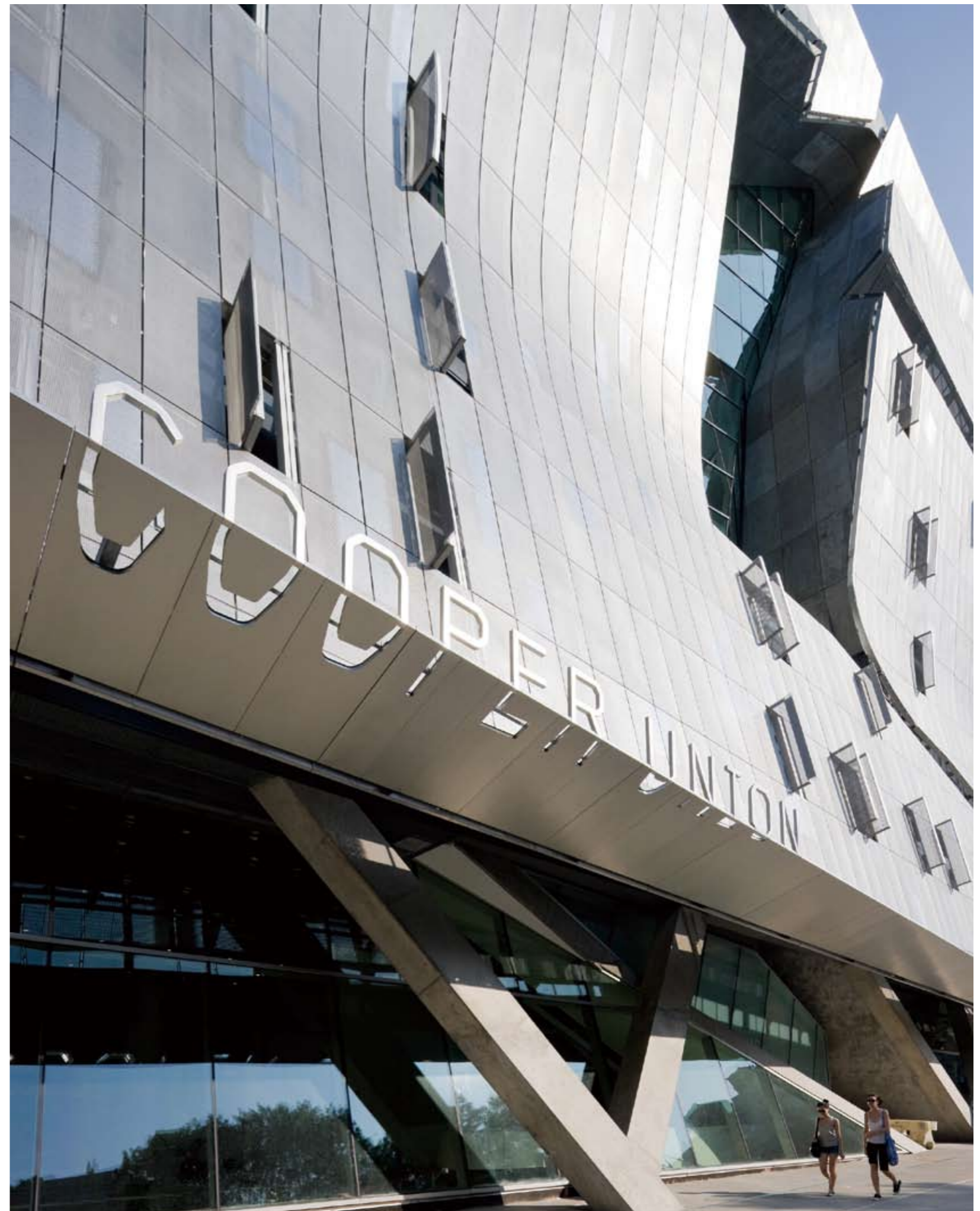
库珀联盟

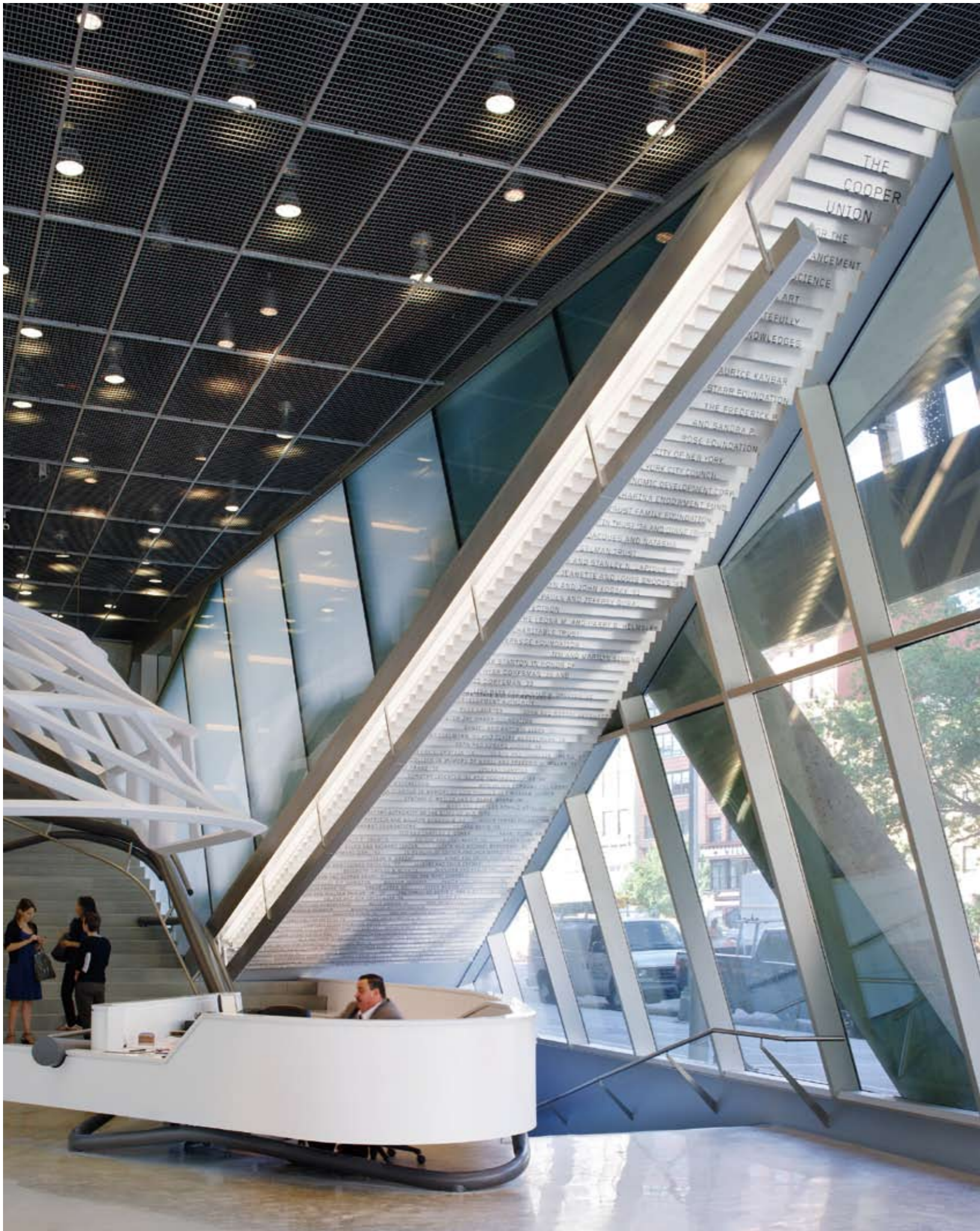
地点:

美国

时间:

2009年





Southbank Institute of Technology >>

南岸技术学院

Southbank Institute of Technology is the largest Technical and Further Education college in Queensland. The 4 hectare campus has undergone a major refurbishment which included 11 new buildings and 4 refurbishments completed over a 4 year period.

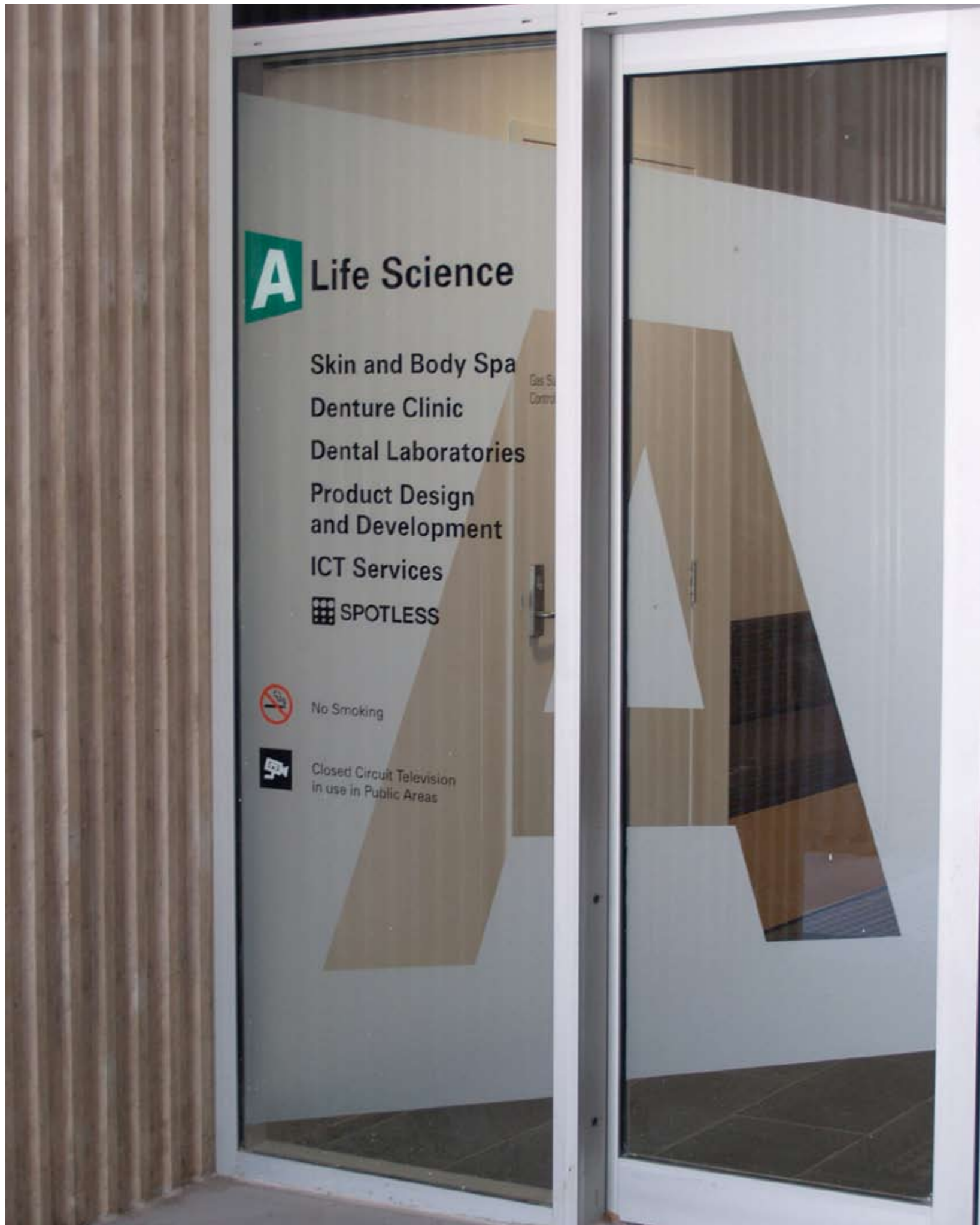
The design of the new site wide, wayfinding signage system responds to both the new corporate identity as well as other urban elements including street furniture.

南岸技术学院是昆士兰州最大的技术与继续教育学院。这个占地4公顷的校园经过全面翻新之后，形成了11个新大楼和4个翻新工程，历经4年多改造完成。新引导标示系统与新企业形象标识和城市元素相互衬托，相得益彰。



Design Agency:
Dot Dash
Designer:
Domenic Nastasi
Photography:
Domenic Nastasi
Client:
John Holland Group
Location:
Australia
Date:
2008
设计机构:
Dot Dash设计事务所
设计师:
多米尼克·纳什塔斯
摄影师:
多米尼克·纳什塔斯
客户:
约翰·霍兰德集团
地点:
澳大利亚
时间:
2008年





Culcheth High School >>

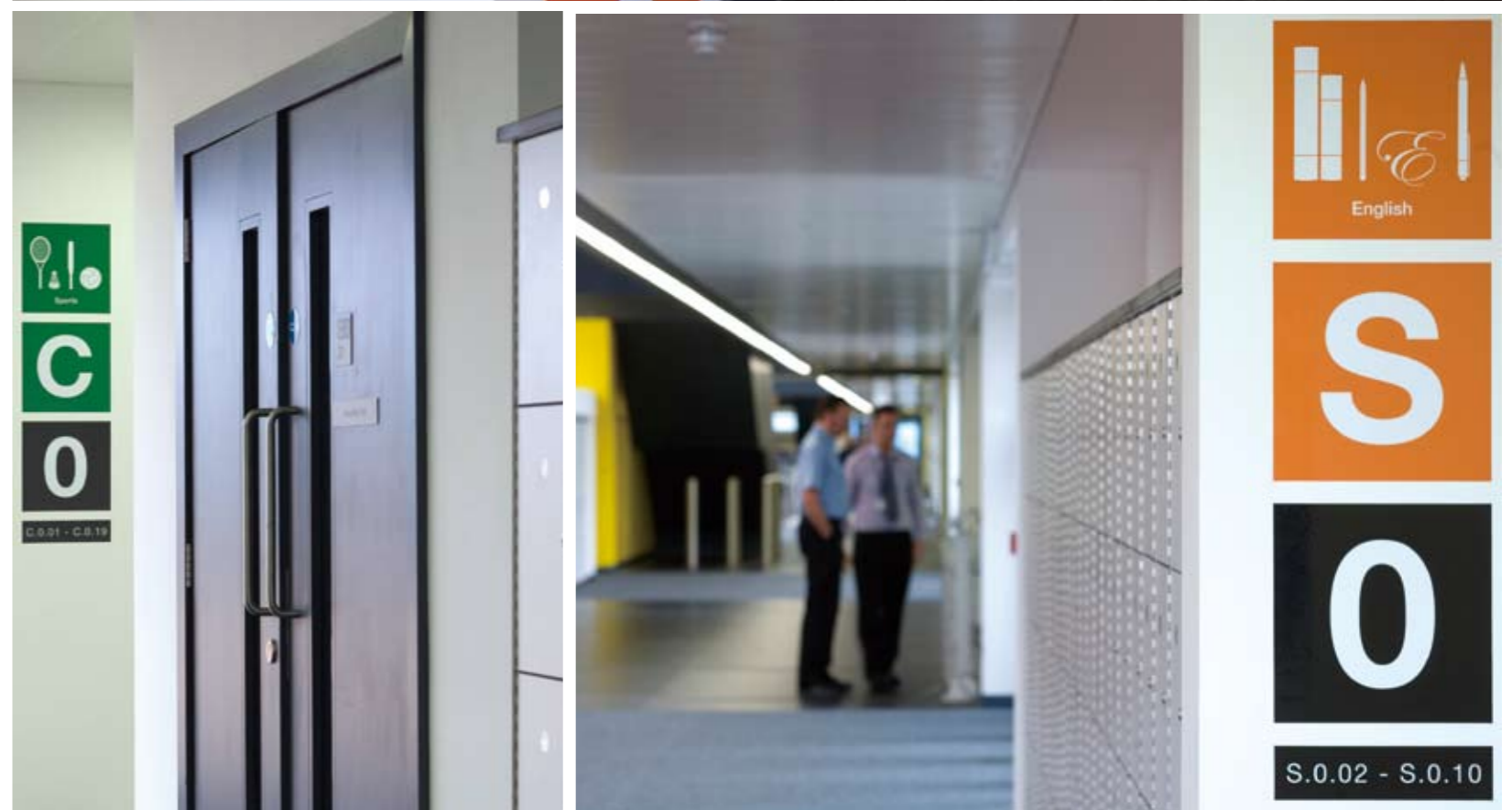
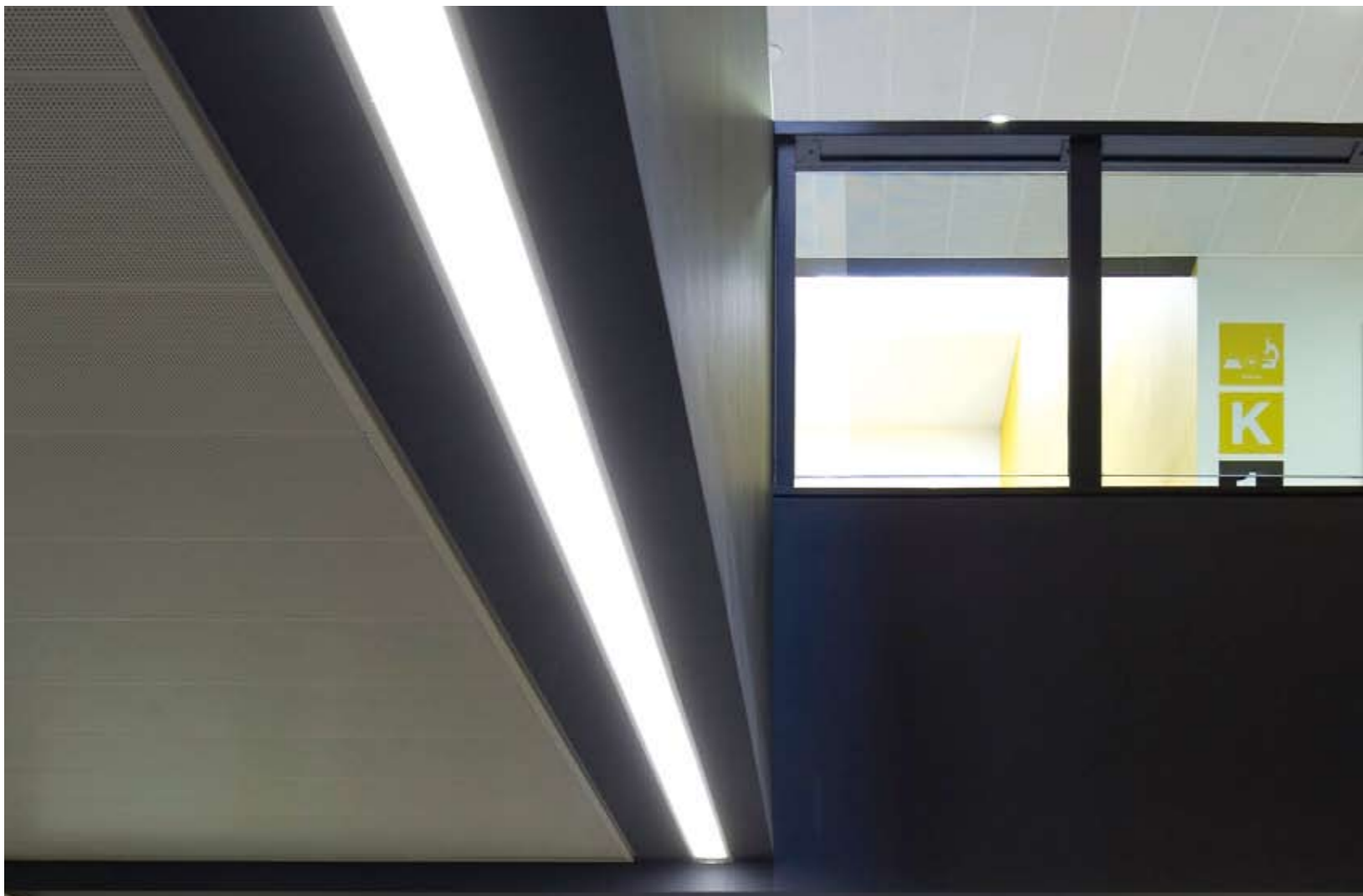
Culcheth高级中学

The spatial design concept for Culcheth High School is a multi-level, linear street with three-storey "fingers" of transformational learning spaces. The fingers are joined by social hubs, which contain dining and conference facilities as well as Information & Communications Technologies and Learning Resource Centre. These are united by a "street", which links all the spaces together, providing a sense of place and community where learning can be seen and experienced. Graphics and wayfinding provide the school with a strong brand message that at the same time, is warm, friendly and fun. Full height wall graphics of school "heroes" (including Brunel, Shakespeare, Martin Luther-King and Marie Curie) enforce the schools guiding principals of excellence. A strong wayfinding strategy using pictograms and colours underlines the brand whilst providing recognisable and identifiable areas as well as memorable markers to complement the signage scheme.

Culcheth高级中学的空间结构独特，三层“手指”状交换学习空间与餐饮和会议设施以及信息与通信技术与学习资源中心相连，各空间之间由一条“街道”衔接，营造出空间之感，增强团队意识。热情、亲切、妙趣横生的图标和导向系统的设计有效地突出了学校品牌。全高的大型人物画像（包括布鲁内尔，莎士比亚，马丁·路德·金，玛丽·居里）突出了学校教书育人的主旨。导向系统通过象形图和色彩的巧妙运用有力突出了学校品牌的同时，为师生和访客在校园中自由穿行指明了方向。

Design Agency:
BDP Design
Creative Director:
John Beswick
Designer:
Paul Atkins
Photography:
David Barbour
Client:
Canada's National Ballet School
Location:
UK
Date:
2009
设计机构:
BDP设计事务所
创意总监:
约翰·贝西克
设计师:
保罗·阿特金斯
摄影师:
大卫·巴伯
客户:
加拿大国家芭蕾舞学校
地点:
英国
时间:
2009年





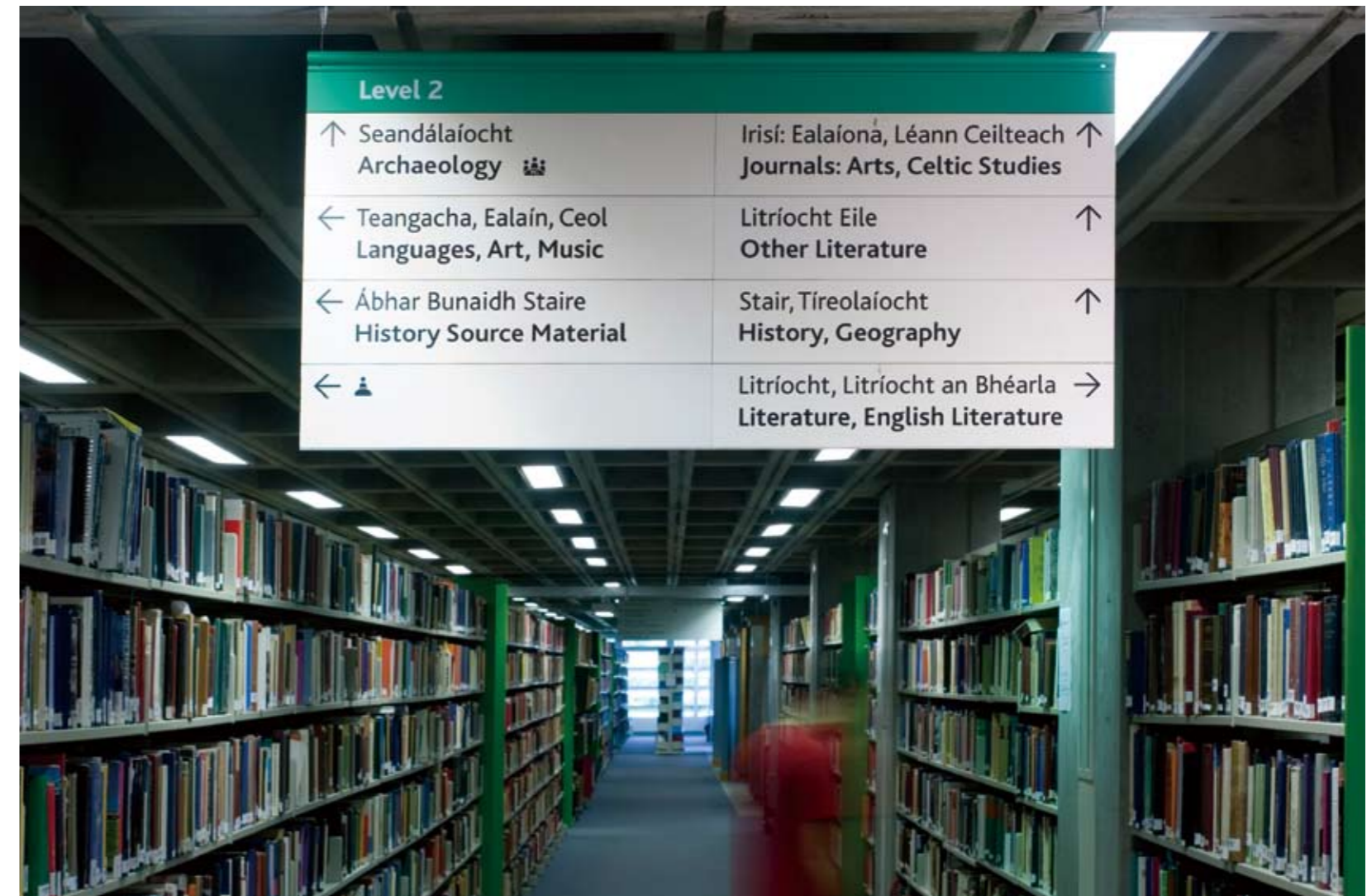
University College Dublin Library >>

都柏林大学图书馆

University College Dublin Library required a comprehensive wayfinding signage system to guide 20,000 students through the library's four floors. Following a complete site evaluation seven signage classes were devised. Each of the four floors is now colour-coded to aid navigation. All new signs are designed to maximise legibility and meet all accessibility requirements. The new designs are also fully bilingual. The new signs establish a unified and consistent visual language system, benefiting all of the library's users. This project proves that thoughtful design can make a real difference.

都柏林大学图书馆需要一个全面的导向系统，为20,000名学生在四层大楼中行走提供指引。经过对整个空间的分析和调查，设计师将引导标示分成七大类。四层楼的每一层均设置了一个颜色编码，以帮助导航战略的实施。新标志的设计合理，具有强大的可读性和可操作性。设计完全采用双语模式设置，建立了一个统一的视觉语言系统，使所有的图书馆用户受益。该项目的设计表明一个体贴周到的设计能够发挥重要的作用。

Design Agency:
BFK
Creative Director:
Aiden Kenny
Designer:
Marie Vahey
Client:
University College Dublin Library
Location:
Ireland
Date:
2008
设计机构:
BFK设计事务所
创意总监:
艾登·肯尼
设计师:
玛丽·瓦伊
客户:
都柏林大学图书馆
地点:
爱尔兰
时间:
2008年





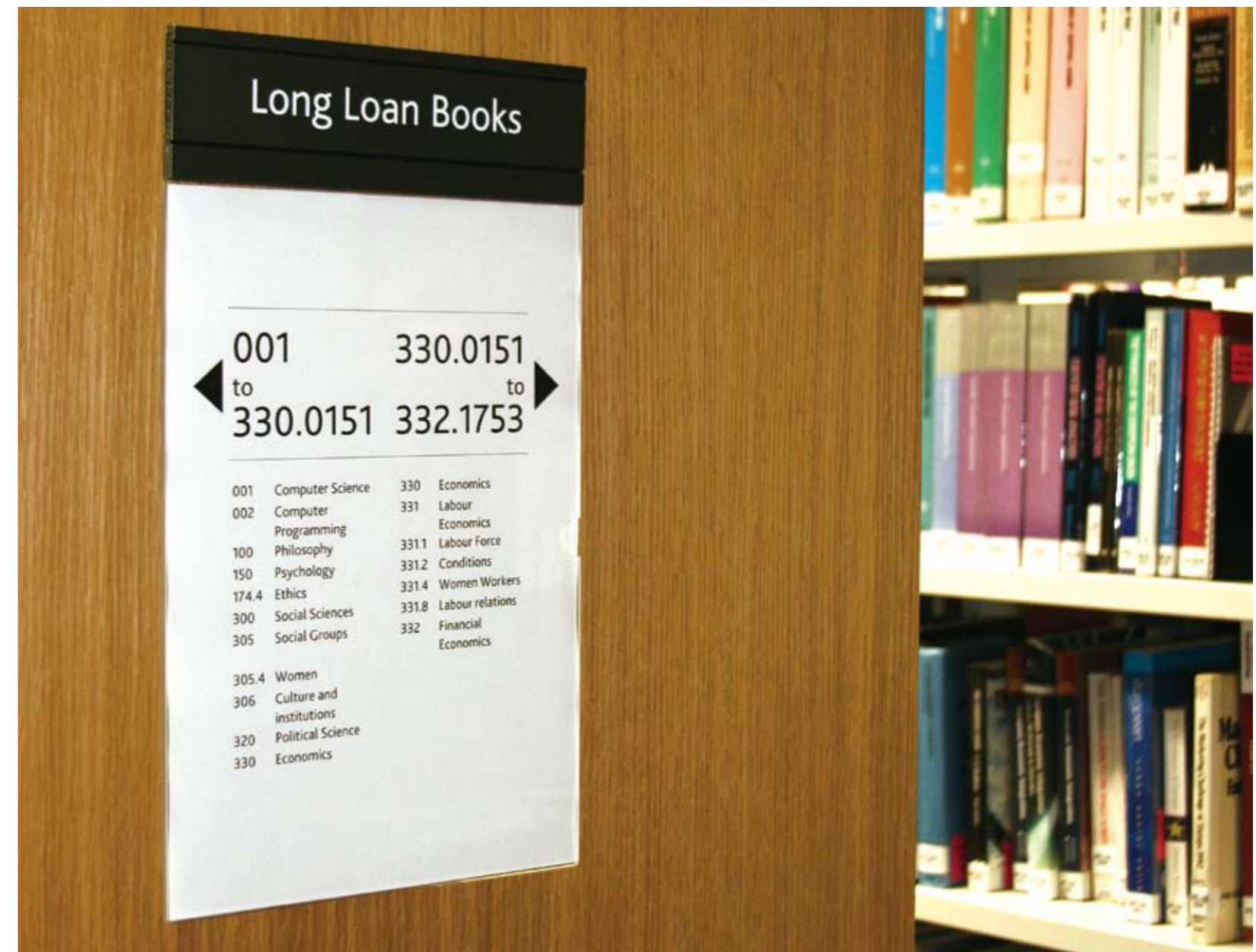
Business School Campus of University College >>

都柏林大学商学院

This former chapel, built in 1895, was converted into a library for the business school campus of University College Dublin. The design brief called for an understated, yet accessible, signage system to reflect the architectural heritage of the former chapel. One free-standing directory sign is the main information source for all subject categories shelved within the library. The colour palette is low-key, chosen to inform without distracting. The result is a striking, yet sophisticated, signage system that fits within the subtlety of its serene surroundings.

这座建于1895年的小教堂经整修之后成为都柏林大学商学院的校园图书馆。简约的外观要求拥有一个低调、操作性强的引导标示系统与之协调。一个独立的书目系统按照学科进行分类，作为图书馆中重要的信息资源，所选用色彩低调、简约。精致的引导标示系统与宁谧的读书环境相得益彰。

Design Agency:
BFK
Creative Director:
Aiden Kenny
Designer:
Marie Vahey
Client:
University College Dublin Library
Location:
Ireland
Date:
2008
设计机构:
BFK设计事务所
创意总监:
艾登·肯尼
设计师:
玛丽·瓦伊
客户:
都柏林大学图书馆
地点:
爱尔兰
时间:
2008年





Scales – Private Cramming School >>

“刻度” 私立补习学校

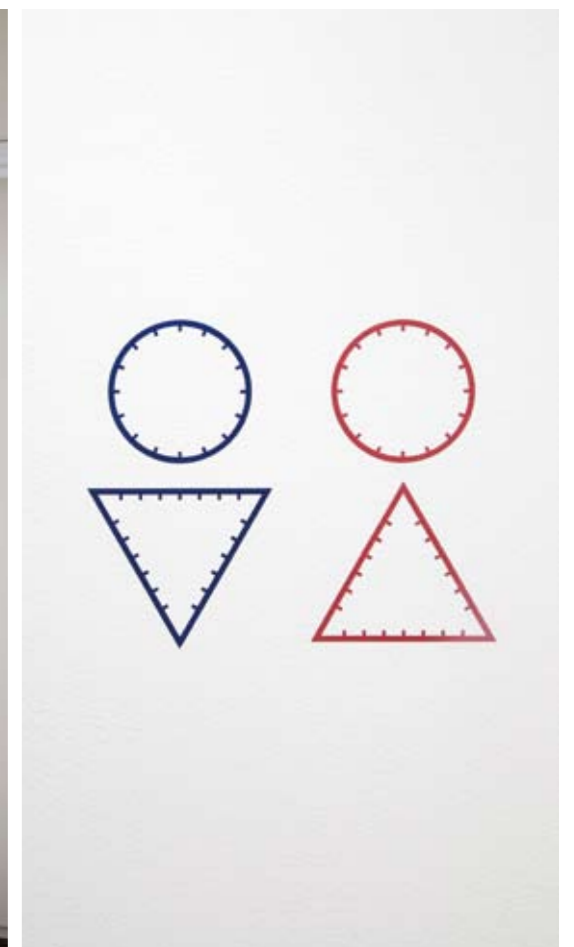
It is a signage design for the private cramming school for children. The designer used motif of measure and created a concept of signs, which can be described as “Measure that achieved growth”.

The scale is a flexible motif. The designer used learning tools that derive from measurements for the various signages. For example, he included the columns at the entrance, to resemble the scale of the nine size units (cm, yard, feet, inch, etc). Children can learn unfamiliar scales by measuring their height. The designer created “Scales” as a contrivance where the design and space fuses with the measures.

为私立儿童补习学校提供的引导标示设计。设计师以测量仪作为设计主题，寓意“衡量取得的进步”。设计方式灵活。设计师巧妙地将测量仪应用到各种标示之中。例如，入口处设置了9个长度单位（例如厘米、码、英尺、英寸等）。孩子们可以通过身高的测量对陌生的长度单位进行学习和了解。贯穿整个空间中的“刻度”标示为空间增添了无限活力气息。

Design Agency:
NOSIGNER
Client:
TAKENAKA CORPORATION
Location:
Japan
Date:
2009
设计机构:
诺辛纳尔
客户:
竹中公司
地点:
日本
时间:
2009年





Miniature Campus >>

迷你校园

This is a project for exhibiting the leading edge of the studies, at the Research Campus in the University of Tokyo, for public and business. There are two devices to achieve the goals of the project: the publication and finding business partners. The 60 metre-long map of the campus is drawn on of the building. The huge map drawn on the campus and the small handy map distributed for the visitors are related to each other. The studies at the laboratories located on the map are exhibited inside the 50cm x 50cm showcases. Moreover, the arrows using the shadow are placed everywhere in the campus. Therefore, they can easily guide to the laboratories. The drawn map on the building is the real miniature of the campus. The map is a primordial design of signage. The designer designed the graphic for the space to be an enlarged information map but smaller than the campus itself. Therefore he created a new "map" that has a double function. On the one hand it serves as an exhibition space for the different laboratory activities in the campus and on the other hand it works as a signage for the open campus.

该项目为东京大学公共与商务研究院而设计，旨在体现其学术研究领域的领导地位，而实现这一目标则需要出版物和商业合作伙伴的存在。建筑中设有一个60米长的校园地图，此外，学校还为访客提供了微型地图，方便大家的传阅。实验室的位置被一个50×50厘米的展示盒界定出来。隐藏的箭头设计贯穿于整个校园之中，为实验室的方向提供精确指引。该地图作为校园的一个真正缩影，是一个重要的导向系统。设计师巧妙打造了一个具有双重功能的新“地图”，使之扮演实验室活动的展览空间和校园引导标示的双重角色。

Design Agency:
NOSIGNER
Client:
the University of Tokyo Research Campus
Location:
Japan
Date:
2008
设计机构:
诺辛纳尔
客户:
日本东京大学研究院
地点:
日本
时间:
2008年





Yale University

耶鲁大学

When Yale University embarked on a major redevelopment programme, Cooper, Robertson & Partners selected Two Twelve to assess the University's wayfinding and signage needs.

Two Twelve designed a new system of signs and maps that meld a respect for 300-year old traditions with contemporary simplicity and sensitivity to context.

由库珀和Robertson & Partners设计事务所共同打造的耶鲁大学改造工程邀请双十二设计事务所为其提供导向系统和引导标示设计。双十二设计事务所设计的新标志和图标系统以简约、合理为设计原则，与耶鲁大学300多年的悠久历史传统相得益彰。

Design Agency:

Two Twelve

Creative Director:

David Gibson

Designers:

Anthony Ferrara,

Yanira Hernandez,

Pamela Paul,

Liz Reynolds,

Dominic Borgia

Photography:

James Shanks

Client:

Yale University

Location:

USA

Date:

2007

设计机构:

双十二设计事务所

创意总监:

大卫·吉布森

设计师:

安东尼·费拉拉,

雅尼拉·埃尔南德斯,

帕梅拉·保罗,

莉斯·雷诺兹,

多米尼克·波吉亚

摄影师:

詹姆斯·尚克斯

客户:

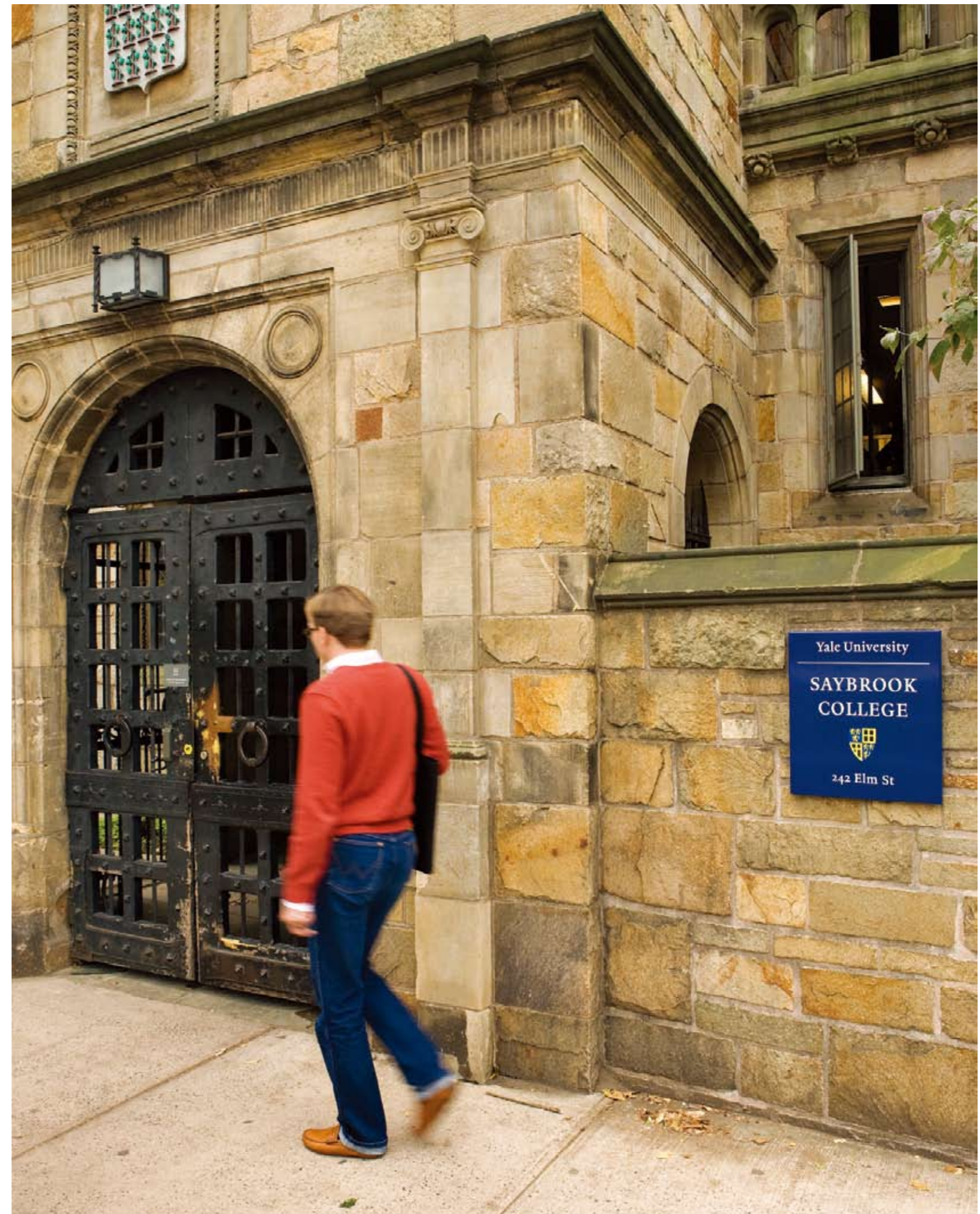
耶鲁大学

地点:

美国

时间:

2007年





Panta Rhei >>

阿姆斯特丹Panta Rhei 公共学校

Design Agency:

i29 | snelder

Photography:

Jeroen Musch

Interior builder:

Zwartwoud

Client:

Panta Rhei, Amstelveen

Location:

Amstelveen, the Netherlands

Date:

2010

设计机构:

i29 | snelder设计事务所

摄影师:

吉荣·马斯

室内设计师:

扎特伍德

客户:

阿姆斯特丹Panta Rhei 公共学校

地点:

荷兰, 阿姆斯特丹

时间:

2010年

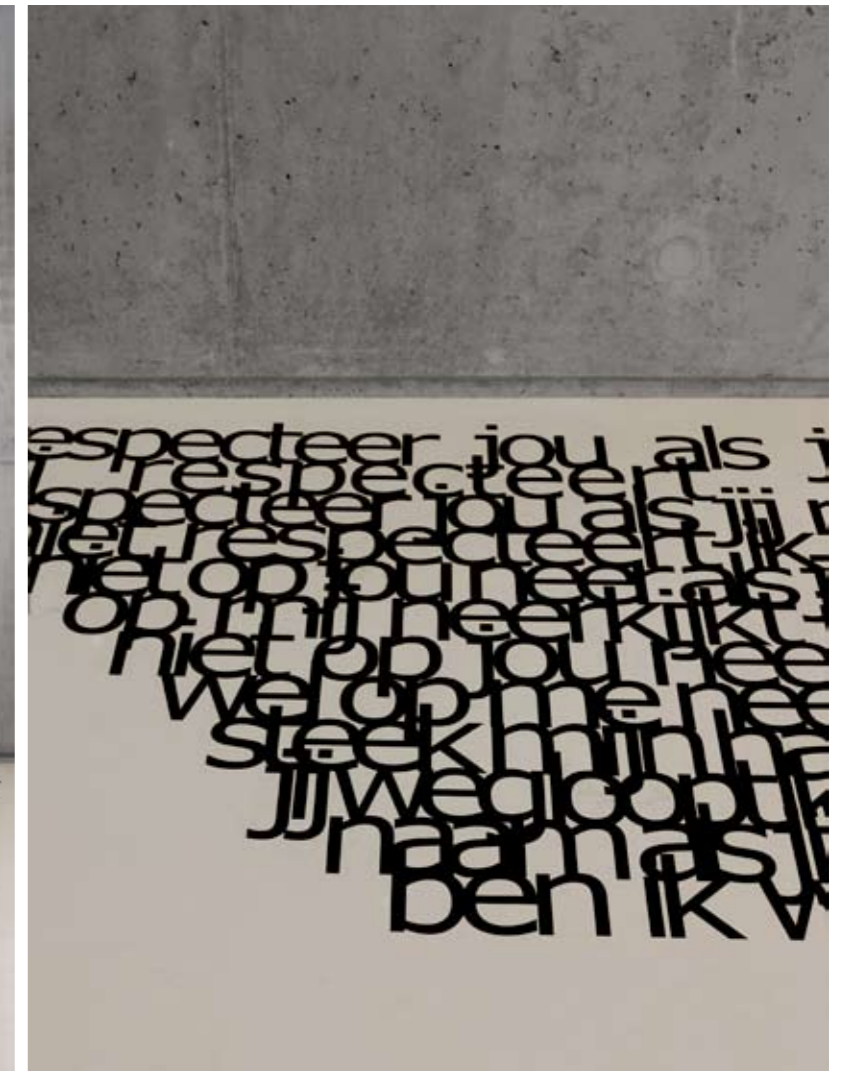
In the design for the new accommodations of public school Panta Rhei in Amstelveen (NL) there is a lot of attention on the balance between freedom and a sense of security. Snelder Architecten realised a building with many open multifunctional spaces where students can make themselves familiar with the teaching material. The interior design by i29 links up with that perfectly and gives the spaces an identity that connects with the students' environment and addresses them directly and personally. i29 let itself be inspired by the name of the school – Panta Rhei, meaning "everything flows", "everything is in motion". This led to a design that leaves space for the imagination of the users, offering elements that can be used flexibly, which also propagates the school's identity. Throughout the entire school poems have been applied to the linoleum floors and the furniture. The thought behind this is that there are moments outside of the classroom when you can learn and gain insights: often a casual setting is very inspiring. Over the neutral basis of tables and benches there is a fine fabric of black elements; consisting of the poems, the hassocks and the Magis One-chairs. The furniture is strong and robust, but does not look bulky, rather refined. Remarkable in this context is the choice of the Grcic chair. It matches well here because of its technical aura and it urges you to think about the design and production process. It is a vocational school after all. Just because this is not a university, does not mean you do not have to challenge the students.

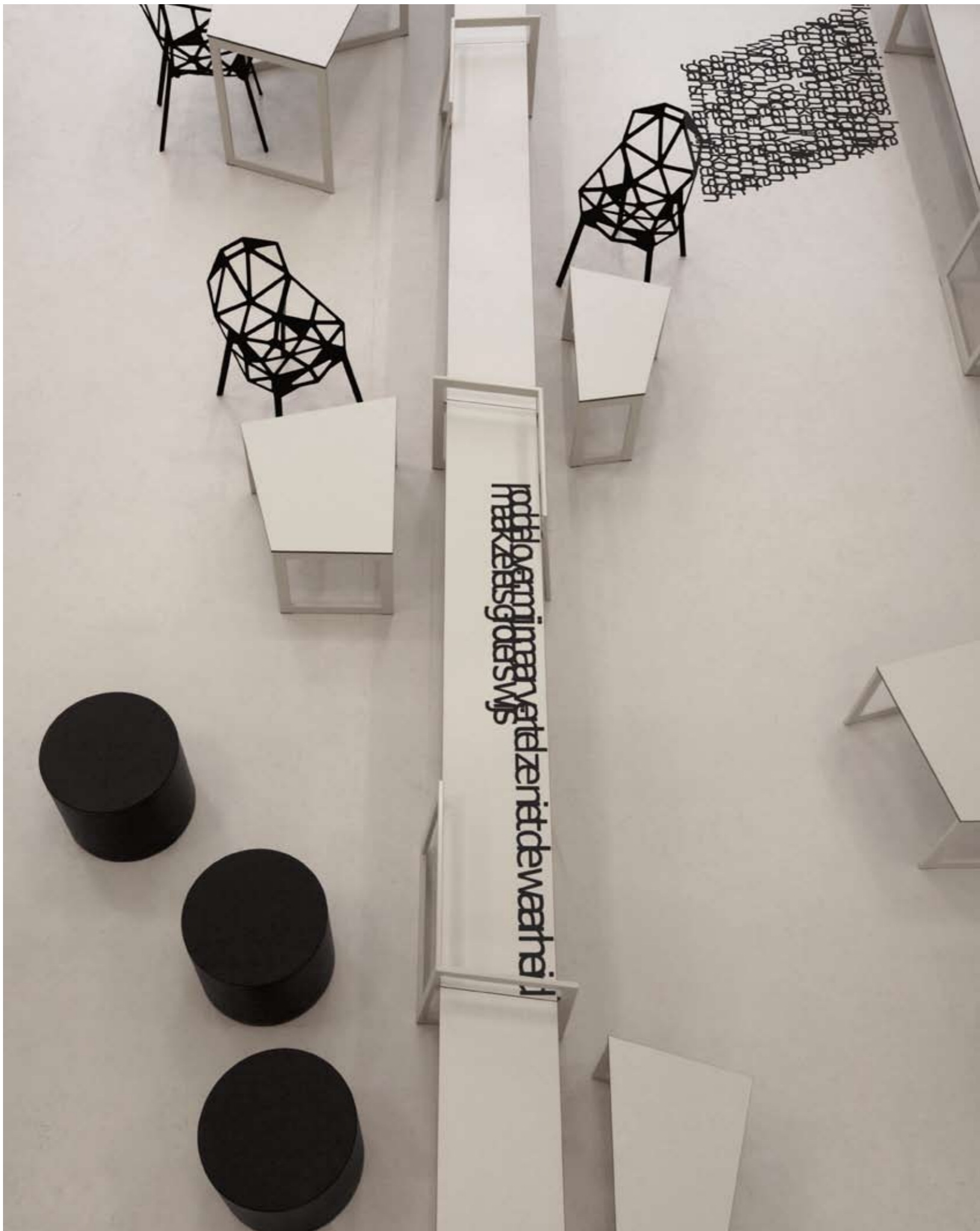
阿姆斯特丹Panta Rhei 公共学校 (荷兰) 的扩建工程以强调空间的自由和安全感为设计理念。Snelder 建筑设计公司设立了很多露天多功能场地, 以帮助学生们更好地熟悉教学材料。而i29的室内设计则完美地体现出这一点, 并将学生与环境联系在一起。i29的室内设计灵感源自学校的名称。Panta Rhei寓意“万物皆流”, “任何事物都是运动的”。正因如此, 室内设计为用户留下了广阔的想象空间。在整个学校空间中, 无论是地板还是家具上, 均可以发现诗文的影子。这样设计的目的, 在于使学生在课后随时能够学习, 因为灵感常常是在不经意间获得的。桌子和长凳上铺设了精致的黑色布料。这些家具非常牢固, 看起来很精致, 毫无笨重之感。在周围环境中, Grcic椅非常引人注目, 其独特的设计造型会让人不由自主地联系起它的制作过程。毕竟这是一个职业学校而不是大学, 激发学生的好奇心就显得尤为重要。



later ben ik doktersassistent
als je binnenkomt ster ik
je op je gemak bij slecht
fleuws sla ik een arm
om je verdriet voor
de rest noteer ik je
naam en waar je
vandaan en hoe
laat en of het gaat

soms begrijp ik je niet
dan spreek je de taal
van de straat maar ik
hoor alleen maar weet je
weet je soms begrijp ik je
net dan spreek je de taal
van de professor maar ik
hoor alleen anum anum
soms begrijp ik je niet dan
spreek je een taal die
niemand verstaat: soms
begrijp ik je wel als kinjoden
kijk dan lees ik een boek







Tustin Library >>

塔斯廷图书馆

GNU Group worked closely with the project architect, Field Paoli, to design the sign programme for this new landmark building in the Orange County area of Los Angeles. Special branded graphics were developed to enrich the teen and children's areas of the library.

唐纳利设计事务所与该项目的建筑设计师菲尔德·佩奥利共同合作，为洛杉矶橙县地区的新地标性建筑提供标示设计。特殊的品牌图案设计为图书馆的少年和儿童区注入了勃勃生机。

Design Agency:
GNU Group
Creative Director:
Tom Donnelly
Designer:
Darcy Belgarde
Photography:
Tom Donnelly
GKK Works:
Zwartwoud
Client:
Field Paoli Architects
Location:
USA
Date:
2009
设计机构:
GNU集团
创意总监:
汤姆·唐纳利
设计师:
达西·贝尔格德
摄影师:
汤姆·唐纳利
室内设计师:
扎特伍德
客户:
菲尔德·佩奥利建筑事务所
地点:
美国
时间:
2009年





Thurgau County Library >>

图尔高州图书馆

The website of the Thurgau County Library guides readers to go into the knowledge corridor of the Frauenfeld. The entrance to the library building is obvious. People through a clearly marked entrance can enter the library directly. The interior floor plan presents the layout of the rooms and space of the floor. The passages connecting various spaces are clearly marked and guide the reader toward specialised areas. The tags placed in a side way show the subject area, and lead out the vertically placed tags that mark the section and category. The database and table use the same vertically placed tags. The books and magazines of the free zones can be found out through a director query system. Data chain also runs here.

图尔高州图书馆的网站引导读者们走入弗劳恩费尔德的知识长廊。图书馆大楼的入口显而易见。通过一个被清晰标明出来的入口，人们可以进入到图书馆中。里面的平面布置图说明了该层房间和空间的布局。连接各个空间的通道都被清晰标明，并引导读者通向专业区域。书架上横着放置的标签展示了主题领域，并且引出了竖着插入放置的、标明章节和类别的标签。数据库和工作台都用同样的、但竖放着的标签标明。所有自由区域的书籍和杂志的查询都通过一个目录查询系统得以实现。数据信息链也在这里运行。

Design Agency:

Inform GmbH

Designer:

Richard Walter,
Samuel Gäumann,
Heinz Bothien,
Emanuel Weissen

Client:

Kanton Thurgau in Frauenfeld

Location:

Switzerland

Date:

2008

设计机构:

知会有限公司

设计师:

理查德·沃尔特,
塞缪尔·格曼,
亨兹·波辛,
伊曼纽尔·维森

客户:

瑞士图尔高州弗劳恩费尔德市

地点:

瑞士

时间:

2008年





The Rockefeller University >>

洛克菲勒大学

The Rockefeller University is among the world's most respected medical research institutions. The campus is constantly undergoing renovation and over the coming years it will consist of state of the art research facilities in a mix of contemporary and classic architecture. C&VE's signage programme serves as a unifying factor – respecting the existing, classical architecture by using traditional painted and oxidised bronze, but speaking to the contemporary buildings through simple forms and sans serif typography.

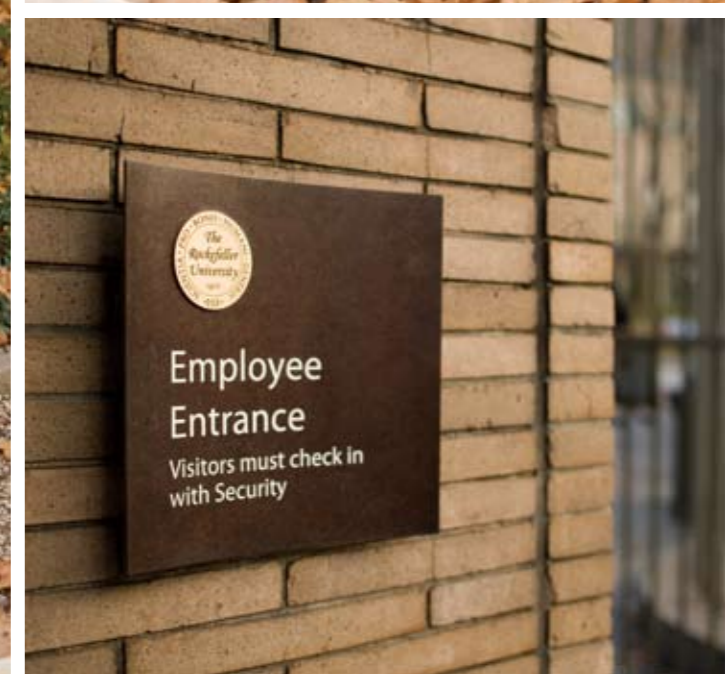
The totem signs use opposing curved panels, resulting in slim structures with extreme rigidity, elegance, and good surface area. LED lighting concealed between the curved panels provides lighting for pathways.

洛克菲勒大学是世界上最著名的医学研究机构之一。经过不断的整修和扩建，在未来几年内，这个集现代建筑与古典建筑风格于一体的校园空间将成为最先进的研究设施基地。由Calori & Vanden-Eynden设计事务所设计的引导标示系统通过采用传统的喷漆和氧化铜材料，实现了与原古典建筑风格的统一，而简约的形态和无衬线字体则与充满现代气息的新建筑相得益彰。图标以反弧形板为材料，修长的外观将空间衬托得分外高雅，柔中显刚。隐藏于弧形板之间的LED照明设备为通道提供完美的照明。

Design Agency:
Calori & Vanden-Eynden / Design Consultants
Art Director:
David Vanden-Eynden
Designer:
*David Vanden-Eynden,
Ana Rosales-Boujnah*
Photography:
Elliott Kaufman
Client:
Rockefeller University
Location:
USA
Date:
2009

设计机构:
Calori & Vanden-Eynden设计事务所
艺术总监:
大卫·万登-爱德南德
设计师:
大卫·万登-爱德南德,
安娜·罗萨莱斯-波吉纳
摄影师:
埃利奥特·考夫曼
客户:
洛克菲勒大学
地点:
美国
时间:
2009年





Citi Field >>

花旗棒球场

Two Twelve worked with the Mets and Populous architects to create a comprehensive environmental graphics programme for Citi Field, the New York Mets' new world-class ballpark. The extensive work includes the ballpark wayfinding signage and installations in the Jackie Robinson Rotunda, Citi Field's main entry.

双十二设计事务所与著名的建筑设计师共同合作，为纽约大都会发展公司世界级球场——花旗棒球场打造一个全面的环境导向标识系统，涉及对球场导向系统、杰基·罗宾森圆形大厅设施空间、花旗场主入口的设计。

Design Agency:
Two Twelve
Creative Directors:
Anthony Ferrara, Jonathan Posnett
Designer:
Darlene van Uden, Vina Ayers, Michelle Cates, Alexandria Lee, Maura Mathews, Corey Mintz, Erik Murillo, Andy Ng, Nick Spriggs, Jennifer Uchida, Dominic Borgia, and Laura Varacchi
Photography:
Christine Radecic, James Shanks
Client:
New York Mets Development Corporation
Location:
USA
Date:
2009
设计机构:
双十二设计事务所
创意总监:
安东尼·费拉拉, 乔纳森·坡耐特
设计师:
达林·凡·乌登, 维娜·艾尔斯, 米歇尔·盖茨, 亚历山大·李, 莫拉·马修斯, 科里·明茨, 埃里克·玛略, 吴·安迪, 尼克·斯普里格斯, 詹妮弗·内田, 多米尼克·波吉, 劳拉·瓦拉齐
摄影师:
克里斯汀·拉得斯科, 詹姆斯·尚克斯
客户:
纽约大都会发展公司
地点:
美国
时间:
2009年





New Meadowlands Stadium >>

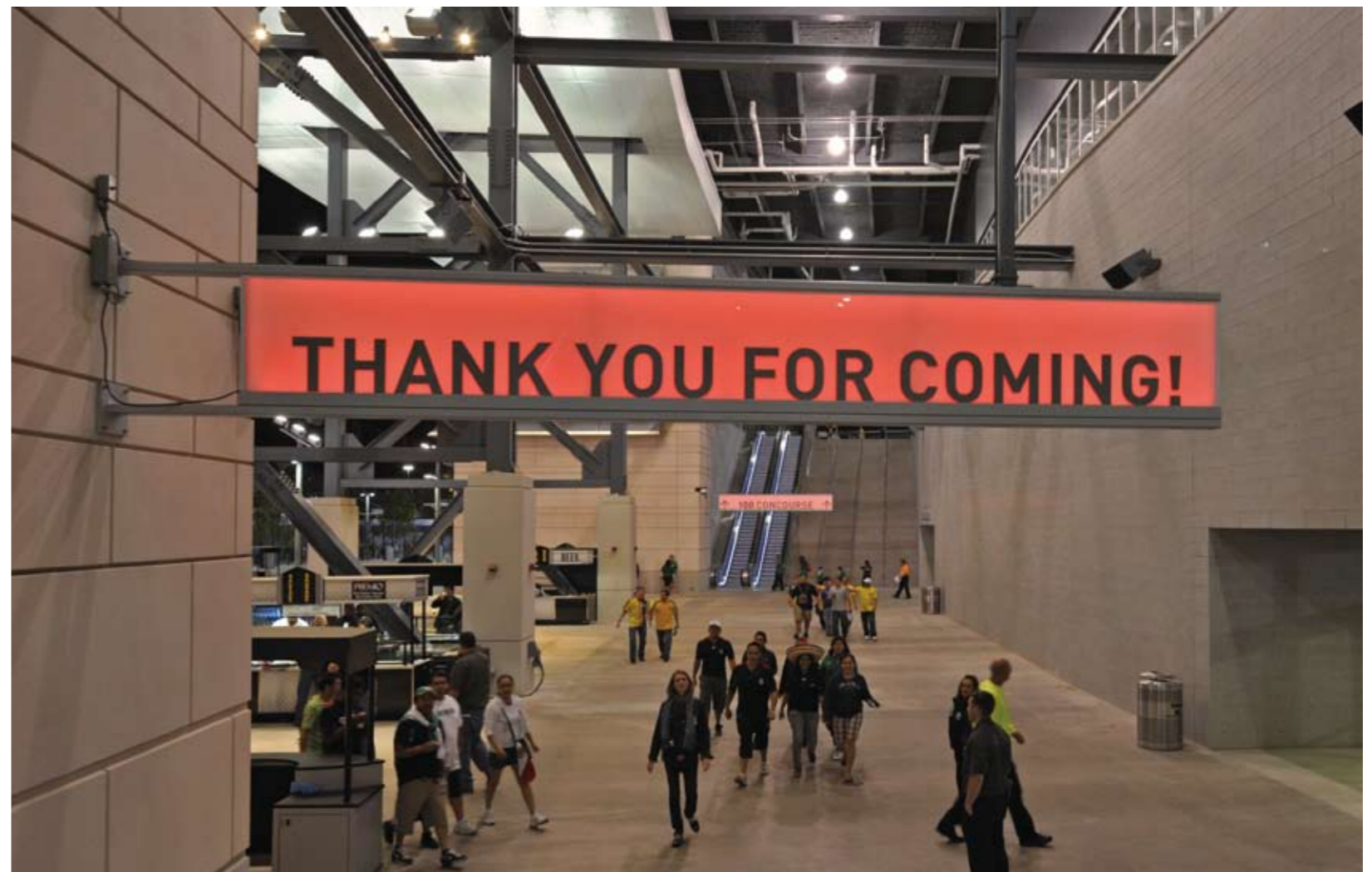
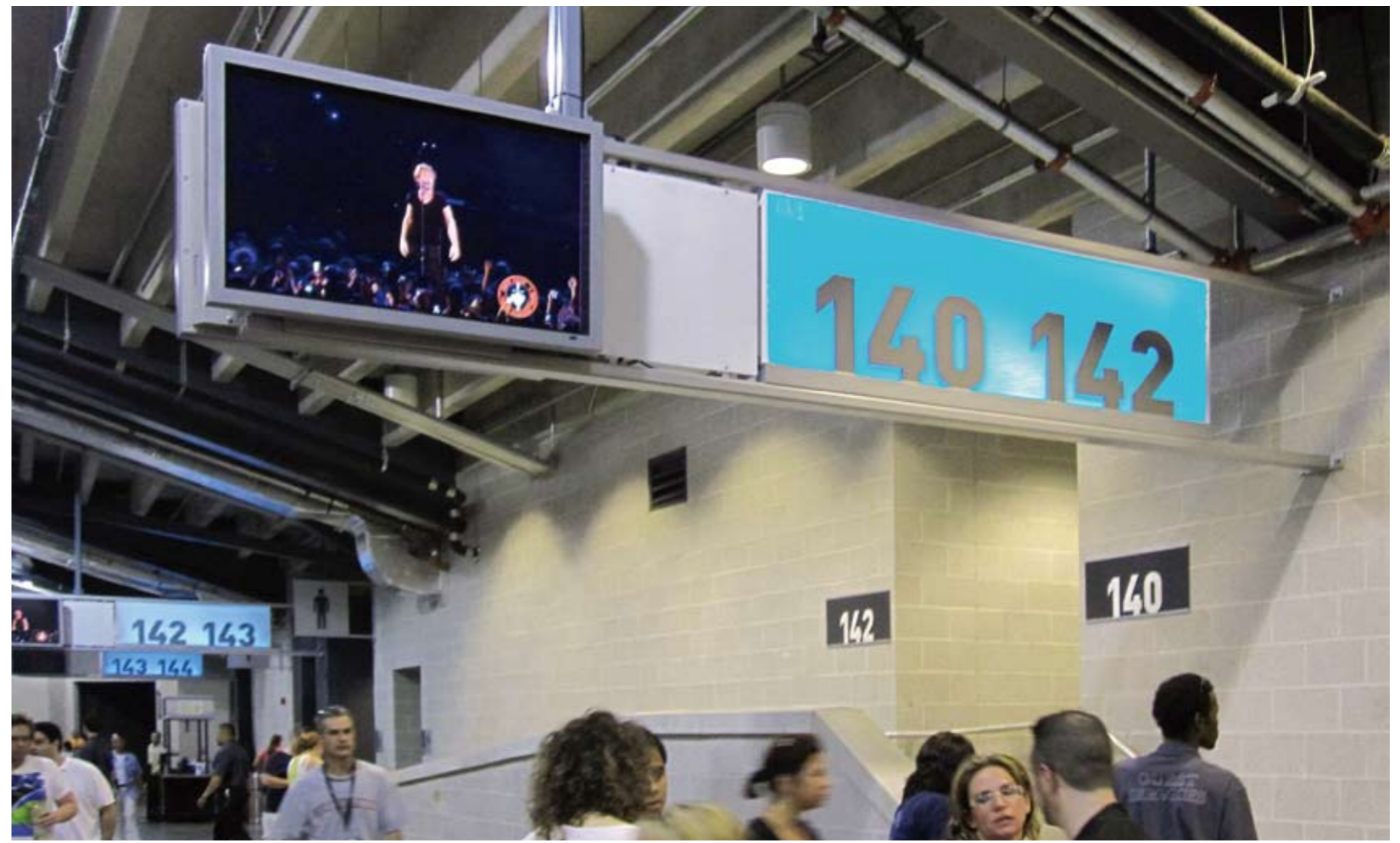
新梅多兰兹体育场

Two Twelve developed state of the art graphics and wayfinding systems for the New Meadowlands Stadium, the new home of the New York Jets and New York Giants football teams. NMS is the only National Football League stadium shared by two teams. To make the venue feel like the "home field" for either team or other events, integral LED lighting in overhead signs can change colour.

双十二设计事务所受邀为纽约巨人队和纽约喷气机橄榄球队的新址——新梅多兰兹体育场提供图标和导向系统设计。新梅多兰兹体育场是全国足球联赛两队共享体育场。标志中的LED照明设备可根据球队的主客场随意改变颜色。

Design Agency:
Two Twelve
Creative Directors:
Ann Harakawa,
Jonathan Posnett
Designer:
Darlene van Uden,
Corey Mintz,
Andy Ng
Project Partners:
Debra Magid Design,
EwingCole,
360 Architecture,
Bruce Mau Design,
Architectural Graphics Inc.
Photography:
Jonathan Posnett
Client:
New Meadowlands Stadium LLC
Location:
USA
Date:
2010
设计机构:
双十二设计事务所
创意总监:
安·哈拉卡瓦,
乔纳森·坡耐特
设计师:
达琳·莱维,
克里·明茨,
吴·安迪
项目合伙人:
Debra Magid设计事务所,
EwingCole设计事务所,
360建筑设计事务所,
Bruce Mau设计事务所,
建筑平面设计公司
摄影师:
乔纳森·坡耐特
客户:
新梅多兰兹体育场有限责任公司
地点:
美国
时间:
2010年





Twickenham Stadium >>

特威克纳姆体育场

Twickenham stadium is the largest dedicated, and one of the most impressive, rugby stadiums in the world.

The stadium has undergone an £80 million redevelopment to rebuild the South Stand. The new Stand includes a four star hotel, a Virgin Active health and fitness club, a Marriott hotel, banqueting facilities, conference facilities and a theatre.

The challenge was to position the venue as a destination identity in its own right, a place for entertainment, conferences, and business meetings and of course rugby.

As a part of the re-branding the designers have designed a new wayfinding strategy for the entire stadium complex, both inside and outside the ground, including the route from the railway station, road signs, building signage, banners, environmental graphics, information zones and seating zones.

特威克纳姆体育场是全球最专业、最负盛名的橄榄球体育场之一。该体育场耗资8,000万英镑对南看台进行改造。改造后的南看台中设置了一个四星级酒店、维珍健身俱乐部、万豪酒店、宴会设施、会议设施和一个剧院。设计的重点是打造一个适当、合理的标示系统，令娱乐区、会议区、商务会议区以及橄榄球场地明确地区分开来。作为品牌重组的一部分，设计师为整个体育场建筑的内外空间，包括火车站通往体育场的路线、路标、建筑标志、横幅、环境标识、信息区和座位区等设计了一个全面的导向系统。

Design Agency:

Hat-trick

Creative Directors:

Gareth Howat, Jim Sutherland

Designer:

Gareth Howat,

Jim Sutherland,

Adam Giles,

Richard Conn

Client:

Twickenham Stadium

Location:

Twickenham, UK

Date:

2008

设计机构:

Hat-trick设计事务所

创意总监:

加雷思·豪厄特, 吉姆·萨瑟兰

设计师:

加雷思·豪厄特,

吉姆·萨瑟兰,

亚当·贾尔斯,

理查德·康恩

摄影师:

乔纳森·坡耐特

客户:

特威克纳姆体育场

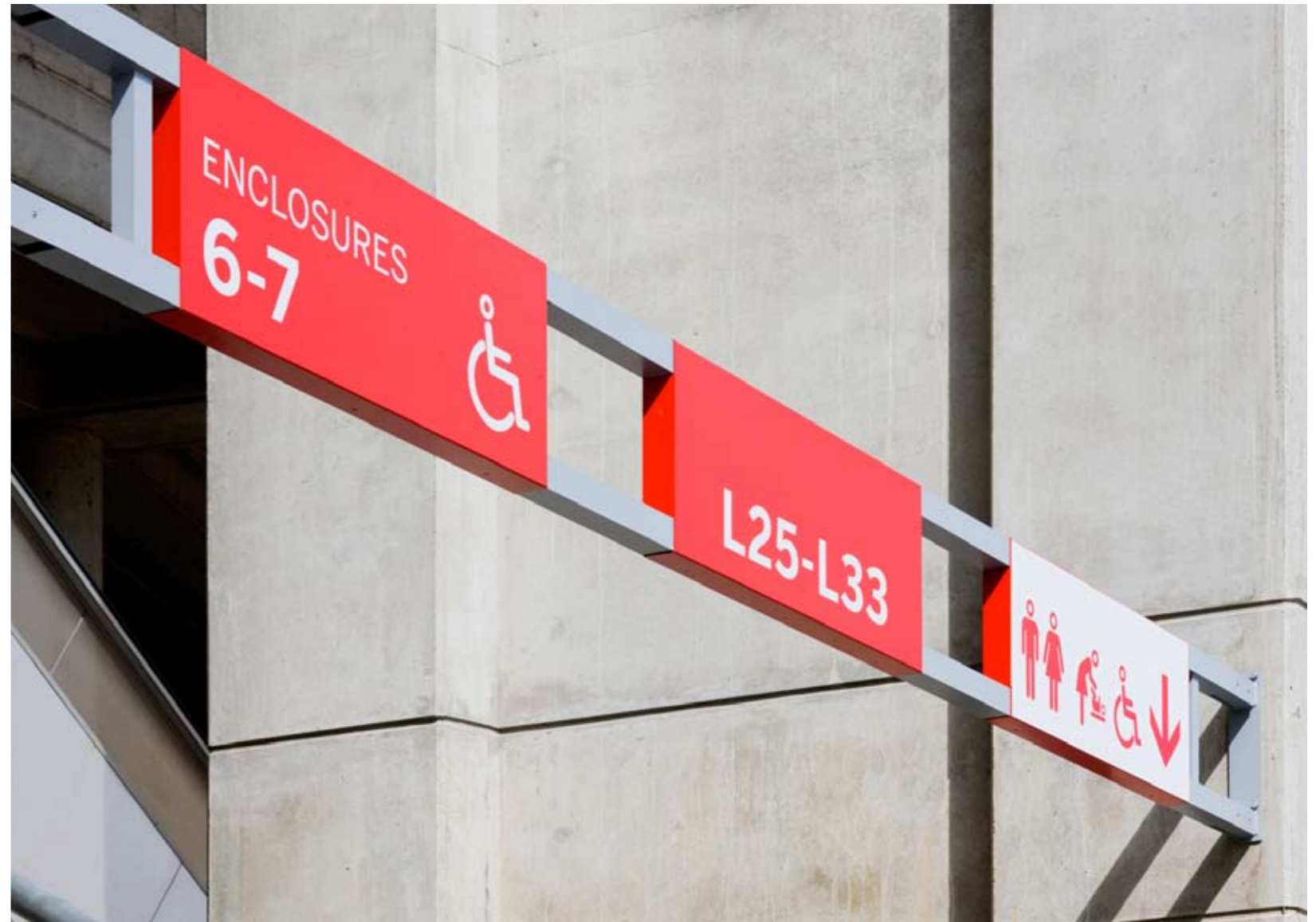
地点:

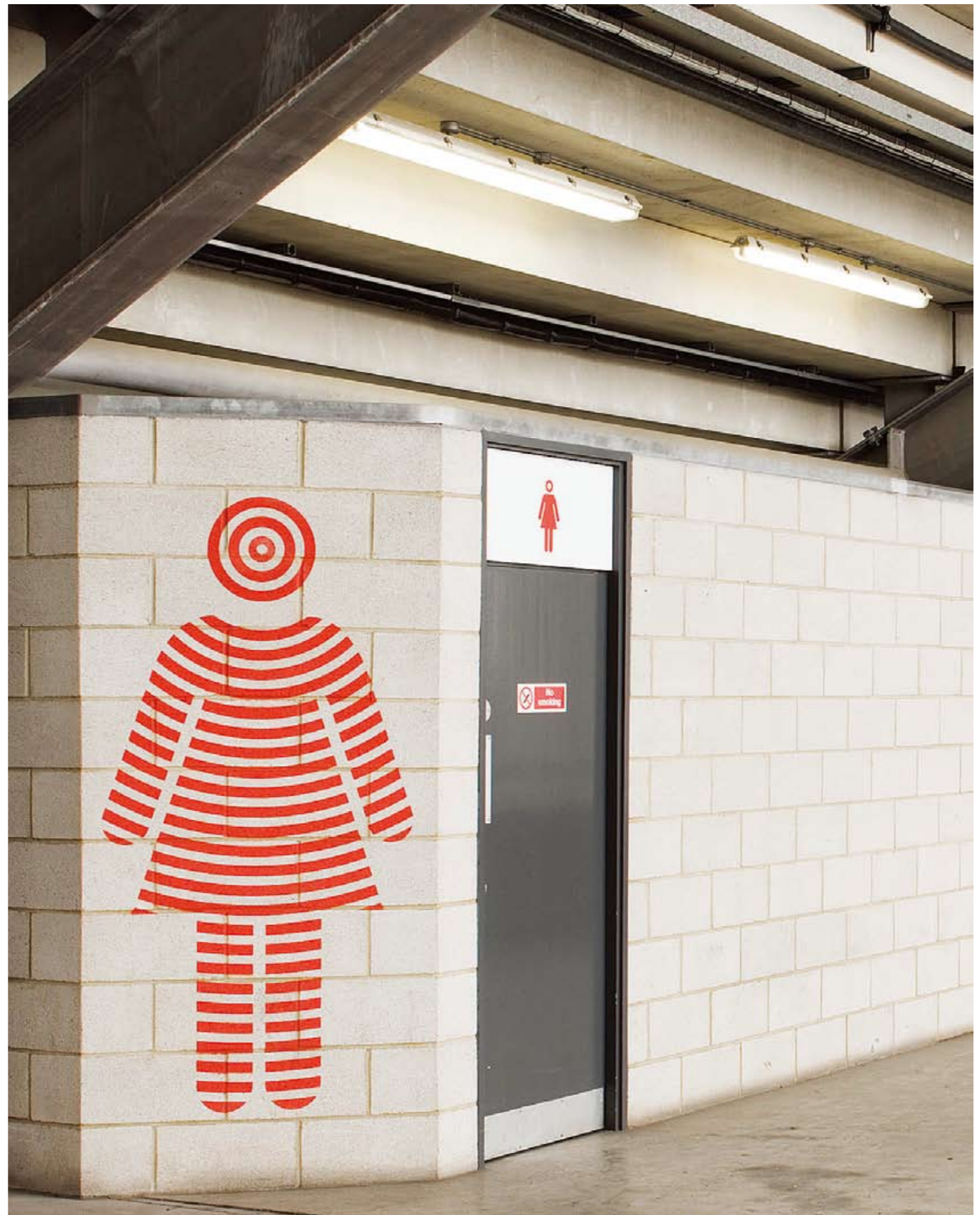
英国, 特威克纳姆

时间:

2008年







Yankee Stadium >>

洋基球场

After being selected in a national competition, the firm, in collaboration with architects Populous, designed all stadium graphics, sign systems, sculptural and media installations, and retail systems for the new Yankee Stadium, one of the largest and most complex sports venues in the United States. Yankee Stadium's wayfinding programme encompasses over 3,000 signs, from the monolithic rear-illuminated lettering atop the scoreboard and ceremonial Gate 4 façade, to minimalist, back-of-house wayfinding. The lettering used on the larger signs and v-incised into the limestone facade duplicate the font depicted on archival photographs of the 1923 stadium. The New York Yankees' pinstripes, interlocking NY logo and signature navy blue are used to infuse the team's image throughout the Stadium. The sign programme has been crafted with stainless steel, porcelain enamel and elegant typography in manner appropriate for Yankee Stadium – a place that has always been far more than just a ballpark.

新洋基球场是美国最大的综合性体育场馆之一，通过国内项目设计大赛的方式评选出C&G Partners设计事务所和Populous建筑事务所为其提供图案、图标系统、雕塑及多媒体装置以及零售系统的设计。洋基球场的导向系统包括3,000多个标志的设计，涉及背光记分板、建筑的4个立面、建筑后身小规模导向标识的设计等。大型标识和刻有“V”字的石灰岩立面上的字体与体育场的1923年档案照片中的字体相似。精致的细条纹，搭配“NY”标识和深蓝色调，使整个体育场洋溢着纽约洋基队的独特气息。标志以不锈钢和搪瓷为原料，字体形态优雅，与婉约、考究的洋基体育场自然融为一体，浑然天成。

Design Agency:
C&G Partners
Partner-in-Charge and Project Manager:
Keith Helmetag
Associate Partner and Lead Sign Designer:
Amy Siegel
Graphic Designer:
Craig Gephart
Sign Architect:
Mika Owens
Photography:
Chuck Choi,
Brandon Downing,
Craig Gephart
Client:
The New York Yankees
Location:
USA
Date:
2009

设计机构:
C&G Partners设计事务所
设计搭档与项目负责人:
基思·赫尔迈特格
参与设计&首席标识设计师:
艾米·西格尔
平面设计师:
克雷格·格普哈特
标识设计师:
米卡·欧文斯
摄影师:
查克·查采,
布兰登·唐宁,
克雷格·格普哈特
客户:
纽约洋基队
地点:
美国
时间:
2009年





The New York Jets Training Centre >>

纽约喷气机队训练中心

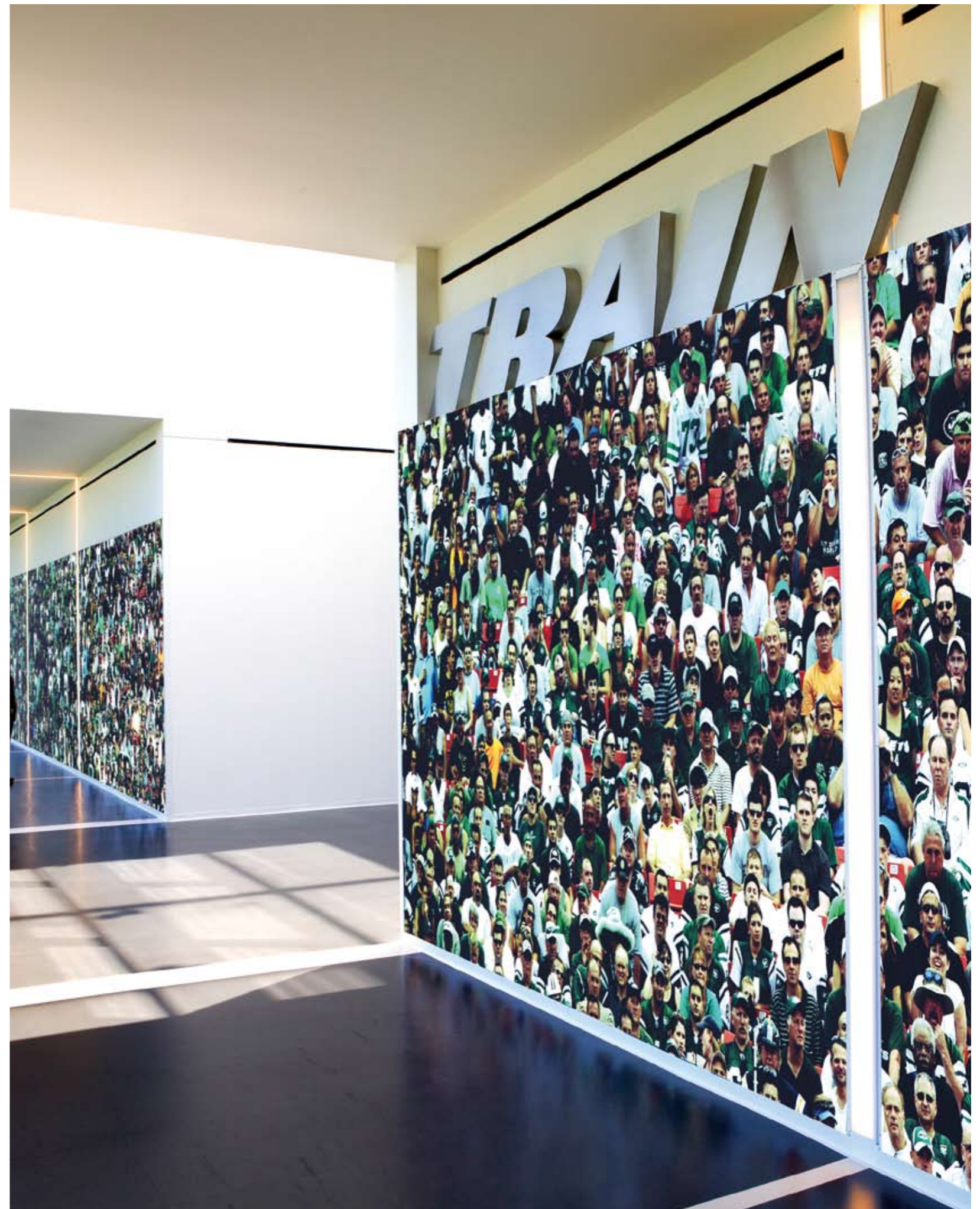
Pentagram has worked with the Jets since 2002 on the development of its graphic identity, including the design of a custom typeface called Jets Bold designed by Hoefler & Frere-Jones that is used in all of the team's communications. The graphics have become part of the team DNA, and at the training centre they are integrated into the architecture to extend the team's identity into the space. Jets Bold appears throughout the building: in supergraphic slogans from inspirational speeches by coaches that appear on the walls; in abstracted patterns in stairwells; on the team's own Wall of Fame, named for 1999 MVP Curtis Martin; and on the nameplates for the players' lockers.

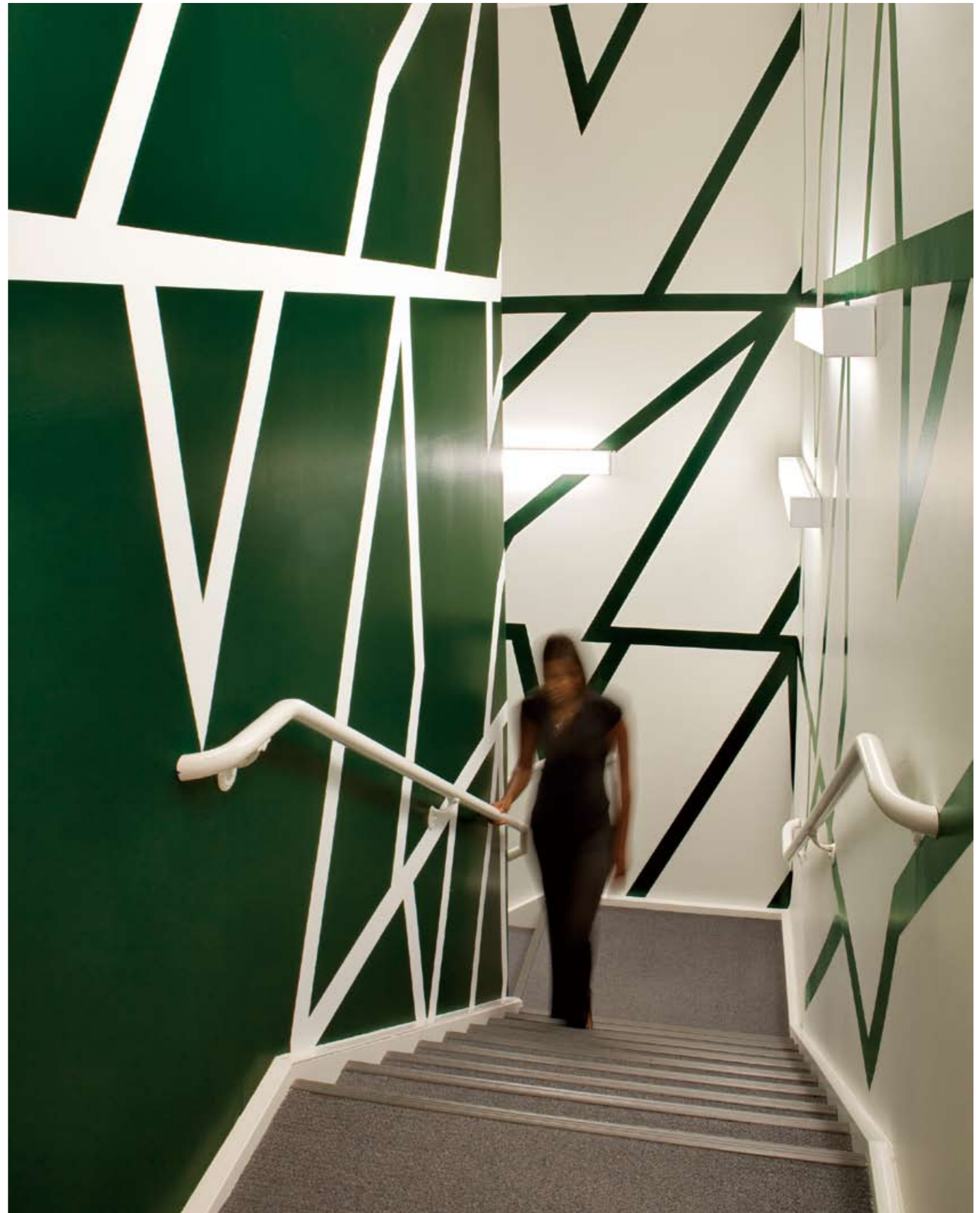
The players' level is centred on a long hallway that functions as a spine or axis that connects the various operations of the team: rooms devoted to education, health and fitness, including an auditorium for coaching, a classroom for teaching game plays, and a gym and weight room. The portals to these areas are identified by dimensional signage of the words "Learn", "Coach" and "Train," all set in Jets Bold. One side of the players' hallway looks out onto the field; the other side features a 480-foot-long mural of fans in the stands at a Jets game, the image players pass by just before they hit the field.

自2002年以来，五角星设计事务所一直与喷气机队合作，为其提供商标和“喷气机粗体”特殊字体的设计。图标已成为该球队的象征，并且与培训中心建筑自然融为一体，将球队的视觉形象贯穿于整个空间之中。无论是墙体上宣传的训练口号，还是楼梯间的抽象图案；无论是球队的名人堂（以1999年最优秀球员柯蒂斯·马丁命名），还是球员的储物柜，随处都能够看见“喷气机粗体”字体的身影。专为队员设置的楼层位于一个长走廊的中心，扮演脊柱或中轴的角色，将该球队的不同操作空间，即教学区、健身中心等空间有机联系在一起。教学区还分为训练礼堂、竞争方略教学课堂等。这些空间采用立体“喷气机粗体”字体设计，划分明确。从球员走廊的一侧能够将球场景致尽收眼底；而另一侧则设置一个长约146米的壁画，以比赛中看台上的球迷为主体。

Design Agency:
Pentagram Design
Art Director:
Michael Gericke
Designer:
Michael Gericke,
Don Bilodeau,
Jed Skillins
Client:
New York Jets
Location:
USA
Date:
2010
设计机构:
五角星设计事务所
艺术总监:
迈克尔·格里克
设计师:
迈克尔·格里克,
唐·碧萝,
杰德·斯奇林斯,
客户:
纽约喷气机队训练中心
地点:
美国
时间:
2010年







Falls Creek >>

福尔斯·克里克高山度假村

The Falls Creek Alpine Resort required the development of a wayfinding system to help visitors navigate the complex ski resort. A modular system of sign types was created to provide information in a wide variety of directions to suit the complex village layout and changing seasonal functions. The design of the sign system aims to promote the highest possible visibility of information whilst retaining the smallest presence of supporting structure. The system is extremely efficient, using a minimum number of elements for a range of sign types, whilst also minimising the production energy requirements. The materials and finishes have been developed to withstand the freeze/thaw conditions and abuse from skiers, snow transport and the harsh alpine environment.

福尔斯·克里克高山度假村希望能够拥有一个先进、良好的导向系统，帮助访客在这个开阔的滑雪胜地中自由穿梭。模块化标志系统为访客提供了多样化引导信息，能够适应复杂的山庄布局和季节变换。标志系统的设计目的在于最大程度地提高信息的可读性，并且保留最小的支撑结构。该系统运用少量设计元素，打造了多样化标志类型，将对能源的需求降到最低。材料和表面处理具有防冻、防水功能，能够较好地应对高山地区恶劣的环境。

Design Agency:
Buro North
Designer:
Soren Luckins,
Tom Allnutt,
Dave Williamson,
Photography:
Peter Bennetts
Client:
Falls Creek,
Resort
Management
Location:
Australia
Date:
2010

设计机构:
Buro North设计事务所
设计师:
索伦·卢克斯
汤姆·阿尔耐特
大卫·威廉森
摄影师:
彼得·尼茨
客户:
福尔斯·克里克高山度假村管理中心
地点:
澳大利亚
时间:
2010年





Moreton Bay Cycleway >>

摩顿湾自行车道

The 150 kilometre long Moreton Bay Cycleway (MBC) is the longest planned cycle route on Australia's east. The MBC will not only assist regular cyclists and commuters, it will also be part of a wider tourism campaign for Moreton Bay promoting greater recreation such as cycling trips to nearby islands. The brief was to develop a simple, cost effective sign system that could be rolled out over time. The signage system was intended to clearly identify the cycleway and then provide information and advice for cyclists travelling on the cycleway. The signage would give all visitors a sense of confidence when travelling and assist with public safety and security. The designers have developed a simple "Kit of Signs" that can be applied as specific sections of the MBC are completed. The signs strength is in their use of a simple identifier, use of colour in the landscape as well as detailed information tailored to meet the needs of the cyclists.

150千米长的摩顿湾自行车道是澳大利亚东部最长的自行车规划路线。该车道不仅深受职业自行车手和通勤上班族的热爱，同时也作为摩顿湾旅游推广的一部分，常常举办骑自行车到附近海岛的娱乐运动。该项目的设计目的是打造一个简约、成本低廉的标志系统，使之实用而耐久，既能够彰显出自行车道的特色，又能够为自行车手提供准确的方向指引。引导标示通过合理、清晰的设计能够为访客增添公共安全感。为此，设计师特别开发了一个简单的“符号工具包”，作为摩顿湾自行车道整体的一个特定部分。该“工具包”包括简单的标识符号、独特的色彩以及详细的定制信息，旨在满足自行车手的各种需要。

Design Agency:
Dot Dash
Designer:
Heath Pedrola
Photography:
Heath Pedrola
Client:
Moreton Bay Regional Council
Location:
Australia
Date:
2007
设计机构:
Dot Dash设计事务所
设计师:
希思·派德拉
摄影师:
希思·派德拉
客户:
摩顿湾区域市政局
地点:
澳大利亚
时间:
2007年





Sign Type ID1
Major Arrival Identification

Sign Type ID2
Distance Marker

Sign Type DR1
Public Services Directional

Sign Type DR2
Pathway Flag Directional

Sign Type DR3
On-road Route Directional



Sign Type ID3
Pathway Surface Identification

SIGN FAMILY SUMMARY

Sign types within the sign family are intended to work together to address all possible configurations of cycleway including on road, off road, and shared paths.

Signage identifies the cycleway (promoting brand) and provides the necessary information and advice for effective use of the cycleway by all visitors.

ID1

To identify major arrival and departure points along the cycleway. Directs to local area public services and facilities. Provides mapping and local shire tourist information. Provides regulatory information for relative section of cycleway.

ID2

To provide journey distance information. Distance markers to be in kilometres and relevant to the local area. Distance markers for each sign to show journey to the north and the south along cycleway.

ID3

To provide identification on the cycleway path. Can also be used as a directional tool typically where the cycleway path joins or crosses other paths and roads.

DR1

To direct cyclists and pedestrians to local public services and facilities. Public services and facilities shown on the signs are to be within close proximity of the cycleway.

DR2

To direct cyclists at major decision points on the cycleway. Typically where the cycleway path joins or crosses other paths and roads.

DR3

To be used in conjunction with traffic signs for on-road sections of the cycleway to direct and identify the route.

4.1

- AdamsMorioka, Inc. 050 290
BDP Design 270 352
BFK 356
BLINK 072
BrandCulture 008 200
Buro North 122 238 422
BVD 034
C & G partners 230 306 412
Calori & Vanden-Eynden / Design Consultants 142 226 394
Carter Wong Design 322
Conscious 192
Designalltag 090
Dot Dash 080 152 330 348
F1RSTDESIGN 264
fd2s 098 128
Formation 108 326
Frost design 044
GNU Group 160 294 384
Hat-trick 406
Holmes Wood 334
i29 | snelder 376
Inform GmbH 148 388
Kontrapunkt 318
Lebowitz|Gould|Design, Inc. 214
Meuser Architekten GmbH 180 188
Modular Curved Frame Technology 178
Moniteurs GmbH 058
Naroska Design 198
Nicolas VRIGNAUD 280
Nicolas VRIGNAUD & Jean-Marc LOUAZON 274
NOSIGNER 364
P-06 Atelier 156 250 302
Paprika studio 086
PearsonLloyd 082 168
Pentagram 234 340 416
R2 314
RTKL Associates Inc. 014 242
Shakespear SRL 062 134
Square Peg Design 258 336
Sussman/Prejza & Co., Inc. 172 254
Tassinari/Vetta, 284
Thonik 048
Two Twelve 106 372 398 402
Visual Communications, Inc. 174

GRAPHIC DESIGN IN ARCHITECTURE

建筑环境平面设计

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