

國際招牌與門面設計

DESIGN OF INTERNATIONAL FACADE AND SIGNBOARDS

設計師實拍 on the spot shot of designers



香港科訊國際出版公司

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序言 如何面對招牌的噪聲

到中國旅游的外國人常驚訝地說：中國就像一個大工地。我也走過十幾個國家，知道外國並沒有這樣的大建設景觀。隨着新城市的誕生和舊城區的改造，一座座年輕的城市展現出她美好的容顏，煥發出民族復興的光彩，值得我們自豪與百倍地珍惜。

可是有時也使我們感到十分沮喪。因為在一排排嶄新的商業街上，常常掛滿設計低劣、規格無序、造型錯亂、色彩惡俗的店鋪招牌、廣告，發出強烈的視覺噪聲，破壞着城市的尊嚴與文化景觀，好像在潔白的維納斯雕像上貼滿了狗皮膏藥。

我想，作為市民或游人，招牌每天都在強迫着我們去觀看它們多半是難堪的面孔。招牌以其位置之顯要、數量之繁多、形式之虛誇構成一排排永不關閉的露天畫廊，其信息頻率當居于各種都市信息之首。它們氣勢奪人，愚弄與誤導着公眾的智慧，剝奪着他們的審美自主權。實際上，招牌已經形成一種信息經濟時代不可或缺的強制性文化載體。每個國家、每個城市、每個管理者、經營者和顧客，都在它的強勢威逼之下，或顯得煩躁不安、或無可奈何。看來只有將它們轉型到高雅層次，這種文化劫難才會終止。

按照城建美學的理想，一座城市應該就是一件在自然環抱中的巨大而完美的雕塑藝術品，人們徜徉其間，倍感人性關懷。它應該除掉蕪雜，寧息噪聲，保持和諧統一，同時彰顯風格與個性，突出獨立的文化品格，如維也納的古典風範，紐約的現代構成，拉斯維加斯的前衛色彩。招牌藝術自然也會融入其中，述說着同一種藝術語言。

這樣，我們就有理由提出一個設想，當低俗招牌、廣告在全國泛濫成災的時候，我們應該做什麼？回答是有的。在大連，在這座被人們稱為“北方明珠”的美麗城市，在大連開發區，在這如詩如畫的新市區，有一位青年設計藝術家兼攝影藝術家，慮及全國各個城市的環境現狀，懷抱先導文化的使命感，及時地關注并提出了這一時代課題。他就是我的極富創新精神的學生——孫寶宏。

孫寶宏背着沉重的包袱和數百膠卷，啓程了。他自費游歷與考察了歐洲八國，澳大利亞、新西蘭、美國、加拿大，歷時四載，步及三十余個現代國際大都會，對西方招牌藝術進行了全方位、多角度的考察，所獲甚豐。他認為，西方招牌藝術所展現的城市大文化理念，整體風格取向，藝術設計水平，招牌與城市建築、功能的統一性，材料與工藝手法等方面，可借鑒之處很多。那是因為西方大體上已經超越了那個無序的發展時代，進入了理性的思考。從古典的維多利亞時代的“新藝術”，到現代主義的包豪斯，再到后現代的綜合文化觀念的探索，一百多年來，西方裝飾藝術已經積蘊了成熟的經驗。看來寶宏已經升華了。歸來后，他的數以千計的專題攝影作品，受到一致好評。兩位城市環境文化的堅定的開拓者遼寧省省長薄熙來和大連開發區首腦周海斐給予了高度的評價和有利的支持，出版家也願投入巨資出版專集。于是寶宏深受鼓舞，并將照片分類整理成冊，准備奉獻出一己之私，與同道者共享其成。這便是本書的由來。

我認為，孫寶宏站在城市文化的立場上，立主招牌藝術觀念與體制的更新，并且刻苦自勵，身體力行，其精神在同業者中是少有的。在專題性與實用性的西方招牌藝術的實地考查、拍攝、著作以及引進推廣上，當下也未見有同步者，孫寶宏堪稱國中第一人。他的努力必將結出豐碩的成果。最后，我祝願孫寶宏的中國招牌文化的建設理想，能夠早日實現。

美術學教授、大連美協顧問 趙經寰

2003年2月于大連

Often, when they arrive in China, foreign visitors can't help exclaiming: China is just like a huge building site! I have been to more than ten foreign countries and I haven't experienced what I have seen in China. With the birth of new cities and the transformation of old downtown urban areas, one after another of young cities have demonstrated her beautiful faces, radiating Chinese people's pride of new rejuvenation, bringing to us the glory and cherish.

Foreword: How to face the hullabaloo of signboards

And yet we are often dismayed, especially when we see, along the newly built streets packed with businesses, some very awful signboards. They are either poorly designed, with various kinds of sizes, or are recklessly shaped, vulgarly colored, etc. These signboards and advertising posts often give out too much noise or too bold colors, as a result, the dignity of the cities as well as the cultural scenes just as lots of dogskin plasters were stuck to the white Venus sculpture.

In my eyes, as a visitor in a city or as a resident, one has to put up with all this shameful sights, feeling terrible. Actually, because there are so many signboards, which are occupying so protruding positions, producing such enhanced impressions onto others. Suffice it to say, they are outdoors galleries which never close their doors. Indeed, the frequency of the information carried by these signboards surpass all those carried by the other media. However, most of these signboards are too awful, fooling with and misleading the public wisdom, depriving their autonomy of aesthetic appreciation. In fact, signboards have become an inseparable cultural carrier in this information economy age. Every country, every city, every manager, or even every customer, is under the overwhelming influence of the signboards, so that they may become restless, or feeling powerless or helpless. To avoid all this, we have to figure out ways to raise them to higher standards, and the cultural havoc may be reversed.

According to the aesthetics of city construction, a city should be a huge and perfect sculpture, lying in the arms of the nature. People may walk in it and feel the beauty of everything. There should be no place for noise, mess and there is always harmony and tranquility. And yet, each city should have its own peculiarity and personality, demonstrating its cultural taste. Vienna keeps its classical features, New York its modern flavors, Las Vegas's Pioneering, etc, are just such peculiar tastes. The signboards should be part of the whole city, being an essential part of its artistic features.

So, we have to ask ourselves: when the whole country is flooded with vulgar signboards and advertisements, what shall and can we do about all this? There are good answers. The answers come from Dalian, the renowned Pearl in the North of China. In the Dalian Development Zone, the picturesque new city area, there is young designer and photographer, who is worried so much about the low quality of the signboards in China, and is determined to pay close heed to this problem and is ready to transform all this. He is my creative student, Mr. Sun Baohong.

Mr. Sun set out with a heavy bag and hundreds of films. At his own cost, for 4 long years, he traveled through and examined 8 major European countries as well as Australia, New Zealand, the United States, Canada and the Southeast Asia. In the process he visited more than 30 modern international metropolitans, paying special attention to the signboard art in the western countries. These observations are broad and detailed and he has benefited a lot from these trips. In his opinion, China can learn a lot from the west in the signboard design, for instance, their signboards display the grand urban culture concept, integrated style, higher level of artistic design, harmony with the city buildings and functions, material and craftsmanship, etc. Probably that is because the west has passed the chaotic period and entered the stage of rational thinking. From the New art in the classical Victorian period, to the Modernist Bao Haosi, to the Post-modern Comprehensive Cultural Concept, all the over 100 years of development has made the western decoration art a mature art form. So, I can safely say that Baohong has really come of age in decoration design. After he returned, thousands of his photographs were warmly and highly praised. Mr. Bo Xilai, Governor of Liaoning province and Mr. Zhou Haifei, head of Dalian Development Zone, both being pioneers in urban culture, have extended their praise and firm support to Mr. Sun. Some publishers are willing to publish Sun's works. Inspired by all these, Mr. Sun has carefully sorted and classified his photos, to offer his best treasure to the public, so that everyone can share his joy and happiness. Hence this book.

It is my opinion that Mr. Sun Baohong, taking his stand of urban culture, upholds the opinion that we should have renewed and better ideas of signboard design. In addition, he has shown to others how to do all this, with his own efforts. This makes him stand out of his peers. In the subjects he selected, in the field work of the western signboards, including examination, photographing, in the book to be published and in his effort to publicize his idea, Mr. Sun can be said to be No. 1 in China. His efforts will surely pay off. So, I would give my best wishes to Mr. Sun and hope to see his ideal comes true as soon as possible.



locale/Paris 地點 / 巴黎

在簡潔的藍白主調中，突顯出深藍色的門楣和招牌文字，文體細小而富有個性，由于四次重現而生出韻律，具有簡約之美的現代特性！

In the simple world of blue and white, the deep blue lintel and the characters on the signboard stand out. The characters are tiny and characteristic, but they have such a rhythm because they appear 4 times, thus, modern feature is displayed in such simplicity.



Locale/America 地點 / 美國

用亞克風、鋁單伴等現代材料構築的蒙德里安式的抽象框架中，由曲面與紅、白、黑組成的招牌顯出獨特的風格，洋溢着時尚生活的美感！

In the Mondrian style abstract frame based on Yakeli and single layer aluminum plate, the signboards, with arc, black, white and red lights, stands out, full of fashionable beauty.



Locale/Europe 地點 / 歐洲

毛石、壁燈與旅店標識等古典式質樸符號和統一宜人的暖灰色調，質樸的語言足以給旅人一種回家的感覺，無需有過多的裝扮！

Unrefined stones, wall lamps, and hotel marks, all these classic symbols, together with uniform and harmonious warm pale colors, these simple matters bring you a feeling of being at home. Here, nothing else is needed. Anything else is too much!



Locale/Canada Toronto 地點 / 多倫多

隨着前衛理念的普及，一些旅游場所採取了頗多通俗藝術的式樣。本圖禮品店的前衛設計一反現代裝飾的常態，以卡通形象的誇張手法刺激感官，招來顧客！

With the popularity of untraditional concepts, some amusement areas have adopted various kinds of popular signs. This signboard, on the door of a gift shop, discarding the common style of modern decoration, tries to stimulate your senses and appeal to the customers using the exaggerated cartoon figures.

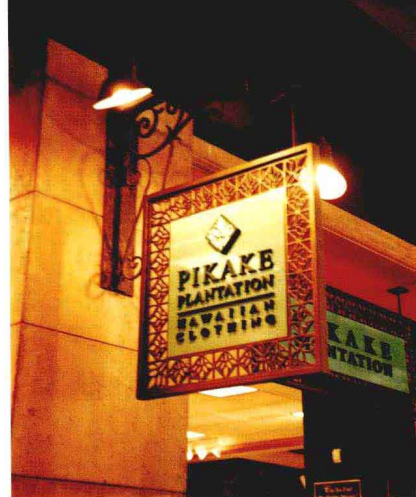


Locale/Las Vegas 地點 / 拉斯維加斯

壯闊繁華是現代消費型大都會的特征。RIVIERA 大酒店以高科技手段制作的霓虹燈，徹夜閃亮，像禮花綻放、像海潮奔放，永不停息，震撼游人的心！

Elegance, vastness, and luxury are characteristic of modern consumption style metropolitans. This sign of the Riviera Hotel, using high-tech neon lights, flashes day and night, just like fireworks display, like sea waves pushing forward, never ending, and stirs the heart of traveler.

简约篇



在感性和知性、單純與豐富之間，已經衍變着一場不動聲色的戰爭。簡練明快的色彩，悠然的自在已經成爲商業繁華的重點。招牌藝術由點、至綫、至面、而至空間，在明了的潮流中逐漸地進步和擴延，逐漸形成一個類派。它少了些繁雜，多了些純淨；少了些炫耀，多了些自制；少了些華麗，多了些簡潔；少了些異想天開，多了些實用功能。在突出形狀和質地的基礎之上，又簡練地把美的語言融入其中，使這種風格突破了時代的限制，變的容易接受了！

Between sense and sensibility, Simplicity and complexity, there flows a war with no gunpowder. Simple and crisp colors, free and casual style, has become the keynote in the CBD areas in western countries. From point, line to surface and dimension, this clear trend has gradually evolved and matured, so that there seems to have appeared a school. Here you won't see the complexity and chaos, but infinite purity; here you won't see showoff, but calculated constraint; here you won't see much luxury, but just simplicity; here you won't see wild imagination, but some practical functions. In trying to stress shape and texture, the beauty of simplicity is embodied in the works, so that this style transcends all times and seems so apt to be accepted by all.



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