

WITH
DVD-ROM

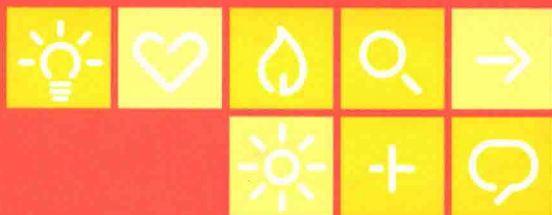
SIGNS II IN COMMERCIAL BUILDINGS

通过阅读本书您将:

- 发现导视设计与空间环境之间的关联
- 快速找到设计灵感并衍生出适用于自身的方法
- 体会设计师如何通过形式多样且风格鲜明的视觉形式, 达到传递信息、引导方向的目的
- 通过设计技术图, 直观的了解每个案例的制作过程
- 了解不同文化背景下的导视设计差异以及不同的表达方式

商业导视 II

(美) 简·劳伦斯 编 张晨 译





IN COMMERCIAL BUILDINGS

商业导视 II

(美) 简·劳伦斯 编 张晨 译

图书在版编目(CIP)数据

商业导视. 2 / (美) 劳伦斯编 ; 张晨译. -- 沈阳: 辽宁科学技术出版社, 2015. 5
ISBN 978-7-5381-9190-5

I. ①商… II. ①劳… ②张… III. ①商业区—标志—设计 IV. ①J524.4

中国版本图书馆CIP数据核字(2015)第071374号

出版发行: 辽宁科学技术出版社

(地址: 沈阳市和平区十一纬路29号 邮编: 110003)

印刷者: 利丰雅高印刷(深圳)有限公司

经销者: 各地新华书店

幅面尺寸: 215mm×285mm

印 张: 15

插 页: 4

字 数: 30千字

印 数: 1~1500

出版时间: 2015年6月第1版

印刷时间: 2015年6月第1次印刷

责任编辑: 周 洁

封面设计: 关木子

版式设计: 关木子

责任校对: 周 文

书 号: ISBN 978-7-5381-9190-5

定 价: 258.00元

联系电话: 024-23284360

邮购热线: 024-23284502

<http://www.lnkj.com.cn>

CONTENTS >>

目录

003	Preface 前言
006	Hotel 酒店
020	Catering 餐饮
086	Housing 住宅
090	Shopping Centre 购物中心
122	Store 商店
144	Office 办公
226	Entertainment 娱乐场所
238	Index 索引



IN COMMERCIAL BUILDINGS

商业导视 II

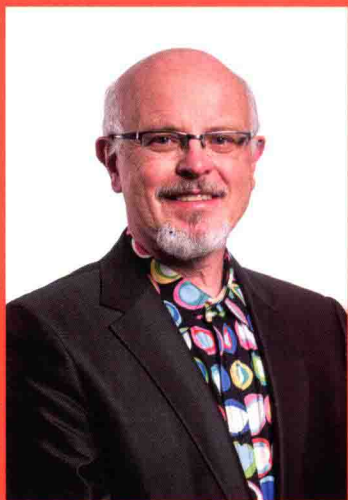
(美) 简·劳伦斯 编 张晨 译

辽宁科学技术出版社

此为试读, 需要完整PDF请访问: www.ertongbook.com

PREFACE >>

前言



Jan Lorenc

AIA, SEG
President of Lorenc+Yoo Design

简·劳伦斯

美国建筑师协会会员，环境图形设计协会会员
劳伦斯+柳设计室董事长

Experiential graphic design is a relatively new profession that has emerged to simultaneously resolve two separate but interrelated design challenges. First, how can visitors navigate a space effectively? Second, how can signage, graphics, and other tools effectively advance a firm's brand and business goals?

Successful experiential graphic design provides a system of consistent and navigable pathways (wayfinding), and projects an appropriate, goal-driven corporate brand. It is achieved by combining the talents and skills of architects, landscape architects, interior designers, industrial designers, sculptors, artists, graphic designers, lighting designers, and acoustic designers. This magical combination of various design disciplines must be undertaken early in the design process to best leverage environmental cues, various wayfinding techniques, and client goals.

Indeed, early involvement is everything for effective experiential graphic design. In new spaces, the experiential graphic designer (EGD) can participate heavily in the creation of the spatial layout logic, confirming the signage can be integrated properly, that necessary power and data connections are included, and designing the material palette for the adjoining spaces. In renovations where original navigation had been poorly planned or where the paths have been modified, an early start allows the EGD to study closely what exists before envisioning modifications.

Regardless of the stage at which the EGD enters a project, her first task is to understand the surrounding environment. Proper environmental sensitivity sometimes requires pure creativity to take a back seat to established motifs. Although this may stymie the EGD's wish to create something new, this sensitivity tends to yield spaces with a coherent sense of place in which every element—from the

exterior and interior, the materials and finishes, the lighting, and the branding message—communicates a unified theme.

Perhaps the greatest experiential graphic design challenges are found in international projects. Imagine entering a foreign space in which you have never been, where you do not speak the language, and have no one or map to guide you. How would you know where you are? How would you plot the route to your destination? Once there, how would you know you have arrived? The international experience epitomizes the importance of experiential graphic design.

Our firm has worked internationally for over 20 years. Our extensive work in China, for example, has prompted us to devise ways to create wayfinding systems that not only communicate in multiple languages, but also employ intelligible graphics and make sense logically.

I experienced the impact of clear and dramatic design directly during a recent bike tour across Croatia. During the trip, I stayed at the Forum Boutique Hostel in Zadar (as seen in the book), and was somewhat surprised to find an energetic, modern, and impactful environmental experience in the halls of this small hotel. The successful hallway execution carried into the small guest room and up to the tall bed overlooking the ancient Roman town and the sea beyond. The entire experience was unique, flowed simply, and captured my imagination.

Contrast the Forum Boutique Hostel's zany yet successful approach with our firm's wayfinding work for the 1,200-room Hyatt Regency New Orleans, featured in the subsequent pages. Due to its size, the Hyatt Regency required revised nomenclature and numbering. Because the hallways were originally dim, we lit the signage internally. Additionally, we increased the text size to be visible within the angular hallways.

These two projects demonstrate the different approaches EGDs may take to create experiences that are positively memorable.

Keep two key ideas in mind as you review the great work of the designers featured in this book: spacial awareness and possibilities for collaboration. Be inspired by these ideas and various approaches, and consider sharing them with the young designers in your life.

For further information, the Society for Experiential Graphic Design (SEGD) has a quarterly magazine, regular meetings, and competitions. SEG D also provides valuable networking opportunities and recognition of design luminaries. Among the talented individuals who contributed to this field are the recently deceased Massimo Vignelli and Deborah Sussman. Each inspired generations of designers through their subtle and bold projects.

I urge you to learn from the examples in this book and others to discover new allies in your work to make the world a better place.

Jan Lorenc

Roswell, Georgia, USA

环境图形设计是一项出现时间相对较短的新兴职业，负责同时解决两个相对独立但又相互关联的设计任务。一个任务是如何让访客更高效地确定方向。另一个是如何使标识、图案以及其他设计手段更有效地宣传一个公司的品牌和业务内容。

成功的环境图形设计需构建一个统一、连续的导向系统，呈现出内容恰当、目标性强的品牌形象。要完成这一目标，就需要将建筑师、景观设计师、室内设计师、工业设计师、雕塑家、美术家、平面设计师、灯光师以及声学设计师的才华与技巧结合在一起。这个奇妙的组合吸纳了多种学科的不同设计理念，因而是一项应在设计初期就着手开展的工作。这样才能充分地结合环境因素，利用多种导视手段，实现既定的目标和效果。

事实上，早期介入对环境图形设计至关重要。在新建项目中，环境图形设计师可以参与空间布局设计，确保导视标识与空间更好地结合，发挥作用；确保设计包含必要的视觉表现力和具体信息，且两者有机结合；确保材料选择与设计方案完美搭配。翻新项目中，在原有导视设计质量不佳，或者路径有改动的情况下，尽早开始环境图形设计工作可以使设计师有机会详细了解现场状况，然后进行相应的设计调整。

无论在工程的哪个阶段启动环境图形设计，首要的任务是了解导视系统存在的环境。足够的环境敏感度有时意味着把创意放在一边，以原有标识为设计主体。尽管这可能阻碍创新设计的出现，这种敏感度有助于在设计过程中保持和谐统一的空间感。从室外到室内，从建筑材料到表面处理，以及照明设计、品牌精神等方方面面都能为一个共同的主题服务。

国际项目也许称得上是环境图形设计中最大的挑战。想象你进入了一个陌生的异国环境，

你不会讲当地的语言，没有同伴，手中也没有能够指示方向的地图。这种情况下，你如何知道自己的方位？如何到达目的地？如何知道自己已经到达了目的地？这样的体验集中体现了环境图形设计，即导视设计的重要性。

劳伦斯+柳设计室处理国际设计项目已有超过 20 年的时间，也接手过中国的许多项目。这些经历促使设计师们发

明出不仅能表现多种语言，也能使用图形浅显易懂的说明信息的导视系统。

我本人在克罗地亚的一次自行车骑行中深切感受到了成功导视设计的力量。这次旅行中，我住在扎达尔的 Forum 精品酒店（本书也收纳了这个项目）。在这个小酒店的大堂里，我惊喜地发现了一种充满活力、现代感，且十分高效的环境体验。走廊中的导视设计一直延伸到小小的客房里，来到俯瞰古代罗马城市和远处大海的床铺上方。这是一次独特、流畅、简洁的设计体验，也极大地激发了我的想象空间。

本书还收录了劳伦斯+柳设计室参与设计的新奥尔良凯悦酒店。鉴于 1200 个房间的庞大规模，酒店要求在导视系统设计中房间重新命名、编号。考虑到走廊原本十分昏暗，设计团队采用了内部照明的标识形式。此外，还将字体加大，提高可见度。

这两个项目都体现了导视设计中的多种形式，以及导视设计在打造便利、难忘的使用体验中的作用。

建议读者朋友在欣赏本书收录的精彩案例时记住以下两点：空间意识和协作潜力。希望你在这本书中找到好灵感和新方法，也能够与设计新人分享这些经验。

感兴趣的朋友还可以在环境图形设计协会（SEGD）出版的季刊中了解更多行业信息。这个机构也为设计师提供宝贵的交流机会。在此还要向辞世的导视设计师马西莫·维格纳里和黛博拉·苏斯曼致敬。他们巧妙而大胆的设计启发了一代代的设计师，留下了深远的影响。

祝愿读者朋友们在本书的案例中获得经验，创造更好的导视设计，构建一个更美好的世界。

简·劳伦斯

美国，佐治亚州，罗斯维尔

CONTENTS >>

目录

003	Preface 前言
006	Hotel 酒店
020	Catering 餐饮
086	Housing 住宅
090	Shopping Centre 购物中心
122	Store 商店
144	Office 办公
226	Entertainment 娱乐场所
238	Index 索引

Hotel Vincci Gala Barcelona

Design agency: TBI Architecture & Engineering
Responsible

Designer: Miguel Jordá (Director TBI), Stefan Richter (Architecture), Gregor Mertens (Design and Interior design), Carlos Mir (Technical Architect)

Photographer: José Hevia Blach

Client: Activ-Group

Country: Spain

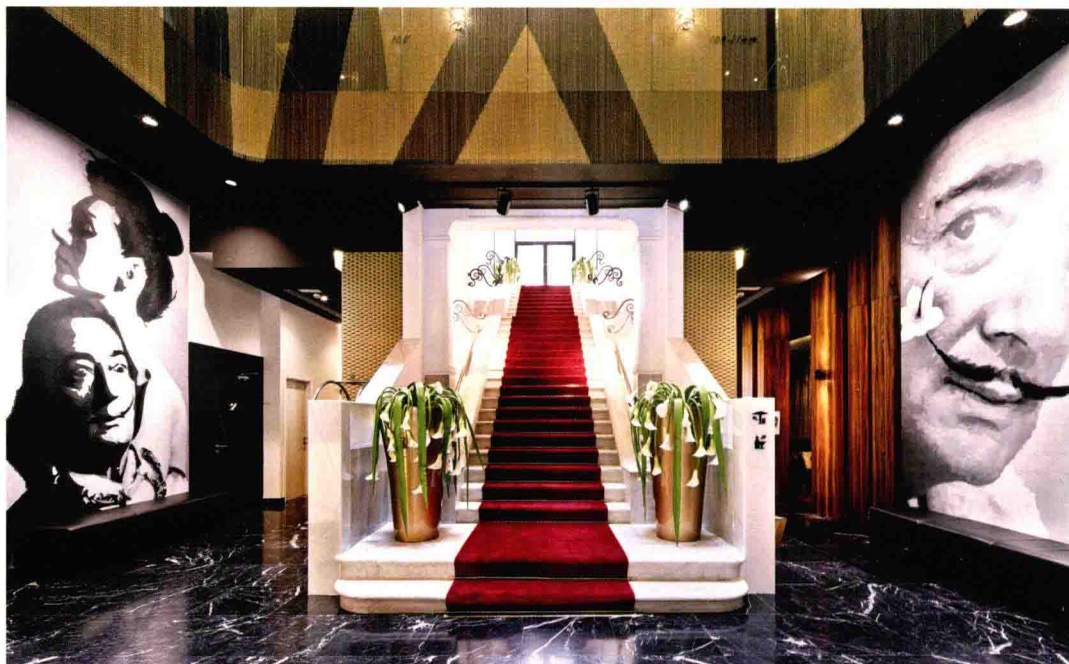


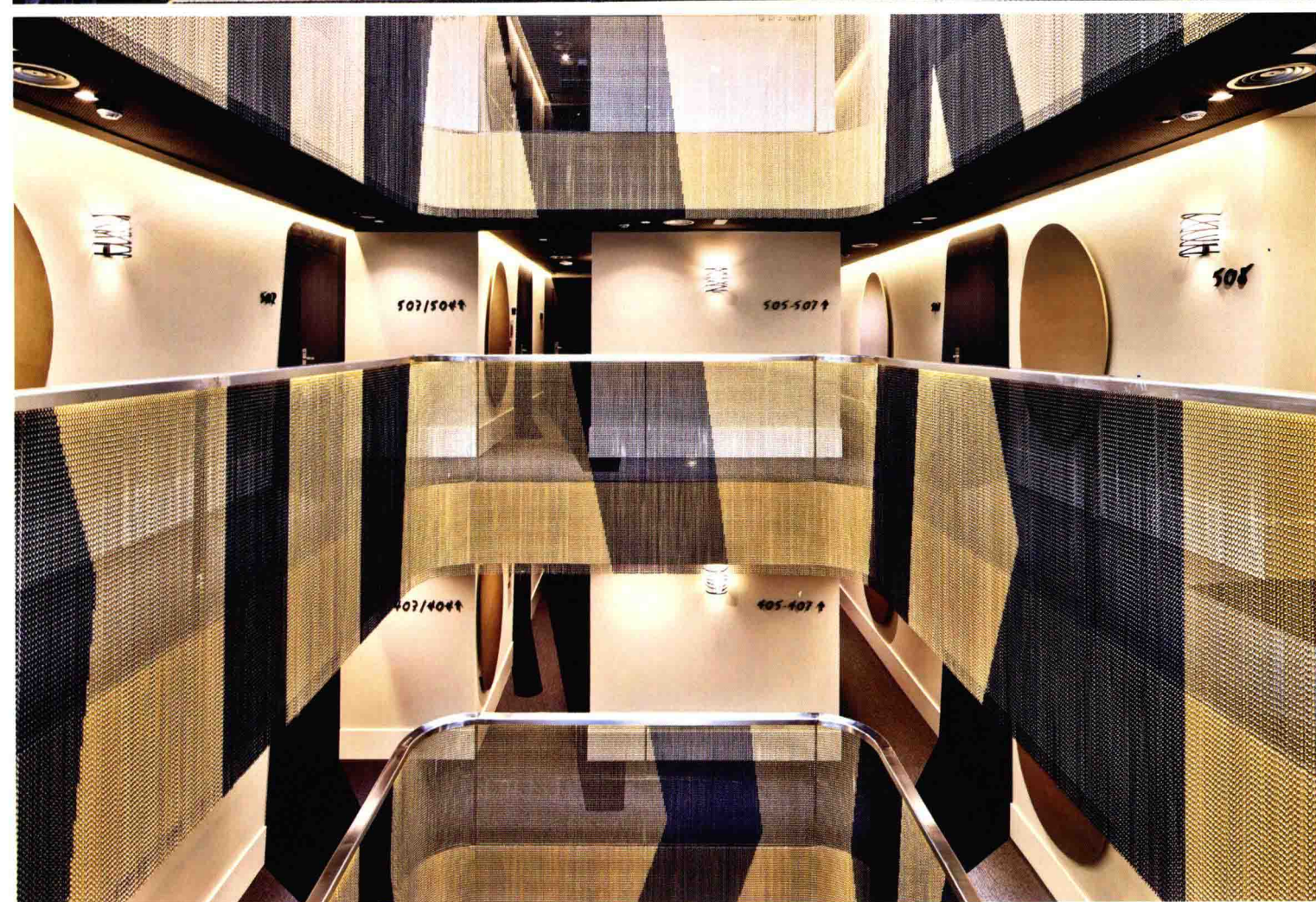
The Hotel Vincci Gala is a four-star hotel with 78 rooms, bar, restaurant, meeting rooms, and various terraces, situated in a period building in Barcelona's Eixample district. To resolve the problem of different languages of the hotel guests, graphic design contains a reduced signage of pictograms designed especially for this hotel, inspired by the handwriting of Salvador Dalí.

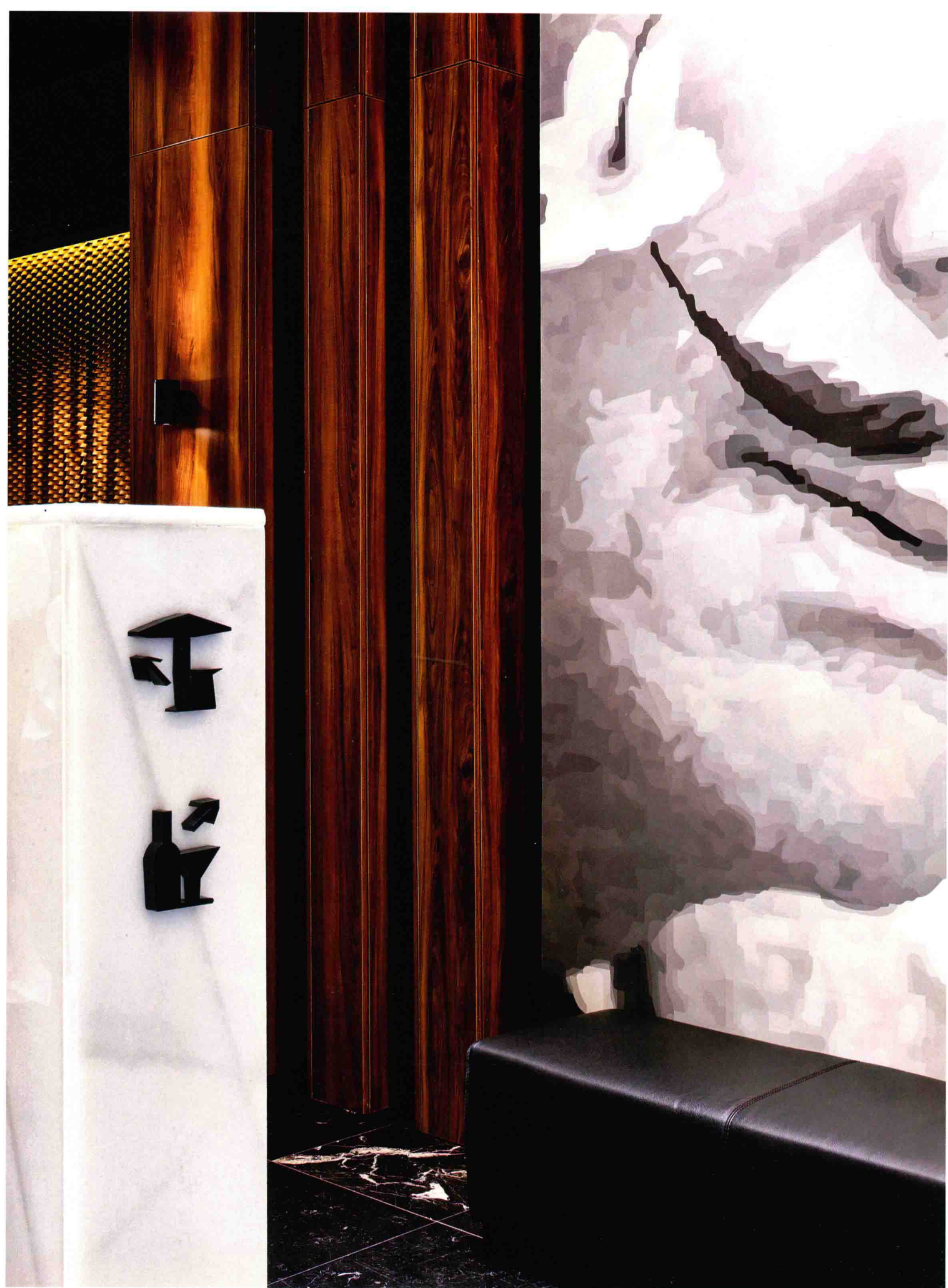
巴塞罗那文希格拉酒店

文希格拉酒店坐落在巴塞罗那埃桑普勒区的一栋历史建筑内，是一家容纳 78 间客房，以及酒吧、餐厅、会议室和多景观露台的四星级酒店。为了更好地服务下榻的客人，酒店的导视设计包含了受萨尔瓦多·达利的笔迹启发而专门设计的 n 象形指示系统。

设计机构：TBI 建筑工程公司 设计师：米格尔·约尔达（TBI 公司总监），史蒂芬·里克特（建筑设计），格雷戈尔·莫顿（室内设计），卡洛斯·米尔（技术建筑师）摄影：胡赛·埃维亚·布拉克 委托方：Activ-Group 公司 国家：西班牙







6

habitaciones 601-614

habitacions /rooms

5

habitaciones 501-514

habitacions /rooms

4

habitaciones 401-414

habitacions /rooms

3

habitaciones 301-314

habitacions /rooms

2

habitaciones 201-214

habitacions /rooms

1

habitaciones 101-114

habitacions /rooms



0



0

 bar - terraza bar - terrassa /terrace

-1

 restaurante salas de reuniones
sales de reunions
conference room wc

Boutique Hostel

Forum + Café

Forum

Design agency: STUDIO UP + DGD (Damir Gamulin Design)

Designer: Damir Gamulin

Photographer: Damir Žižić

Client: TURISTHOTEL, Zadar

Country: Croatia



The Zadar Peninsula. Roman Forum. Between the St. Anastasia's Cathedral and the Archeological Museum. The place of intervention is Bruno Mili's office and housing complex from 1964, which has been converted into 37 rooms with 111 beds. The existing spatial limits were transformed, using new drywall geometries, Colour rasters, rhythms of ceramic tiles, glossy varnish, acrylic reflective boards and tinted mirrors, to create a new relation towards the antique, modernistic heritage and nature. The program is gradually transitioned from the private to the public – with the continuous hallway of the chat room, the installed court-yard pavilion which becomes a meeting-place where guests and tenants can exchange their global/local experience and in the space of the Café, located on the intersection of the Cardo and the Decumanus, between the diabolic reflections where every character finds its own space, its own chair and its own reflection.

Forum 精品酒店咖啡厅

本项目位于扎达尔半岛上的古罗马广场，在阿纳斯塔西娅大教堂和考古博物馆之间。项目所在的是一座1964年建成的建筑，已被改造成拥有37个房间，111个床位的酒店。设计师使用新的墙壁几何图案、配色，以及具有韵律感的瓷砖，光亮的墙体材料、丙烯酸反射板和有色镜子，原有的空间限制得到了合理改造，实现了经典古董、现代文化和自然的平衡。通过这个项目，私人空间成功转变为公共空间，客人和住户能够在街角的咖啡厅里促膝而谈，每个人在这里都能找到属于自己的位置，且有所收获。

设计机构：STUDIO UP + DGD 设计公司 设计师：达米尔·加姆林 摄影：达米尔·兹兹克 委托方：扎达尔图丽斯特酒店 国家：克罗地亚

