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# SIGNS II IN EXHIBITION AND DISPLAY

通过阅读本丛书您将：

- 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

## 展览导视 II

(日)前田丰 编 常文心 译





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# PREFACE >>

## 前言



Yutaka Maeda

*Yutaka Maeda, art director and founder of ujidesign, Tokyo Japan. He has been working across various media, such as paper work, interface of website, exhibition, grand space of commercial complex. He creates visual identity for each project and achieves a successful design solution for the clients. Maeda has won many prizes with his rich idea and creativity, including 2014 Diamond award of SDA awards (Japan Sign Design Association), 2012 Grand prix of SDA.*

前田丰

ujidesign 设计公司 (日本东京) 艺术总监, 创始人。他的设计遍布各种媒介, 包含纸面、网站界面、展览、大型商业空间等。他为每个项目打造合适的视觉识别系统, 取得了令客户满意的成果。前田丰凭借丰富的理念和创新获得了大量设计奖项, 其中包括 2014 日本标识设计协会钻石奖和 2012 日本标识设计协会最高奖。

I find the category of environmental graphic design fascinating. To begin with, the scale of the work is just so large. I do a lot of graphic-based design work, but environmental graphic design is by far the largest in terms of actual scale. The large size means that when you are choosing elements for the layout then you naturally have greater choice. It is, after all, possible to fill an extremely large space with one photo or 1,000.

In contrast, if you are working for a book or screen, then size of that medium itself limits the size of any object you can use. You don't have to really think about this with environmental graphic design. You can use the space available freely. For this reason, if you are making an emotional design then it can be made even more emotional, or if you're making a highly detailed design then it can be made even more so. The design can be more of whatever it is.

But of course, the wide range of options can itself pose problems. With small-scale design, like that of a book or leaflet, you can experience the design onscreen at more or less actual size. With environmental graphic design that is not possible. All you can do with environmental graphic design is print out one part of the object at full-size and then extrapolate what it would look like in your mind. Of course, you can also use a projector to project the design on a wall at full size. The point is that more testing is required.

Unlike designing for paper, there is also a greater range of materials to choose from. And each time you use a new material, you also require testing of new theories, layouts, colours, font sizes and so on.

The new graphics you produce must be flawless – with nothing disconcerting about them – and that's why they require such testing. Then again, the more time you've put into the work, then the happier you are when you finish.

Meanwhile, thorough testing also has the added benefit of resulting in more new discoveries. For that reason, I think you could say that environmental graphic design tends to encourage new work that pushes you out of your comfort zone.

And there is something else important, too. With the majority of environmental design, you actually have to go and visit the work in order to experience it. It's just not possible to transport it like a book or copy it like computer data. The fact that it has that element of site-specificity might make it comparable to architecture or installation.

In the world of Japanese tea ceremony there is a saying, "ichigo ichie" (Once in a lifetime). What it means is that "host and guest must approach every opportunity with absolute sincerity, as though it were only to happen once in a lifetime". I find it is this kind of thrilling, one-off interaction with the "guest" that really sets environmental graphic design apart from other fields. That is where its real attraction lies.

Yutaka Maeda  
*ujidesign, Japan*

我发现环境图形设计有特别的吸引力。首先，环境图形设计的规模十分巨大。我做过很多与平面图形设计相关的项目。在实际规模上，环境图形设计是最大的。大规模意味着你在选择设计元素时有更多的选择。毕竟，一个超大的空间的装饰可以是一张照片，也可以是1,000张照片。

相反，如果在图书或屏幕上进行设计，媒介自身的尺寸就限制了你所使用的设计元素。在环境图形设计中，你无需考虑这些，可以自由地利用空间。这样一来，你可以将情绪设计变得更加情绪化，也可以把细节设计变得更加精细。一切元素在环境图形设计中都能得到加倍的体现。

当然，过多的选择也会带来问题。在图书或宣传册等小规模设计中，你可以在屏幕上尽情体验比实际尺寸更大或更小的感觉。但是环境图形设计就不能。在环境图形设计中，你只能打印出全尺寸设计的一部分，由此推断预期的整体效果。当然，你也可以利用投影仪将项目全尺寸投射在墙面上。重点是，环境图形设计需要进行更多的测试。

与纸面设计不同，环境图形设计可选用的材料也更多。每当你使用一种新材料，就必须对新理论、布局、色彩、字体大小等进行测试。

你设计的新图形必须完美无瑕，不能有丝毫令人困惑的感觉，这也是必须进行测试的原因。你在项目中所投入的时间越多，当项目完成时你的幸福感就越高。

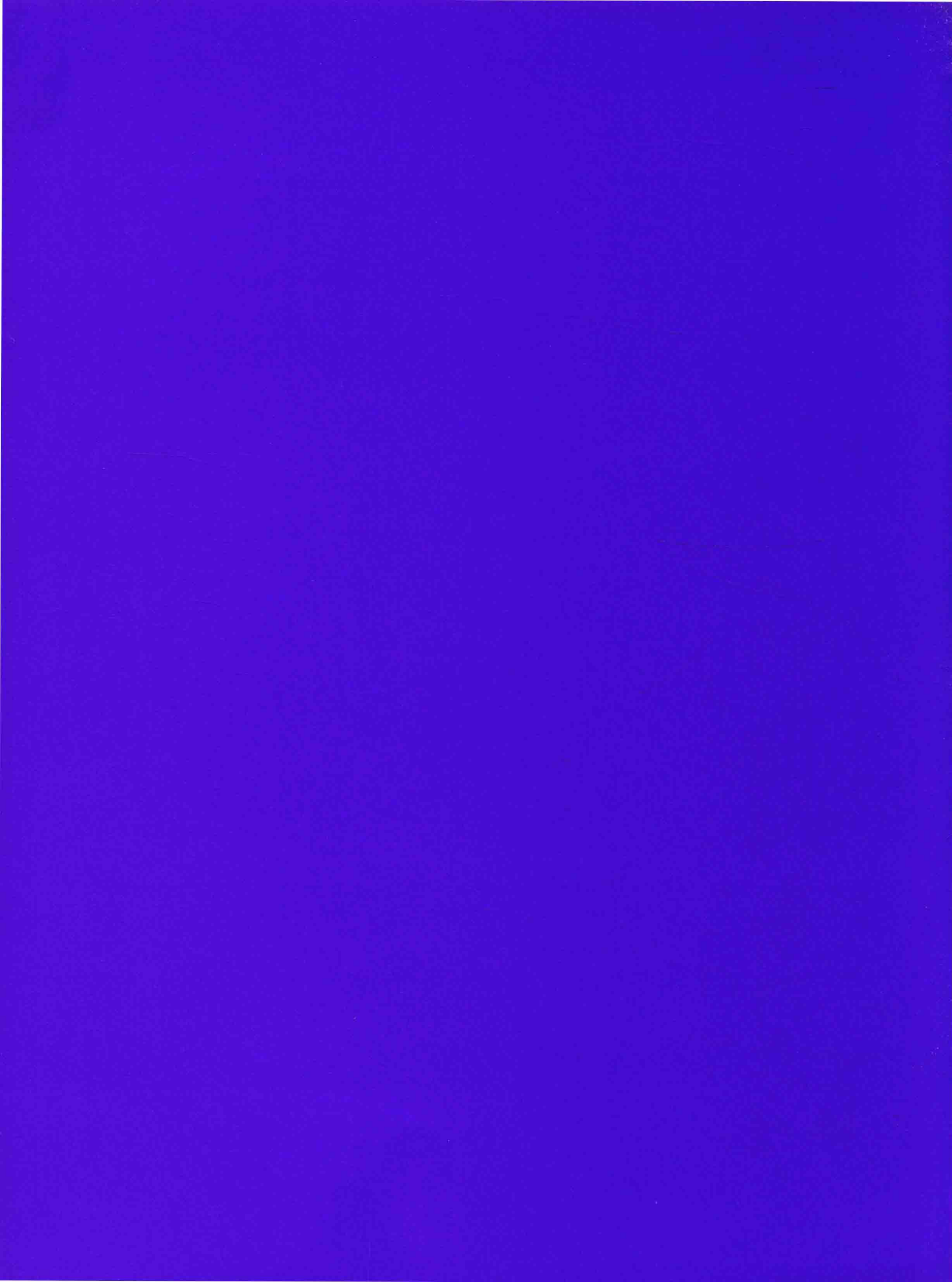
同时，全面测试还能带来额外的新发现。因此，我认为环境图形设计能鼓励创新，将你拉出自己的“舒适区”。

更重要的是，在大多数环境设计中，你必须真正前往设计的所在地亲身体验。这不是运输一本书或复制电脑数据，这种现场特殊性让环境图形设计类似于建筑设计或装置设计。

日本茶道有一个词叫“一期一会”，意思是，“主客二人必须真诚对待每一次相聚的机会，就像对待一生中仅有一次的机会一样。”我觉得这种震撼的一次性互动与环境图形设计十分相似，也使它与其他设计领域从本质上区分开来。这正是它真正的魅力所在。

前田丰

ujidesign 设计公司，日本





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# London Luton Airport

Design agency: ico Design  
Country: UK

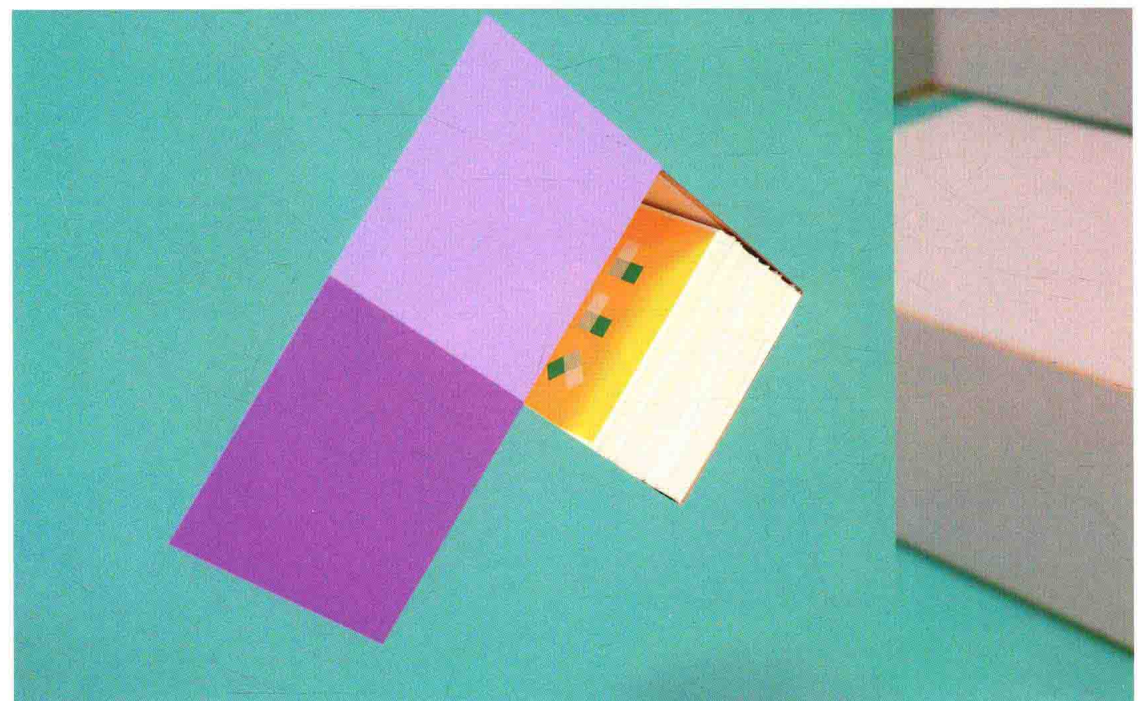
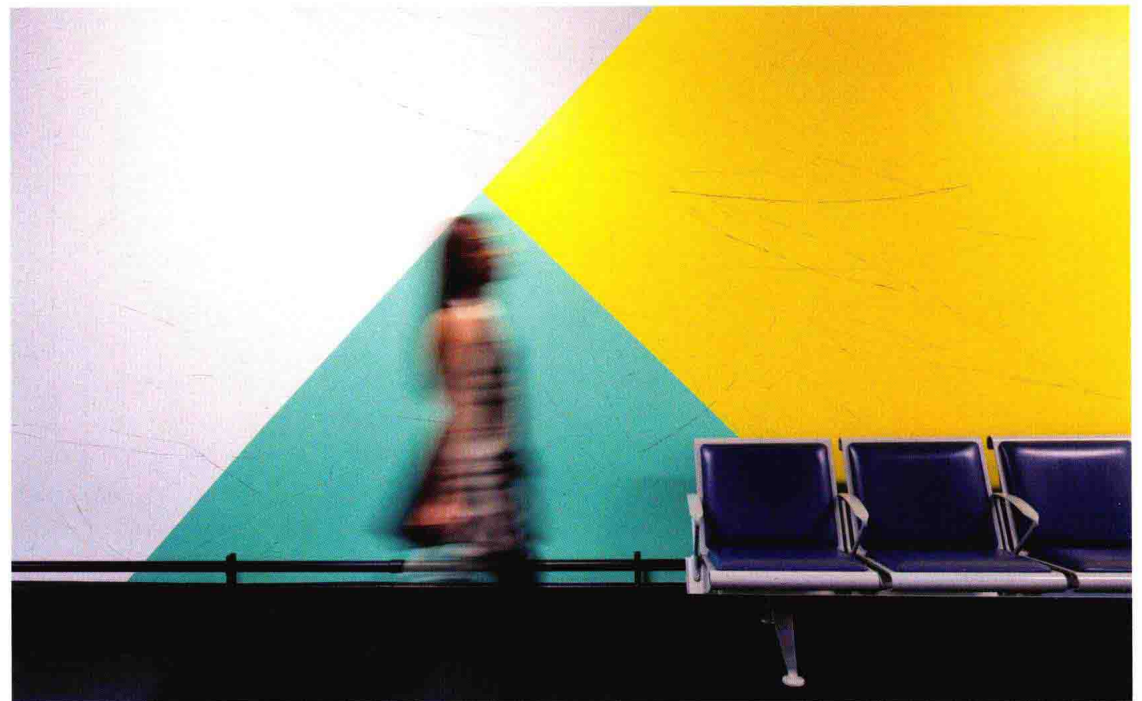


Following the approval of a major development at LLA, the designers were approached to create a brand that would redefine Luton airport in the London market and inform its future direction as a passenger-focused airport. Working closely with the key stakeholders led to four core values that will inform all aspects of the brand. These are expressed in the simplicity and dynamism of the new visual identity which is a clear statement of intent of the airport's bold ambition for the future.

## 伦敦卢顿机场

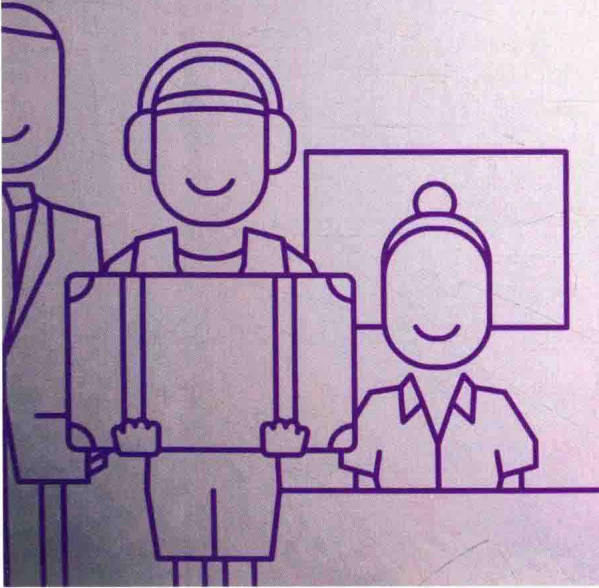
随着伦敦卢顿机场的发展，设计师受邀为其打造一套品牌识别系统，重新定义卢顿机场在伦敦市场的定位，通过良好的导视系统将其打造为以旅客为中心的人性化机场。设计师与主要利益相关者的紧密合作为品牌奠定了四个核心价值，它们在简洁动感的视觉识别设计中得到了体现，充分表达了机场未来的雄心壮志。

设计机构：ico 设计公司 国家：英国



## A knowledgeable experienced team

We're proud of our team here at LHR. From check-in staff to baggage handlers, the security team to our new owners, Delta and LHM, you have many years of experience in turning some great airports. You understand that great customer service is one of the most important parts of any journey. It's at the heart of what we do and we're committed to keeping it there.



# Transforming your airport





A B C D E 5 6 7 8 9 £ € \$ ¥ # @

LLA Light

A B C D E 5 6 7 8 9 £ € \$ ¥ # @

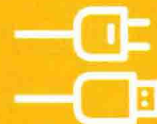
LLA Regular

A B C D E 5 6 7 8 9 £ € \$ ¥ # @

LLA Bold

A B C D E 5 6 7 8 9 £ € \$ ¥ # @

LLA Black







# Deeley Exhibition: Made in America

Design agency: EDG Experience Design Group  
Designer: Nicko Chang, Bary Marshall, Marie-Claire Hill, Karen Sorensen, Patty Kantymir Harsch  
Photographer: Perry Danforth, Ihor Pona  
Client: Trev Deeley Motorcycles, Harley-Davidson Canada  
Country: Canada



The third Deeley Motorcycle Exhibition featured the American motorcycling industry between 1894 and 1954, focused largely on motorcycle racing, which helped keep the industry alive. Built on an earlier exhibit master plan, the visually exciting and bold graphics support feature motorcycles with unique and engaging stories – achieving a high level of visitor engagement.

## 迪利展览：美国制造

第三个迪利摩托展览以 1894 年至 1954 年的美国摩托制造业为主题，主要聚焦于帮助该产业保持活力的摩托车赛。以之前的展览规划为基础的视觉设计强烈而大胆，融入了摩托车的独特故事，为参观者提供了高层次的参观体验。

设计机构：EDG 设计公司 设计师：尼可·张、巴里·马歇尔、玛丽-凯莉·希尔、凯伦·索伦森、帕蒂·康泰米尔·哈施 摄影：佩里·丹佛斯、伊戈尔·波纳 委托方：崔佛迪利摩托公司、哈雷戴维森加拿大公司 国家：加拿大

