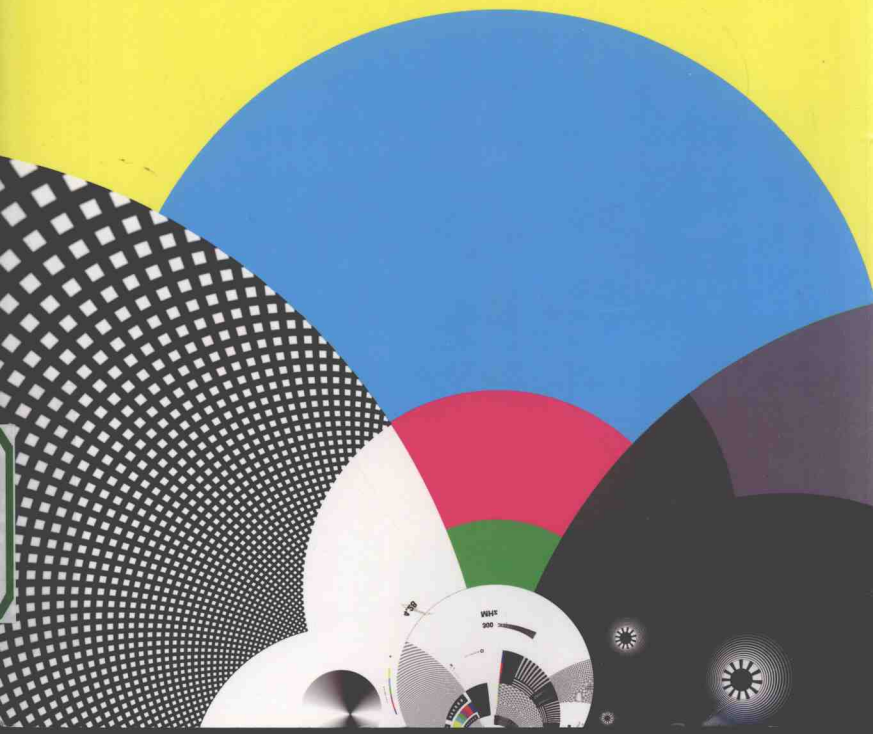


# PRO

Character  
Graphic  
Interaction  
Media  
Ideology  
Platform

超设计  
PRODESIGN  
辽宁科学技术出版社

ISSUE 02



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# Multi-dimensional visual language

## 多维的视觉语言



### Biography of Ruedi Baur

Ruedi Baur, designer, born in 1956, French and Swiss nationalities, graduated in graphic design from the Zurich School of Applied Arts. After having created BBV (Lyon - Milan - Zurich) in 1983, he sets up in 1989 Integral concept, presently constituted of five independent partners studios being able to intervene jointly on any cross-disciplinary project. Since 1989 in Paris, 2002 in Zurich and 2007 in Berlin, Integral Ruedi Baur has been working on 2- and 3-dimensional projects within the different fields of visual communication: identity, orientation and information programs, exhibition design, urban design. Between 1989 and 1994, he coordinates the department of design (information space) of the cccco where he organizes between 1994 and 1996 a third cycle based on (civic and design spaces) theme. In 1995, he becomes professor (corporate design) at the Hochschule für Grafik und Buchkunst of Leipzig, at which he was nominated vector from 1997 until 2000. He creates there in 1999 the interdisciplinary Design Institute (Zdi). Ruedi Baur is member of Alliance Graphic International (AGI) since 1982 and member of the "CAFA Art Research Centre for the Olympic Games" since 2004. Ruedi Baur is today professor at the Luxun Academy of Shenyang and the Central Academy of Beijing (Cafaa) in China, at the Ecole nationale supérieure des arts décoratifs de Paris (ENSAD) in France and at the Zürcher Hochschule

der Künste (ZHdK) in Switzerland. Since 2004, he is with Vera Kockert and Clemens Beißt in charge of "design2context", its Design-Research Institute of the ZHdK.

### 简介

具有法国和瑞士双重国籍的设计师吕迪·鲍尔，1956年出生，毕业于苏黎世应用美术学院平面设计系。在1983年创办了BBV工作室后，他又于1989年将五个独立的工作室整合起来，作为一个完整的概念，以便更好地应对各种交叉式的设计项目。1989年在巴黎，2002年在苏黎世，2007年在柏林。这样多元的经历使吕迪·鲍尔在实践各种二维、三维项目中尝试了各种不同的视觉传达方法、识别系统、指示和信息系统、展览设计、城市设计等。在1989年到1994年间，他在莱比锡美术学院 (information space) 从事设计工作。1995年，吕迪·鲍尔在莱比锡美术学院及平面设计学院担任教授，同时从1997年到2000年都被提名为院长。1999年，他在该学院成立了跨学科设计学院。吕迪·鲍尔1992年成为AGI协会会员，2004年成为中国中央美术学院客座艺术研究中心会员。目前吕迪·鲍尔被聘为沈阳鲁迅美术学院教授及中央美术学院教授，同时也在法国国立高等装饰艺术学院、苏黎世高等艺术学院任教。2004年以来，吕迪·鲍尔与Vera、Clemens在苏黎世高等艺术学院设计研究所负责“design2context”的项目。



The Visual Identity System for the Andre Malraux Multimedia Library  
为安德烈·马尔罗多媒体图书馆所作的形象视觉识别系统

NG Your studios have many branches in Paris, Berlin, Zurich and so on. Your double nationalities of Switzerland and France show that you are a very international designer. Therefore you can look upon design from a broad angle of view perhaps. First, please introduce yourself and your studios. Moreover, which projects are you undertaking recently?

RB I'll respond positively to the first part of your question. Actually, Paris, Berlin and Zurich today belong to the same country-- Europe. What interest me most are the human being, culture, knowledge, well-being and life on this planet that we share. The concepts of nations are outdated. This does not mean that I'm not interested in that topics related to cultural diversity and contextualization that are, in my opinion, the two main tasks of the design of tomorrow.

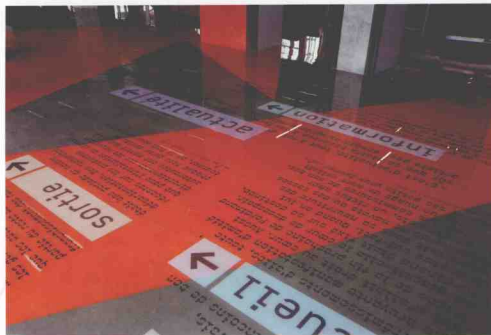
The name of the studio that we created in 1989-- "Integral" is a mathematical form which expresses very well the desire to confront the whole, without clearing differences of sub-assemblies. Today, this studio deals with problems related to the issues of identification, guidance, display and information. In collaboration with architects and planners, we are trying to create a visual language that can distinguish sites, parts of town, public institutions or temporary events. For example, we are working at this time for architects Herzog et

Demeuron on the project Philharmonic Hamburg, and the Montreal perform area as well as the French gallery of the Shanghai World Exposition.

NG The contents of your design and research are mainly about CI direction systems and organises information. You emphasis on association and communication; and you suggest that designers should participate in the work of city planning and administration. Would you please explain the concept of Visual Identities?

RB I prefer to use the term of visual language when I deal with that questions related to the urban area because it seems to me that that question of identity is one aspect of our work as designers. By establishing a visual system, we try to get a better understanding of the urban space.

NG Your work has far surpassed the scope of





concerned for a long time. It seems to me that we have several layers of possible environments. The first, certainly, is the most immediate, as inherent in the project with the order. Already in this first, the designer has to make some decisions to achieve the design plan fully.

The second aspect is design as a work of authorship, when the designer does not attempt to address a problem or gift. The third aspect is the participation in activities offered by others. Even if it seems to me inevitable to participate in such cases, I think the commitment risk can not be limited to this aspect but must generally appear elsewhere, since every designer is a transformer. We have a real social responsibility, too, due to the individual consideration of the cultural and

political discipline, a large amount of cultural baggage was selected.

RG: Let's return to your work. Although most of your work are public accommodations and social projects, the intense artistic expression in your work is so basic, and audience can immerse into the circumstance quickly and felt excited and happy. For instance, your signage design for Germany COLOGNE/BONN airport, huge visual identity system as so vivid and concise, wonderful of children's house. How did you conceive and carry out?

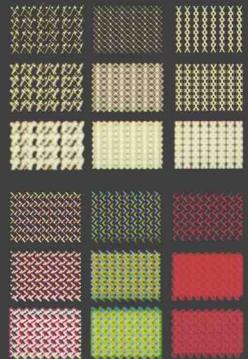
BD: I have no real recipe and the only way I can tell is that of contextualization, that is, the



## QUARTIER DES SPECTACLES



## QUARTIER DES SPECTACLES



## QUARTIER DES SPECTACLES

ENCENTRES CHAPELLE DU BON PASTEUR  
CABARET CÉPHÉTHÉÂTRE  
COEUR MUSEE ST-BONIS  
SALLE DES SCIENCES/ROSE POUR MIRE  
ÉGILIA WILFRED PELLETIER CHIMATHIQUE QUÉBÉCOISE  
ST-JAMES MUSÉE MÉTROPOLIS BIBLIOTHÈQUE NATIONALE  
CHART CONTINENTAL CANTIER DU QUÉBEC  
CINÉMA PLACE DES ARTS FOLIOLES PIERRE-PELÉDAU  
IMPERIAL MASONNAGE ÉLECTRONIQUES  
SPECTRUM COMPLEXES CLUB SODA UGAM  
BELLIS DES JARDINS MONUMENT NATIONAL  
GÉRAL CINÉMA THÉÂTRE SAT MILEY  
PARISIEN DU NOUVEAU MONDE  
PALAIS DES COMÉDIES



extensive consultation with the specificity of a program (such as the Kohn, Pedraza-Arce), which is situated between non-large international airports (Guadalajara and Madrid). We envision addressed to young people, those who would keep the free and easy other than that smoke were in this type of place. As a result, it is greatly associated by the popular culture.

It seems that design goes beyond mere questions of maximizing success, actually manipulates in sustainable credibility of such places. Thus the example, because we also consider that an airport should be the most international possible scenario. What we can demonstrate through this project is that the question of internationality, obviously necessary, cannot be a condition and the original design may transcend a common-sense. This is certainly one of the concepts of our work.

NG: Before designing for Plaza Independently, designers need to have a comprehensive consideration toward local society, geographical circumstances, culture and etc. The economy is the dominant symbol, so designers need to have profound understanding and searching toward design language. What role do text, graphic and color design play? Please discuss the difference when the expressive form of text, graphic and color is used in different items?

RD: Understanding the local situation and circumstances is not only important for resolving the existing functional problem, but could help solving the sustainability of the place, whether exemplary or problematic.

The future project will be discussed on the basis replicates original design. We found that all matters of territory are inseparable forms of public buildings, the state or the government are important as a brand. The identity cannot pass by the mis-representation of the same land.



This cartoon is installed in a transportation atmosphere. It is true that I use the form visual language identifier, which makes the symbolic way, which for variation and adaptation to circumstances that different but still recognizable as such. Whatever the item will be recognized as language.

NG: The cross and variations mainly play an important role in signage design. To this point, what problem will designers encounter usually? Please talk about your experience.

RD: It is true that the choice of media is essential in the field of signage. Derived from a culture of these light signs in most of public space which had a lot of degradation. What we need is to try to avoid this degradation by applying the new materials or materials which could resist with the architecture, with urban context. At the same time, form material, light are part of the economic relationship between art and architecture.

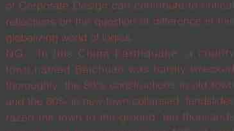
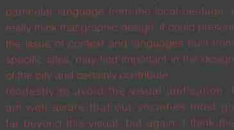
NG: Centre Georges Pompidou is a real difficulty and signage design. It took much attention because of several design conditions. Obvious glass and light shapes, people density, in these public space can not transparent and gorgeous. How do you conceive and create this project? Would you please introduce to us in brief?



RD: The proposed signage was inspired by the Pompidou Centre, was established as a precedent of a major metropolitan. Beyond the sense of gradient in this building, a new camp for signs is embodied in this building. It could form a new reference point that has been innovated by Henry Ford and Henry Ford, which had been innovated by another innovation.

I think the most revolutionary aspect that also the most disturbing aspect is the reduction of the identification of this building. It is not limited to an immediate, yet defines a central element of the functioning of this paradigm. This could give a new point of view on the issue of signage, the new also draws attention from people with sign, signs are information as a negative light that must meet that is a certain highlight.

NG: Whether is there wide difference in signage design between architecture, city and non-architectural space? Secondly,



signage design can play a command role in environmental space, and whether is the demand for the signage design in this circumstance higher?

HB: As soon as reputation of the architecture and urban culture of urban space, and even the natural environment, the question of environmental very high demand in the signage of urban environment, we respect the design of these three areas.

Signage does not stand itself out of scenery and urban environment, along with nature of urban, we are looking for a visual language called the design of surface built. They refer to some signage, urban area and further extending the visual language. My next book *Urban Signs* will largely address this issue. (Published in spring 2008)

NG: You have designed signage system

for Lyon. Based on economic project, many systems created in consideration. How do you coordinate all factors and form a concept? How long does it take to achieve a unified model visually?

HB: The approach that we had in Lyon was a step forward to small steps. This means that we have developed an approach based on the idea of not treating the whole city at a unified way but in highlighting particular of different parts of the city. Thus, the highly fully adaptive to urban conditions.

Each of these small bottom corresponded to a system that is more and I would say that the overall project is a bit more time.

NG: You were different widely, and you consider sufficiently local systemized system, such as society, circumstance and etc., and the relation between people and space. You also often emphasize on the non-uniformity of space. Would you please give an example?

HB: Indeed, the space aspect that affects me greatly. At this time when the world faces its differences, it is not enough to be as digital, check, develop, system, iron mark a site, but rather develop big design for the site. And that this system has a value, should not let that what has come to me site can be easily replicated. It is therefore to develop things that are for the place in which they were developed and would be less relevant in another context. The simplest example is perhaps the Pompidou Center where we took the conception of colour and community of the architecture to create the visual language clear.

NG: Some issue in some developing countries makes the quick growth of economy and supporting protection of local heritage, and urban? I can see in the process of urbanization. The result is that many cities are as similar and more or less reference coming from. Could the concept of urbanism we are so worried. How do you look at this problem? Whether can

designer play a part in it?

HB: Indeed, it has interested me for some time. A significant number of building architects and wanted me to introduce their projects in the general language from the local heritage. I really think that graphic design, if could present the issue of context and language from their specific sites, may had important in the design of the city and urban architecture. I don't want to avoid the visual definition. I am well aware that our practices must go far beyond this model. And again, I think the designers who have examined the condition of Corporate Design can contribute to social relations on the together with difference in the growing world of capital.

NG: In the China Earthquake, a charity fund raised 100 million was barely raised. Meanwhile, the 80% of the victims, more than 100,000 and the 90% of the victims, hundreds of thousands of people died in the disaster. But thousands of people died in the disaster and 10% of the total population disappeared. Meanwhile, from the country's point, China government are taking in the work of the government and reconstruction should have been faster. Do you have any suggestion for this?

HB: I take in the modern organization for the earthquake recovery and reconstruction. This disaster and recovery turn into the changes in the contemporary city. I think was whether not in the urban assessment of

all major Chinese cities over the past twenty years.

Is it possible to design a city which refers to the historic city while providing the benefits of contemporary construction? It could only draw an audience outside by virtue of its difference. If so, I address this kind of problem; I like a town planner, to define rules that make up this visual language. The latter once defined, can be applied in different circumstances of the buildings in this city.

NG There are many masterpieces in Chinese ancient agricultures and signage systems. Do you pay an attention to these? Can we achieve some references from these?

RB Now, one of my Chinese graduate students is studying the subject on the history of visual direction in Chinese culture from which I get a better understanding of the Chinese visual directional design culture.

Not only it seems interesting to confront the issue of transfer in our society of this particular approach to guidance, but beyond that, it seems interesting to bring it into confrontation to the system implemented by the modernism. For my part, I often use the example of the absence of the boom in the Chinese traditional culture to explain it is not necessary to solve the problems



The Visual Identity System for Cologne Bonn Airport.  
为德国科隆-波恩机场所作的形象视觉识别系统。



of orientation.

NG Many clients haven't so confidence in designers in China that they always interfere with designer's ideas by their will, and many works often are changed badly, specially in government's projects. Is this any similar situation in Europe? How do you communicate with clients? What attitude should clients hold if the project can be carry on successfully?



RB The few experiences I had in China have revealed an important difference: the work of the designer is not controlled by the author.



but may be transformed by the customer's discretion. I do not say that this attitude does not exist in Europe, but fortunately, it is not widespread because it is almost impossible to successfully complete a project that we are powerless to control. I am not saying here that there should be no dialogue with the client, but the dialogue must be built around the acceptance of ownership of the establishment. And I hope in the future I will have this kind of experience in China.

NG You were the dean of Academy of Visual Arts Leipzig in Germany, and came to China to give lectures many times. Compare to western students, do you think what Chinese students should develop in great need? Would you please give some beneficial advices to Chinese students?

RB I have been in China for ten years as a teacher and I must say that the progresses of the students are considerable. The only advice I could give the Chinese schools is to exceed in art schools, to allow students more autonomous in managing their projects.

《PRO》：您成立的Integral Ruedi Baur et associée公司在巴黎、柏林、苏黎世等地都设有分公司，我想这也促使您以更宽广的视角审视设计，首先请您简单介绍一下您和您的工作室？最近你们又在做哪些项目？

吕迪·鲍尔：我回复您问题中的第一部分。其实巴黎、柏林和瑞士今天看来应该是属于一个国家，那就是：欧洲。于我而言最感兴趣的，是人类，是她的文化，她的认知，她的存在及她在我们这个共同拥有的星球中的生活。但这并不是说我对多元化的文化及其背景这样的问题不感兴趣，对我来说，这是未来设计中的两个主要任务。我们设计工作室的名称，我们创始于1989年：Integral（微积分），这是一种数学的表达方式，它表达了一个集体针锋相对但同时又不抹杀分歧之间的差异。今天我们的工作室就是要处理与识别、导向、展示和信息这四方面有关的问题。我们与建筑师、城市规划师合作，我们努

力创造一种视觉语言，这种视觉语言能够实现某些地点的个性化，不论是地区、城市的一部分，公共机构，还是临时的展览场所。比方说，我们现在正在做的就是建筑设计师赫尔佐格和德梅龙（Herzog et Demeuron）汉堡交响乐团大楼的项目，还有蒙特利尔演出小区项目，同时我们也负责上海世博会法国展馆的相关设计项目。

《PRO》：您主要从事CI导向系统和信息组织（organizes information）的设计和研发，强调联系和沟通，提出设计师要参与到城市规划和管理者的工作中去。您能解释一下您所理解的“视觉识别”（Visual Identities）这个概念吗？

吕迪·鲍尔：当我对待城市规划问题的时候我更加喜欢用视觉语言（Visual Language）这一字眼，因为我觉得识别问题对于设计师而言，并不是一个单纯的表面化问题。地域能够有它自己的识别特性、文化特点，通过视觉系统工程，我们尝试改善城市空间的可达性，改善对这一空间内种种元素（临时和永久的）的内容理解。赋予并凸显这些元素的价值，这样它们可以作为一个整体，而且整体内的这些元素能够相互协调并加强其身份特征。

《PRO》：您的工作远远超出了平面的范畴，与







城市建设、建筑、空间、雕塑密切联系。您说过通过导示设计可以改变人们的传统观念并进行了大胆尝试，能简单阐述一下这一观点吗？

吕迪·鲍尔：确实是这样，我们链接从图形到空间的问题，对这一问题的处理，可以重新提升建筑或者城市的价值。另外，今天我们的工作由图形设计师、产品家具设计师、室内设计师以及建筑设计师组成。但是图形文化仍然是我们工作的中心，这也是我们区别于其他城市设计工作室的主要特征。

《PRO》：您认为设计师在社会中扮演着什么样的角色？对社会经济和文化发展能发挥多大的作用？比如最近您也参与其中的，由《新平面》杂志组织的世界各地的设计师以中国大地震为主题的设计活动中，有的设计师提出自己的专业和工作在面面对这样的事件时微不足道，还不如捐款来得更实际。您是怎样看待这个问题的，在面面对这

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**Bâtiment des Loges**

**Vendredi 29 Juin 2007 de 11h à 23h**

**Samedi 30 Juin 2007 de 11h à 20h**

**Livret de l'étudiant 2007-2008**

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**Cour du Mûrier**

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**Hôtel de Chimay**

**Ministère de la Culture et de la Communication**



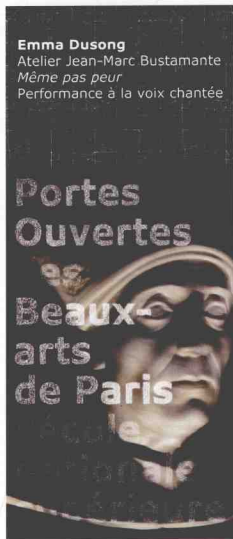
**Atelier**

Jean-Michel Alberola

L'ÉDITIONS DE L'ART

**Atelier de moulage**  
Philippe Renault

(PRO)。我们再来谈谈您的作品,虽然经常是大型的社会或公共设施项目,您的设计却经常以强烈的艺术表现力而让人耳目一新,在这样的气氛下受众很快融入环境并感到兴奋和愉快。比如您为德国Cologne-Bonn机场做的导向设计就是典型的例证,庞大的标识体系生动简洁、充满趣味,请您谈谈您是怎样进行构思并将其实现的。



从这点来说,设计好像远不止是一个单纯的市场营销问题。它能够赋予建筑更多的价值,而且这种效用是长久的。我很喜欢这个例子,因为我们总是认为,一个机场应该是一个尽可能国际化的机构。我们通过我们的设计方案证明:一个国际化的设计项目并不是一定要中规中矩,它不但允许新颖独创,也能够完全表达一个地域的特殊

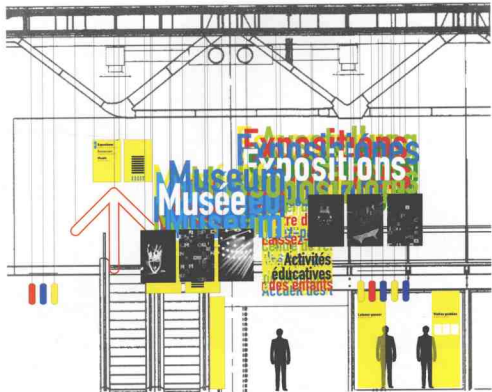
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性，这一理念是我们工作中始终注意的一点。

《PRO》：视觉语言（Visual Language）要对当地的社会、地理环境、文化等有全面的考虑，而最终表现出来的却是最为精简的符号，这需要设计师对设计语言有深入的理解和控制力。在个案设计中文字、图形和色彩的表现力针对不同的项目是否也有不同？

吕迪·鲍尔：对当地情况和一些特殊状况的理解，不仅仅对解决一些既已存在的功能性问题重要，而且更重要的是，这种理解可以发掘出现有环境的个性，不论这种个性特点是正面还是负面的。对于以后的设计，根本上，我们将会充分的将其建立在其他环境难以效仿的基础上。我们注意到地域方面的问题，像其他的公共机构一样，标识问题远远没有一个品牌重要。要体现一个地区或者是一个建筑的识别特征，识别功能不能通过一个相同的符号重复出现而达到。

它关系到建立一个可认知的氛围，对于我使用视觉识别语言这个词，它不同于基本重复这样一种



The Visual Guide System for the Pompidou Centre in Paris  
为法国巴黎蓬皮杜现代艺术中心所作的视觉导向设计



方式，它所要达到的是与各种具体环境相适应。而同时能够保持设计的个性。不论表达的是哪种元素，这种视觉识别语言都能够被认知。

《PRO》：材料的选择和运用在导向设计中起着很重要的作用，在这一点上设计师通常会碰到哪些问题，谈谈您的心得体会？

吕迪·鲍尔：选择材料支持这一问题确实是非常重要的，而且也是必不可少的。在视觉导向领域，我们的文化已经深受难看的金属或塑料的指示方向牌影响，我们努力的方向，就是尝试着避免这种方式。通过采用一些新的材料或者不用什么材料，以此来体现建筑或者城市、地区的特性。同时，处在形式、材料、指向牌在图形和建筑之间有着一种不可分割，相互之间必不可少的关系。

《PRO》：蓬皮杜的标识和导向设计因其独特的设计理念而备受关注。置身其中有一种通透和色彩绚烂的感觉，其彩色玻璃和灯光的处理给人留下深刻的印象。您是如何构思和创作这个项目的，能给我们简单介绍一下吗？

吕迪·鲍尔：蓬皮杜艺术中心的视觉导向是在中心进行一次大改造的时候设计完成的，在这栋建筑里指向问题关系到视觉导向的方式，它还关系到给这一场所带来新的活力的问题，还有就是要在

由伦佐·皮亚诺 (Renzo Piano) 所改造的部分建筑和由另外一名建筑师改造的图书馆之间创造一种和谐。

我认为最具革命性的设计动作,当然也是直到今天为止所作出的最大的重整,是对这个视觉导向系统做的很大程度上的精简,这涉及到从中心到进入中心入口大厅,这种实现视觉导向的方式,应该表达建筑特点中的一种强烈身临其境的感觉。视觉导向系统在这里不再是一个附属元素,而是一个非常必须而且突然间好像是这一建筑中的一个功能性的中心元素。这个设计方案所给我们带来的:我认为,就好像是关于视觉导向问题在迷途中的一束光,点亮了看似单一简单的指示牌设计,在导向设计思路上是—种解放。但是这个设计方案同时也激起一些将信息视为一种负面元素并且认为不应该赋予其价值的人的批判。



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《PRO》: 建筑空间和非建筑空间的导向设计是否存在很大差异。似乎非建筑空间中导向可以起到统率的作用,这是否对其要求也更高?

吕迪·鲍尔: 一旦人们远离建筑,而回到城市空间和自然环境这样的主题,视觉导向问题在导向物体或者光的问题上,会重新找到一种非常强烈的联系。

越来越多的人们委托我们同时做这三方面的设计。视觉导向从来不会孤立出现,它总是和周围的视觉元素和人类密切结合。同样的对于光的问题,我们现在做了很多“关于那些无框的表面我们都可以称之为图形”这方面的工作。这些工作涉及到一些箭头,一些记号,一些表面处理,还有追求视觉识别语言的拓展。我的下一本书:《在拉尔斯·米勒》(chez Lars Müller)中将广泛的探讨这类问题。(2009年春季出版)

《PRO》: 您曾为里昂市设计了导示系统,面对这么大的项目,要综合考虑的问题一定更多,您是如何协调各方面因素并形成概念的?一般完成一个类似的项目周期是多长时间?

吕迪·鲍尔: 对于我们在里昂设计的研究方式,





的是要根据这一地方的特点进行设计，发展，更多的是发展在这一地点行之有效的观念，为了有效的实现这种设计观念，就不应该做一个其他地方很容易就可以仿制的东西。这关系到发展一些只适合当地环境特色的设计，而这类设计用在其他背景环境下就不会合适。

最简单的例子可能就是薄皮杜艺术中心，那里我们采用了色彩混合和建筑的复杂性的形态，所做的这些只是为了创造一个独特的视觉语言。

《PRO》：有些发展中国家的一些地区，为了寻求经济的迅速增长而忽视了保护地方遗产，在建设过程中也未能进行很好的规划。导致很多城市看起来面貌相近、缺少差异，这是让人很悲痛的。您怎样看待这个问题，设计师在其中是否能起到什么积极的作用？

吕迪·鲍尔：事实上，我对这类问题一直都在关注。很多重要的建筑设计大都和我们联系，只是为了在他们的设计方案中融入一些有当地特色的视觉识别语言。

我认为，图形设计，如果它能够凸显这类当地的文化背景问题，能够突出这些来自于当地环境的一些特别的视觉语言构成，这样设计就能够在城市观念中重新找到某些非常重要的元素并且构造出一种和谐，避免一种毫无前途的视觉统一。我非常清醒的意识到，我们的社会应该在这类视觉处理问题上看得更远，同时我认为图形设计师探讨关于共同的设计问题，有助于从本质上思考关



于这个世界整体逻辑问题上的差异问题。

《PRO》：在这次中国大地震中，一个叫做北川的县城几乎被彻底摧毁，老县城80%、新县城60%以上建筑垮塌，山体滑坡使县城几乎变为平地，1.5万余人死亡和失踪，总人口的10%在一瞬间消失。中国政府正面临着新的北川县的选址和重建工作，对此您有什么建议？

吕迪·鲍尔：对于当地概况的不了解我只能提一些我微薄的建议，当然也很感兴趣提出一些不同的意见。这场灾难突然间转换为建设一个现代化城市的机会，而在面对这个机会的时候，首先是否应该对这最近20多年来中国大城市的建设做一个批判总结？

是否有可能设想建设一个有历史文化感同时也是采用现代化的建筑方式建造的一个城市。对于这座城镇，她的与众不同才是吸引外界公众的关

我们通过一些小的改动而起到一个大的突破。也就是说，我们没有对城市采取统一的设计方式，而是强调城市不同部分的独特性。因此，导向设计也确实适应了城市规划的情况。每一个小的改变，都关系到一个6-8个月的工程，所以我要说的是整个项目还远远没有结束。

《PRO》：您的每一个作品差异都很大，充分考虑了当地的社会、环境等综合因素和人与空间的关系。您也经常强调作品的不可复制性，能否举例说明？

吕迪·鲍尔：事实上，这是对我来说非常重要的一个方面。在一个人失去其多元化的时期和一个越来越缺乏个性的世界，对设计师来说，我们不再仅仅满足于唯一性，满足于通过一个地方的识别项目来给这个方打打上某种烙印，我们所追求

