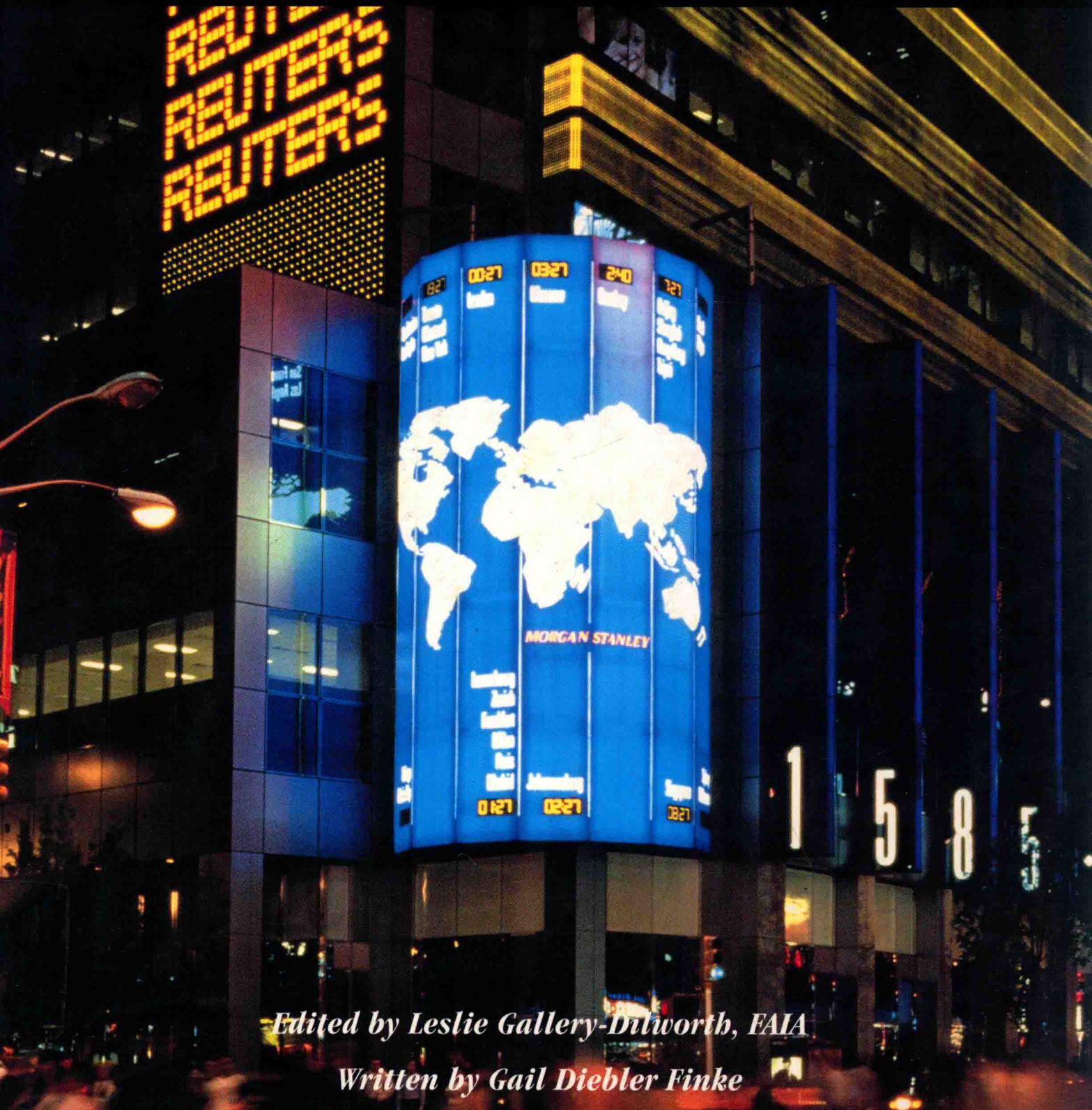


# You Are Here

*Graphics That Direct, Explain & Entertain*

From The Society for Environmental Graphic Design



*Edited by Leslie Gallery-Dulworth, FAIA*

*Written by Gail Diebler Finke*

0054126

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GRAPHICS THAT DIRECT, EXPLAIN & ENTERTAIN

环境图设计  
*From the Society for Environmental Graphic Design*

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ST PUBLICATIONS, INC.  
CINCINNATI, OHIO

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# INTRODUCTION

**Y**ou are here! At the theater, the restaurant, the theme park, at the university, the museum, or the hospital. You are here in the airport, the train station or the metro. You are shopping, or visiting a resort. You are in the natural environment of a park, or on a busy street. But here is not so simple. Places were once easy to categorize by use and purpose. Now the distinctions are blurring.

Retail is entertainment. Entertainment may have an educational component. Educational institutions and entertainment facilities now often incorporate retail.

Exhibitions, no longer displays of static objects, may be interactive environments and resemble theatrical settings. Museums borrow more and more from shopping malls and theme parks. And there is the virtual environment. A physical place is no longer essential to shop, be entertained, visit a museum, or even engage in discussions within a public plaza.

The projects illustrated here have grown out of a variety of initiatives: transportation and urban planning, virtual information environments, tourism and economic development, civic celebrations, identity and branding, advertising and marketing, as well as education, entertainment, retailing, sales, sports and recreation. These projects originated in both the public and private sectors. All involve image, identity, branding, and communication. Many could be considered to qualify for more than one category.

The public sector and the private sector are learning from each other. Cities eager for the tourism dollar are rethinking how to promote and package their assets and attractions to become destinations. At the same time that public environments and authentic historic places are learning from the successes of the private sector, companies such as Disney are looking to history, and real events for entertainment and recreation. Authentic historic places have recognized the necessity of presenting themselves differently through repackaging, more engaging exhibits and activities, identity and branding, and making information more accessible.

Colleges, universities and healthcare facilities, all in highly competitive environments, have become more concerned about image. As they market to the public, first impressions of their facilities become more important. The ease with which people find their way influences their impressions.

Transportation, once the domain of traffic engineers and streets or public works departments, now joins with departments of tourism, planning, and economic development in considering street signs, gateways, and sequences of space as important elements in the presentation and life of the community. Train stations and airports are borrowing from shopping malls, food courts, entertainment centers, and museums.

When the Society for Environmental Graphic Design (SEGD) was formed 25 years ago, graphic designers, trained in the two dimensional environments of print, began working more and more in three dimensions. The designers of the projects illustrated in *You Are Here* come from converging and overlapping disciplines. They include graphic designers, architects, landscape architects, artists and sculptors, exhibit designers, interior designers, industrial designers, theatrical and set designers, art directors, and information architects.

*You Are Here* features award-winning projects. Each has been recognized for excellence by juries of the annual design competitions sponsored by SEG D. The images on these pages illustrate the design solution, but not the complex analytical processes involved in coming to these solutions. What you see in these projects is the tip of the iceberg. The graphics you see, the environment you experience, the organization and presentation of visual information, are the result of a critical analysis of diverse components, requirements and regulations. This process of reaching a visual solution to the problem, requires first identifying and defining the right problem. The creative, imaginative and analytical designers, whose work appears in this book, turn substance into image, and provide images with substance.

While Vitruvius is associated primarily with architecture, his criteria for good architecture can more aptly be applied to these projects, diverse as they are, as each embodies the principles of "firmness, commodity, and delight."

Leslie Gallery-Dilworth, FAIA  
Executive Director  
Society for Environmental Graphic Design



# SECTION 1

## WORK ENVIRONMENTS



Embarcadero Center

**P**laces where people work require graphics that don't grow old when looked at by the same users every day, but that are readily found and understood by visitors. These two audiences can have very different needs. The designer's challenge is to address both while also communicating a consistent corporate identity and creating a system that can be easily changed, updated, cleaned and fixed.

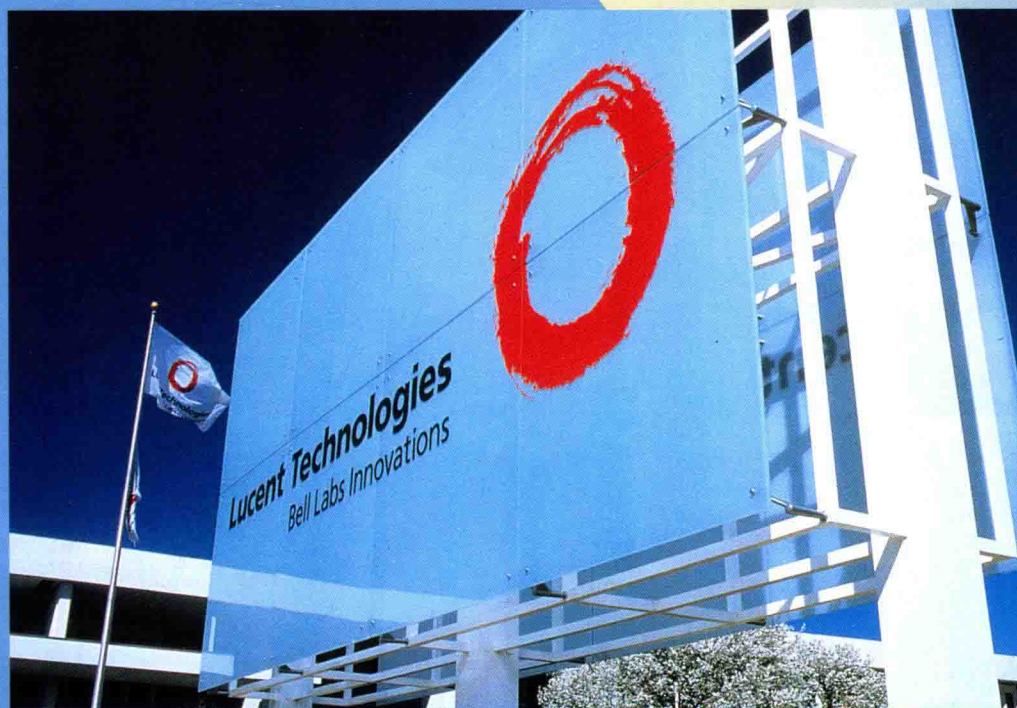




Financial Guaranty Insurance Company



Sony Music Entertainment Headquarters



Lucent Technologies Global Sign Program



# JAMES H. WOODSIDE CONFERENCE CENTER

**I**nterwoven bars decorating the signs for the renovated and enlarged Palmetto Exposition Center in Greenville, SC, represent the region's textile history, and add a stylish note to the otherwise plain rectangles. Bright colors add punch to the simple architecture, and make the signs visible in the cavernous space.

*Design:* Lorenc Design; Design Director: Jan Lorenc; Design Director: Chung Youl Yoo; Designer: Steve McCall

*Client:* Textile Hall Corp.

*Architecture:* HOK

*Fabrication:* Architectural Image Manufacturers

*Photography:* Rion Rizzo, Creative Sources Photography

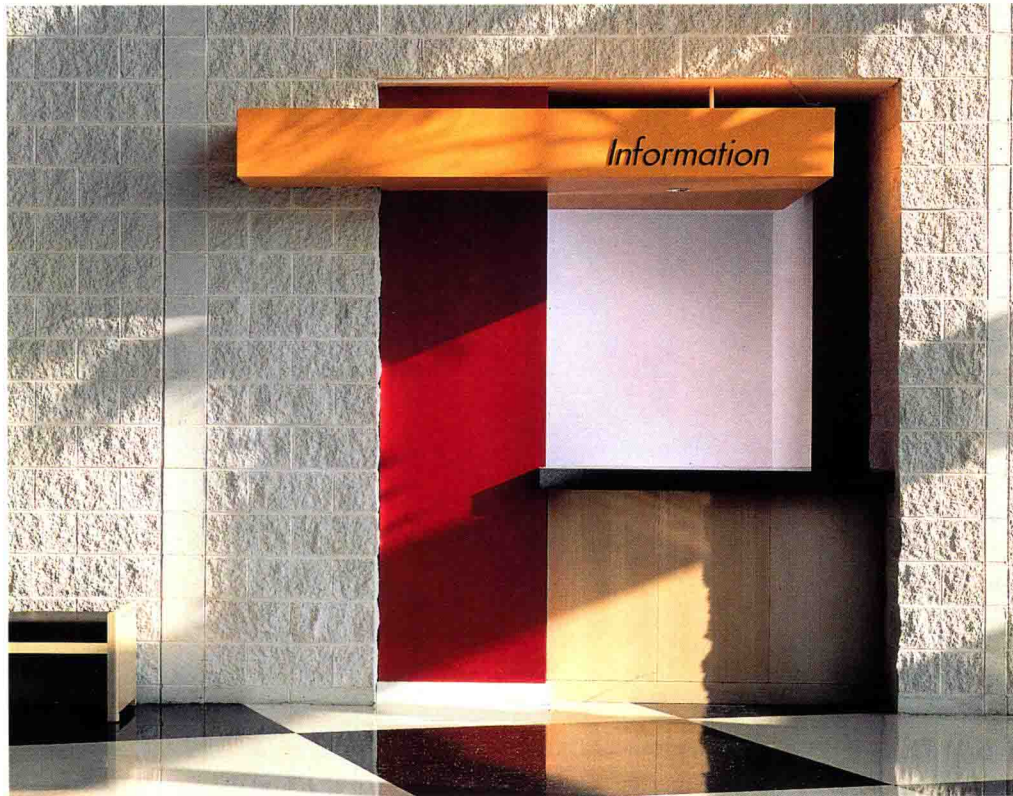


Spotlights help the room signs to stand out.



Bright exterior signs complement the building's contemporary architecture, which features white stucco and simple shapes. The purple and yellow bands, symbolizing the area's textile history and the center's major clients, "bite" into the building.





Left: Red restroom and information nooks are color-coordinated signage disguised as interior decoration. The soffits, which hold lighting as well as signs, also lower the ceilings.

Below right: Integrated whenever possible into building soffits and bays, the signs must be bright and oversized to be seen in the building's vast empty spaces.





# OREGON CONVENTION CENTER

Edge-lit etched glass, porcelain enamel, full-matrix electronic displays, and other materials that many facility managers could only dream of are used lavishly at this 490,000-sq.-ft. convention center in Portland, OR. But the look is restrained and elegant, in keeping with the architecture and interior design.

*Design:* Mayer/Reed; Principal-in-Charge/Project Designer: Michael D. Reed; Project Designer: Tim Richard; Typographer: Debbie Fox Shaw

*Client:* Metro, Portland

*Architecture:* Zimmer Gunsul Frasca Partnership

*Fabrication:* CK Doty & Associates, Inc.

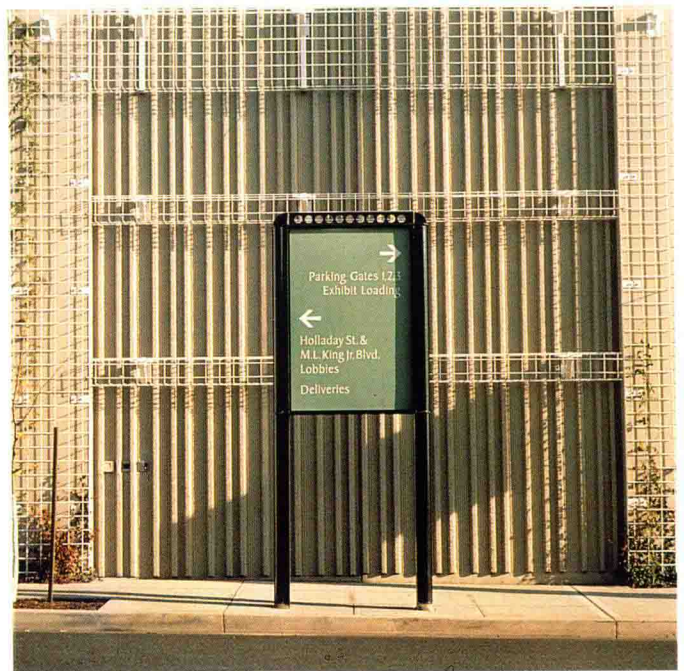
*Photography:* Strode Eckert Photographic



Interior signs made of edge-lit etched glass are mounted a variety of ways. Hung from the ceiling, mounted to the walls, or side-mounted to illuminated aluminum pillars, the signs do not sacrifice visibility to their restrained color palette.



The complex sign frames required expert manufacturing to manage the variety of materials and shapes, the electronics, and the many finished surfaces.



Exterior signs are made of porcelain enamel with elaborate metal frames. Their forms match the distinctive architectural style.



# FINANCIAL GUARANTY INSURANCE COMPANY (FGIC)



Curving interior walls provided the inspiration for these graphics, which give traditional New York City financial conservatism a stylish twist. Vinyl panels provide the flexible surface needed for this sinuous sign system, which can be changed at a moment's notice.

*Design:* Carbone Smolan Associates; Principal: Kenneth Carbone; Design Director: Claire Taylor; Designer: Kamol Prateepmanowong

*Interior Architecture:* Kohn Pederson Fox

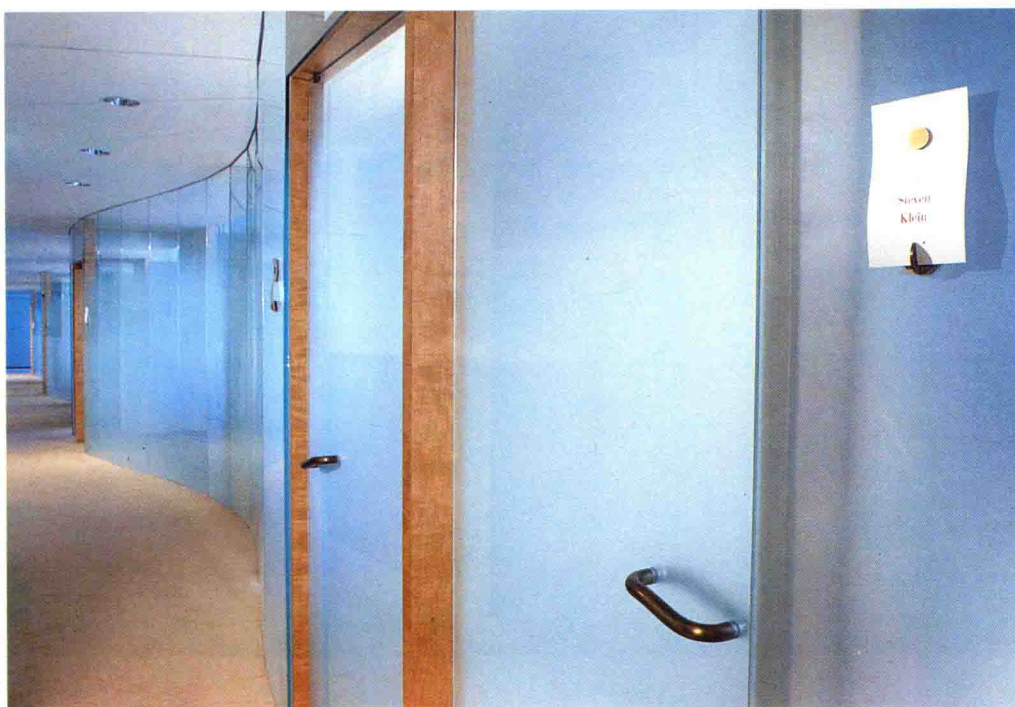
*Fabrication:* ASI Sign Systems

*Photography:* Whitney Cox



A central column becomes an identity sign with the addition of a curving acrylic panel. The bronze letters match the curving brass handrail below.

Desk signs shaped like easels do the same job as their wall-mounted counterparts. The signs are not inexpensive, but they project an upscale image reassuring to visitors and employees alike.



Curving walls inspired the curving signs, achieved by pairing printed vinyl sheetings with a decorative metal assembly. The screw-and-notch mechanism holds the sheet in a space a little shorter than the piece, making it curve.



# COLUMBUS CONVENTION CENTER



**E**nvironmental cues including lighting, color, and architectural forms replace traditional graphics in this 530,000-sq.-ft. convention center in Columbus, OH. Maps, video displays, and directional information are confined to five “monoliths” located at five concourse intersections. The system explores new communication techniques in a style that matches its innovative architecture.

*Design:* Mayer/Reed; Principal in Charge: Michael D. Reed; Design Team: Debbie Fox Shaw, Michael Reed, Chris Ingalls

*Client:* Franklin County Convention Facilities Authority

*Architecture:* Joint venture between Eisenman Architects, Inc. and Richard Trott + Partners

*Fabrication:* Andco Industries, Inc.

*Photography:* ARTOG

Above: Taking cues from many influences, the building appears to be made up of many interconnected parts. The graphics inside reflect this organization, using visual cues such as color and light to communicate without words.

Opposite above: Like the architectural “forms” that seem to snake in and out of the buildings, signs labeling major areas seem to extrude from the walls.

Opposite below: Irregular “monoliths” at the five concourse intersections contain the bulk of directional information. Maps and video displays, as well as signs, convey information. Color and light signal shifts between meeting space areas.

