WAY OF THE SIGN II

导视系统 II

THE BEST WAYFINDING PROGRAMS CREATE A UNIQUE

深圳市艺力文化发展有限公司 编

大连理工大学出版社

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Good wayfinding transcends signage. Its design is a skillful amalgamation of architecture, graphic design, branding, public art, and information design. Effectively implemented, the program elevates the built environment to an experience that is unique to its time and place.

As a designer, I am captivated by the integration of signage systems with architecture. When I visit a museum, for instance, I am keenly aware of the individual graphic elements that combine to create a cohesive wayfinding system. The graphic signage that guides me through the space are often immersive and integrated with the art. All of these elements – including typography, pictograms, and supergraphics – undoubtedly took the designers countless hours of thought, deliberation, and prototyping. Was there a concept? How was the typography determined? Why were these colors chosen? How well do these elements integrate with the built environment?

At a fundamental level, a successful wayfinding program helps people find their way through a space. The larger and more complex the environment, the more important the program is organized and clear. Have you ever lost your way trying to find a classroom on a school campus? At every junction, an ill-conceived sign can prevent you from getting to your destination. An arrow pointing ambiguously to the left without any indication of what it is pointing to, or a complex directory kiosk that is difficult to decipher, can easily confuse new students on their first day of class.

Wayfinding programs can also have an effect beyond its visual functions. Signs that do not effectively guide a customer through the myriad of stores in a shopping mall can have a direct impact on the success of some retail stores. Confusing signs positioned in the wrong places can prevent customers from locating a store. Not only can this dampen the profit of a store situated at a bad location, it may also affect the leasing price as well.

The best wayfinding programs create a unique, singular voice, which carries the identity of the space. It aspires to make the space more accessible, more beautiful, and more meaningful. The ideal solutions are honest – the design reveals inherent truths about the environment through careful consideration of its architecture and history. It brings together the function of the space and the personality of its tenants, while considering the needs of the people who live and work there.

The projects presented in this book range in its budget, materials, applications, and scale. But their similarities are evident: these wayfinding programs effortlessly guide visitors through a space while creating an experience unique to its time and place.

Jonathan Lo
USA

"Where is the door please?"

Sure this is one of the most "FAQ" (Frequently Asked Questions) everyday, all over the world.

And the core of the question is not the door, but "where is..?"

Everything you see in this book, tries to give a visual answers to this kind of questions, trying to let the people "find the way", the most as possibile independently, without asking anyone.

First of all the designer has to choose to use words or icons, that means if he wants that peole will "read" or will "look" the answer, but every choice he does has to conrespond to some simple but very important principles:
-simplicity: the less numbers of codes to be understood you use, the better it is, and the faster the communication goes;
-flexibility: informations change often (sometimes the entrance door too), and the communication system must change easily, and in economy;
-comprehensibility: informations have to be understood by those who need them, and this means to be very strictly close to the meaning and to the target;
and mostly
-frienship: looking for an information must be an easy and friendly experience, like the one you have when you find a very kind and gentle people, answering your question in the street. Colors, joyness, and sometimes a bit of fun, can help a lot!

This is INFOGRAPHIC, graphic design for informations, and in this book you can find very good works, and someone, excellent.

Filippo Partesotti

Signage projects are among the most interesting and challenging type of work that designers embark on. It is a field that crosses multiple design disciplines. A signage working meeting usually involves other creative teams from the fields of architecture, environment, landscape and lighting. Signage cannot be developed in isolation. A well implemented sign system involves tight integration and input from experts in these fields. Sign designers have work closely with them and have good knowledge across all disciplines.

Other than fulfilling its primary role of wayfinding, signs are also the very first brand touchpoint of a place. Through the effective use of forms, typography, graphics and more recently, digital interactive media, a well designed sign system is able to exude the personality of a brand. On the other hand, an inefficient sign system in the car park can ruin the entire experience of a visitor even before stepping out of the car.

An area often overlooked by inexperienced sign designers is wayfinding for persons with disabilities. Design considerations such as the marking out of barrier-free access routes and identification of disabled facilities have to be planned from the beginning of every project. They must also comply to universal design guidelines. Additional signs installed at the final stages of a project due to oversights usually end up looking sloppy and incoherent.

Ever-evolving materials and technology have allowed designers more freedom and creativity previously restricted by technical limitations. In recent years, we have seen neon and cold-cathode fluorescent signs being gradually replaced by LEDs. The high luminosity and small form factor of LED diodes has allowed signs to be slimmer, lighter, easier to install and requiring less maintenance. Colour-changing LEDs have breathed new lives in signage applications. They can be programmed to create moods and ambiences accordingly to varying themes at different times of a year, month or even day at no additional material costs.

Many building managements used to be apprehensive about the adoption of digital interactive media in signs due to their high initial setup costs and perception of complex usability. However, the recent overwhelming boom in touchscreen smartphone and tablet devices proved that consumers are able to embrace such technology with ease. Digital interactive media has since become an essential component of many wayfinding systems. While directional and identification signs provide quick and hassle-free navigation through a building, touchscreen directories complement them by providing visitors with additional detailed information of each facility.

Technology, materials and manufacturing processes are advancing as we speak. Designers have to be constantly curious and evaluate how they can be utilised for signage applications.

This second edition of Way Of The Sign continues to showcase noteworthy signage work for different facilities around the world. May this be a source of reference and inspiration for more outstanding works to come.

Choo Chin Nian
Design Manager
Immortal

Preface

Our world is full of signs, although we are not always aware of it. We have grown so accustomed to the visual representation of ideas, be they abstract or concrete, that we easily find our way through this world of symbols. Nearly everyone in developed countries knows that a heart represents love, or recognizes the peace sign as representation of a whole generation, the "flower-power" movement of the seventies. Each symbol's primary purpose is to deliver some kind of information. They are applied liberally and can be found each and every day – think of traffic lights: red means "stop", green means "go". Even a simple arrow is a symbol, indicating a direction. Public places especially depend on symbols in order to convey meaning in an extremely quick and easily understandable way, through a signification that does not depend on language.

Communication through signage is one of the distinguishing characteristics of human being. Throughout history, the methodology of sign creation has evolved based on the technological progression of each moment, but has always remained a predominantly visually based form of communication, relaying messages within the immediate physical environment.

Signage nowadays is not limited exclusively to reporting information; it also has additional value: the color and form of each sign bring something extra to the overall structure of a place, working as a part of the architecture itself while still logically conveying messages that are intended for the users; thus, a much more advanced strategy of communication is created. On many occasions, the signage acts as corporate image of a business or as a representative element of the space it occupies.

Good signage nowadays is that which is fully integrated within the aesthetics of the space. In this way, graphic items are not only functional and communicative, but are also an important part of the design. As an architecture office, working on projects of public buildings, we have always tried to treat signage as an essential division of each project, considering the necessary signs at the very beginning of the design process, integrating them within the architectural skin as more of constructive elements than merely decoration or afterthoughts.

In recent years, new methods and techniques of design and production and new work strategies that have been developed by the industry permit us to evolve into even greater complexities of design. Tools such as the CAD-CAM (Computer Aided Design and Computer Aided Manufacturing) give us an exhaustive control of each product and its design before it is carried out, especially when beginning the actual construction process. We can optimize the form and time of production, and consequently are able to facilitate price reduction and improve the placement of each message within the space.

In this book, you can find a great variety of magnificent architectural examples that demonstrate the essential characteristics of a good signage: excellent design, integration within the space and functional communication.

Preface by Eduardo Gutiérrez Munné
Director
ON-A

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Institute for Global Citizenship

Project description:
The new environmentally sustainable Macalester College Institute for Global Citizenship (IGC) building would be Macalester's first building to receive LEED Platinum certification. The designation would make the IGC's new home one of the first Platinum buildings on a college campus in Minnesota and one of only a handful of Platinum buildings on a college or university campus in the United States.

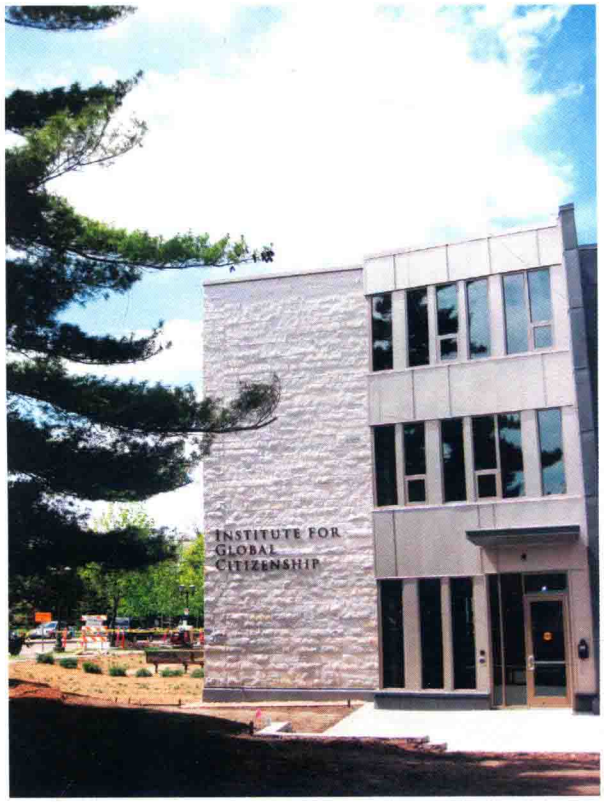
The interior and exterior signage designed by Visual Communications utilizes innovative materials which make use of recycled and regional materials including Ecostone. Ecostone is made from fibrous materials including newsprint, cardboard, magazines, telephone books – even worn our currency retired by the government. Material is broken down, turned into pulp, made into a slurry (using hydrogen bonding that eliminates the need for formeldahyde or toxicglues) and is then pressed into sheets..

Design Agency:
Visual Communications

Designers:
Richard Lang,
Constance Carison,
Jesse Yungner

Location:
Saint Paul, Minnesota

Client:
Macalester College



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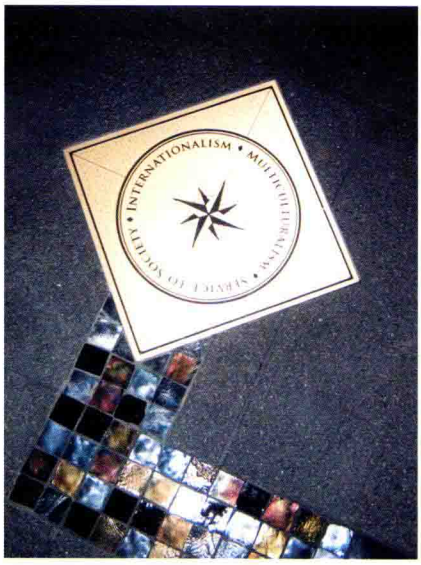
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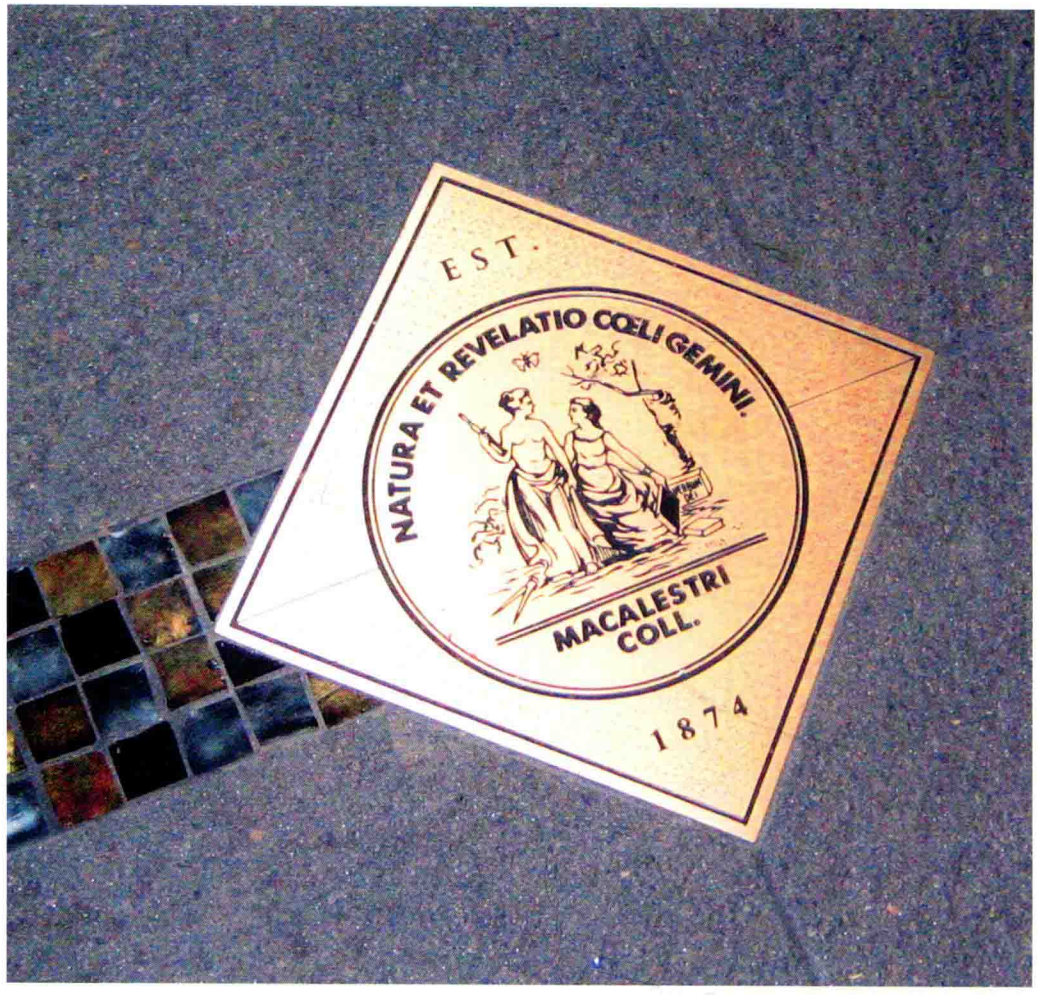
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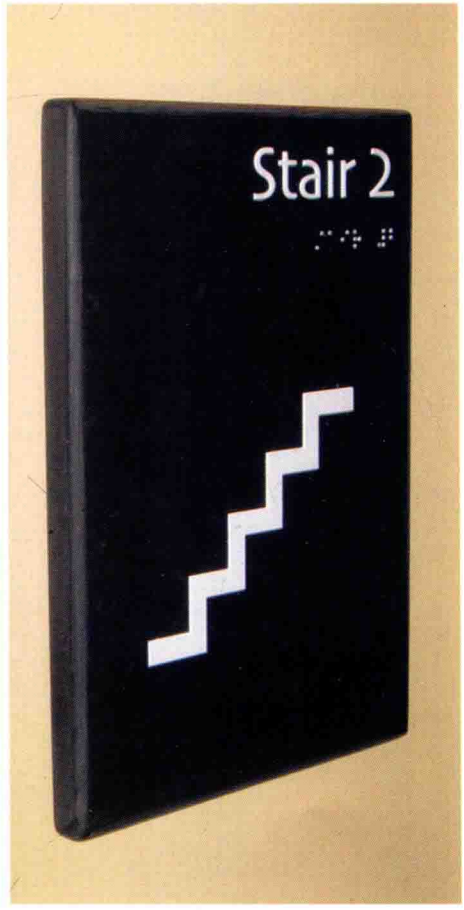

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