SIGNS IN TOURIST ATTRAC- TIONS

Tourist attractions feature leisure and service, and provide tourists with

eing, tour and recreation. *Signs in Tourist Attractions*

ous creative cases by international design agencies,

including sign designs in museums, art galleries, parks, scenic spots,

zoos and resorts. The book reveals the diversity in signs, as an

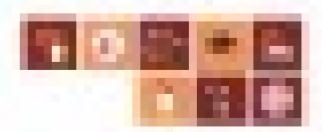important component, in different tourist spaces.

旅游导视

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（德）托马斯·约阿希姆·杰伊斯特 编

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PREFACE

前言

Increasing complexity of our urban environment is demanding for easy-to-understand orientation and secure wayfinding. Well trained and experienced specialists will have to plan, develop and implement intelligent wayfinding, orientation and information systems. Sustainable modern wayfinding and information systems are not only aimed to lead, but to make space experienceable and to gain identification if they are developed within a certain context and place.

From the user point of view, i.e. visitors, travellers but also residents the systems have to be easy to understand and work in a quick and spontaneous way. The motto of Tassilo von Grolmann "simple is the most difficult" proofs, that this task is a rather complicated one. Besides being "pretty" and "pleasingly", it shows that the development of wayfinding systems is a complex challenge incorporating elements from various scientific and business areas such as design, technics, architecture, psychology, anthropology, traffic- and room-planning as well as marketing. The main target when designing a touristic orientation and information system is an integrated, contemporary, nevertheless unobtrusive and easy to maintain product with a likewise high degree of identification and information content. The multifaceted offerings and the special quality of a city or region are to be shown positively and strikingly in order to increase the image as well as the duration time of visitors or the chance of their recurrence. Hence, well-designed systems might contribute to run-up touristic revenues. A tourism wayfinding system should fulfill various functions and is a central and essential part of the tourism infrastructure of a place, city or region. Apart from supporting international visitors in their search for interesting places, systems might also provide 24h information as well as motivation for locals and foreigners to explore so far unknown ways and places on-site. Through better orientation, safety of all traffic participants can be increased and in addition environmental burden can be reduced as "parking and orientation traffic" declines. Wayfinding systems can also lead to improve the overall image of a city and to increase the identification of inhabitants with their city or region.

Any orientation system has to reflect that it is going to be used by groups with a different knowledge of the places. There are:
a) Non-residential visitors and transients who have little or no knowledge of the place and its tourism attractions. Wayfinding in this context has the aim to inform these visitors about the main attractions and to lead them there. Thematic routs qualify well for a condensed overview of special highlights of the place and provide new guests with a safe orientation.
b) Visitors searching for a certain destination or place know where they want to go but might not know there way. The task of the orientation system in this respect is to quickly show them the way, a certain hotel, street or event. General plans or dynamic media suit perfectly to provide the information wanted and to

display additional information, places of interest etc. which the visitor might not have known before. As a result the interest in the attractions and activities on-site as well as prolonged stop-overs increase the tourism value creation.

What are the main parameters to be considered during the conceptional phase? Information has to be understandable on first view. Use simple, cognoscible symbols/pictograms throughout the whole information chain, within the orientation system as well as in printed or otherwise displayed information. Colours need to be rich in contrast and materials should have an anti-glare surface. Fonts must be easy to read and font-size needs to be carefully chosen to obtain a perfect readability. Most important is the concept of an information hierarchy in order to make information as easy to process as possible. This "information chain" must be kept up consistently from the beginning point of orientation until the confirmation at the final destination. Information elements should be directed to the most important focus points such as main attractions. Finally the system should easily be expandable and updateable. Info-terminals or Info-points make sense at places with high volumes of visitors and are placed at pedestrian intersections or sites of special importance for pedestrian traffic. Also parking- and rest-places suit for an initial information of visitors.

Main criteria of a digital information system should be an intuitive and sort of self-service user-interface to display the available multi-media information. Usage via finger-, mouse-click or even gesture controlled, simplifies the utilisation even for people who are not well familiar with computers. The content that can be displayed in various languages seems limitless. It should always contain the correct description of the way from where the visitor is, to where he/she intends to go and should be shown on the street/city-map. Possible contents are:
 • Events, theatre, concert-hall, cinema, museums, exhibitions including time of access and fees
 • Main attractions
 • Gastronomy, hotels includig addresses
 • Screen-savers for local enterprises as a marketing tool
 • E-card
 • Emergency services, pharmacies, hospitals
 • Public services including time of access

There is a recent trend in wayfinding systems to support smart-phones through technologies such as QR-code or NFC which give the opportunity to offer additional information. Navigation apps for example are able to show the actual position of the user on the map of their device. Routes can be displayed via a downloaded GPS-file which might also show the final point of interest linking on the map. Let's sum up! Tourism wayfinding and information systems are getting more important due to the ever increasing complexity of our urban environments.

Well planned and designed they can have a positive impact on the everyday life of visitors and residents as well and, not to forget, for the image of the provider. To really "keep things simple" this book contains numerous examples which outline the creative spectrum worldwide.

Thomas Joachim Geissert

Thomas Joachim Geissert , architect and director of teamgeissert, Langen, Germany. He studied at University of Applied Science Mainz and Städelschule Architecture Class (SAC) Frankfurt. After working in several architecture firms and being responsible for competitions with PAS Jourdan & Müller, Frankfurt, he joined CDC Communications & Design Consultancy, Frankfurt/New York, as Architectural Manager and member of the managing board. Main focus there was the design and implementation of the wayfinding system for Deutsche Bahn AG in hundreds of train-stations all over Germany. In 2005 Geissert started teamgeissert and continued with the implementation of the wayfinding system for Deutsche Bahn AG. The firm is specialised in design of new wayfinding and orientation systems for airports, universities, offices and industrial buildings as well as touristic orientation- and information-systems such as the City of Straubing, Bavaria, Germany and Grafenegg Palace Gardens, Austria. Geissert has won various awards, including DDC Award 2008 (German Designer Club) and 2010 nominated for German Design Award.

我们的城市环境越来越复杂，因此需要更多的便于理解的安全导视系统。经验丰富的专家必须规划、开发并实现智能的导向、定位和信息系统。对可持续的现代导视系统来讲，其目的不仅在于引导，还在于提升特定环境空间的体验感和辨识度。

从使用者（参观者、游客、居民）的角度来看，导视系统必须便于理解、快速便捷。正如塔西洛·范格罗尔曼的名言一样，"简单才是最难的"。除了"美观"和"令人愉悦"之外，导视系统的开发还是一个复杂的过程，它融汇了多个不同科学、商业领域的元素，例如，设计、工艺学、建筑、心理学、人类学、交通规划、空间规划以及市场营销等。旅游导视信息系统的设计目标是打造一个综合、现代，而又不突兀、易于养护的作品，该作品必须拥有极高的辨识度和信息含量。设计必须积极地展示出城市或地区的多面性和特色，以便能够提升地区形象，延长游客的停留时间、增加他们的回访率。因此，设计良好的导视系统很可能有助于旅游收入的增长。旅游导视系统应当满足多重功能，是一个景点、城市或地区旅游基础设施的核心和基本组成元素。除了辅助国际游客找到景点之外，导视系统还可以提供24小时信息，鼓励当地居民和游客探索未知的道路和场所。良好的导视系统能提升交通参与者的安全性，并通过减少"停车和寻路的交通流量"来减轻环境负担。导视系统还能提升城市整体形象，提升当地居民对城市或地区的认同感。

任何导视系统都必须反映出其针对不同使用群体的功能设计。不同的使用包括：

a）对当地及其旅游景点知之甚少的游客或过路者。针对此类情况的导视系统的目标是为游客提供景点的信息并引导他们前往。主题路线能提供当地特殊景点的概况，为新游客提供安全的导航定位。

b）明确自己的目的地，但是不知道如何前往的游客。针对此类情况的导视系统应当快速地指引方向，提供某个酒店、街道或活动的定位。总体规划或动态媒体最适合提供此类信息，同时还能提供未知景点的附加信息。这样一来，游客对景点及周边活动的兴趣和延长的停留时间都能够提高旅游创造的价值。

在导视系统概念设计中应考虑哪些主要元素？首先要了解信息。在整个信息链——即导视系统及其他印刷或展示的信息中使用简单、可辨识的符号或象形图标。色彩的对比度要丰富，且材料应当使用防眩光表面。字体必须便于阅读，字体大小的选择也要配合阅读清晰度。最重要的是建立信息等级，让信息处理尽量变得简单。从导视起点到最终目的地的"信息链"必须保持一致。信息元素应当指向最重要的集中点，例如，主要景点。最后，导视系统应当易于扩展和更新。信息点设在游客流量大的地点最有意义，应当被设置在步行交叉路口或对步行交通有特殊意义的场所。停车场和休息处都适合作为为游客提供信息的起点。
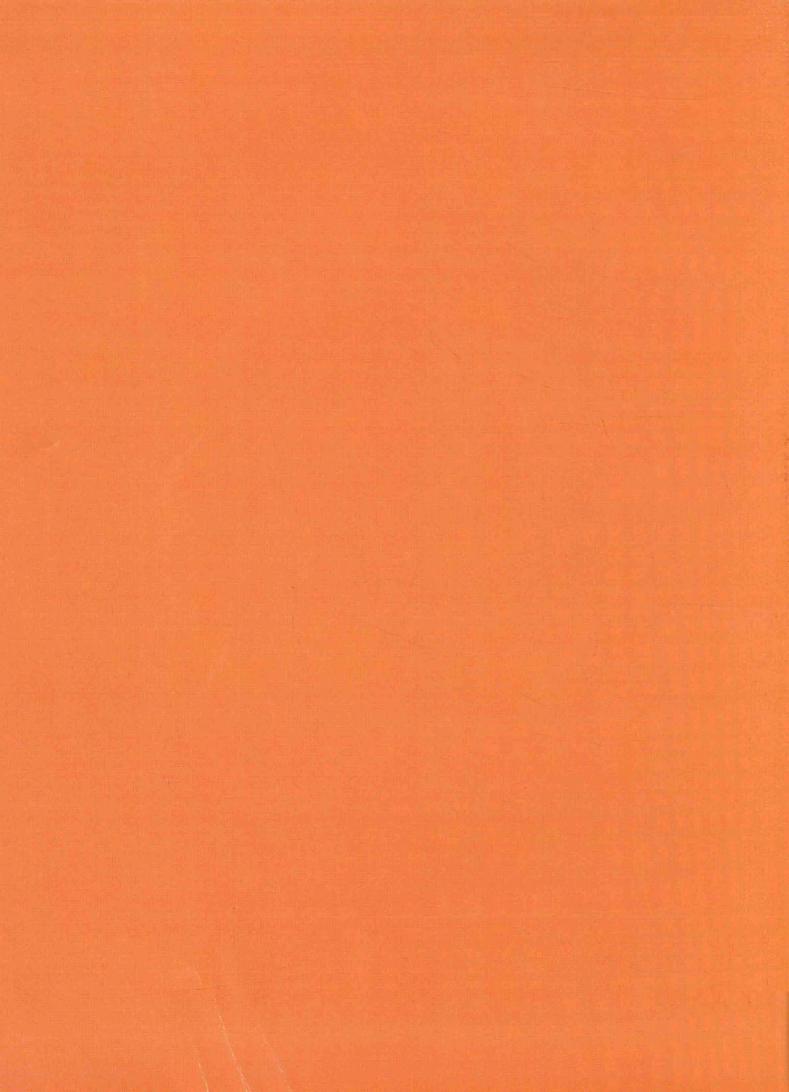
数字化信息系统的主要评判标准是其应当以直观的自助式用户界面来显示有效的多媒体信息。手指触摸、鼠标、手势控制都能简化操作，让不熟悉电脑的人士也能快速上手。导视系统所展示的信息内容似乎是无穷无尽的。基本来讲，它至少应当包含从游客当前所在地前往目的地的正确路线描述，该路线应当显示在街道或城市地图上。导视系统的内容可以包括：

· 活动、剧院、音乐厅、电影院、博物馆、展览馆（包括开放时间及费用）

· 主要景点

· 餐饮设施、酒店（包括地址）

· 地方企业的剪影（作为营销工具）

· 电子名片

· 紧急服务、药店、医院

· 公共服务（包含开放时间）

目前，导视系统的一大趋势是通过二维码或近距离无线通讯技术来支持智能手机，以获得附加信息。例如，导航应用可以显示用户当前在设备地图上的位置。下载GPS（全球定位系统）可以显示路线以及地图上的目标地点。总而言之，随着城市环境日渐复杂，旅游导视系统也变得越来越重要。设计良好的导视系统不仅能够对游客和当地居民造成积极的影响，还有助于提升导视提供者的形象。为了方便人们更简单地了解导视设计，本书收集了来自全球各地的创意设计供读者参考。

托马斯·约阿希姆·杰伊斯特

托马斯·约阿希姆·杰伊斯特是德国朗根 teamgeissert 设计公司建筑师兼总监。他曾就读于美因茨应用科学大学和法兰克福建筑学院（SAC）。在为几家建筑事务所工作并负责了法兰克福 PAS Jourdan & Müller 建筑事务所的竞赛项目之后，他加入了 CDC 传播设计咨询公司，成为了建筑经历和理事会成员，主要负责德国联邦铁路公司遍布德国的数百座火车站的导视系统设计。2005年，杰伊斯特创办了 teamgeissert 设计公司，继续负责德国联邦铁路公司的导视项目。公司专门从事机场、大学、办公楼、工业建筑的导视系统设计和旅游导视信息系统设计，例如，德国巴伐利亚州施特劳宾市、奥地利格拉费内格宫殿花园等。记忆斯特获得了许多设计大奖，其中包括 2008 德国设计师俱乐部奖、2010 地工设计奖提名等。

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Rice Museum

大米博物馆

Design agency: P-06 Atelier
Designer: Joana Proserpio, Vanda Mota,
Miguel Cochofel, Giuseppe Greco, Joana Gala
Photography: João Morgado
Client: Herdade da Comporta
Location: Portugal

The new Rice Museum in Comporta celebrates this understated grain and brings to life the industrial process behind its making. Light plays a fundamental role in the installation, by dramatically staging the industrial archaeology behind the making of rice, and revealing the many stages of its processing. A black wall, always present along the 3 levels of the building, is the support for the communication and graphic explanation of all the process of the factory in its different stages, along with the presence of former workers images. On the floor, painted texts explain each machine function with a sequential numbering following the rice path along the factory.

康波塔新建的大米博物馆聚焦于低调的谷物并鲜活地展示了大米制作的工业流程。灯光在设计中起到了至关重要的作用，戏剧化地展示了大米制作过程的各个阶段。三层楼高的黑色墙壁主要利用文字和图形展示工厂制作大米的各个流程，上面还配有工人的照片。地面上的文本信息解释了各个机器的功能。地面上的序号展示了大米制作的基本步骤。

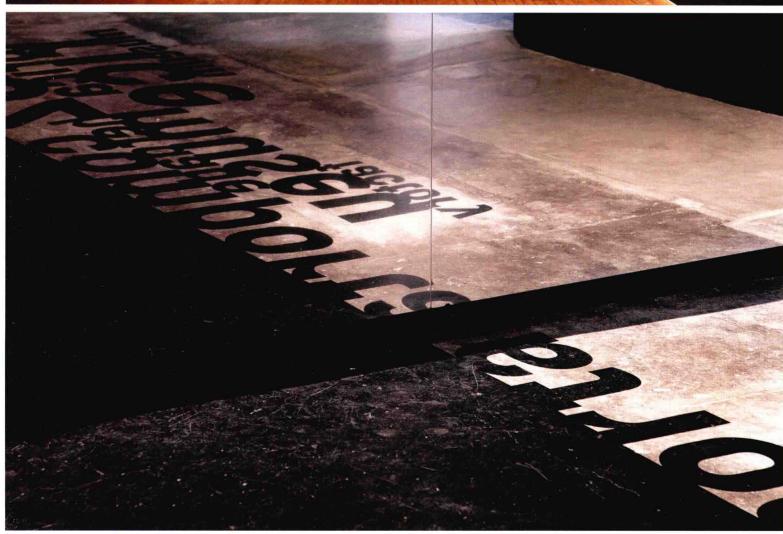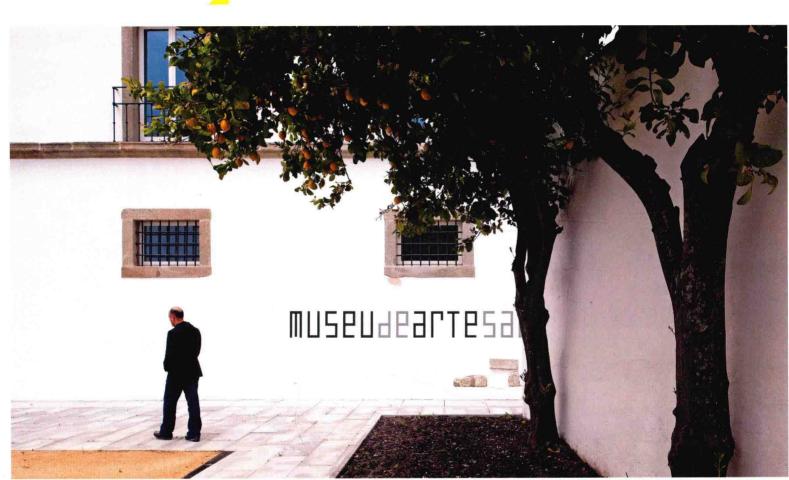设计机构：P-06 设计工作室 设计师：若阿纳·普洛塞尔皮奥、万达·莫塔、米格尔·科科菲尔、朱塞佩·格雷科、若阿纳·加拉 摄影：若昂·莫尔加多 客户：康波塔之家 地点：葡萄牙
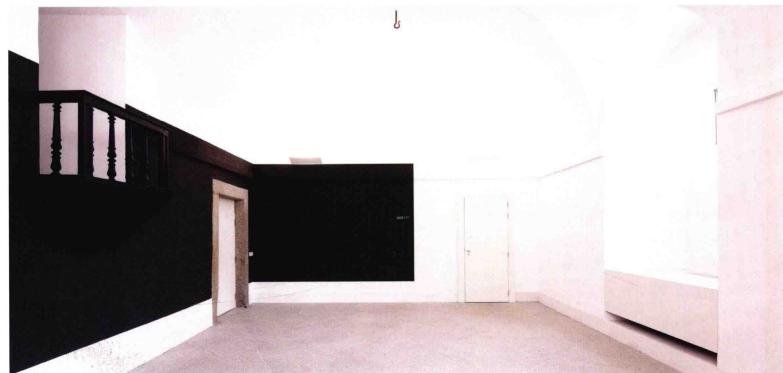
Sacred Art Museum

宗教艺术博物馆

Design agency: P-06 Atelier
Designer: Miguel Matos
Photography: FG+SG
Client: Cabido da Sé de Évora
Location: Portugal

P-06 ATELIER with JLCG Arquitectos created an environmental and wayfinding project for the Sacred Art Museum in Évora, Portugal. The concept for this wayfinding system is, first of all, a chromatic study of the interior, meant to be an installation, in a clear intention to redefine the formal perception of spaces of this ancient restored building, achieved with orthogonal black surfaces (black wholes). These black surfaces ended up being the support for the signage, with lettering that was customised and designed for this specific project.

P-06 工作室与 JLCG 建筑事务所合作为葡萄牙埃武拉宗教艺术博物馆打造了环境导视项目。导视系统首先对室内色彩进行了研究，力求重新为这座古老的建筑带来全新的感觉，呈现为大面积的长方形黑色表面。导视系统呈现在这些黑色表面上，上面的文字字体是设计师专门为项目所设计的。

设计机构：P-06 工作室 设计师：米格尔·马托斯 摄影：FG+SG 客户：埃武拉大教堂 地点：葡萄牙

museu de arte sacra da sé

Sacred Art Museum

→

Vitrinas equipadas com alarme, por favor
não toque nos vidros.
Alarm protected show-cases, please don't touch the glass.

Para sua protecção este local encontra-se
sob vigilância de um circuito fechado de televisão.
Procedendo à gravação de imagens.
For your security, this area is monitored by recorded
closed-circuit television.