

# GRAPHIC DESIGN IN ARCHITECTURE

## 建筑环境平面设计

周洁 关木子 高哲 王丽颖/编 贺丽/译



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Not long ago, graphic design in architecture was only thought of as putting up signs to a building after it was designed and mostly built. It was a necessity, but was mostly considered as a visual distraction from the overall design statement.

Then, innovative designers and firms such as Masimo Vignelli, Chermayeff & Geismar, John Folis and the GNU Group designed a number of groundbreaking projects, which began the conversation that graphics could be an important part of the overall architectural design statement.

Those who ventured into this new field were from diverse backgrounds including graphic design, architecture, interior design, industrial design, fashion design and others. This spoke to the wide variety of skills needed for this form of design, but also suggested that environmental graphics could be approached from a number of starting points.

Now, graphic design is considered a key element in the overall success in the design of commercial architecture. As urban areas become more populated, high quality environmental graphics are very important in differentiating one office building from another, in suggesting a feeling of quality or progressiveness to clients, of reinforcing a new brand direction, or in helping you to make it to your flight on time.

Graphic designers are brought into project in earlier stages of design, with graphics often considered a significant part of the basic design approach. Many architects now embrace graphics in the conceptualisation of buildings and spaces, acknowledging their important role in the expression of a design, and as a key element in tying together the function of their buildings with the humans that will inhabit them.

The public, consumers and workers understand the importance of graphics in navigating complex spaces, enlivening daily experiences, and making architecture more accessible to those with disabilities or special needs. The explosion of graphic design in the media has made us all much more knowledgeable and sophisticated consumers of this visual data, and requires that environmental graphics communicate the

right message on a number of levels.

Environmental graphics are expected to be functional, visible, unique, manageable and hopefully to make our life easier and more enjoyable. They can do the important task of breaking down complexity into small bites, or to lend visual richness to an otherwise uninspiring space. They can provide information that can give new perspective and understanding, and can ease people's minds in stressful situations. They can stimulate a feeling of discovery and experiencing things in a new way. They can bring focus to people's intellects and emotions, deepening understanding, and connecting with others.

As the world becomes more mobile, graphics need to be more carefully considered, as the audience for these visual communications is becoming much more diverse. Potential cultural issues need to be accounted for in the potential viewing audiences of these graphics, as colours, forms and other visual aspects are often as large of a communication factor as the words contained on the signs.

Also, environmental graphics can be just signs, and we need signs. We need to know that is a one-way street, that an alarm will go off if we go out that door, that this is a wheelchair accessible entrance, that procedures need to be followed at security checkpoints and that this is our seat at a sporting event. But even these mundane elements, that we mostly perceive as important visual clutter, can become environmental graphics, when the designers take the time to consider all of the needs of those who will use their buildings. All of the potential audiences of this information need to be considered, from those that work in the space every day, to those that are visiting for the first time. Flexibility is important in many types of sign elements, as informational needs change as the functions that buildings support evolve.

Graphics for architecture need to be designed with careful consideration, as the product of this design is much more permanent in nature than in other areas of graphic design. Graphic objects that are initially a spectacular landmark can become visual blight over time if too much emphasis is placed on the expression of a design concept of the moment. This of course is

an important consideration in the larger picture of architectural design also, so project design teams must always stay focused on both how the objects they design will look and function in 10 years, not just at the grand opening. This requirement varies depending on the type of architecture, as retail venues look to visually refresh their shopping centres frequently, while public buildings need to stand the test of time.

All of these factors make graphics in architecture a challenging and constantly evolving field, and one that I am happy to be a part of. The speed of this evolution requires one to keep up with trends in technology, construction, communications, fashion and culture, as some or all of these can provide important insights that lead to the right design solution for a project.

Graphic Design in Architecture provides an extensive current snapshot of the range of work being done in this vital field of design, by a number of today's leading design firms. We hope that you enjoy this book and that it inspires you to further investigate the great work being done in this field.

Tom Donnelly  
GNU Group

最初，在大多数人看来，建筑环境平面设计仅仅是建筑在设计或竣工之后所进行的标志设置而已，必需，但无非是整体设计陈述中一种分散注意力的手段而已。

然而，随着一些“大胆”设计师和设计公司，诸如马西莫·维戈纳里，谢苗耶夫与盖斯马设计事务所、约翰·福利斯以及GNU设计集团等大量创意性设计作品的问世，环境平面设计在整个建筑设计中的重要地位逐渐显现出来。

开发这个新领域的“冒险者”来自不同的背景，涉及平面设计、建筑、室内设计、工业设计、服装设计等。这就意味着这些多样化的设计技能均与环境导向标识设计密不可分。如今，平面图形设计已被公认为商业建筑设计能

否取得成功的关键因素。随着城市化节奏的加快，城市/建筑空间复制式地高速发展，环境导向标识扮演的角色也越来越重要。一流的环境导向标识不仅能够作为办公空间的一面旗帜，还能够为客户营造高品质感，强化品牌导向，同时为人们提供准确的指向，帮助人们顺利抵达目的地。

平面设计作为基础设计方法的一个重要部分，平面设计师在设计初级阶段即参与到设计之中。许多建筑设计师将环境平面设计归为建筑物和空间概念化的一部分，意识到它们在整个设计表达中的重要角色，以及在整个建筑功能性与用户之间的纽带作用。

公众、消费者和工作人员都深知导航图标在复杂的空间中的重要性，它不仅能够为日常生活增添活力，同时为残障人士或有特殊需要的人提供便利条件。平面设计媒体的蓬勃发展，使人们对这一可视数据了解的更为深刻，消费方式更加成熟，对环境导向标识正确信息传达的多样化呼声也越来越高。

环境导向标识的设计要求具备功能性、可视性、独特性、可操作性，能够使人们的生活更轻松、更愉快。它们能够将繁琐的空间简化，令普通的空间盈满丰富的视觉化效果；能够提供新的视角和观点，并缓解人们紧张的心境；能够以一种新的方式激发人们发现和经历之感，唤醒人们的智慧和情感，加深彼此的了解，从而加强人与人之间的沟通。

随着世界发展的日新月异，视觉传达的观众也逐渐多样化，这对平面设计来说是一个挑战。在设计过程中，需要考虑潜在的文化问题。因为色彩、形态以及其他视觉元素往往在标志的设计语言中扮演了重要角色。

同时，环境导向标识可以仅仅是标志，我们需要标志。我们需要依靠标志了解单行线、报警门、轮椅通道入口处、安检位置、体育赛事席位等等。这些看似普通的设计元素，当设计师站在用户的角度设计建筑时，这些元素都将转化为环境导向标识。该信息所有的潜在用户，无论是每天穿梭在大楼中的工作人员，还是来去匆忙的访客，都应被考虑其中。对于许多类型的标志元素，灵活性是必不可少的，因为随着建筑功能的改变，信息也需要相应地做出调整。

建筑的平面设计必须谨慎，因为这种设计产品与其他平面设计领域相比更长久。一个优秀的建筑平面设计可以成为一个独特的地标，而过分的强调反而会加重设计理念表达的负担。从建筑设计的大局出发，这当然是一个值得重视的课题，所以项目设计团队必须兼顾平面设计的形态和未来十年间的功能性发展，其扮演的角色绝非随着隆重开幕式的结束而结束。这一要求取决于建筑类型，如零售空间需要不断地翻新店面以吸引顾客的目光，而公共建筑需要经得起时间的考验。所有这些元素使得建筑的平面设计成为一个极具挑战性、不断发展的领域，有幸我也是该领域的成员。这种日新月异的转变要求人们跟上科技、建筑、通讯、时尚和文化的步伐，因为它们中的一些或全部能够为一个优秀的项目设计方法提供有效途径。

《建筑环境平面设计》这本书汇集了当今建筑环境平面设计领域的优秀设计师及其作品，我们希望您能够喜欢这本书，能够为您在这个领域进一步探讨和研究提供灵感。



汤姆·唐纳利  
GNU集团

## The Principles of Commercial Wayfinding and Environmental Graphic Design

In any building, especially public spaces, people need continual "direction" so they can find the way to their destination. The same is true for outdoor spaces such as pedestrian malls, zoological parks – even roadways.

The science of the design, manufacture and installation of these "sensory cues" is called wayfinding, and it involves a discipline called "environmental graphic design".

Effective signage design and signage placement is essential for the success of any commercial project. User-friendly navigational systems must provide simple, logical guidance for users. Ideally, these systems will also integrate seamlessly with the brand and with the architectural elements, and feel of the space.

Functional wayfinding systems work in conjunction with architectural landmarks. For example, major entrance areas in shopping centres and hotels frequently have prominent names, colours, materials, art and/or sculptural elements, providing location cues that support wayfinding.

Usually, the simplest and most functional wayfinding systems are the result of a great deal of planning on the part of experienced environmental graphic designers and wayfinding experts.

Exterior signage is typically the most visible component of a wayfinding project, especially in an area with both vehicular and pedestrian traffic. It's essential that this signage be minimal, yet very clear, so as to guide visitors safely into the environment at critical decision points. Such signage should also be memorable, should complement the surrounding architecture, and should support the brand.

Again, thinking and planning for each individual sign and its placement is critical before the actual design of the signage can be completed. It's very important to the visitor experience – and for safety – that all exterior signs provide users with a clear, confident navigation path.

Once inside a facility, even more specific destination information must be provided. As with exterior

wayfinding, a hierarchy of signage is essential to interior wayfinding. Interior sign type categories include building, lobby, floor identification, directory and directional signage and regulatory signage.

Retail storefronts are the final destination in shopping centres or at remote sites. The signage for a storefront is a small part of the overall fascia design, which includes a combination of architectural materials and display windows intended to catch the potential shoppers' attention. Consistency in retail storefront design and signage is intended to provide consistent branding for multiple or chain stores. Effective signage enables the shopper to quickly identify the brand and feel comfortable and familiar with each location.

A key element of interior signage is the "directory sign", which provides even more details about the space as a visitor walks up to the sign. These signs need to be located close to entrances and at major decision points throughout the space. Successful directory signage is based on the designer's ability to depict complex elements of an environment in a simple, universally-understandable manner. Directory signs and "maps" should be based on the viewer's orientation within a space, rather than a "compass north" orientation, which can be confusing to first time visitors.

More use is being made these days of international pictograms, multi-lingual elements and universally-familiar images on signs. These elements can minimise clutter on maps and signs while effectively communicating key public destinations such as restrooms, elevators, information kiosks and stairs.

Experienced wayfinding and environmental graphic design professionals typically undertake a multi-step process in order to deliver a successful project.

Step one involves analysis and master-planning including orientation meetings, regulatory rules, terminology, traffic patterns, etc. Step two includes schematic design and design documentation, location plans, message schedules, budgeting and sample work. Step three involves construction documentation, and the final step is construction administration and supervision.

In summary, environmental graphic and wayfinding design is a very involved process requiring a great deal of thought, teamwork, research, planning and a knowledge of branding.

Richard Lang  
Visual Communications, Inc

## 商业导向系统和环境导向标识的设计原则

在任何建筑中，特别是公共场所，人们需要连续的“方向”指引，以确保在复杂的空间中快速、顺利地找到目的地。室外空间，诸如商场、动物园、公园、步行街亦如此。

这些“感官提示”的科学设计、制作和安装被称之为导向系统，其涉及的一个学科被称之为“环境导向标识设计”。

有效的标识设计及引导标示在任何商业项目之中扮演的角色极为重要。亲切的导航系统能够为用户提供简单、富有极强逻辑性的导向。理想的情况下，这些系统也将与品牌和建筑元素以及空间氛围自然融为一体，毫无突兀之感。

导向系统的功能性扮演了建筑地标的角色。例如，在大型商场和酒店门口经常设有特别的区域名称、色彩、材料、艺术或雕塑品，作为区别于其他空间的象征，同时发挥导向的作用。

通常情况下，最简单、功能最全的导向系统是经验丰富、环境导向设计师与导向专家的共同研究成果。

外部标志通常是一个导向项目最明显的部分，多出现在车辆和行人较为密集的交通区。设计风格简约、清晰，旨在引导访客安全抵达目的地。这种标志也应该具有独特性，与周边建筑衔接自然，并对品牌提供支撑。

同样，对于每一个单独标示的设计和设置在真正完成之前都需要进行周密的思考和规划。访客的安全性极为重要，因此，所有的外部标志为用户提供一个清晰、可靠的导航路径才是设计的根本。

在访客安全抵达目的地之后，附属的引导标示，如停车位所在地、具体的建筑入口、走道、电梯、配送区域等等也必不可少。此外，一个区域还必须提供具体的目的地信息。与室外引导标示相同，层次化室内引导标示也是室内空间中不可或缺。室内标示类型包括建筑、大堂、楼层号牌、分楼层索引牌和方向标志及管理标志等。

零售店面是商场或远程站点的最终目的地。引导标示是整个标牌设计的一小部分，通过精致材料的选择和橱窗陈列的设置吸引潜在消费者的目光。零售店面设计和标志的一致性旨在为多家经营店或连锁店提供一个统一的品牌理念。有效的标示设计能够让购物者迅速识别品牌，在每家店中都能寻找到舒适、亲切之感。

室内引导标示的一个关键因素是“目录符号”，为访客提供空间的细节信息。这些标志通常靠近入口，位于空间的转折点。成功的标志是凭借设计师高明设计手段将复杂的环境用一个简单、通俗易懂的方式表现出来。引导标示和“地图”的设计应以访客的方向为出发点，而非“罗盘北向”，因为后者会令首次访问者产生困惑。

目前，标示采用了国际象形、多语言的元素和大众化图像等元素。这些元素可以最大限度地减少不同地图和标示引发的混乱，同时将卫生间、电梯、信息台和楼梯等重点公共空间进行有效的传达。

经验丰富的导向和环境导向标识设计专业人士为打造一个成功的项目，通常需要进行多步骤的设计过程。

第一步，设计分析和总体规划，涉及空间的综合介绍、监管规则、术语、交通模式等；第二步，包括原理图设计及设计文件、场地规划、信息日程表、预算和抽样调查等；第三步，涉及施工文件；最后一步是建设管理和监督。

总之，环境引导标识设计与导向设计是一个非常复杂的过程，需要进行周密的思考、良好的团队

合作环境、充足的研究、规划以及丰富的品牌知识。



理查德·朗  
视觉传达公司

# World Square Car Park >>

世界广场停车场

BrandCulture were intent on turning this around with the World Square Car Park, by creating a welcoming environment that was simple to navigate and easy to understand. Located in the heart of Sydney's CBD, the World Square Car Park is an amalgamation of several car parks situated under the new developments that make up the largest multi-functional complex in Australia. The research showed that car parks were often quite dangerous and with poor identification of exits and emergency equipment. The designers applied innovative wayfinding principles of cognitive mapping and circulatory navigation combined with integrated and intuitive design for the best outcome. The solution to the challenge for pedestrians came through establishing two lines of sight: the first visible from motor vehicles, using full height icons, giant type and bold colours; and the second from the more elevated position of a pedestrian standing. This experiential factor became a differentiator between this car park and so many others around the globe. Meanwhile, every graphic element, colour placement and typography was considered for its ability to communicate information concisely and consistently. Playful, super-scaled level numbers and icon graphics were combined with blocks of bright, punchy and memorable colours to help orient drivers and pedestrians from the moment they arrive at World Square.

品牌文化设计公司应邀为世界广场停车场提供简洁、明了的汽车导向设计，从而营造出轻松、怡人的停车环境。世界广场停车场位于悉尼中央商业区核心地带，集多个地下停车场于一体，是澳大利亚规模最大的多功能综合性设施。多方研究表明，停车场往往因为出口和应急设备标识的模糊设计而常常存在隐患。在该设计当中，设计师巧妙运用了认知绘图和循环导航系统与综合性直观设计相结合的手法。通过两种方案的实施，为行人营造了安全的步行环境。第一，设于机动车辆处的图标采用全高设计，字体鲜明、色彩醒目；第二，在较高位置设置行人图标。这与全球其他地区的停车场设计略有不同。同时，每一个平面设计元素、色彩和字体的运用皆遵循简洁、一致的原则。可爱的超大楼层数字和图标与醒目的色彩完美融合，为抵达世界广场的驾驶员和行人提供准确指引。

Design Agency:

*BrandCulture*

Creative Director:

*Stephen Minning*

Design Director:

*Antonijo Bacic*

Photography:

*Kris Baum*

*Stephen Minning*

Client:

*World Square*

Location:

*Sydney, Australia*

Date:

*2008*

设计机构:

品牌文化

创意总监:

斯蒂芬·曼宁

设计总监:

安东尼奥·贝利克

摄影师:

克里斯·鲍姆

斯蒂芬·曼宁

客户:

世界广场

地点:

澳大利亚, 悉尼

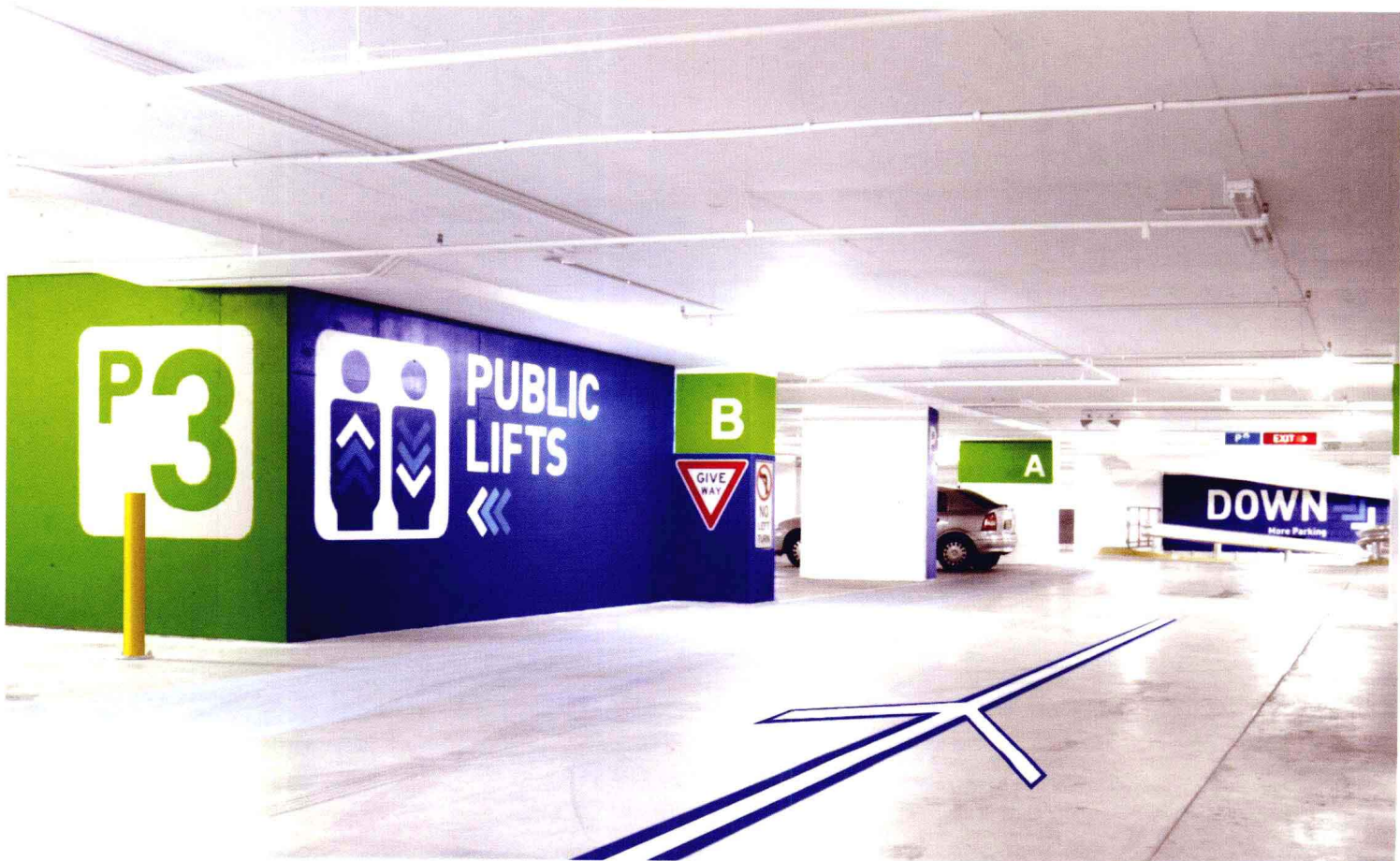
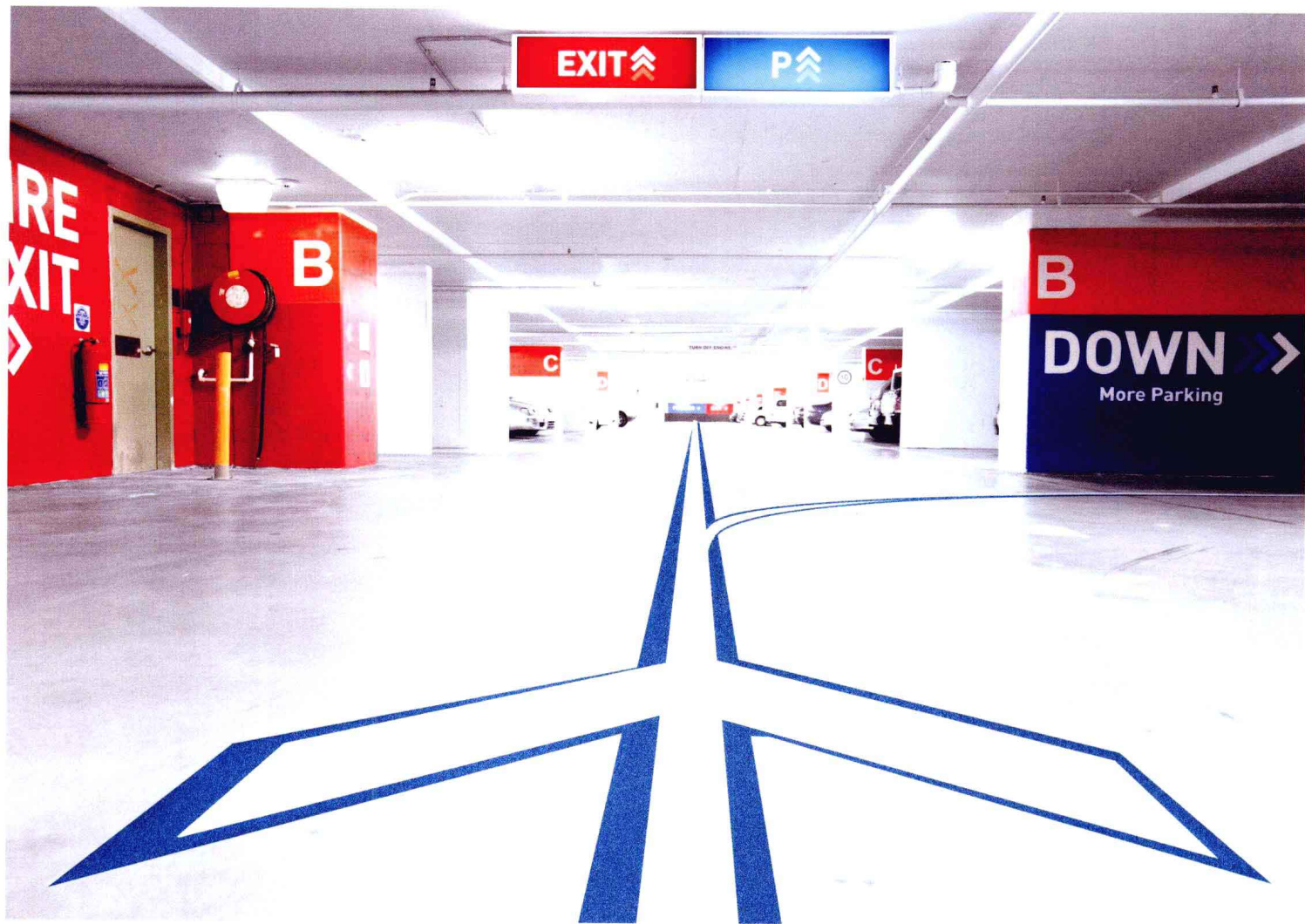
时间:

2008年













# Hill Country Galleria >>

希尔·康特利广场

The Hill Country Galleria is a mixed-use lifestyle centre on the edge of Austin. The client commissioned RTKL for graphics and signage that would be straightforward and utilitarian and provide much-needed navigation. The design team saw an opportunity to take the assignment one step further and created a solution that was functional and cost effective but that also greatly contributed to the overall sense of place and customer experience. The resulting programme reflects local Austin character without being overly thematic. Materials and details imitate the rolling countryside and feature local white limestone, rusted steel faux finishes, exposed bolts, and an agrarian-based colour palette. The logo, inspired by traditional ranch brands, is simple, yet powerful, leaving a distinguished mark throughout the entire environment. Directional markers, parking signs and pedestrian directories form a space that feels comfortable and honest yet unique in character.

希尔·康特利广场是一个多功能生活中心，位于奥斯汀周边地区。RTKL联合公司应邀为其提供平面和标识设计，旨在打造一个简明、易懂、实用的导航系统。该设计团队在确保设计的功能性与实用性的同时，注重整体空间感的塑造，以客户为出发点。最终的设计方案主题明确，彰显了独特的奥斯汀地方气息。设计细节与连绵起伏的乡村山色相得益彰，材料选用了极富地方特色的白色石灰石、不锈钢人造抛光剂、外露螺栓等，色调的运用极富农业气息。标志的设计灵感源自对传统牧场品牌的参考，简约而极具表现力，贯穿整个环境之中。方向标志、停车标志、行人指南为人们营造了一个舒适、安逸、独特的空间环境。

Design Agency:

RTKL Associates Inc.

Photography:

Jason Koenig

Client:

Opus West Corporation

Location:

Bee Cave, Texas, USA

Date:

2008

设计机构:

RTKL 联合公司

摄影师:

杰森·凯尼格

客户:

奥珀斯西部公司

地点:

美国，得克萨斯州蜜蜂洞

时间:

2008年



