Environmental Graphic Design Gold Award　　Atelier Andrea Gassner

由 Roger Boltshauser 設計的這座塊狀新建築坐落在修道院所在的山坡上。高原上的特殊位置，讓該建築建立了兩個幾乎互補的視覺軸線，東面是山脈，西面是盧塞恩湖。建築周邊導視的設計理念基於這一互補對應，並使用「Berg」（山）和「See」（湖）這兩個詞的語義，以便在建築內部的主要方向上定位。面向湖邊一側的數字和字母像容器一樣被掏空，而面向山一側的數字和字母則是充實有形的。材料的選用通過經典的材料與色彩搭配，與建築語言達成了和諧統一。立面上的戶外標牌上的字母由砂光鍍鋅鐵製成，而安裝在建築內部各種材料上的字母則由無色啞光丙烯酸玻璃製成。表格排版般的平面圖簡潔和樸素地呈現建築物的橫截面，同時提供所需的概覽和方向信息。

The blocky new building by Roger Boltshauser, is situated on the hillside where the monastery stands. Thanks to its elevated position on the plateau, the building frames two complementary visual axes: the mountains to the east and Lake Lucerne to the west. The wayfinding concept is based on complementary pairs, using the semantics of the German words "Berg" (mountain) and "See" (lake) to facilitate orientation along the cardinal directions. Signage letters referencing the lakeside are hollowed like vessels, while those facing the mountainous side remain solid and volumetric. Materialization harmonizes with the architectural language through canonical material and color selections. Outdoor signage on the trass-lime facades uses sanded galvanized iron, contrasting with indoor signage made of colorless matte acrylic glass mounted on various substrates. The typographic system employs axial symmetry to convey architectural serenity.

請介紹這個項目的設計背景。你們對項目的場地空間及地理位置的理解是怎樣的？對此你們採用了怎樣的設計策略？其特點在設計中是如何體現的？

這座由 Boltshauser Architekten 設計的新建築矗立在修道院所在山坡之上。它的設計既沒有形成距離感也沒有老套的炫技，而是為現有建築賦予了現代化的印記。建築的地上部分層層疊疊加於高原之上，地下部分則穩固地嵌入山坡之中，而建築的垂直面則從這些層疊結構中汲取力量。建築佔據高原的優越位置，使其在東西方向形成兩條幾乎互補的視覺軸線——向東眺望群山，向西俯瞰盧塞恩湖。建築的導視設計正是基於這一互補關係，運用「Berg」（山）與「See」（湖）兩個詞的語義來幫助辨認建築內部的方向。
這種概念巧妙地體現在字體與排版中。與湖面方向相關的數字、符號和字母像容器一般被掏空，而朝向山的一側則採用飽滿厚實的字體。各樓層的指引信息分為兩行展示——「Berg」位於房間編號上方，而「See」則位於編號下方。
我們選用了一組高品質的字體家族，涵蓋了從經典的 Antique 粗體大寫字母到無襯線 Linear Antiqua 等不同字重，並將其靈活地運用。設計旨在既要體現這一擁有 150 餘年歷史的修道院的莊重感，也要兼顧易讀性與當代美學。為了與建築語言保持一致，導視系統的材質與建築的材料及色彩體系相協調。鑲嵌於火山灰石灰外立面的室外標識字體採用打磨鍍鋅鐵製作，而室內的字體則鑲嵌於不同材質表面，並採用無色啞光亞克力玻璃。整體排版以軸線對齊的方式呈現，營造出沉穩靜謐的氛圍。建築內部的指引平面圖摒棄繁瑣裝飾，以極簡風格呈現。其設計邏輯近似表格式排版，而得益於線條的運用，導視圖自然地呈現出建築的剖面關係，同時提供清晰的概覽與方向指引，使訪客能夠輕鬆識別方位、找到路徑。

本項目是一家養老院。你們認為為養老院設計導視系統需要特別考慮哪些方面？

在機場，大多數人或許只需看到標識就足夠了，但當環境發生變化時，很快就會發現僅憑視覺並不總是足夠的。我們探討諸如感官刺激在方向感中的重要性，以及如何設計能夠為患有失智症或視力障礙者（例如護理院中的居民）提供指引的導視系統。在開發導視系統時，我們注重融入觸覺元素，並通過直觀且富有情感的方式傳遞信息。

評委評價到，本項目的導視系統感覺與建築空間融為一體。你們如何思考建築空間與導視系統的關係？可否分享下你們的設計方法？

我們致力於融合圖形、傳播和空間等多個維度，不斷探索專業領域，並與建築師和規劃師合作拓展我們的能力。無論是解決公共空間中的複雜問題，還是以最少的資源創造深遠影響，這些正是我們最享受的挑戰。



ATELIER ANDREA GASSNER

Please introduce the background for this project, and share your understanding of the project's site, spatial layout, and geographical location. What design strategies did you adopt in response? How are the unique features reflected in the design?

Showing neither trepidation nor any form of banal showmanship, the blocky new building by Boltshauser Architekten on the slopes of the hill occupied by the convent gives the existing buildings a modern stamp. The vertical plane draws its strength from the distinctive layering of the building in storeys above the plateau and the basement floors, which are visibly anchored in the slope. From its privileged position on the plateau, two complementary visual axes are established: to the east are the mountains, and to the west lies Lake Lucerne. The design concept for navigating the building is based on this complementary pair, using the meanings of the words "Berg" (mountain) and "See" (lake) to facilitate orientation in the main directions inside the building.
These terms are subtly reflected by the typography and layout. While the numbers, symbols, and letters that refer to the lake side are hollowed out like vessels, those that relate to the side of the building facing the mountain are solid and volumetric. On the different stories the information about which rooms are to be found on the respective floor is displayed in two lines: the word "Berg" is placed above the line with the room numbers, whereas the word "See" is positioned below the numbers.
A high-quality typeface family with different weights was chosen for the numbers and the lettering — ranging from the classic Antique with bold capitals to sans serif Linear Antiqua — and was used flexibly. The design reflects the dignity of this 150-year-old monastic order while meeting requirements for legibility and contemporary aesthetics. Materialization harmonizes with the building's material canon: outdoor signage on Trass-lime facades uses sanded galvanized iron, while interior lettering on various substrates employs colorless matte acrylic glass. The typographic layout maintains axial alignment, conveying calmness through structured hierarchy. Wayfinding plans adopt a minimalist tabular format. Strategic linework creates implicit building cross-sections while maintaining navigational clarity. This system balances historical gravitas with functional modernism through considered typographic contrast and material dialogue.

This project is a retirement center. In your opinion, what special considerations are needed when designing a wayfinding system for a retirement center?

At an airport, it may be sufficient for most people to simply see signs, but when the context changes, it quickly becomes clear that sight alone is not always enough. We explore questions such as the significance of sensory stimuli for orientation and how to create wayfinding systems that can also be used by people with dementia or visual impairments, for example in care-home settings. In developing orientation systems, it is important to incorporate tactile elements and convey information in an intuitive and emotionally resonant manner.



The judges commented that the wayfinding system in this project feels seamlessly integrated with the architectural space. How do you view the relationship between architectural space and wayfinding systems?

We specialize in integrating graphic, communication, and spatial dimensions, continuously exploring professional domains and expanding them through collaboration with architects and urban planners. Addressing complex challenges in public spaces or creating transformative changes with minimal resources are the challenges we thrive on.
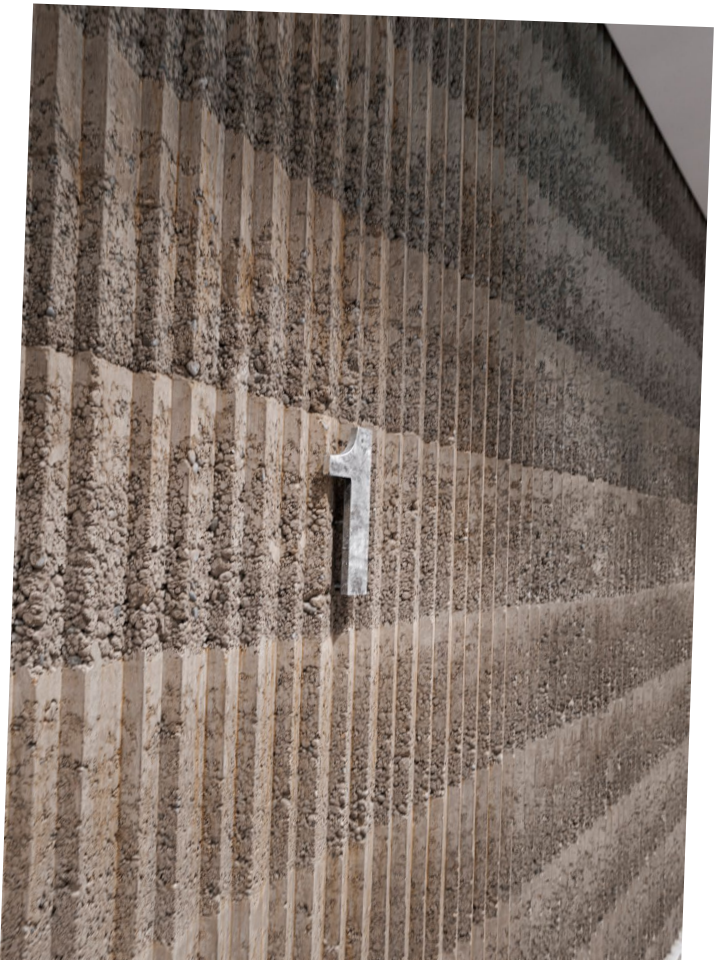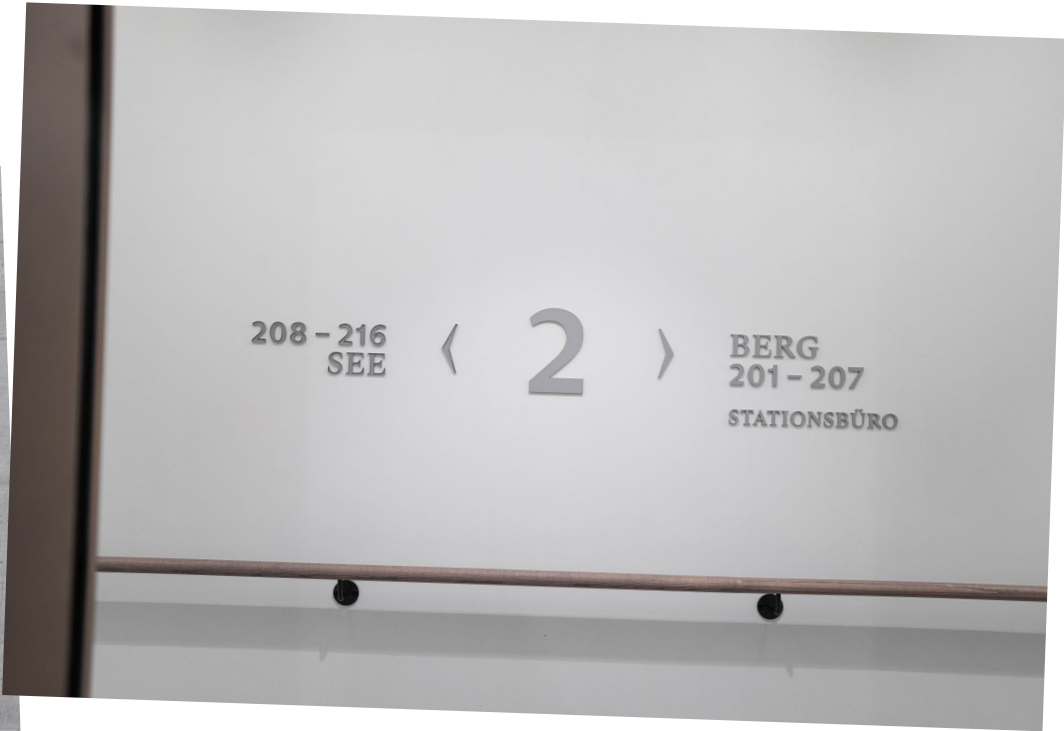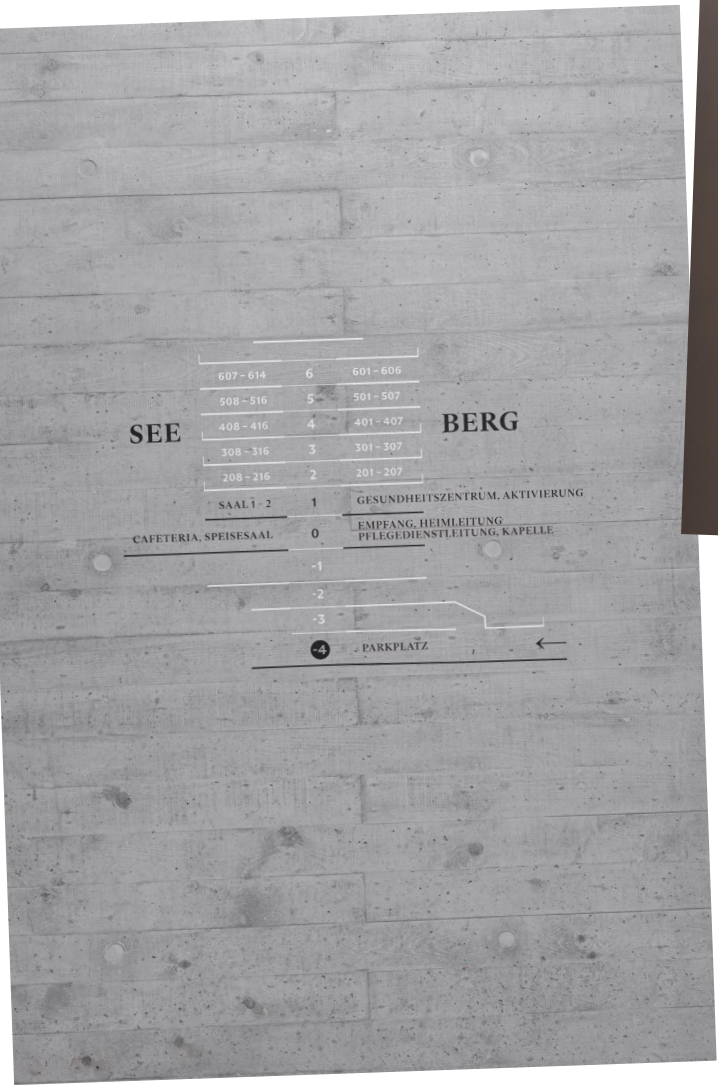
為達到以上設想的落地效果，你們在材料和製作工藝上是怎麼考慮的？

為了在材料選擇上加強導視系統與建築環境之間的聯繫，我們與建築師緊密合作，尋找既能契合建築又具備獨立視覺識別度的執行方案。通過在現場評估眾多材質樣本，我們希望打造一個自然融入周圍環境的導視系統，使其在不依賴過度視覺衝擊的情況下，依然能夠高效發揮作用。

文字是傳達導視信息的重要載體。你們如何思考空間與文字的關係？在字體選擇和文字的大小尺度上，你們是如何考慮的？

字體選擇深受建築風格、建築用途和空間語境的影響。我們的目標是打造一個強烈而連貫的視覺形象，讓字體在小至圖形概覽、大至立面標識的不同應用中都能自然過渡，同時保持恰當且優雅的觀感。由於導視系統的核心概念是將建築劃分為兩部分相互映照的區域，我們還深入地考究文本內容。

你們認為好的導視設計應該具備怎樣的特點？

優秀的導視設計應具備多個關鍵特徵，以確保其功能性、直觀性和用戶友好性。信息應當一目了然，易於閱讀和理解，這意味著使用簡潔的語言和清晰的字體排印。
然而，這些只是導視系統必須滿足的基本要求。真正的挑戰並不在於表面的視覺調整，而是深入挖掘其本質。優秀的設計能夠為公共空間帶來清晰的解答。對我而言，視覺導視系統不僅僅是標識或空間定位，它還包含一種能夠在情感層面上發揮作用的直覺式引導。這一維度往往被低估，甚至在許多導視系統的設計中被忽略。

To achieve the envisioned results, how did you approach the choice of materials and construction techniques?

As we wanted to create a strong connection between the architectural context and the signage regarding the choice of materials, we worked closely together with the architects to find an execution that fits the building but still also has a strong visual identity itself. Through evaluating numerous samples on-site, we aimed to create a signage system that blends naturally into its surroundings and functions without any unnecessary sensationalism.

Text is a crucial medium for conveying wayfinding information. How do you perceive the relationship between space and typography? What were your considerations for font selection and text sizing?

The font choice is heavily influenced by the architecture and the use and context of the building. Our goal was to create a strong visual appearance that translates seamlessly from smaller applications like graphic overviews to larger applications like the letters on the facade, while maintaining appropriateness and elegance. In line with the fundamental signage concept, which divides the building into two mirrored halves, we also conducted intensive work on the textual content.

In your opinion, what characteristics should good wayfinding design possess?

Good wayfinding design should possess several key characteristics to ensure it is functional, intuitive, and user-friendly. Information should be easy to read and understand at a glance; that means using simple language and clear typography. However, these are just the basic requirements that a wayfinding system must fulfill. The real challenge lies not in merely making cosmetic adjustments on the surface but in delving deeper into its essence. Good design makes information accessible to the public. In my view, visual wayfinding systems are more than just markings or spatial positioning. They also provide intuitive orientation that operates on an emotional level. This aspect is often underestimated or even ignored in the creation of wayfinding systems.

木道　　　　　　　　　Atelier Andrea Gassner

Woodpassage Almsee



森林裡有棵樹，木材取自它，最終成了房子。位於歐洲中部戶外放置的木製「木道」雕塑體現了這一過程：通過簡潔象形符號傳達了從冷杉樹到房屋，共計四十段的過渡轉變。Atelier Andrea Gassner 將這一變化過程用大塊木材切割而成的切割件進行展示，最終形成一種感官體驗。「木道」由四扇木門組成，從遠處看，它強烈地傳達了三維信息。漫步在明亮的通道中，它生動地成為了展示木材建築生態優勢的大使——一個從樹到房子的步入式體驗裝置。此裝置已在歐洲各城市巡迴展出，傳播木材建築生態優勢的內容與理念。



A tree grows in the forest — wood comes from the tree — and the wood becomes a house. The wooden "woodpassage" sculpture placed outdoors in the centre of Europe exemplifies this process: using simple pictographic symbols over forty stages, it conveys the transformation from fir to house. Atelier Andrea Gassner has visualized this transformation process with large wooden cutouts, ultimately creating a sensory experience. Consisting of four wooden gates, the "Woodpassage" expresses a strong three-dimensional message when viewed from afar. Whilst strolling through the cheerfully illuminated passage, it becomes a playful ambassador for the ecological advantages of timber construction.