The Importance of Environmental Graphic Design in Human Life and Its Affection

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INTRODUCTION

Why we need environmental design in our life? This is the first question which should ask ourselves. We need it because we’re living in large cities and also large communities. We need a tool for shaping and organizing the physical lifetime. The community which we are living in is crowded, multilingual and multicultural. Cities are growing, getting more bigger and the society is changing. So, we need environmental design and it’s in our life since many years. Every person have different perception, feeling and point of view. All these social and economical effects trigger to inform people with information and wayfinding systems. Additionally each signage system is positioned carefully and where the traveller has to make a decision.

Public transportation is working with wayfinding and information systems to make living more easier in community and orienting all group of people. For example, passengers sitting in the waiting rooms can take their time to read the signs around them, so platforms need to be able to access information as quick as possible. And people are racing with time all day long and the time is important in life. So, legibility and perception in a short time is necessary. For this reasons, environmental graphic design has to work with elements that show universal meaning. The elements of this language are typography, color, sign and symbol and combination of these elements create a new unique language which provides an easy comprehension of wayfinding systems.

Subway is one of the fastest transportation and people always are in a hurry when entering the subway. Signage systems play an important role in regular flow of people, they help and guide people to go through the physical world. Maps, station identification signs inside stations, wayfinding are common examples of environmental graphic design and considering new technological developments as wall. Throughout history, changes in technology affected the way environmental graphic design progress. Technological changes are occuring fast that it could be ridiculous to try to predict which system will take place in the future.
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1. HISTORY OF ENVIRONMENTAL GRAPHICS

In 1900, many new automobiles were launched to the market, oil was discovered and started working on subway system in New York. New technologies triggered new inventions. Also, The Paris Exposition is significant for several reasons, one of these was that the exposition promoted Art Nouveau as a design movement. Another case was definitely the one of Paris metro signs. If you visit Paris, you can see modern structure in many subway entrances. It’s a very particular style and the letters for “Métropolitain” is very original. (fig. 1.) This Hector Guimard’s work became popular in France and since then that style was named “metro”. (Berger, Wayfinding 2005)

By the 1920s, Herbert Bayer transferred his design ideologies to another designers. Many second generation designers were impressed by him. In 1960s, Robert Venturi, a forerunner of postmodern architecture, developed a series of project about integrated graphics and words on buildings. By the 1960s, a second generation of designers recognized the need for improving building signs. These developments, transportation systems, improvement of highways, the need for graphics became visible. Directional sign system became essential for architectural spaces, when visitors experienced problems in finding places on their own. Moving people need visual elements to find their way easily.

In the 70s, new terms came in use such as, environmental graphic design; wayfinding, signage and information systems are subcategories of environmental graphic design. The 1960s and 1970s are important years for evolution of environmental graphics. Many designers developed new variations of sign boards, used different backgrounds related with groundbreaking environmental graphics projects. Many designers applied basis of architecture, product design, color theories, typography, sign and symbol design to solve communication problems and gave unique character to the buildings and environment itself. For example by the mid 1970s, Street Art Graffiti became so popular for its playful, powerful urban image as a street culture.

In the mid-1980s, environmental graphics jump into another category by the private sector: designers gave value to corporate design and new retail projects. For example, the urban places were transformed into active places and lost spaces gained value. Later, market places, and improved zoo, gardens and museums improved in their usability. New, innovative and unique wayfinding systems were created. Designers got interested in symbolic language and indigenous cultural influences. In 1984, environmental psychologist and architecture Romedi Passini published the full-length “Wayfinding in Architecture” and expanded the concept to include signage and other graphic communication. Building’s spatial grammar, logical space planning, audible

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1.http://en.wikipedia.org/wiki/Hector_Guimard. Hector Guimard was an architect, who is widely considered today to be the most prominent representative of the French Art Nouveau movement of the end of the nineteenth and beginning of the twentieth centuries. He designed the Métropolitain typography for Paris Métro in 1899.

2.http://en.wikipedia.org/wiki/Herbert_Bayer. Herbert Bayer was an Austrian graphic designer, painter, photographer, and architect. He interested in Walter Gropius’s Bauhaus manifesto. In the spirit of reductive minimalism, Bayer developed a crisp visual style and adopted use of all-lowercase, sans serif typefaces for most Bauhaus publications. In 1936 he designed a brochure for the Deutschland Ausstellung, an exhibition for tourists in Berlin during the 1936 Olympic Games.

3.http://en.wikipedia.org/wiki/Street_art. The term Street Art or the more specific Post-Graffiti is used to distinguish contemporary public-space artwork from territorial graffiti and corporate art.
communication, tactile elements took part in the design process. Throughout the 1980s, the tenets of modernism were furiously disputed by parties who claimed that the movement promoted international neutrality of style at the expense of regional cultural identity. Some of this controversy filtered into environmental graphics, although this gained importance in the twentieth century. While the future of environmental graphic design is difficult to predict, it is almost guaranteed that firms will need to embrace an even broader cross section of projects and capabilities. Even with the increase in interactive content, designers have increased the sophistication of social spaces. So, environmental graphics are now with us with these affections. (Berger, Wayfinding, 2005)

1.1 FUNCTION OF ENVIRONMENTAL GRAPHICS

Today, there is the rise in the need for environmental graphics that are way-finding, information systems, and identity graphics through the modern world, high-speed transportation, globalism, technological growing and social activism. All those developments triggered the need for environmental graphic design more than before and makes environmental graphics are important.

Today’s world has become complex and separated specialized parts. The increase in the complexity and specialization is explicit in the transportation. Roads, airports and railway terminals, subways use too much by humans and graphics are becoming important for public transportation. (fig. 2.) Cities can organize by environmental graphic design and make city life more livable. Humans accept the largest pieces of the information through eyes. This condition supports importance of visual aspects at an urban culture. And mostly people want the expectation to meet through visual elements. Time is important in the living of the city, so legibility in a short time is useful for humans. For example, in the traffic the signboards are mostly getting large sized and uses legible typefaces for being recognized more to facilitate the traffic flow. Environmental graphics job is addressing people who live in the city and tourist. Signboards developed for whole multilingual and multicultural society. Some examples of work produced by environmental graphic designers include the design and planning of sign programs, wayfinding consulting and

Fig. 2. Road sign.

information design, as well as memorial and donor recognition programs. Sign systems for cities, universities, hospitals...etc. and maps play an important role to help living in the city life. Signboards included everything from a better understanding of lighting and color contrast for visibility to use multiple tools. Also, maps are tools that they are representing of an area or somewhere visually. Maps must be logically designed to fit the context of the environment.

The purpose of the environmental graphics is to route people, enable them to find their way themselves without asking direction. More importantly, it prevents people from feeling lost or lonely; because people panic when they do not know where to go, and get scared as they feel lost. In the future, nobody can predict clearly how is environmental graphics can develop is very difficult. However, we know with the historical improvements, the environmental graphics come to nowadays. During the life we always need environmental graphics to live.

2. TYPES OF ENVIRONMENTAL GRAPHICS

Environmental graphics as a profession, it means to embrace many design disciplines including graphic design, architecture, industrial design and landscape architecture. Practitioners in this field are concerned with the visual aspects of wayfinding, communicating identity and brands, information design (infographics). Some examples of work produced under the name of environmental graphics include: the design and planning of sign systems, wayfinding, exhibition design, entertainment environments, retail projects, information design including maps. Information design is the skill and practice of preparing information in a shape so that people can use it with efficiently and effectively. The wayfinding is about effective communication that helps people to reach their destination.

2.1 WAYFINDING

Wayfinding is a short definition form of the act of finding the ways to a destination and wayfinding designs aim is to help people to find their ways. It supplies support through speeches, word, print, signs, architecture, urban planning and landscape. Wayfinding surrounds all of the ways in which people and animals orient themselves in physical space and navigate from place to place. However, for an individual with a disability finding your way in often complex surroundings can be difficult. The objective of wayfinding is to ensure that people with a sensory impairment and in particular a vision-impairment know where they are in a building or an environment, know where their desired location is, and know how to get there from their present location. Any visual wayfinding system is more than just signage. It encloses architecture, landscape architecture, lighting, and landmarks and orientation points. The design of spaces should assist users with in relation to the problem solving by providing consistent clues. Wayfinding is often used to regarding to the traditional navigation methods used by native peoples. In more modern times, wayfinding is used in the context of architecture to be relevant to the user experience of orientation and choosing a path within the built environment, and it also refers to the set of architectural or design elements that aid orientation. Historically, wayfinding refers to the techniques used by travelers over land and sea to find completely unmarked and often-mislabeled routes. Wayfinding maps are another utility element of helping people to find their points to go and organize the environment into clear spaces either by abstraction or inclusion. Although maps are not appropriate for every situation, being able to quickly extract spatial information makes them a powerful
navigation aid. Ideally, this information should be flexible, as if the user has obtained it from direct experience. Therefore, map design principles should present spatial information and represent the environment in a flexible and orientation-independent way. According to Lance Wyman, wayfinding offers the designer an opportunity to reference the history, culture, and essence of place in an immediate way that will be seen and used on a daily basis. (Wyman Lance, *Webesteem art & design magazine: Wayfinding Systems*, 2004)

The US Department of Education’s NIDRR (National Institute on Disability and Rehabilitation Research) offers a project that the name of “Notice of Proposed Funding Priorities for Fiscal Years (FYS) 2001-2003 for three Disability and Rehabilitation Research Projects” and said that “Wayfinding refers to techniques used by people who are blind or visually impaired as they move from place to place independently and safely. Wayfinding is typically divided into two categories: orientation and mobility. Orientation concerns the ability for one to monitor his or her position in relationship to the environment; and mobility refers to one’s ability to travel safely, detecting and avoiding obstacles and other potential hazards. In general terms, wayfinding is the ability to; know where you are, where you are headed, and how best to get there; recognize when you have reached your destination; and find your way out—-all accomplished in a safe and independent manner. “This projects aim is “Wayfinding” has been adopted to describe the process of using areas and environmental information to find peoples way in the builuted environment, or Wayfinding can be clarified as a spatial problem solving. (http://www.construction-innovation.info/images/pdfs/Research_library/ResearchLibraryC/Project_Reports/Wayfinding_FinalReport_Stage1.pdf)

Wayfinding systems are measured by how users experience an environment and how the communicative elements facilitate getting from point A to point B. Wayfinding systems should reassure users, create a welcoming and enjoyable environment and, ideally, provide answers to potential queries before users have to ask for assistance. Wayfinding systems can also indicate where users should not go. Effective wayfinding signage is truly an art form that requires a great deal of experience and skill in representing, and a real understanding of how information is digested.

The world is changing fastly, people have higher expectations from the environment in prospect and also wayinding design develops quickly. The new trends that created the need for environmental graphics in wayfinding are not substantive. So, wayfinding in environmental graphics is swiftly evolving practice area, exploring the new technologies and practices at a rapid rate.

2.2 INFORMATION GRAPHICS

Information graphics design has a big sense about the choice, arrangement and presenting an information to the audience. Information graphics seek to inform. They can be a supplement to existing textual content or a hermeneutically sealed construct, a stand-alone presentation, which covers a subject in full and they are visual representations of information, data or knowledge. These graphics are used where complex information needs to be explained quickly and clearly. Information graphics take advantage of native visual language that is largely universal. Today information graphics all around of us in the media, in published works both pedestrian and scientific, in road signs and manuals. The aim of information graphics are helping others, or

5. Lance Wyman was born in Newark, New Jersey in 1937. In 1966 he went to Mexico City and participate in a competition to design the graphics for the 1968 Mexico Olympic Games. Lance Wyman is the mastermind behind the superlative ‘68 Mexico Olympic branding system in addition to a hundred other logos you’ve probably seen, but never attributed to Wyman.
ourselves, to make better decisions has been a challenge since people came together socially for commerce, protection, and action. In some areas of information graphics, the content can be enormous. For example, the user takes out only what is needed for a special purpose from a map. In other case, the content may recline not so much in the information itself as in its movement in given direction.

In 1936 Otto Neurath introduced a system of pictographs intended to function as an international visual or picture language. ISOTYPE included a set of stylized human figures, which were the basis for the ubiquitous modern stick figures. Otto Neurath saw designers as intermediaries between historians, economists and mathematicians and their audiences. The term ‘information graphics design’ appeared as a multidisciplinary area of study in the 1970s. In the 1972, Munich Olympics were the venue for Otl Aicher to establish a new set of pictograms that proved to be extremely popular, and influenced the omnipresent modern stick figures used in public signs. During the 1980s, the role of information graphic design widened to include responsibility for message content and language. (fig. 3.)

After the evolution of computer graphics, even with simple vector images and poor typography from mainframe computers, anyway it was possible to transform data with significantly less effort into charts, maps, and diagrams. This affects information graphics as more as simple and easy understandable with less effort than passed years. Visual representation of information can be more than just the manner in which we are able to record what has been discovered by other means. In next years, they will have the potential to become the process by which people can discriminate new meaning and discover new knowledge.

2.3 SUBWAY SIGN SYSTEM

Everyday large numbers of people use public transportation systems to reach their destinations and they want to be comfortable in daily regular flow. For this reason sign systems are auxiliary that works for helping people to go through the physical world. Subway is the one of the fastest transportation and users are always in a hurry when entering the subway, so information signs give to information without confusion and serve users needs such as safety, pleasure and smooth passage when walking in subway stations. The real mission of wayfinding and information system behavior is that people traveling in the stations how users find their destination without anyone’s help. People have a lot of information when walking at stations and can get information with signs and maps. It’s difficult to say information systems are organized systematically and correctly in all cities. The location and type of signboard,
established in clear standards are points that pay attention. It could be said that helping visitors and users reach their destinations easily is the basic role of information design equipment. Also, sign equipment has an important function of creating a better urban landscape and the sign being an element of the cityscape. In such cases, shapes, materials and colors of information boards should be sufficiently considered, taking into account the surrounding cityscape.

In a subway stations, wayfinding should ideally be done with enjoyment in pleasurable surroundings. It was found that many of the subjects did not take the shorter route to the destination because there were no conspicuous signs installed and fewer people walked along that route. Therefore, effort to bring about a better wayfinding experience between two places must be based on putting the users’ at ease by providing information signs to confirm the users is on the right way. It also involved how many people are present and what enjoyable surroundings can be created. Integrating the essential details about the surroundings in an information sign system is indeed good for users traveling between two places. The importance of making decisions about intersections was also shown in the experiments. (Meng-Cong Zheng, Tadao Shimizu and Kiminobu Sato, A Study on an Information Sign System related to Users’ Wayfinding Behavior in Interchanging Above-ground Stations)

An information sign system should provide for suitable kinds of diversity to support, and satisfy the different needs of, the largest number of users as much as possible.

3. ELEMENTS OF ENVIRONMENTAL GRAPHICS

Environmental graphics embraces many design disciplines. Specialty including wayfinding systems, architectural graphics, signage, exhibit design, and mapped and themed environments, they are all concerned with the visual aspects of wayfinding, communicating identity and information, and shaping the idea of place.

Legibility and readability are major issues which affecting all kinds of environmental graphics. Well-designed and readable sign stability can create with color, type and message. High technology and beautiful detailing doesn’t always mean that equal visibility. It’s important to supply the right amount of information, because too much information on a sign creates disorders and results in an ignored information system. Clear, simple symbols can create readable signs and it’s also important to define which sign can fit the true destination. For example, a pedestrian signs can contain much information and much smaller than vehicular signs, but similar rules applied to both in terms of consistency, continuity and simplicity of information. The signage that the travelers must stand out and easily seen and recognize. Also, the position and orientation of information is influence where someone is comfortable standing, sitting, waiting or queuing. Designing buildings with universal wayfinding design principles in mind will serve to make the built environment accessible to the broadest group of users. There must be some key factors in better environmental graphics that contribute to universally improved wayfinding and information systems for all members of community, including with intellectual and cognitive disabilities. Because of the factors we need some elements to communicate people easily and correctly, and wayfinding


Signage design should be approached like all design disciplines with programming and results that achieve goals. Addressing signage on the front end of the project with strategic, design-oriented thinking results in a signage system that makes sense. More is not always better, and signage on the back end may lead you and your clients in the wrong direction.
and information systems must contain consistent type, color, signs and shape standards. A combination of letters, colors and shapes can create its own language, especially for people who use the transportation systems everyday. Signs, maps, color-coding, banners, websites, directional information, identification and regulatory information are all examples of graphic communication. Signs that assist wayfinding include directory boards and reference maps, identification, directional, information, safety and regulatory signs. The consistent physical placement, installation and illumination of signs must be suitable for people who are blind or vision impaired.

3.1 SIGNS & SYMBOLS

In 1909, there was a conference at Paris, which is important because the first pictorial signs were reached on an international level that they have a meaning of universally understood. (Abdullah Rayan, Hübner Roger, Pictograms, Icons Signs from Traffic Signs, 2006)

These signs are accepted and used by all around the world. Only by means of shape and color is make signs internationally recognizable. For example arrows are symbols that have gained a position of universally understood wayfinding and information graphics language. Symbols (fig. 4.) can lend clearness, simplicity and unique character to the environmental graphics. Also, symbols can participate environment with in many ways and can improve to make environmental graphics work better. For example, letters and numbers are symbols that they can be used for representing areas and places. We are familiar with numbers and symbols because we saw symbols consistently. So, communicate or defining a place with symbols became an easy way for us. Every visual message of all types of environmental graphics has to communicate on its own because every visual element has a different unique meaning.

There are two basic ways to learn to communicate and represent the objects, actions and feelings in our lives with words and images. Words are very effective method of communicating complicated interconnected with ideas. When symbols fail, words become affective way of communicating complicated ideas and symbols are important assistants behind any environmental graphics. However, symbols can communicate across the language obstacles created by words. As obvious as that might sound, it is easy to overlook symbols when planning and designing a wayfinding and information systems. The express of information that may be included on a sign differs significantly around the world. (fig. 5.)

9. Road signs warn, regulate and guide traffic. Different languages cause barriers, so international signs with symbols have been developed in Europe and adopted in most parts of the world.
A symbol can be a reminder of history and a functional directional sign at the same time because symbols have a history that before the ancient world. Ancient Egypt and Babylon using pictograms to convey written information. With the invention of writing, symbols began to play a new role, as a way to encourage a large illiterate population. Increase of globalism affected symbols as coming-back and they have seen in airports, train stations and highway projects. Since earliest times, the concept of symbolism in every human culture, religious system and social structure donating to everybody. Symbols are at the center of cultural identity and have power to be recognized in a long time. (O’Connel Mark, Airey Raje, Signs & Symbols)

3.2 COLOR & LIGHTING

Color and lighting are both important details that in wayfinding and information design. Wayfinding and information design work with multiple colors to differentiate types of destinations. Almost, all colors can work well with wayfinding and information signs, but the important challenge is the foreground and the background must have contrast to insure readability and perceptibility. In signage & wayfinding design color is the combining factor to harmonize the sign with the environment. Color programs will distinguish signs from each other and can offer an indication of the message without having to be able to understand the language of the sign. Color can play reinforcement role in wayfinding design and should never be used as the primary source of wayfinding information because there are a number of people with color vision lack, an illness that affects at least 8% of males and 2% of females. Also, signs should have a color contrast of at least 60 percent with the background color of sign to determine exactly.

According to Aries Arditi10 who has an article about effective color contrast "Partial sight, aging and innate color damages all produce changes in perception that decreases the visual effectiveness of certain color combinations. It is important to appreciate that it is the contrast of colors one against another that makes them more or less distinguish rather than the individual colors themselves”. Color contrast is for improving legibility between the simplest and most effective areas. Percentage of color contrast condition is difficult to decide exactly, but the general method is to find the difference in reflectance of light value between two colors.

Color has a guide role in signs. For example, while, there is no definitive research, it is important to realize that color is another sign element, corresponding to an arrow, message, or a logo. For example, the color red for mostly uses for stops and yield signs, do not enter and wrong way signs. Green uses as background color for guide and information signs. Blue also, uses as background color for traveler services, information signs, and emergency evacuation route signs.

Actually color is nothing, but light of a particular frequency and color can be turned into an important tool. Electric and natural lighting affects color coding and also useful in wayfinding to highlight various architectural features and illuminate maps, signage, and landmarks. In a more smooth way, it also serves to highlight a path or warn people away from an area. However, colors have different meanings and work in various ways in contrast together. Lighting and brightness is closely aligned with color contrast in terms of sign visibility. Lighting conditions need to be analyzing according to the time of

10. Dr. Arditi currently serves as President of the International Society of Low Vision Research and Rehabilitation and also as Editor-in-Chief of the journal Visual Impairment Research. He is a Diplomate and Fellow of the American Academy of Opiometry and a Fellow of the American Psychological Society.
the daylight or electric in interior signs. Color can give information and make a communication with its own character and can do these jobs that are identification and visibility in a quick and better way. Signs accomplish their mission through color. The color alerts people what they should do.

### 3.3 Typography

For many years, only capital letters were used on signboards. Effective signage should communicate with a clear message. Because signages have an important role to play, they need to be carefully designed, usually from a practical perspective. Typography plays a very important role in design of signages because they are almost develop by text and symbols. It’s important to keep in mind designing the appearance of an information or wayfinding product so that users can find what they want and understand it when they get there. Designing type to work effectively in space entails a detailed survey of the site to understand where a visitor will come into contact with it. Considering the scale of typographic elements in the context of their locations, as well as other factors such as viewing angle, the affect of light and shadow and the aspect of flow. They are all how the type leads the visitor from point to point is especially important. (fig. 6.)

![Fig. 6 . Wayfinding System](image)

Words and phrasing are important elements of effective signage the most remarkable influence on legibility are typefaces. Many typefaces have great potential to be used in signage design, but there is also specialty typefaces designed specifically for use in signage. DIN 1451, Frutiger, Johnston Sans, Rotis and Arial, MS Sans Serif, Tahoma, Futura, Geneva and Helvetica Medium typefaces are some typeface examples that people who are vision impaired find easier to read. People will see characters in big and small sizes, so it’s important that the type which designer selected works at those different sizes. The selection of typefaces to contribute conform visual signature for the system and the best legibility for each self-application, is also supplement. Title case or lower cases are also easier to read and block letters are much easier to apply by hand painting than lower cases. Signage typography should balance the need for a clear type while avoiding excess sharply defined highlight areas from reflective letters. The text of the sign should be large, easily readable, and have a high contrast with the background. Also, the text should be paired with a graphic image that is clearly understandable and the signs are not containing unnecessary information, too much elements, unreadable fonts and not being of contradictory. A combination of upper and lower case texts increase the legibility of words and permits more space on the sign for the message.
3.4 MATERIALS

Wayfinding and information design work with also materials and we have different types of signages around of us. In signage design mostly use metals for signboards. The special properties of metals are high density, ductile and tensile strength, high melting point, high thermal and electric conductance, a metal brightness and elasticity. Metals are highly powerful and therefore can be used in very thin forms. For example, stainless steel numbers and letters can be used for custom house address signs, as well as interior architectural and wayfinding sign systems such as door and wall signs.

Every different signage uses a different material and all materials gain a unique character when they use as a signboard. There are a number of different materials, which can be usable in signboard design. They are Metals, Medium Density Overlay Plywood (MDO), Alumalite®, Omega® board, DiBond®…etc. All are durable and versatile, materials designed for a wide variety of outdoor uses. For example, MDO or Medium Density Overlay (fig. 7-8) is the most common material used for road signs and advertising signs. This board is an exterior type plywood with a weather resistant resin overlay bonded to the wood by heat and pressure. This process sticks the molecules of the overlay with the fibers of the wood to form a bond as strong as the wood itself. MDO overlay resists water, weather, wear and degradation. It’s important because the usage of material affects the sign legibility. The material must use correctly to calibrate the color contrast.

For a long time, there was a little choice of building and signage materials. There were few materials valid to use, but they were know universally. Today, we have a boundless number of materials for accessing. With sight taking the lead, other sensory experiences help to refine material qualities. Every material must fill in with its function in terms of specific entailments.
CONCLUSIONS

This thesis discusses how environmental graphic design appears and affects the life. Also, the aim of the thesis is to make recommendations on how these environmental graphics may turn into practice. The purpose of the wayfinding and information systems is to route people, enable them to find their way themselves without asking direction. More importantly; it prevents people from feeling lost or lonely; because people panic when they do not know where to go, and get scared as they feel lost. The objective is to identify environmental graphics that will make easier and safer for people who find their way around large public areas. For the purposes of environmental graphics such as wayfinding, information graphics and sign systems have been adopted to describe the process of using spatial and environmental information to find peoples’ way in the built environment, or we can define these environmental graphics as spatial problem solving. Technological changes affected the way environmental graphic design progress and there are things that can do with the current systems and technologies and which system will take place to progress the environmental graphic design objectives for the future.

My graduation project aims to bring a better solution for Izmir Metro identity. When doing the project it’s important to take into account to informing people with information and wayfinding systems efficiently and effectively.
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