

# SILKROAD VISION | 丝路 视野

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# 序

我和你

你说、我说、想说就说……

行家说要学会用客户的眼睛去观察，  
我们是搞视觉表现的，怎样表现，表现得好坏，  
表现的角度、方式都要让客户的眼睛讲话。

那好吧，就让我们把目光聚焦，  
来个众说纷纭，品头论足话建筑……

## Preface

You and Me

You speak, I speak, just do it as you want...

The experts say that you should learn to observe things at the angle of your clients.

We work on viewing presentation, how to do it, the result of it is good or not.

the presentation angle and method should be decided according to the eyes of clients.

Well, let's join our views together.

To talk and discuss the building...



# 引子

这是一篇访谈稿，我们用它来作为本书的序，但愿能引起行业的共鸣与震撼！

被采访人：Ma Yansong（马岩松） 以下简称MA

采访人：KUKU（李朋辉）

**KUKU：**听说您最早在美国学习的时候自己做设计，也把设计的建筑表现自己完成，你当时对建筑表现是怎样理解的？

**MA：**当时在美国上学时候做的图，在做之前是什么都不知道，更像是一个设计的过程，是把一个很抽象的感觉，变成一个不修边幅的图，图本身在细节和技巧方面显得不是很细腻，但是最早的那个感觉会表现得最强。那个感觉就好像你心里有一种冲动，你不经任何的修饰和比喻，就“呱”地一下说出来了。可能有很多人会听不懂，但那是最真实的。

**KUKU：**你觉得现在我们为你们做的那些作品和你当初自己做的有什么差别吗？

**MA：**其实你第一个问题问得特别好，现在有别人为我们做，我刚才说的那种感觉很难做到了，因为我自己再做的时候，其实还不太确定会做成什么样，别人就更难知道是什么了。所以我觉得现在的图变得更像是一个交流的工具，当初我自己把自己的想法表达了就完了，别人怎么看其实不太重要，现在我希望通过这些图看到我们想象的是什么，其实在给你们这些图之前，我们自己已经做了好多图了，那些可能是更抽象，更像实验，在我们知道想要什么以后才会找你们做图，现在的图是一个交流的工具。

**KUKU：**您在与建筑表现公司合作的过程中，最深刻的印象是什么？——无论是好的坏的。

**MA：**跟你们合作，我的建筑，担心的就是你们做得太漂亮了，将来盖出来的建筑总是没有这些图漂亮。这个不仅是在画图上面，还有建筑摄影，都把建筑变成一个图像，但是忽视了对空间的经历。很多建筑需要一个空间去感受。我是很喜欢你们为我们做的图，但如果特别陶醉于这些图的话，可能会忽视对建筑空间的体验，这种体验是很难在图里感觉到的。

**KUKU：**您认为建筑表现是艺术型工作，还是技术型工作？

**MA：**这个问题好像是问建筑师的，就好像设计是艺术还是技术，这个问题一直都

在争来争去的。我认识一个拍建筑的摄影师，他不仅仅去拍一张漂亮的照片，他会坚持把建筑里的体验拍出来，比如他所有的照片里都必须有人。他很有意思，他拍了一个空间的360°图象，印在书上，书上还附了一个反射的桶，把这个桶放到360°的照片上，你就能看到反射出来的空间效果。他会用媒介和真实之间的东西，把两者联系得更紧密。我觉得他做的这个更像是一个科学家干的事情，但是他了解他的工作要干什么。我觉得谈设计是技术还是艺术是一件挺低级的事儿，因为现在你所说的艺术也是技法，是好看不好看，也是技术。但如果是思想的话，你其实也可以变得与建筑师一样。建筑其实也是用一种特殊的语言与人交流的作品，它用空间，这个空间触动的是人的感情，人进入这个空间，马上就会被这个空间所触动，这不像是一幅画可以给人的感受。画可能只是看，但是空间是一种特别的感受。

**KUKU：**您觉得建筑设计和建筑表现之间有差别吗？最大的差别是什么？

**MA：**当然有差别，最大的差别是：一个建筑从设计到完成，需要几年的时间，但是建筑表现只需要几天的时间。这个时间其实代表了很多，在时间里面包括了很多意思。

**KUKU：**您会不会觉得，建筑设计用几年时间，建筑表现用几天时间，这意味着建筑表现是一个很表面的工作？

**MA：**我觉得做建筑其实也可以做几天，很多设计，类似住宅也是几天时间就完成的。很多设计师是不是拿些资料让你们拼凑着来做设计？几天时间？

**KUKU：**偶尔也会有吧。

**MA：**如果设计师特别想知道自己和社会的关系是什么，特别想知道自己的设计和未来建筑内使用者的关系是什么，他就会花很多时间去做这件事，那他就会用很多技术手段。

**KUKU：**您更期望建筑表现的从业人员具备什么样的素质？

**MA：**首先我觉得建筑表现从业人员最缺乏的是对设计和材料的了解，因为现在的图好像类似推销好看与不好看，做起来有时更像一个装饰，做得再好看也都是模拟的。设计师从这个图上并不能检验出自己对材料的选择是否正确。

**KUKU：**除了这点我觉得主要还是彼此间的沟通吧？

**MA：**我刚才也提到过一点，你们对我们的材料和设计不了解。其实合作久了我们也希望你们能对我们的设计能提出一点意见和建议，让这个表现能越来越接近推敲的过程，因为比如说我们改图，有时甚至改几十遍，它就是一个设计过程。

**KUKU：**您是希望拿到一张“美图”还是一张“对图”，或者是不是在不同的情况下您会区别对待？

**MA：**百分之百肯定的是对图。我刚才提的就是这个，说你们对材料的认知度不是很多。因为最后我要得到的是一个反馈，尤其是现在我们在做的一些项目都是在建的，不是说画些效果图就能敷衍了事，我们必须得通过这些图去感受，才能从中知道将来这楼的结果是什么样的。

**KUKU：**在您的投标过程或者和甲方汇报的过程中，您觉得建筑表现、建筑动画、建筑多媒体对您的投标有什么样的帮助？占的比重有多大？

**MA：**我们一般分为两种。第一种是竞标。这个阶段往往会到表现公司把设计拼一起，目的是为了完成某一个竞赛。第二种投标是要建的项目，这类的话政府或者别的地产商会直接找到我们，让我们去做。这些东西大部分都是实的，每次我们都会赶往工地，每一轮的表现图都让我们感到很惊叹，对我们帮助也很大。

**KUKU：**您觉得当今中国社会，对建筑设计师的价值判断是高还是低？您心中对建筑表现从业人员的价值判断又是怎样的？

**MA：**我觉得是对建筑设计师估计太高，要求太低。总觉得建筑师是能让世界变得更好的，但在现实里设计师根本做不到这一



点，现在建筑师好像只是把基本的做到就OK了，先不说大到社会世界了，就是作一个有专业素质的建筑师都很难。公众对设计师的期待和作品之间的差距太大了。

KUKU：你对我们的价格判断是怎么样的？

MA：我觉得是你们的能力优势太强了，你们的能力太强就让设计师变得更多了。那些他们认为自己天生丽质的人比你们强不了多少，那些人会把建筑表现当作推销，把建筑当生意，那他们把设计卖掉就行了，将来建成什么样与他们没干系。图是你们画的，那与你们是否有关系？

KUKU：有。有些方案做得不是很好，我们往往掩盖了它的很多缺点。这也有我们的问题。

MA：这也有点像做广告，说广告虚假不是很公正。就好比发生将来建成的效果和之前所画的效果不一致之类的问题，如果这方面能更法制化、更严格的话就不一样了。

KUKU：我理解你的意思，你说的就是我们应该把建筑做得更真实，而不是去美化掩盖缺点。您更在意建筑表现最终的作品质量还是更在意在制作过程中所享受到的服务？

MA：我需要有专业素质的合作人，沟通当然是必不可少的，但不代表能沟通了就知道我们想要什么。

KUKU：建筑表现的工作原来是设计师自己需要完成的工作，电脑普及之后才被产业化了，您认为这项工作会有回归设计师本职工作的一天吗？还是建筑设计与建筑表现这两项工作会被更广义地区别？

MA：我想象的是将来我需要你们能更了解建筑材料和建筑更真实的东西，希望能把它们融合到建筑当中去。现在我们的建筑是把所有的专业、结构等各种方方面面的东西整理到一个模型当中，这个模型是三维的。我们也是在三维中得到或知道将来这个建筑会是什么样的，从这个模型中就能定位每个角度，我可以在这个空间里拿笔换材料，不管你的技术怎样。我觉得未

来让人可以更直观地看到建成什么样的建筑，才是我们最需要的，至于那些漂亮的图，如果设计师需要的话，将来能建成也挺好。

KUKU：最后，您希望丝路今后的工作能在哪些方面再做改善？

MA：我觉得你们的问题也是大家的问题，也是设计师的问题——速度太快。如果速度能慢下来就更好了。

KUKU：谢谢您的建议。

#### 马岩松(MA) MAD创始人

1975年出生于北京，毕业于美国耶鲁大学(Yale University)，获建筑学硕士以及Samuel J. Fogelson优秀设计毕业生奖。曾在伦敦的扎哈·哈迪德建筑事务所和纽约埃森曼建筑事务所工作。马岩松2004年回到中国并成立了北京MAD建筑事务所，同时任教于中央美术学院。

马岩松获2006年度纽约建筑联盟青年建筑师奖和2001年美国建筑师学会(AIA)建筑研究奖金。作品包括曾在2002年引起国内外建筑界广泛关注和讨论的《浮游之岛》——重建纽约世界贸易中心方案，这件作品后来被中国国家美术馆收藏。2006年MAD建筑事务所在加拿大多伦多Absolute超高层国际竞赛里中标的“梦露大厦”设计(2009年建成)，使他成为历史上首位在国外赢得重大标志性建筑项目的中国建筑师。其他作品还包括上海现代艺术公园(S-MAP)概念设计竞赛一等奖作品、广州生物岛太阳系广场国际竞赛一等奖中标作品(2008年建成)、“Net+Bar”概念设计竞赛一等奖作品。艺术装置作品《鱼缸》、《墨冰》曾分别在中国国家美术馆和中华世纪坛展出。2006年，MAD在意大利威尼斯举办了“MAD in China”个展，与威尼斯双年展同步展出，在北京Tokyo Gallery举行了名为“MAD Under Construction”建筑设计展览。2007年11月MAD在丹麦哥本哈根的丹麦建筑中心展出了一个名为“MAD in China”的漂浮城市系列。



Ma Yansong(MA)  
MAD Initiator

Born in 1975 at Beijing, graduated from Yale University in America, and got the master's degree on architecture and granulation's reward of Samuel J. Fogelson good design. He ever worked in the Zaha Hadid Architecture Office in London and Eisenman Architecture Office in New York. At the year of 2004, Ma Yansong returned to China and established the Beijing MAD Architecture Office, at the same time, taught at the Central Art College.

Ma Yansong attained the reward of 2006 year New York construction alliance young architect and got the construction research prize of the American Architects Institute (AIA) in 2001. His work, named "island of the float" reconstructing the New York world trade center plan, which afterwards is collected by Chinese Art Museum, once had aroused the experts of the domestic and foreign construction field wide interest and the discussion in 2002. At the year of 2006, the successful bid "Monroe Building" design (finished in the year of 2009), made by him in MAD building office and exhibited on the international competition about the Absolut aeronomy held in Toronto of Canada, made him become the first Chinese architect who won the important and great project. His works also include the concept design competition of Shanghai Modern Art Part(S-MAP), which is the first class work; the first class successful bid work that got on the international competition about Guangzhou Organism Island solar square (finished in the year of 2008), the concept design competition of "Net+Bar", which is the first class work; the art device work "fish tank", "Mo Bing" has been separately exhibited in the Chinese Art Gallery and China Millennium Monument. At the year of 2006, MAD held an exhibition of "MAD in China" in Venice, Italy, which opened at the same time with the double year exhibition Venice, held the architecture exhibition named of "MAD Under Construction" in Beijing Tokyo Gallery. In November, 2007, MAD held a flowing city series exhibition named as "MAD in China" in the Denmark Architecture Center, Copenhagen, Denmark.



## Introduction

This is an interview draft, we use it to be as the preface of this book, I hope it will bring the physical and spiritual resonance and convulsion in the same industry.

Interviewee: Ma Yansong      Short for MA in the following parts

Interviewer: KUKU (Li Penghui)

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KUKU: I have heard that you worked on design field when you studied in America at the earliest time, and completed the presentation drawing designed by yourself, is it right or not? What was your view on the presentation drawing?

MA: When I learned how to make drawings in school time in American, I knew nothing before I made it. It looked more of a designing process, which made a nonobjective feeling become a raunchy drawing, whose itself was not very exquisite, but the earliest feeling be perfectly presented. That feeling just like a kind of feel in your heart, you can speak it out quickly without any decoration and modification. It is possible that it can not be understood by many people, but it is the truest one.

KUKU: What's your opinion on those works given to you by us? Is there any difference between then and your own works at the early time?

MA: As a matter of fact, your first question is very good. Now someone is doing for us, but the feeling mentioned by me just now is difficult to get. It is because that I am not sure the concrete drawing when I do it by myself, it will be more difficult for other people to know the idea. Therefore, now I feel the present drawing much more like a communication tool. At the early time, I just present my own idea, I do not care other person's view. But now I hope we can see our images. In fact, we have made many drawings before we give the drawing to you, they may be more nonobjective, more like experiment. We will ask you to make drawings for us when we know what we want, and the present drawing likes a communication tool.

KUKU: What's your deepest impression when you cooperated with the presentation drawing company, Whether it is good or bad?

MA: When we cooperate with you worry that you make the very beautiful drawings, but when these buildings are finished, they do not like as beautiful as the drawings. This phenomenon does not just exist at drawing, it also exist at the field of photography of buildings, which all make the image become a image but does not consider the spatial experience. A space is needed by you to feel the buildings. I like you to make drawings for us very much, if you lose yourself in these drawings, you will ignore your experiencing of

building space, and this feeling is difficult to be felt in the drawing.

KUKU: Do you think the presentation drawings are an art-type work or a technical-type work?

MA: This question is likely to be asked by architect, which just like design or art, this question is always discussed. I know a photographer who takes photos of buildings; he not only takes a beautiful photo, but also insists on taking the experience in the building. For example, there must be people in all his photos. He is very humorous, he takes a 360° picture for a space, and prints it on the book, and makes a reflected barrel on the book, puts the barrel on the 360° picture, then you will see the spatial effect reflected by this. He makes this two parts closely linked by media and real things, what I feel that what he has done is just like a scientist, but he knows what he should do for his work. In my opinion, to talk about design or art is a very low level thing, because the art motioned by you now is also a kind of technology, whether it looks good or not is also techniques. If it is an idea, you can become the same as the architect. In fact, building is also a work that communicates with persons by its special language, it uses the space, which touches the people's feeling. When you enter into this space, you will be touch by this space immediately. It does not like a painting, it can give the feel of a person. The painting is only used by seen, but the space is a special kind of feeling.

KUKU: Do you think is there any difference between the architectural design and presentation drawing? And what's the biggest difference?

MA: Of course, And the biggest difference is that it needs several years for designing and finishing a building, but the presentation drawing only needs several days. In fact, this time represent many things, and the time includes many ideas.

KUKU: As we all know, the architectural design needs several years, but the presentation drawing only uses several days, do you think that the presentation drawing is just an ostensible work?

MA: I think that building also can be finished in several days. Many designs like residences are also completed within several days. Do you

make design by some documents given to the designers? And how many days do you need to make it?

KUKU: Sometimes it is true.

MA: If the designer eagerly to know the relationship between the society and him, the relationship between his design and the user in this building, he will spend much time to do this thing and use many technical methods.

KUKU: What kinds of personal quality you want the workers on building industry have?

MA: At first, I think people work on the presentation drawing know very little thing on the design and material, because the present drawing just likes selling the good or bad face? more like a decoration, it is simulative even it looks very good. The designer can not check the material night or not that chosen by them.

KUKU: Besides that, I feel that it is important to communicate with you, am I right or not?

MA: I mentioned just now that you don't understand the material and design of us. As a matter of fact, we hope you can give us some opinions or suggestions after a long cooperation between us to make the presentation more and more close the elaborating process. For example, we change the drawings some time, even for dozens times, which is just is a designing process.

KUKU: What do you want, a "beautiful drawing" or a "right drawing"? Or you will show different attitude under different state?

MA: Of course, a right drawing. And it is just mentioned by me, you don't thoroughly know the material, because what I need finally is a feedback, especially now the project made by us is being built, which can not be done without any care. We must feel through these drawings to get the result that what does the building like when it is finished.

KUKU: During your bidding process or the reporting process given by Party A, what is your opinion on presentation drawing, building carton and the building multimedia? How can they help you and its percentage?

MA: In general, we have two kinds of it. The first one is competitive bidding. During this period, we will go to the presentation company



and make the design together with the purpose of complete and competition. The second one is to submit a bid for the project will be constructed in the future. If we do like that, the government or other real estate will directly contact us and let us to do it. Most of these things are real, we will go to the construction site every time, and the presentation drawing of every time give surprise to us and help us a lot.

KUKU: At present in China, what is your judgment on the value to the construction designer, high or low? What is your judgment to the persons working on presentation drawings?

MA: I feel that we give a very high valuation to the architect, but the requirements are very low. We always think that the architect can make the world better and better, but in the real world, the architect can not do this. It is like that now what the architect do is to finish the basic thing is OK. It will not spread to the social world, which means that it is very difficult to be a very professional architecture. The distance between the public's hope and the work is too long.

KUKU: What's your judgment to our price?

MA: In my opinion, you have very intensive advantages. Your abilities are too strong to make the designers change a lot. They think they are not bad compare with the natural beauty. These persons will take the presentation drawing as sales, take the building as business, then sale their design. They don't care the built effect in the future. You make the drawings, and do you think you have something to do with the drawings?

KUKU: Yes. Some scheme is not very good; we always cover many weak points, we are wrong for doing this.

MA: This just a little like do advertisement. Just say that the advertisement fase is not justice, which just like the built effect in the future is not like the drawings' effect. It will be different if this aspect can be more legalization and strictly.

KUKU: I know your meaning. What you meant is that we should make the build more real but not to cover its shortcomings. What does you care more, the final work quality of the presentation drawing or service gotten by

you during the making process?

MA: I need the partner who has professional quality, there must be communication, however, it does not mean you know what we want after the communication.

KUKU: The work of presentation drawing is originally done by the designers themselves, after the computer is widely used, it becomes industrialization. And do you think this work will return back to the one of the designers? Or the architecture design and the presentation drawing will be divided in a wider scope?

MA: In my opinion, I hope you can know much more about building material and the more real things of buildings, and hope you can put them into the building industry. Now the building industry tries to integrates all kinds of things such as all majors, structures into a model, and the model is three-dimensional. And we can get to know the building form through the three dimensional. We can definite the every angle from the model, I can use the pencil to change the material in this space. Regardless of your technical, I think what we need most is how to directly see what's the building like in the future, to those beautiful drawings, if the designers need them, it will be better if it can be realized in the future.

KUKU: Finally, which respects of the work do you hope of Silkroad Company should be changed in the future?

MA: In my opinion, the problems of you are also the publics' problems and the ones of designers, the speed is too quick, if the speed can be slowed down ,that will be better.

KUKU: Thank you for your suggestions.



李朋辉

深圳丝路数码技术有限公司北京分公司  
总经理

拥有9年的丰富工作经验。曾任职多家国内大公司部门主管、项目经理，在行业内有较高的评价与认同，从2004年至今担任大陆最大的建筑类网WWW.ABBS.COM.CN < <http://WWW.ABBS.COM.CN> > 建筑表现与动画论坛版主。北京丝路数码技术有限公司创始人之一，2005年至今担任深圳丝路数码技术有限公司北京分公司总经理。

## KUKU

Beijing Branch of Shenzhen Silkroad Digital Technical Co., Ltd. General Manager

He has nine years' working experience, has been the department charger and project manager of mang big companys in our country. He gets good evaluation and in this industry. From the year of 2004, agreement he has been be as the forum editor of presentation drawing and carton of the biggest website WWW.ABBS.COM.CN < <http://WWW.ABBS.COM.CN> > of building in mainland. He has been one of the initiators of the Beijing Silkroad Digital Technical Co., Ltd, from 2005. and the general manager of the Beijing Branch of Shenzhen Silkroad Digital Technical Co., Ltd.





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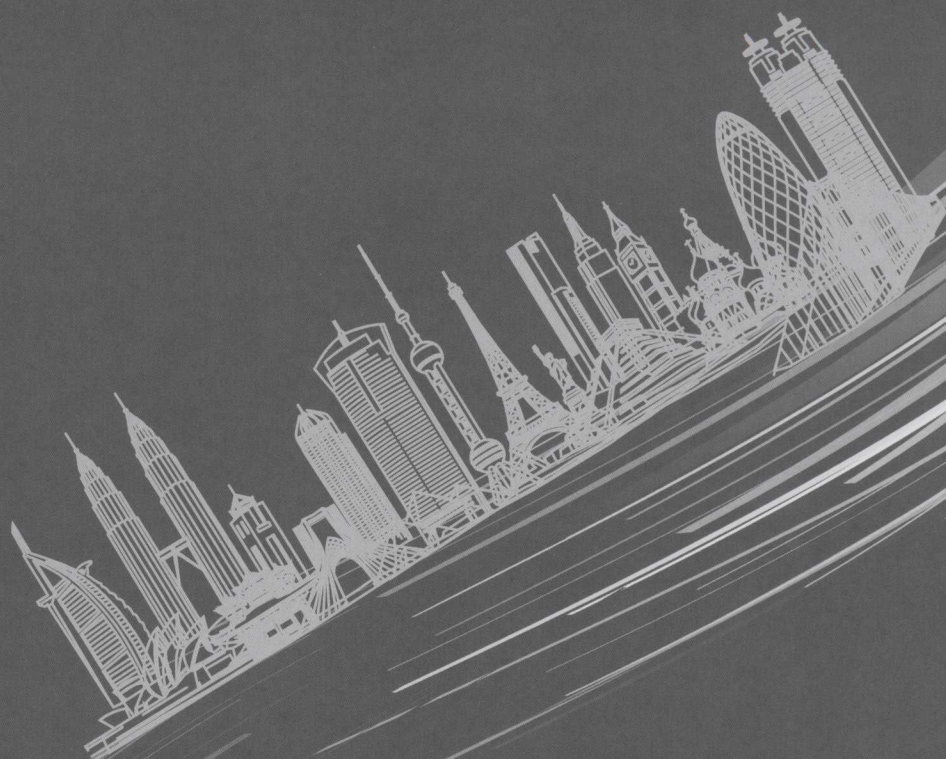
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**SILKROAD**

深圳 北京 上海 南京 青岛 迪拜 培训学院  
SHENZHEN BEIJING SHANGHAI NANJING QINGDAO DUBAI TRAINING INSTITUTE



丝路公司成立7年，我们积累了不少优秀的方案及表现作品，从中获得了很多成长的经验及人生财富。这批作品的收集与整理，是我们与客户及朋友的一次交流学习，也是一次很好的自我回顾及自我鼓励！在此，需要感谢丝路各个分公司的同事，积极收集这些资料，也要感谢丝路北京公司的同事们利用工作之余的时间完成紧张的排版工作。最需要感谢的是我们的客户朋友，在百忙之中真诚的协助我们完成了此书的采访工作，为我们及很多同行朋友提供了宝贵的意见和建议！

丝路会用更加完美的作品和服务来回报大家！

我们期待着在发展道路上的丝路公司再创佳绩！

Silkroad has been established for 7 years, during which, we accumulate many good schemes and presentation works, and also get much growing experience from it. To collect and arrange these works is an opportunity to communicate with and learn from our clients and friends, and also a good chance for reviewing and encouraging ourselves. Hereby, it is necessary to thank the workmates of every branch of the Silkroad Company for actively collecting these documents and also thank the workmates at Beijing Branch of Silkroad Company for editing this work by their spare time. And the most thank worthy ones are our clients, who help us to complete the interviewing work in this book, and give out many valuable suggestions to the friends in this industry and us. The Silkroad will repay to everyone by much better works and services!

We hope we can get much better achievements during the development of the Silkroad Company.

李萌迪

LI Mengdi

2009.3.10









在空阔折叠的空间中，建筑与其视觉表现用奇形怪状、冷若冰霜、婀娜多姿或方圆不一的肢体语言，把自我诠释为创意想象中最无懈可击的灵魂雕塑。

——编者

In the spacious and folding space, the building and its presentation explain itself as the perfect stunner in the creative image by its uncommon, cool, beautiful body language.

——Editor



## ◎丝路公司成长历程

### Silkroad course of the company's growth

◎2002年03月，丝路深圳公司成立

Silkroad Shenzhen was established in March, 2002

◎2005年03月，丝路上海公司成立

Silkroad Shanghai was established in March, 2005

◎2005年07月，丝路北京公司成立

Silkroad Beijing was established in July, 2005

◎2007年08月，丝路教育学院成立

Silkroad Institute of Education was set up in August, 2007

◎2007年10月，南京丝路公司成立

Silkroad Nanjing was established in October, 2007

◎2007年12月，青岛丝路公司成立

Silkroad Qingdao was established in December, 2007

#### 企业的生存基础

**态度** | 丝路可以离完美有距离，  
但任何时候都不可以不尽全力

Enterprise Survival base

Attitude-Silkroad can have distance from perfect, but can not be half-hearted any time.

#### 企业的精神面貌

**积极** | 丝路在任何时候都会面临挑战，  
积极乐观应对就可以跨越

Enterprise Mental Attitude

Positive-Silkroad will face challenge at any time; being positive and optimistic will step across everything.

#### 企业的发展动力

**创新** | 丝路可以为昨天的成绩感到骄傲，  
但不可以为明天的发展担忧

Enterprise Development Power

Innovation-Silkroad can be proud of yesterday's achievement, but can not be worry about tomorrow's development.

#### 企业的行为准则

**主动** | 主动思考，主动实践  
是最有效的进步途径

Code of corporate conduct

Be active-active to thinking, and be active to practice is the most effective ways to make progress.

#### 丝路的营销策略

### 多维发展 综合运用的营销方式

强大的专业团队支持  
为客户提升价值的服务理念  
全球化战略合作开发模式

Operation strategy

Marketing mode of Polydimensional development and integration

To enhance the value of service concept for customer  
Globalization strategic cooperation development mode



丝路数码技术有限公司成立于2002年3月,现在已经发展为国内知名的数字视觉科技应用公司,并相继在深圳、上海、北京、南京、青岛等地开设分公司。

丝路公司主要以三维技术为核心,融合多媒体手段在不同的科技领域进行实践并最终实现其运用价值。丝路以建筑设计作为起步,并在房地产、影视广告及视觉设计领域取得了一定的成绩。

丝路的发展史是一个充满创新与激情的历程,我们关注如何将技术上的优势转变成客户的竞争价值,如何把公司发展中的积累变成推动行业发展的动力。在产品的研发上,2002年丝路率先在国内推出手绘结合电脑处理的产品可视化尝试并得到市场的普遍认可。

2003年丝路又将客户的方案汇报以多媒体手段进行重新包装,这一做法得到客户广泛的肯定和推广。而今天丝路更是结合了如虚拟现实、影像互动、多维立体表现等先进成熟的技术手段为客户提供最为优化的全方位解决方案。

作为深圳市影视动画行业协会的常务理事单位,丝路也为推动中国数字技术的发展和在国际大舞台上加强与外界的交流尽自己微薄的力量,丝路公司作为深圳影视动画企业代表参加了3届东京国际动画节,在会议中为中日企业间互动发挥了积极的作用。

2007年8月,丝路成立了针对数字视觉表现领域的培训机构,力求将自身在发展中的成功经验和技巧进行全面的普及推广,为企业培养良好的人力资源,也争取为社会培养更多的适用型人才。

丝路将以“态度、创新、积极、主动”的企业信念面对未来的机遇与挑战,并将扩大企业品牌价值、完善技术产品服务、提升客户竞争价值和推动数字科技行业发展作为我们的目标,在数字科技领域的舞台上尽情演绎属于丝路的传奇!

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Silkroad Digital Technical Co., Ltd. is established in March, 2002. Now it has developed as the famous application company in the digital and view technology in our country. And it builds branch companies in Shenzhen, Shanghai, Beijing, Nanjing, Qingdao and so on.

Silkroad Company mainly takes the three-dimensional technologe as its core, integrates the multimedia to practice in different science and technology field to finally realize its application value. Silkroad begins its undertaking in the building design field, and get the positive achievement in the fields of real estate, advertisement of film and video and viewing design.

The development history of Silkroad is a process full of innovation and strong emotion. We pay much attention on how to change our technical advantages to the competitive value of our clients, how to change the accumulation of the company's development to the development motion for driving the industry. In the product research, in the year of 2002, Silkroad put the product processed by hand-drawn sets and computer for the first time and was successfully accepted in the market.

In the year of 2003, Silkroad packed the scheme reports of the clients by multimedia and got the widely confirmation and extension. Now Silkroad tries its best to link the advanced technical methods such as virtual reality, interactive image, and multidimensional manifestation to provide the perfect all-round scheme.

As the standing director unit of the film and carton industry of Shenzhen, Silkroad also makes some contribution for pushing the development of the Chinese digital technology and the communication in the international scope. As the represents of the Shenzhen film and carton enterprise, Silkroad takes part in the Tokyo International Carton Festival for three times, and plays an important role at the meeting for the communication between Chinese and Japanese enterprises.

In August, 2007, Silkroad established the training institute in the digital view presentation field. It tries its best to widely spread its successful experience and skill, trains the good human resource for the enterprise itself, and hopes to train more suitable talent for the society.

Silkroad will face the opportunity and challenge by the enterprise's belief "attitude, innovation, positive, and activity", take extending the brand value of the enterprise, promoting the technical and service, improving the competitive value of clients and pushing the development of the science and technology industry as our goals, and fully display the legend in the digital science and technology field.











项目名称：鸟巢

Project Name: Bird's Nest