

SMARTER MANUFACTURING

顶 级 办 公 设 计 集 成
T O P - C L A S S O F F I C E I N T E G R A T I O N

智造

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T O P - C L A S S O F F I C E I N T E G R A T I O N

智造

本 书 编 委 会 \ 编

相忘于江湖

陈宪淳 (2001~2011年 Mi2 创意总监 / 2012年 anySCALE 任督设计 创始合伙人)

每一本书都应该有自己存在的意义,那么,这本书存在的意义在哪?

编辑向我约稿的时候应该是半年前的事情了,我记得他们打过几次电话给我,因为感觉比较陌生,我当时并没有答应供稿,只是说让他们把以往的样刊发给我看看,然后再考虑,在接下来相当长的一段时间,我陆陆续续收到了杂志社的一些原始的排版小样,期间也接到很多的沟通电话,探讨了对这本书的种种看法和建议,这让我开始觉得他们是在用心做一件事情,虽然青涩,但可贵,也没细细考虑,直觉引导我最后将自己最近做的准备留给另外一本发行量很大的知名杂志的两个案例投给了他们,然后他们又看似轻描淡写,实质变本加厉地问我能否为这本书写个序,得寸进尺的家伙。

在写序言前,同样道理,我要求将排好版的书本内容发给我看看,文件收到后我让公司

的设计师们仔细阅读,然后提自己的想法,自己则断断续续花了一些时间前前后后翻阅了几遍,书本的文字说明我基本上没有读,因为是图册类的书籍,我觉得图片才是最真实有效的诉求,有时候配图文字的表达反而束缚了图片本身因为浏览者自己的不同阅历而产生的难能可贵的不同理解,毕竟,读书的过程,本来就是读者与书内容之间产生独特的感应才有意义。

设计行业现在的发展异常迅速,迅速得让很多的设计师都来不及“停顿”(还不是“沉淀”)就发现自己已经过时,人云亦云,疲于奔命。商业设计的强烈需求一方面让设计蓬勃振奋,同时又将设计的灵魂扼杀在疲惫不堪中,草图、平面图、效果图、施工图都应该是设计,假如不这么匆忙的话。任何一个有前途的行业都需要一个萌芽、发展、壮大、混乱、洗牌、回归、精致的过程,现在我们所处的阶段就是

“混乱”阶段,技术派在不停抄袭行业内顶尖设计师的最新手法,非常高效但简单粗暴地“拿”;思想派另辟奇径却大多数闭门造车,想法独特之余难免无病呻吟想“给”。“拿”和“给”之间的平衡关系其实就是这个行业有序发展的一个关键所在,设计师谋生很简单,但脱离了谋生的需求后应该怎样去给自己定位?我们到底应该怎么去做?

设计本身是一件很快乐的事情,我们热爱我们的工作,以至于我们把设计当成自己的事业,而不单单是养家糊口的行当,设计师应该是激情飞扬而又含蓄饱满的,我们其实是在实现自己的梦想,我们可以很个性,甚至不需要团结,但必须为这个自己倾情的行业贴砖加瓦,尽自己的能力去提高整个行业的标准,这个时候,最简单而又最需要的是放慢自己的忙乱不堪的脚步,静下心来,整理一下自己的手头的项目,问问自己,我们是在敷衍么?客户

对设计的要求也许可以是粗糙的无所谓的,但设计师对设计的执着却永远必须是细腻偏执的。

因为这样,我们必须不停地去充电,技术层面上的加强很好操作,做加法即可,紧跟 Autodesk, Adobe, Google, Corel, Apple 等行业先锋的脚步;思想层面上的加强其实更多的是做减法,必须尽量去清空自己固有的思维定律,重新拾回一颗愉悦而敏锐的心,如小孩般见到什么都是清新的。成长让我们付出最大的代价是见怪不怪,我们或许没有办法返老还童,那就只能尽量去忘却自己,回归童趣。每每见到公司的小孩随手在白板画出的他们所谓的空间的规划图,让人目瞪口呆,惊讶不止。我们寻寻觅觅了好久的老师,其实一直就在我们的身边,鲜活跳跃着。

我认识一个从业多年的设计师,有一次让我去参观他的工作室,整个空间中满满地陈列

了这么多年来他做的一些作品的手工模型和手稿,大大小小的,各种材质都有,他先是绘声绘色地对着这些如珠如宝的模型讲自己的辉煌经历,接着意味深长地说出他想将这些项目出书的愿望,最后他充满疑惑地问我一个问题,为什么最近很长的一段时间他觉得停滞不前,而且客户越来越少了?我笑了笑,没有直接回答,然后在临别的时候只是淡淡地回了一句:假如有一天你心甘情愿地把你的这一堆东西全扔进垃圾桶,你就有救了。

编辑曾经问我我的作品不是放在前面有没有问题,当然没有问题,我们大部分时间会把自己看得太过重要,其实根本没有人会这么热烈地去在乎你。这本书的作品来自各个不同的城市区域,区域带给作品的性格是模糊的,但模糊背后隐藏着的特点却也是清晰的,我们可以通过这本画册大致去了解中国目前设计市场的整体水准,这和武侠小说的各个门

派的感觉有点类似,区域市场的成熟度很多程度上决定了作品本身的气场强弱,即使是用一种设计手法,工艺及认知水平的差异也会让作品呈现出几乎完全不一样的氛围,即使是似曾相识,也依然有可能个性鲜明。这点很好理解,大师们都或多或少有自己的惯用手法,但往往能巧妙融合到每一个新的作品中却能让你浑然不觉,风格正是靠这种巧妙的重复积累出来的。在这本书看到的每一个手法的应用,不管多么熟悉,都有可以成为你独有的风格元素,你可以很随便地翻这本书,假如有一天无意中能看到一些恒定不变的东西的时候,属于你的时代就来了。

所以,对于设计师来说,这本画册存在的意义就在于针对不同的案例或细或粗“看”完(不是“读”完),然后忘却,该吃吃,该喝喝,睡醒后重新回到设计的江湖中,拔剑出鞘,凌风不动,呆若木鸡,无招无式,心自飞扬。

Known from the Arena

Chen Xianchun (General Creative Director from 2001 to 2011/Partner and Designer of anySCALE in 2012)

Each book shall have its own meaning. Then, what's the meaning of this book?

It has passed half a year since the editor asked me to write a book preface. I remember that they have called me for several times. As there was some strange for me, I did not agree with them. I told them that they can send me some former samples and I would consider about it. During the following long period, I have received many original typesetting samples from publisher. I also have received many calls on discussing the opinions and suggestions on this book, which gave me a feeling that they were doing one thing with heart, not mature but very precious. Without any further consideration, my intuition led me to send my prepared two cases, which I was going to leave to the other well-famous magazine publisher to them. After it, they asked me that whether I can write a preface for this book even. What a greed request!

Before writing this preface, for same reason, I asked them to send me the prepared book. When receiving the documents, I invite our company's designers to read them carefully and then propose their own opinion. For me, I spend time to read it time by time. The words description is not my consideration, because it is an atlas book. In my opinion, the picture is the most real and effective information. Sometimes, the words even limit the different understanding about the picture for their different life experience. After all, the reading's value is lying in the unique resonance between the reader and book.

The design industry has been developed in a rapid way, which gives many designers a feeling that they have found them oldish already without even one second "stop". To meeting people's requirements, they have tired for living. The strong requirements of business design have allowed the design industry developing rapidly and also have killed designers' soul by the exhausted work. If it is not that busy, the draft drawings, plans, renderings, construction drawings should be design works. Any promising industry need a process of sprout, developing, growing, confusion, shuffling, turn to delicate. At present, we are staying at a "confusion" phase. The technology group are copying the top designers' latest techniques and "taking" their skills in a very rude and stupid way. The ideological group always takes another way by isolating with the outside world. Therefore, their ideas are always strange but moan to "give". The balance relationship between "giving" and "taking" is the key points to decide whether this industry can be developed in an orderly way or not. Living on design is easy, but what should we do to position ourselves after addressing the living problem.

Design is a happy thing itself. We love our work so that we like to take design as our career but not only to support family. Designers shall be full of passion. In fact, we are pursuing to realize our own dream. We can be individual, even need not be unity. However, we must

give our passion and talent to improve the standards for this industry. At this time, the simplest and most demanding is to slow our step and calm our heart to sort up the existing project. We shall ask ourselves "are we in a perfunctory?" The customer requirements on design may simple, but the designers are always pursuit for perfect and delicate forever.

Just because of it, we must charge ourselves continuously. It is easy to improve the technical part by keeping with the advanced technology like Autodesk, Adobe, Google, Corel, Apple and so on. However, for ideology part, it is better to reduce the existing ideas. We shall try to empty our fixed methods but revive our pleasant and smart heart, like a naive child. The biggest price for grow is indifference. Perhaps we have no way to go back to our childish time. Then, we can try our best to forget ourselves and return the children's happy time.

Each time, when I see the children drawing on the paper what they want to draw, they all give me a big surprise. The teacher is at our side all time but we even have looked for him for such a long time.

I met an experienced designer. Once a time, I visited his office. In the limited whole space, there were laying all his manual model and manuscripts of years, big or small with all kinds of materials. Firstly, he stood in front of these cherished models and told us his brilliant experience vividly. Then, he said that he wanted to put these projects into book. Finally, he asked me a question that why he felt stagnant for a long period and the customers were fewer and fewer. I smiled to him without answer. Finally, when I was leaving, I told him that if you could drop all your existing models, you would find the way.

The editor has ever asked me that whether the works have any problems. Of course not, most of our time is focusing on ourselves too much. In fact, nobody will care you too much. This works of this book come from different cities and areas. The regional character brought to the works is vague, but their feature is clear. We could understand the overall standard of Chinese design market through this book. It is similar to the martial arts in different classes. The maturity of the regional market has determined the works popularity. Even adopting a same design technique, the difference of technique and understanding will affect the works and show a totally different sense. Even they are similar, they are still distinctive. It is easy to understanding. The masters always have their own treating methods and they can merge them into each new work without any traces. The style is formed by repeating these techniques. Each technique in this book, no matter how familiar with, can be part of your own elements. You could read it easily. If one day you find some permanent things, then it's your time. Therefore, to designers, the meaning of this book is focusing on different cases. You can watch (not read) them carefully or easily. Then, go back to your life, after waking, when you return your design work, you will feel easily and freely to charge the design by your heart.

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北京放射 Radial in Beijing



设计单位: SAKO 建筑设计工社

照明设计: Masahide Kakudate Lighting Architect
& Associates, Inc.

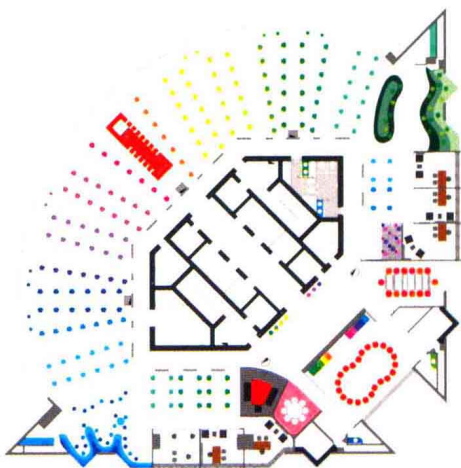
设计师: 迫庆一郎、青山周平、今福佑一郎、巨亮

项目地点: 中国北京市

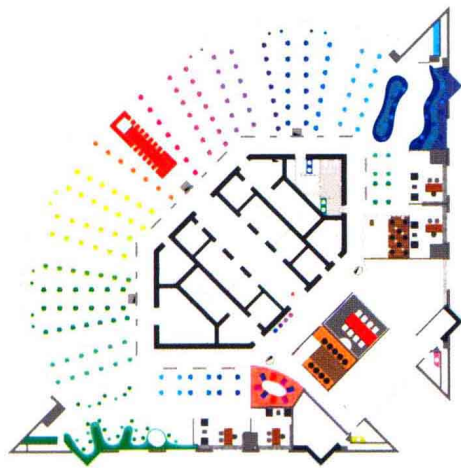
建筑面积: 3100 m²

主要材料: MDF板、彩色玻璃

摄影师: Misae HIROMATSU—锐景 Photo

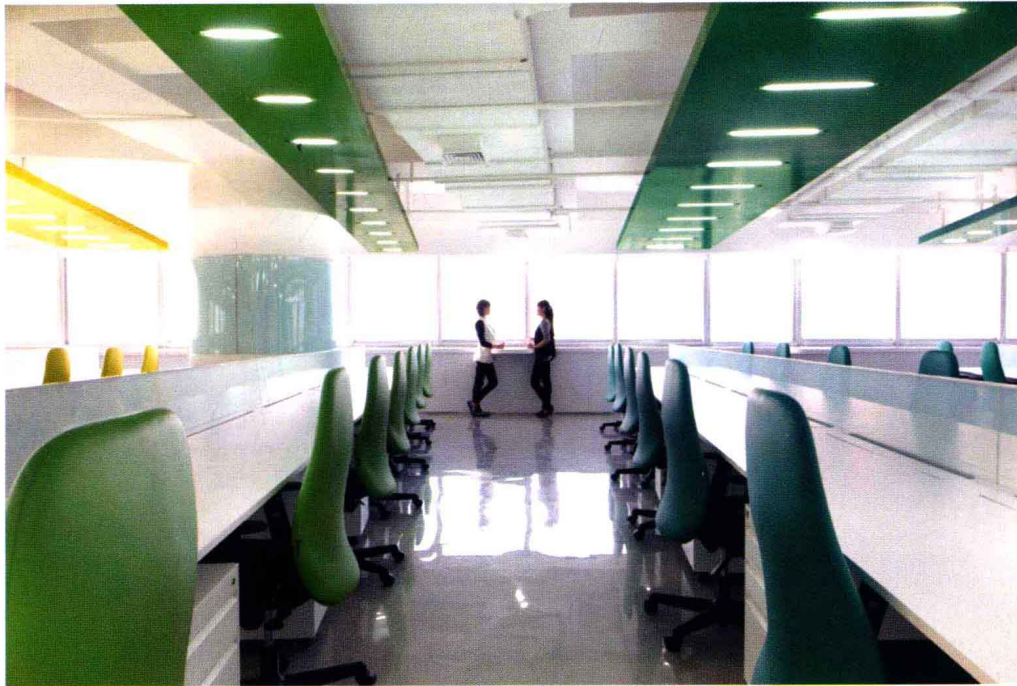
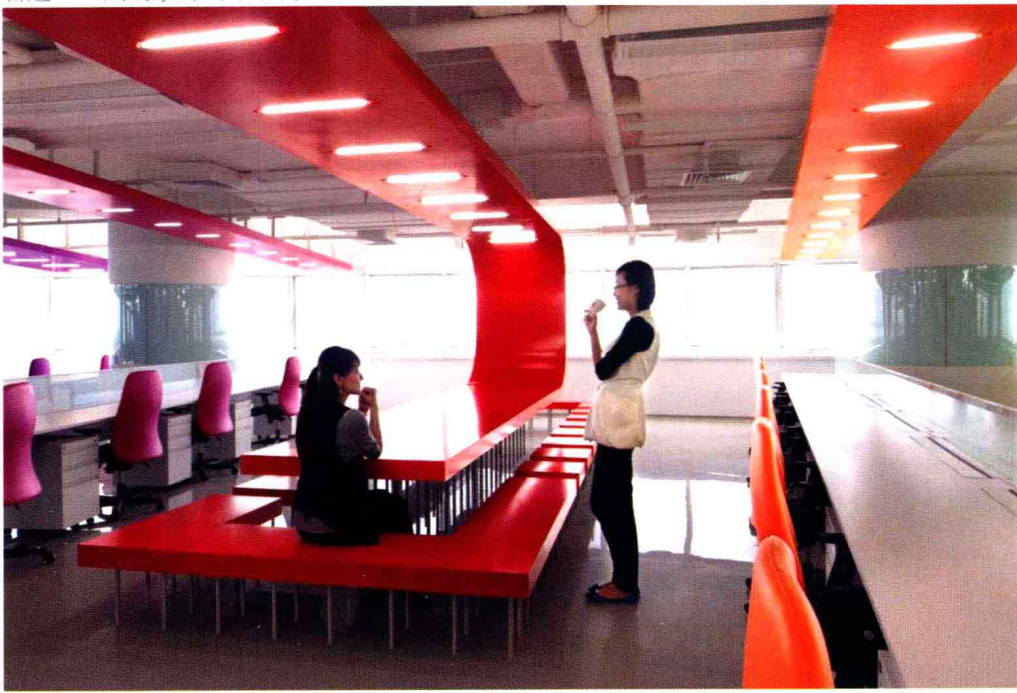


二十七层平面布置图



二十九层平面布置图

2020年的广告公司将会是彩虹——个性与协作的办公空间。从公共通道延伸至窗边的彩虹吊顶,让你在和公共通道保持距离的同时,享受开放的办公空间。顶部颜色以代表CIG的红色为中心,呈环状向两边渐变。会议室和办公室大量使用的彩色玻璃,与顶部的彩虹色保持整体感,室内办公家具与整体装饰风格保持一致。彩虹共丰富的色彩表示员工多样的个性,环状又表示个性的集合。



The advertising company in 2020 will be full of rainbow - an office space full of both individuality and cooperation. The rainbow ceiling extending from the public passage to the window allows you to keep a distance with the passage and enjoy the open office space. The color of rainbow ceiling extends as a ring from the center of red color representing CIG to both sides; the meet-

ing room and the office are full of painted glass which maintains integrity with the rainbow color of the ceiling; office furniture in the room is in color of a ring rainbow in accordance with the overall decorative style and the rich colors show a variety of employees' personalities and the ring shape shows the collection of personalities.

