

平面设计精华： 工作室地图

(瑞典) 罗尔·塞杰 编 杨玲玲 译

辽宁科学技术出版社

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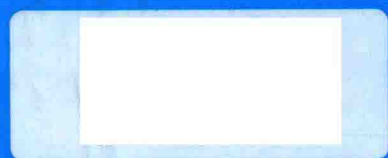
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Introduction

简介

Studio Geography

Visual communication and graphic design are parts of our daily life. All over the world, design studios are creating diverse forms of communication. How does our physical, geographical and cultural location influence the way we think, work and create? Are there any similarities, differences or limitations – if so, what are they, and why? These are challenging questions, with many possible answers. I will attempt to answer some of them by presenting the reader with profiles of a selection of design studios, thereby creating an inspiring book, with its insight into cutting edge contemporary creative work.

The studios presented are selected for several reasons. They all produce design for cultural, fashion or publishing clients – a few also combine them with corporate and government clients. Some of the studios are famous, some are up-and-coming. The final criteria for selection were my personal preferences for good graphic design, and for their locations, hence the title of the book 'Studio Geography'.

The selected studios are located all over the world. All studios are presented with their answers to a short questionnaire, selected work, and images of their studio and surroundings. The questionnaires have undergone as little editing as possible, and the short studio profiles are based on the actual studios' own presentations. This helps to retain the text's vitality, as it has not been made 'uniform' by an editor. The studios contribute all the images provided. The resulting variety of different locations, details, colours and formats all tell separate stories. This open and non-uniform way of presenting the studios allows the question of how physical, geographical and cultural location may influence creative processes, to be further applied to how all the images were shot and to compare how the different studios approached the questions. The reader should then be able to answer the question of whether we can see an actual visual relationship between the physical, cultural and geographical location of the studios and their featured work.

Roar Sager

工作室地图

视觉传达与平面设计是我们日常生活的组成部分。世界各地的设计工作室创造了各式各样的沟通形式。我们的自然物质、地理和文化位置如何影响我们的思维、工作和创造方式？有哪些异同或是局限呢？如果有，那它们是哪一些，原因又何在呢？这些都是充满挑战的问题，有很多可能的答案。我将试图回答一些问题，将一系列精选出来的设计室剖面图展示给读者，从而发行一本鼓舞人心的书籍，提出对当代先进作品的见解。选出这些设计室有以下几个原因。它们都为文化、时尚或是发行商，还有少数一些人同时还是企业和政府的客户。其中一些设计室非常著名，一些正处于上升阶段。选择的最后标准是我个人对于优秀平面设计作品和地理位置的偏好，因此书名为《工作室地图》。

选出的设计室遍布全球。所有展示出来的工作室都带有简短的调查问卷、代表作品和他们设计室和周边环境的图像。调查问卷没有做过多的修改，简洁的工作室剖面图是基于各个工作室的实际展示。这保持了文本的活力，而不是出自一位编辑的“统一”模式。工作室提供了所有的图片。由此产生的各式各样的地点、细节、颜色和格式都描述了各自的故事。这种开放性和非统一式的展示方式允许提出问题，如自然、地理和文化位置如何影响创作过程，更深入地应用于如何拍摄各种图片，以及比较各个工作室回答问题的方式。此时读者应该能够回答这些问题，如我们能否看见各个工作室在自然、文化和地理位置及其代表作品间实际的视觉关系脉络。

罗杰·赛杰尔

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Preface

前言

Scene Setting

Visual Communication is a developing discipline. As an industry or an art form, it is somewhere near the center of the communication revolution our culture is experiencing, and it is transforming itself. This is apparent as many illustrators, typographers, graphic designers etc. face ethical, environmental and political questions which they are attempting to resolve. In other words, visual communication (call it graphic design if you wish) is developing a critical framework. However, it hasn't been hugely successful at constructing a vocabulary (verbal and visual), syntax or grammar in order to communicate the complexities of its emerging discipline, to the wider public, and more significantly itself.

To address this problem with words, ironically mirrors the predicament which is at the heart of the discipline. The field of visual communication, is formulated around thinking and communicating principally in terms of images, and developing strategies, that frame or conceptualise ideas in (or into) the world of words. It balances itself between two poles, those of words and images.

Most visual communicators struggle with the written word. Or rather they struggle, with the gap that exists between thoughts, feelings and intuitions, and the transformation they undergo when they enter the world of words. This is essentially a problem of 'location'. How can we locate the meaning behind the decisions and judgments we make on a daily basis, and transfer them into the appropriate words – without destroying the creative spirit that generated them in the first place?

I first became aware of this tension between words and images when still a student. One of our tutors had a show of recent films she had made, and unfortunately, they were bad films, with little aesthetic value and uninspiring – though very politically correct and earnest. During the discussions that followed, we discussed the merits of her ideas, her visual sensibilities and above all her creativity. When challenged by one of my fellow students, she made the rather stunning remark: "I have never had an idea, without words!". At that moment I understood that for her, the visual medium, was one which only approximated to what she considered, as the more worthy ideas which exist in the verbal or written world.

Over the years, her comment has had many ramifications for me. Over and over again I have seen a similar pattern of thinking emerge, both in my life as a professional designer, and as a design lecturer.

场景设置

视觉传播是一门发展中的学科。作为一个产业或艺术形式，它贴近于我们文化正经历的交流变革的中心，而且也在自我转型。许多插图画家、印刷工人、平面设计师等等面对伦理、环境和政治问题试图解决时，明显地感受到这种变革。换句话说，视觉传播（也可称作平面设计）正发展成一个关键的体系。然而，为了与其新兴学科的复杂性相沟通，平面设计并没有在建设词汇（口头或视觉），句法或是语法上并没有取得巨大的成功，对于更广泛的公众来说，视觉传播本身更具重要意义。

用文字解决这个问题嘲讽地反映了学科中心的困境。视觉传播领域主要就影像，发展策略上围绕其思想和沟通问题，把想法用文字的世界勾勒出来或将其概念化。这平衡了文字和影像之间的两个极端。

大部分的视觉传播在同文字斗争。或者说它们同思想、感受和直觉的缝隙在斗争。它们进入文字的世界时经历转型。这主要是“地点”的问题。我们如何找出每天决议和判断背后的涵义，并把它们转换成恰当的文字却不会破坏其中的创新精神呢？

当我还是一名学生的时候，我就开始意识到文字和图像之间的矛盾。我们的一位导师最近新拍了一部电影，但不幸的是，这些电影并不好，美学价值不高，毫无生趣——虽然政治上正确认真。讨论中，我们探讨了她的思想的价值，她的视觉敏感性，尤其是她的创造力。当被我的一个学生质疑时，她做出了相当惊人的评论：“没有文字，我不会有思想。”那时起，我明白了，对于她，只有视觉媒体才贴近她的思想，因为最有价值的思想存在于口头或文字世界中。

她的评论这些年对我的影响很大。我一次次地看见类似思维模式的出现，既是我生命中的专业设计师，又是设计讲师。

然而，这几年有一个词一直停留在讨论的中心，这就是：视觉创造力。视觉传媒者所需要的创造力与艺术家的不同，因为设计

However, during the years one word has constantly rested at center of this debate, and that is: *visual creativity*. The kind of creativity demanded of a visual communicator is not the same as that which is demanded of an artist, since the designer is not burdened by the myth of the 'genius' which has been propagated in the world of fine art. For us creativity does not spring from our internal psyche, and remain as an idolised edifice, only displaying itself as a sacred work in a gallery. Rather, our creativity springs from the same roots and progresses out into the world, along the way it is challenged, probed and examined. It has to engage with our clients, end users and above all it is has to engage with the design milieu.

Visual communicators are deeply enmeshed in the language of the urban environment, and they recognise that many of their influences are drawn from the street – a celebration of the graphic environment and its richness. But how can this subject of the city's social and geographic environment be investigated?

Location, Location, Location

As if to respond to this question, Roar Sager's book has probed the role of creativity, and identified the geographic location of the studio as a starting point in this debate. This book is an attempt to develop a syntax for the inspirations which define belonging. Through a series of interviews, he has questioned designers across the world and surveyed their relationships to; the location of their studio in the cities they live in, their work and their creativity.

This form of examination locates the act of creativity, within the remit of what urban social geographers would describe as texture. This kind of texture is an expression of locality and contrasts the creativity of London to New York, or Helsinki to Basel. What does it mean to relate to the side walks of New York's Lower East Side as oppose to the pavements of Dalston in London. This form of urban geo-graphics has been gathering momentum in the work of designers such as Dan Eatock's developing fascination for recording the urban language, or John Morgan's *Voices of White City* (working with the Poet Laureate, Andrew Motion) to name a few.

However, what is patently transparent that the designer, like the alchemist in his laboratory, is acutely aware of the nature, layout and designation of space in his/ her studio in order to generate creative acts. We witness this fascination, in the stylised photographs (taken and styled by the featured designers) of the studios, as they plunge

师并不需要担负“天才”的神话，创造出世界广泛流行的艺术。对于我们来说，创造力并不只是来自于内心，停留于理想的大厦之中，作为神圣的作品展示于画廊之中。我们的创造力来自于同一来源，同一发展空间，沿途经受着挑战、探索和检验。这需要与客户和最终客户打交道，尤其要创造设计氛围。

视觉传媒者深深沉浸于城市环境的语言之中，他们发现很多影响来自于街道——图形环境的盛宴。但城市社会和地理环境的主题如何得到开发呢？

位置，位置，位置

好像要回答这个问题，罗杰·赛杰尔（Roar Sager）的书籍探索了创造力的角色，并在此讨论中，他将确定工作室的地理位置作为起点。这本书试图分析归属地的对人的启发。经过一系列的访谈，他调查了世界各地的设计师，并考察了他们工作室的位置与其所住城市、工作和创造力的关系。

这种检验形式定位于创意行为，在城市社会地理学中被描述成质地。这种质地即是位置的表达法，好比伦敦对纽约的创意，或是赫尔辛基对巴塞尔。将纽约东城的人行道和伦敦尔斯顿路的人行道相提并论有什么样的涵义呢。设计师们一直在收集这种形式的城市地图，比如丹·易托克（Dan Eatock）记录城市语言的发展过程，或是约翰摩根（John Morgan）的《白色之城的声音》（与Poet Laureate, Andrew Motion合作）。

然而，就像炼金术师在其实验室一样，对于设计师明显透明的是其敏锐地感觉到自然、布局和他或她的工作室空间名称，从而产生创意行为。我们从设计室别具风格的照片中见证了这个过程，这些照片都是由专题设计师拍摄的，因此他们也让我们思考一系列的问题，这些设计室如何相互区别。比如说，这些图像是否证实了我们对于瑞士设计师周密整齐的看法？这种对设计室半公开和过度空间的窥视正如同窥视某人的客厅，观

us into a series of questions about how do these studios differ from each other. For instance do the images confirm our prejudice that Swiss designers are precise and clean? This kind of glimpse into the semi-public and transitional space of the studio, is analogous to glimpsing into someone's living room, and observing them watching television. It is a moment that draws us in, and enables us to compare our lives to those of others, without the prejudices of familiarity.

The Norwegian researcher and anthropologist Theo Barth, has described these insight into the lives of others as "soul prints". These can metaphorically be described as the objects, detritus or even nicknacks that gather in our desk draws. To observe other peoples collections, (and in our case the designer's studio or desk), is to have an opportunity to glimpse into their creative souls. This minutia, which inspires moments of inspiration, are often objects that resist easy classification such as value or style, and yet engage us all the time defying logical delineation. Look through this book and you will glimpse toy robots, kitsch porcelain dogs or a pair of trainers sitting on a desk, and immediately we are made curious as to why they are there.

Our engagement with these textural moments, which give us a glimpse into the creative souls of others happen not only in moments in time, but also in particular places. And the place is the designer's studio, which is fundamental to the understanding of the role and function of the designer. The studio is not only a workspace, it also acts as a boundary between the designer and the client, or designer and other designers, a gallery space, a creative laboratory, a factory for prototyping, and often a museum or archive, and above all it is the creative nexus of the designer. The studio is a semi-public space, theatrical in nature where the designer "performs" ideas and enables clients (or even users sometimes) to come into contact with manifestations of the creative acts. As such, this space acts as an incubation vessel for the designer. Those designers who work in groups, use the studio as a place for collaboration, devising methods for collective brain-storming or conversely individual responsibility. It is interesting how many designers featured in this book described it as a "home from home" or the importance of being able to relax in their studio. Mostly, we guess because of the long hours that they spend at work, as well as the need to have a space that provides security for the rituals of creativity.

察他们看电视一样。这一刻吸引了我们，使挪威研究人员和人类学家西奥巴斯（Theo Barth）把这种深入了解他人生活的行为描述成“灵魂复制”。这可以比喻为我们抽屉里收藏的物体、碎屑甚至小玩具。（在设计师的工作室或是桌子）我们有机会探视他们的创意灵魂。这种细枝末节激发创意时刻，通常难以类别，比如说价值和款式，而且让我们无视逻辑划分。通读此书，你会看见玩具机器人、小瓷狗或是一双运动鞋摆在桌子上，这让我们立刻好奇它们为什么放在这里。

我们处理这些构造的同时也带给我们探视他人创意灵魂的机会，不仅发生于某时，也会发生于某地。这个地方就是设计师的设计室，这里对于理解设计师的角色和职责起着重要的作用。设计室不仅是工作地，也扮演着设计师和客户之间的界限，或是设计师和其他设计师的区别。设计室还是一个画廊，一个创意实验室，原创产品制造工厂，一家博物馆或档案室，最重要的是，它是设计师的创作纽带。设计室半公开化，戏剧化，设计师在这里“实践”他的想法，在与客户接触时可以展示到其创作作品。因此，这个空间扮演着设计师创意的温床。那些团体工作的设计师将工作室视为合作的地方，集体构思的设计方法，或反过来承担起个人的责任。有趣的是，许多专题设计师把它描述成“宾至如归”或是强调在设计室放松的重要性。我们猜想主要是因为它们花费大量时间工作，需要一个创意的安全空间。

从家走向世界 再从世界走回家

自从20世纪60年代以来，我们在西方一直受到世界范围内家的感觉或是我们的所作所为与其影响的对比关系。这两种行为的紧张局势在视觉传媒中非常明显，我们越来越有能力跨国界经营。这种现象的发生是由于互联网的网站，设计博客的出现，杂志数量和出版作品的激增进一步促进了这种现象。导致的结果很难在一个出版物或在一篇文章