



《象形建築研究》

在評審討論的環節，其中一位評委認為這件作品是一個問題而不是一個答案。它讓人們開始反思「什麼是好的設計？」。在大部分人的理解中，能獲得全場大獎的作品或許是帶有先鋒性，並在創意、視覺語言、項目闡釋都做到高度專業，最終作品的呈現是完整且精緻的。然而，這個實驗出版作品似乎與所謂「精英式」設計背道而馳。但是，它收獲了幾乎所有評委的認可，並贏得全場大獎。

《象形建築研究》是一本關於象形建築的研究讀本。為了呼應研究的內容，在書籍設計時，設計師也採用了與象形建築類似的設計策略。鴨子造型來源於文丘里《向拉斯維加斯學習》一書中提到的「長島大鴨」建築。塑土捏製的不平整與對形態的盡力模仿，是設計師向象形建築業主們業余但又充滿熱情的建造致敬。其中藏著的藍色小書以設計師工作室裡的材料回收製成。區別於工業生產的標準產品，每本藍色小書留下了不同的製作痕跡與內容區別。

儘管相比於許多作品所呈現的設計面貌，它是「不完美的」。你可能無法在Instagram或Pinterest的信息流裡看到這樣的視覺潮流，但是它做到了設計作品應該做到的有效且簡潔的溝通。它以簡單直接的方式反映了主題，且從書籍的研究內容、設計理念到最終呈現都做到了高度契合。這種內容與設計的相得益彰，也可被視為設計師作為作者，作者作為設計師的範例。此外，它沒有大規模生產的商品那樣的複製性。它的表達是自由的，但又不失商業設計的完成度與對讀者的禮貌和尊重。每本書漫長的製作時間與定製化的別樣心思，不僅蘊含了手製非標品的人文溫度，也讓人感受到設計師的真誠以及她對這本書的熱愛。它可愛的外表在傳遞出歡樂和幽默感的同時，也拉近了書籍與讀者的距離。

在工業化生產、強調嚴謹準確的設計環境下，這位設計師用返璞歸真的設計語言和她對設計的熱情，直擊人心。這也是它能獲得本年度全場大獎的原因，讓我們重新去思考「什麼是好設計」。或許我們應該試著從設計師或設計學者的身份跳出來，不去過多糾結技巧，而單純用讀者的心態來看待作品。當我們被它打動，並想擁有它時，它就是一個成功的設計。

A Study of Mimetic Architecture

In the understanding of most people, the work that can win the Grand Prize may be pioneering, highly professional in terms of creativity, visual language, and project interpretation, and the final presentation is complete and exquisite. However, this experimental publication seems to go against the so-called "elite" design. Nevertheless, it garnered the recognition of almost all the judges and won the Grand Prize.

This is a research book in China dedicated to the study of mimetic architecture. To echo the content of the research, the designer adopted design strategies similar to mimetic architecture in the book design. The design inspiration for the Duck Shell originates from the Long Island Duck architectural concept mentioned in Venturi's *Learning from Las Vegas*. The unevenness created by hand modeling and the effort to imitate the form pay homage to the amateur but passionate construction of mimetic architecture owners. The Blue Zine is created using a series of recycled materials in the studio. Different from standardized industrial products, each Blue Zine bears different production traces and content.

This book is not confined by the industry's definition of good design on a technical level, nor does it follow visual trends. However, it achieves effective and concise communication, which is what design works should aim for. It reflects the theme in a simple and direct way, and from the research content of the book to the design concept and the final presentation, it achieves a high level of alignment. This synergy between content and design can also be seen as an example of a designer as an author and an author as a designer. Moreover, it lacks the replicability of mass-produced goods. Its expression is free, yet it does not lose the completeness of commercial design and the politeness and respect for the readers. The long production time and customized attention to each book not only embody the humane warmth of handmade non-standard products but also convey the designer's sincerity and passion for this book. Its cute appearance conveys joy and a sense of humor, while also bridging the distance between the book and the reader.

In an environment of industrial production with emphasis on rigorous accuracy in design, this designer touches people's hearts with a back-to-basics design language and her passion for design. This is also the reason why it won the Grand Prize, prompting us to rethink "what is good design."