



Q & A

ADN Design

ADN设计工作室

SOLAC Beagle
吸尘器

总部位于毕尔巴鄂的 ADN 设计工作室是由在英国、法国和意大利学习过建筑和设计的 Carlos Alonso, Brigitte Sauvage 和 Carlos San José 于 1990 共同创建。自 2002 以来, ADN 设计工作室便开始和来自中国的客户进行合作, 提供包括设计研究与生产、展览与空间设计、设计咨询与培训、家具设计、城市公共设施设计、卫浴、照明、电子产品、家用电器、家居产品、个人护理产品、玩具和礼品等和服务。在超过 20 多年的实践过程中, ADN 设计工作室为众多国际品牌设计了 350 多种产品。此外, 他们还曾为许多政府机构和公司设计过 60 多个展览和空间设计项目。

“客户永远是对的”这句古训已经被无数个商业案例及市场教训证明是完全谬误的。作为一家信奉“以人为本、用户至上”的设计工作室, 你们如何解决这样一个悖论, 即在满足当前人们短时间内带有冲动性的感性需求的同时却可能与那些眼光长远的、负责任和可持续的理性需求失之交臂?

在 ADN 设计工作室, 我们从不认为“顾客是绝对正确的”或者“顾客总是错误的”。首先, “顾客”是消费社会赋予所有人的一个特定角色, 而作为每个人来说他(她)都是一个十分复杂的个体, 其复杂性绝对不是顾客一词所能涵盖的。另一方面, 大量的经营失败都与没有能够充分理解人们的需要和愿望有关。此外, 企业通常抱有这样一种认识: 顾客想要(或是我们认为顾客想要)什么我们就应该去做什么, 这当然是完全错误的。

我不认为 ADN 设计工作室单纯强调“以人为本、以使用者为中心”。我认为我们真正专注于设计和制造旨在提高人们日常生活质量的手工艺品、系统或服务, 这与前者有着天壤之别。如果不能对“以使用者为中心”加以正确地理解, 那么因此而产生的一个主要问题便是, 在观察、倾听使用者并与之进行讨论后便将对方那里得到的信息不加分析地直接用到新产品的研发工作中。人们直接反映出的意见和看法固然非常重要, 但在



产品的创造过程中还必须考虑和综合很多其他因素, 对社会和生态的影响便是其中两个重要方面。此以使用者数据为基础积累相关的知识信息固然重要, 但同样重要的是设计师要能够自由运用这些数据而不是受其束缚。这便是对于设计师的工作要求: 站在知识信息的基础之上, 将其作为一种工具来促进设计工作、激发灵感、培养直觉并想出新的、更好的各种可行的解决方案来应对未来的挑战。每个项目都不是“一锤子买卖”, 而培养设计的直觉思维与创造力则需要在换位思考的基础上进行长期的专门训练。

最后, 我很难同意问题中所说的冲动性、满足一时的感官需求与负责任、可持续性的理性需求之间存在着矛盾。人类并非是一半感性、一半理性, 两者之间泾渭分明的动物, 这种说法似乎把这两种需求看作是彼此完全割裂的人类行为方式。我想引用权威神经学家安东尼奥·达马西奥说过的一句话: “情感是理性的第一种机能。”如果在看似矛盾的目标之间很难加以协调, 那么当我们在

面对复杂的工作时必须仔细斟酌我们提出富有创造力的解决方案都会受到哪些条件的限制。此时创造力与设计便可以发挥作用: 消费者一时性的需求是否可以转化为可持续性的需求呢? 从天然、无废的生产工艺, 经过社会或创造性的循环使用, 到社区共享的生活方式……在当今这个高度全球化、技术化和彼此紧密关联的世界中, 有很多方法可以用来构想出“新的途径”并且推动人类行为的进步。

在你们倡导的设计理念中塑造产品或服务的情感价值是很重要的一方面, 能否结合一两个具体的产品、项目或案例对此加以说明?

借由设计产生情感价值的线索是非常多样的, 比如引起面部的表情; 让没有生命的物品具有人格的特征; 允许不完美和某种脆弱感的存在; 通过畏惧或禁止的暗示来营造期望或紧张感; 构思能够讲述故事的物品; 唤起记忆或让人能运用自己的感性思维。

像宠物一样的 Ufesa 油炸锅有着非常圆润的整体外观和脸谱一样的控制面板, 这些特色可以帮助产生充满人情味的使用体验, 并且让烹调过程更加温馨惬意。Simplio Cyrle IoT 产品让人们体验到虚拟生活的乐趣, 同时拉近他们与那些最重要的人或事物——朋友、个人兴趣和最喜欢的地方的情感距离。他们可以表达自己的喜好和感觉并参与到 Cyrle 的设计工作中。Stendhal 城市公用长椅是以法国大文豪司汤达的名字来命名的, 这不禁让人们联想起这位伟大文学巨匠那些充满幻想与浪漫主义的作品。

我们所面对的主要挑战在于如何在设计出一款针对大众市场、旨在满足形形色色个体消费者需要的同时也能够兼顾到他们在情感或感性方面的诉求。

你们与中国的一些制造企业有着良好而长期的合作关系, 在建立并维持这一合作关系的过程中你们所遇到的最大挑战是什么? 最大的收益又

为ARAVEN设计的
储物盒

是什么？

我们遇到的最大挑战更多体现在关系的建立而非维护上。怎样改变我们的方法以适应新的文化与商业环境？如何在我们工作室与企业之间建立必要的信任关系？怎样在 B2B 商业框架内和不同的经济环境中使我们的服务能有合理的价格？

保持富有成果的合作关系应建筑在这样一种认识的基础之上，即这种关系势必会经历不断的变化。与中国企业建立并保持合作关系的主要挑战在于，全世界的设计工作室都被这个国家令人吃惊的增长速度所吸引，而由此也形成了较为激烈的竞争格局。

从整体来看，设计工作室与企业保持长期伙伴与合作关系可以提高设计工作的质量和速度。更重

要的是，它有助于形成长远且一致的企业形象和设计战略。

从一个非常实用但又不可避免的观点来看，在当前全球限于经济危机的情况下，与中国制造商建立长期的合作关系可以为我们工作室带来稳定的收益。

从另一方面来说，我不知道用“获益颇丰”一词来描述是否恰当，但我很难想象我的个人与职业经历中如果缺少了中国因素将会怎样。我们都学到了很多东西并且还将继续从一个不同的文化中汲取有益的知识 and 经验，我们的工作方式变得更加灵活、变通，所提供的服务也更加具有个性化和定制化的特点。我们也非常珍视这样一个机会，能够亲身参与这个令人惊叹的国家的不断发展过程。

你们的设计领域涵盖产品与空间两大部分，那么在你们看来室内空间设计与产品设计这两者之间是否存在某些共性的东西？它们之间又是如何相互影响的呢？

的确，我们的事业扎根于建筑和工业设计这两个领域，而在产品与空间设计中，前者所占的比重更大一些。在项目所采用的方法和创作流程方面两者有很多相似之处。当然除了共性的东西外，真正让创作者感兴趣的是项目规模与工作履历中的种种差异。我们通常是从外部来体验一件产品，甚至还可以拿住和携带它，但在空间体验中我们首先要进入到这个空间里面，处于它的包围之中，因此我们无法第一眼看清全部。

另一个有意思的不同之处在于空间体验是基于对空间中所包含的产品以及产品与空间互动关系的

体验。反过来，就人的体验来说，产品属于空间背景的一部分因此无法与其分隔开来。

从 ADN 工作室的大量作品中，我们可以看出设计师对于细节的重视以及对于产品外观的美学形态与实用功能之间的完美平衡的不懈追求，这两个方面是否是 ADN 区别于其他工作室的最明显的因素呢？

无论产品是高端还是普通，我们重视每一个细节并且对任何产品的吸引力与功能之间的完美平衡总是孜孜以求，这是我们工作室的 DNA 同时也使我们区别于其他很多设计公司。尽管从事设计行业多年，但我们对于设计的热情丝毫未减，对设计永无休止的思考为我们的事业注入了源源不断的动力。这种高度热情与专业经验不仅是成功设计背后的原动力，也构成了我们企业形象的另一重要因素。ADN 的创建者首先提出了轻松随和、开诚布公、公开透明以及善于想他人所想的企业文化，如今这已经成为我们所有团队成员的工作乃至生活方式，而这也是我们区别于其他工作室的又一个差异因素。

我觉得正是这些能力与态度的相互结合，我们才得以树立起一个有别于其他工作室的独树一帜的企业形象。

你们有一支十二人组成的事业团队，其中的设计师、管理者与营销人员所占的比例如何，他们是如何协调合作和组织分工从而达成最大工作效率和效果的？

我们的团队并非是固定不变的，而是根据与我们

为SYMPLOID设计的
Cyrle数码产品

合作的企业的具体情况而相应地扩编、缩编或组建。过去若干年中，我们形成了一个人才网络并以高度灵活的团队形式开展工作，团队由来自不同专业领域的人员或小型企业组成，对他们的技术、能力甚至性格我们都非常熟悉。团队不仅包括营销人员，还有商业语义方面的专家、富有创新头脑的人类学研究者，而建筑设计工作则需要程序员、宣传机构以及工程技术人员。

在工作室内部，我们主要确保设计方面的技能从而建立起一个有效的专业知识体系。项目经理一般由资深的设计师担任，他们可以根据自己对任务和企业特点的熟悉程度来挑选或接受设计项目。他们通常有一个特定的设计方向，如生态设计、可持续设计、仿生学设计、情感设计、营销或体验设计等。

我们的工作场所是开放透明的，我们喜欢设计团队之间进行轻松随意的交流，而这常常是产生新的解决方案、提高设计工作效果的一种独特方式。

你们认为一家设计工作室的设计师如何在创作风格多元化、个性化与团队整体一致性和工作流程的标准化方面达成最大限度的平衡？

这个问题可以作为一本书的题目，更何况与我们共事的是一群创意人员。ADN 工作室就像一支爵士乐队。我们管理工作的宗旨简单说就是让你的团队去发掘并认识其每一位设计师的才华与弱点，使设计师的个人品性得到积极的发挥并使其融入到团队工作中；创造一个共同的工作空间让每个人都能这里表达自己的观点并得

到他人的认可；优先采用灵活和适应性好的工作方法或流程；可凭借直觉进行设计；鼓励团队内部的知识交流；力求每一位设计师都能为他/她团队的工作而自豪。

能否透露一下你们正在或即将推出的新的产品或项目？

这方面恕我无法透露，因为我们对客户负有保密义务。但我可以说我们近期的工作内容还是一如既往，即设计家用电器、城市家具和电子设备。我们将会遵循为刚刚起步的高科技公司设计产品的路线，这可以让我们探索新的设计语言以及人与产品之间的愈加复杂的关系。然后我们便可以将这些知识运用到较为传统的消费商品中去。除此之外，我们还将在大学讲授不同的硕士专业课程，就在眼下我们正参与几个博物馆设计的项目。

你们对未来有何规划和期望？

我们希望能同中国企业建立新的合作关系，在那些我们拥有经验但从未在中国涉足过的行业开展业务，如浴室配件、电子产品、家居用品或城市家具。就我个人而言，我尤其喜欢设计塑料家居用品，因为现在此类产品中蕴含着巨大的创造空间。我们还想把工作室引入到其他的非欧洲市场，如土耳其或摩洛哥。就知识储备而言，我们将继续建立我们独一无二的人才网络，同时寻求新的力量以充实我们的设计并加强我们与企业的关系。

为GLHOE设计的
购物车



The old adage "the customer is always right" is completely wrong. Countless failed cases and lessons of business have proven this. As a design firm focusing on "human oriented and user centered", how do you see and solve such a paradox as meeting impulsive, sensual and transient consumers' needs can be equal to failing to satisfy rational, accountable and sustainable ones.

At ADN DESIGN we have never thought that "customers are always right" neither "always wrong". First of all, being a customer is only the role that consumer society assigns to people, shortening an awful lot what is the complex world of any individual. On the other hand, at least as many business failures are to be related to the incapacity of understanding people needs and aspirations, as to the belief that a company should always do what the customers want... or what the company thinks they want.

I wouldn't say that ADN DESIGN focuses on "human oriented and user centered", I would say we are focused on the creation of artifacts, systems or services that seek to improve people everyday life, what makes a great deal of difference. One of the main problems of being user-centered, when not properly understood, is to observe, listen, discuss with users, and flatly translate the information obtained into a new product. People's direct inputs are utterly valuable, however many other factors have to be considered and integrated to the creation process, social and ecological impacts are amongst them.

As important as building knowledge on the basis of users' data, is the ability to free oneself from it. That is the designer job: the ability to stand on the ground of knowledge as a mean to inspire its work, to burst imagination, to enrich intuition and to envision new and better possibilities for the future. This is not a one-shot study per project; it is a long-life training experience to nurture intuition and creativity on the basis of empathy.

Finally I can hardly agree with the contradistinction between impulsive, sensual, transient, and rational, accountable, sustainable. Human beings are not half-rational, half-emotional as if it would be two dissociated ways of behaving. Quoting the neuroscientist Antonio Damasio¹ "Emotion is the first mechanism for

rationality". In the lack of success in reconciling seemingly contradictory objectives, what can be measured are our limits to produce inspired solutions when we are confronted to complexity. And that is where creativity and design come into play: can't a transient consumers' need, be made sustainable? From natural non-waste generation, through social or creative re-use, to community sharing,... In our global, technological and connected world, many means exist to ideate "new ways" and to promote behaviors evolution.

Emotional values delivered through products and services are essential in your design philosophy. Can you use one or two specific products or projects of yours as examples to elaborate how to create and deliver emotional values in your offerings?

Clues for generating emotional values by design are diverse: invoke facial expressions, impersonate inanimate objects as pet-like, allow imperfection, a certain sense of fragility, create expectation and intensity by suggesting fear or prohibition, ideate objects that tells a story, evoke memories or allow the person to implement its own sensibility, are some of the main ones.

The pet-like Ufesa Fryer, made friendly-feeling by means of its rounded overall shape and its face-like controls panel, is aimed to accompany and help in the cooking tasks.. The Smplio Cyrclle IOT object allows people to experience their virtual life and feel close to the things that matter most to them: their friends, their interests, their favorite places,... They can express their own preferences and sensibility and participate to the Cyrclle design. The Stendhal urban bench is named as the great French writer, recalling by it, reverie and romanticism,...

The main challenge, we are often faced to, is to meet people sensibility when we design a mass market product, thus aimed to a wide range of individuals.

You have set up and kept a long and good partnership with some of the Chinese manufacturing businesses. What's the biggest challenge you have in keeping this cooperative relationship? And what's the biggest advantage?

The biggest challenge we met is more related to build the relationship than to maintain it. How to adapt our approach to a new cultural and business context? How to build the necessary empathy between our studio and the company? How to make our services affordable, within the frame of a B2B business, in a different economic context?

Keeping a fruitful collaborative relationship is based on understanding the constant evolution this relation necessarily needs to undergo. The main challenge of a relationship with a Chinese company may be that worldwide design studios are attracted by the impressive growth of the country, creating a high level of competition.

From a general point of view, a long partnership and collaborative relationships between a design studio and a company leads to better and faster design. Even more important, it favors on the long term a coherent company identity and design strategy.

From a very pragmatic, but non-avoidable, point of view, in present global economic crisis times, long term collaboration with Chinese manufacturers brings stability to our design studio.

On the other hand, I don't know if I can state it in term of "advantage" but I would hardly imagine my personal and professional life without our China experience. We have learned a lot and we still do: flexibility, fluidity in our ways, tailor-made services, inputs from a different culture,... we also particularly value the privilege of participating firsthand to the development of your amazing country.

Your design works can be categorized into products and spaces. Do you think that there are some similarities between product design and space design? Besides, how do they influence each other?

Indeed, our roots, both in architecture and in industrial design, have led us to work on product and spaces, being product design our main activity. The approach to the project and the creation process keeps a lot of similarities. More than the similarities, the differences in scale and experience are really interesting for a creator: we usually experience a product from outside, we can even hold it, carry it, but we experience space by entering in it, it surrounds us, we can't embrace it at a glance.

Another interesting difference is that the space experience is also based on the experience value of the products it contains and the way they dialog each other. Inversely, products belong to their context and can't be dissociated of it in term of people's experience.

We can notice your attention to details and your endless pursuit of the perfect balance between aesthetics and functionality in the majority of your design works. Are these two qualities the most important factors that make ADN different from other studios?

The attention to details and the search for a perfect balance between seduction and function on any product, no matter if high-end or basic, belongs to our DNA and differentiate us from many other design studios. Our passion for design, which has not diminished with the years of practice, fueled by endless reflections on design, is another element of our identity: passion and experience as design drivers. The easy-going spirit, open to dialog and transparency, the capacity for empathy, first launched by the founders, then adopted as a modus vivendi

by our team, would certainly be another factor.

I believe that what makes us different from other studios, what build our singular, unique identity is the particular cocktail between these abilities and attitudes.

What are your plan and expectations for the future?

We wish to establish new partnerships with Chinese companies in sectors we are experienced in, but have not yet worked in China, such as bathroom accessories, electronic products, houseware or urban furniture. Personally, I would particularly love designing plastic houseware because right now creativity is busting in this type of items. We also want to introduce our design studio on other non-European markets as Turkey or Morocco.

In term of knowledge, we will continue building our singular network and seeking for new capabilities which can enrich our designs and our relationships with companies.