

無印極簡才是良品

Industrial Facility 帶給你發現的樂趣



英國知名設計公司Industrial Facility擅長傾聽人類生活和整體社會的聲音並反映在他們的設計中，單純又中性的名字就像他們一貫的理念一樣，設計時會針對人們各種不同的需求，以及產品被使用時不同的場域來做考慮。作品往往沒有張揚明顯的外觀設計，但在功能和使用的舒適性、便利性上費盡心思，非常執著於能夠被長久使用的設計細節。他們的設計不是為了表達自己，而是為了讓生活更簡單、便利，極簡卻耐用的產品，能夠在你的生活中激盪出更多的可能性！



Industrial Facility
mail@industrialfacility.co.uk
www.industrialfacility.co.uk

Industrial Facility是由設計師Sam Hecht、建築師Kim Colin一起在2002年所設立，資深設計師Ipppei Matsumoto於2003年也加入他們。到今天，Industrial Facility已為多家知名品牌如無印良品、Epson、Panasonic、KitchenAid、Established & Sons等設計過多項產品。其中，Sam Hecht更是歐洲區無印良品的創意顧問，同時也是日本無印良品的約聘設計師。他們主要的設計理念認為：設計的重點在於運用啟發性的方法簡化我們的生活。工作室以嚴謹的研究和分析方法達到此一目的地，並以完整的文件紀錄、保留所有相關資料，已獲得超過30項國際大獎。Industrial Facility的部分作品已被紐約現代美術館MOMA、巴黎龐畢度中心、慕尼黑國家應用美術館、法蘭克福Fur Kunsthandwerk博物館和以色列的耶路撒冷博物館列為永久收藏。他們的作品更是IF設計大獎的常客，近三年更連續獲得三次金獎。今年還獲得Elle Deco的最佳廚房用品設計獎。

Industrial Facility is a design office formed by Designer Sam Hecht, and the Architect Kim Colin in 2002, with Ipppei Matsumoto joining in 2003 as senior designer.

Industrial Facility has since developed projects for companies such as, Epson, Droog, Magis, Panasonic, Harrison Fisher, KitchenAid, Established & Sons and Muji. With Muji, Sam Hecht holds the position of creative adviser for Europe and retained designer for Japan. Their belief is in the importance of design as a means of simplifying our lives in an inspirational way. The studio achieves this by following a rigorous path of investigation and analysis, and has been well documented, with over 30 international awards. Industrial Facility's work forms part of the permanent collections of the MoMA, New York; The Centre Pompidou, Paris; The State Museum of Applied Arts, Munich; the Museum Fur Kunsthandwerk, Frankfurt; and the Israel Museum, Jerusalem.

Industrial Facility has received the IF Gold Award consecutively for the last 3 years, amongst many others. In 2007, the office was bestowed the award for best Industrial Design from New York's Material Connexion, along with the Elle Deco 2007 Award for best Kitchen product.



沒有華麗外表·只想貼近你的需要

dpi：設計的定義和極限？

Industrial Facility一直認為「設計」應該將人和文化景觀一併考量進去，雖然這概念現在已經不算新鮮了。我們對於只是在作品的視覺層面上表達自己沒有興趣，因為那樣會使人們與我們的設計疏離，且讓作品變得像傳記一般的私人。我們偏好平板且簡單的設計，要實用且比以前更好。讓使用者認為被這些產品環繞是件開心的事，這是讓物品在我們身邊留久一點最好的方法。我們喜歡去設想這些產品將被放置的環境和整體景觀，那種會因為人們審美觀的改變而跟著也變得不再流行或不再刺激的設計是最糟糕且多餘的設計概念。這的確是有點爭議性，對那些認為我們的作品有點太簡單或甚至無聊的人來說。不過，我們的作品最主要的元素就是能讓人們在過程中發現使用的樂趣和方法。至於你問到設計的極限，我想對設計師來說，大部分的極限都會隨著時間逐漸被磨蝕。

dpi：What is "design" to you? How would you define "design"? Do you believe there is a limit for design? Although it may not be so fashionable at the moment, our studio's concept of design is that it should be inclusive of people, and the cultural landscape at large. We're not so interested in only expressing ourselves in a visual level in the work that we do, because that tends to isolate people, and makes it into something very biographical. We like design to be plain and simple, useful and better than it was before. That's the best way to make things we use everyday stick around for longer, because we're happy to have them surrounding us. We like ideas that make a confirmation of the landscape that they will sit in, instead of the worst and most unnecessary concept of design which is something that has reached the end of its life because it is unfashionable or irritating because of its aesthetic. This is perhaps controversial to some, who may find our work a little too simple or even boring. But this is primarily because much of the essence of our work is about discovering its pleasure and its rightfulness over time. As for limits, I would say that most of the limits for the designer have eroded over time. This means that unless a designer is someone who is disciplined and worldly, the subject can become confusing – the very reason why we are asked many times 'What is design'?

- | | | |
|----|----|--|
| 01 | 04 | 01 jersey dish for whirlpool |
| 02 | 05 | 02 lo cost cutlery for taylors eye witness |
| 03 | 06 | 03 sam hecht and kim colin in office |
| | | 04 knife rack for taylors eye witness |
| | | 05 paper cup for takeo |
| | | 06 coffee maker for muji02 |





理念永遠是資本主義的僕人

dpi：你們參與各種設計領域，什麼設計元素或理念是你們最重視的呢？

設計理念是一個錯誤想法，因為所謂的理念永遠都會是資本主義的僕人。很多設計師很努力的想讓自己忽略、逃避或忘卻這個鐵般的事實。工廠、公司和商店都是我們消費和了解設計不可或缺的管道。我認為一旦接受了委託，設計師的工作就是要讓生活更美好，意思就是去掉複雜性使產品更方便使用，同時也要能發揮創意，結果就會是好的設計。所以問題應該是關於我們的設計信念（而非理念），而信念一直都會隨著世界改變而自我調整。當設計師需要承認商店是發生消費行為的地方，他們就必須了解整個設計過程的切入點並不是這間商店，而是這件設計需要在哪裡被操作？人們將在哪裡使用它？而不可少的商店，則必須被視作出口點。這些概念對某些人來說聽起來很明瞭，但你在看一件被舉出是設計範例的好作品時，你就不會這麼想。那些好作品都有「哇」元素—很多的技巧和花招，那些很快的就會使人厭倦，有時甚至會阻礙產品本身應該有的功能。為了表現自己，設計已經變得太具娛樂性。

dpi：You are involved in many design fields; what are the elements or philosophy you emphasize the most while design?

Design philosophy is a misconception, because it will always be a servant to capitalism. Many designers try hard to ignore, hide or remove themselves from this very fact. The factory, the company, the shop are integral to how we consume and understand design. I think once you accept this mandate, the job of the designer is to make life better, and that generally means creating inspiration while removing complexity and making it easy to use. That is good design. So the question of design philosophy is more about beliefs and beliefs will always adjust themselves as the world changes. While the designer needs to admit to themselves that the shop is where consumption takes place, they must realize that the en-

try point to the design process is not this shop but the landscape of where the design needs to operate, and the people using it. The shop, while vital, must be regarded as the exit point. This may sound obvious to some, but you wouldn't think so when you see what is held up as good examples of design at the moment. They have a 'wow' factor – lots of tricks and fancy gimmicks – that quickly becomes tiresome, sometimes even getting in the way of what the product is supposed to do. Design has become too entertaining for its own good.

小小工廠無限力量

dpi：你們是怎麼開始一起工作的？工作室的名字是怎麼來的呢？

當Kim和我開始有了共同的辦公室，我們就問了一位老朋友同時也是一位優秀的設計師Ipppei Matsumoto加入我們。我們公司很小，但能夠像個大公司一樣運作。我們想讓也是大公司的對方，以為我們也像他們一樣是間大公司，那樣對話起來會較容易。我們想到一個可能很平庸的名字「Facility（設備、工具、場所）」，這個字也有讓事情變得比較簡單、比較容易使用的涵義。我們加上「Industrial（工業的）」，因為我們想要將我們所關注的領域界定的更明確，我們相信工業世界的經濟正需要有人幫忙定義和建設。「Industrial Facility」—就代表著什麼都不是也什麼都是！

dpi：When did you decide to work together? How did you choose the name?

When Kim and I first started the office, we asked an old friend and a great designer himself to join us – Ipppei Matsumoto. We were small, but we felt very able to work with large companies. We wanted to perhaps confuse them into thinking that, like them, we were also a large corporation, and easy to talk to. One name that reminded us of this was something banal like 'Facility'. The word facility also has in it the meaning of making things easier, more facile. We added 'Industrial' because we wanted to make it clear that our adopted world would be Industry, whom we believe need help in defining and constructing the new economy. Industrial Facility – it means nothing and everything!

07	09 10	11
08	12	

- 07 photo printer for epson
- 08 low sofa for muji
- 09 Calculator for IDEA with ippei matsumoto
- 10 2.5inch hard drive for lacie
- 11 optica mouse for lexon
- 12 1.8inch hard drive for lacie



從衝突中尋找契機

dpi：你們的設計概念曾經和商業考量衝突過嗎？你們通常會如何面對？

這個問題我們已經被問過不少次，通常是因為我們的作品往往看起來是無法與商業限制妥協，像是在行銷或是工程方面。我想針對問題並沒有特定的答案，對我們來說，設計表達「共通語言」的能力會比表達「特定語言」要來得強。例如，我向一位工程師說「我們想表現出『品質』這個概念」，但他的想法就可能和我非常不同。對他們來說品質可能代表的是「微小的誤差」，如果是一個行銷方面的人士，則可能會認為品質就是「有著最新功能的某樣東西」。但我是個設計師，除了他們想到的之外，我還需要考慮到親切的、可靠的，有著最少零件且對環境最好的等特質。換句話說，我必須要能夠說不同領域的語言，且解決所有的問題。我認為一旦設計師懂得去感謝這些不同的聲音、不同的期望，就能將那些衝突變成各種機會，於是，我們也就能夠悠遊其中了。

press the idea of quality', then their idea may well be very different from mine. Their idea may be something 'well-toleranced'. A marketing person on the other hand, may think of quality as 'something that has the latest features'. But I as a designer was thinking of all of this but also something friendly, reliable, with minimal parts and good for the environment. In other words, I am able to speak all of the languages and deal with all of the issues to hand. I think once a designer appreciates that there are different languages, different expectations, the conflicts become opportunities – and very enjoyable too.

聰明且持久的環保設計

dpi：環保設計已經變成今天很重要的議題？你可以說說你的看法嗎？你們會如何以設計作品回應這個議題？

環保設計，或是如何維持一定水平的設計都是很刁鑽的主題。目標都會一直改變，因為無論你想怎麼做，一些評論的聲音還是會找到漏洞去批判。任何設計師，包括我們，都無法確定自己的作品可以長時間保持重要性。環保就是要用最少的零件去創造最大最好的品質，那才是最聰明且持久的。

dpi：The Eco-Design already became a big issue nowadays; would you please talk about your opinions on eco-design? How do you re-echo to this issue in your design?

Eco-design, or sustainable design is a tricky subject. It's a moving target, because whatever you may do, some critics will find holes in it. Any designer, including ourselves, who does not make sure that their work can stay relevant for a long period; that it is made of the minimum parts to create maximum quality; that it is clever and enduring-- then they are not serving design.





不被看見才有樂趣

dpi：目前為止，哪一件作品最能夠表現你們的創作理念？

最近，也是正在與LaCie合作進行的作品就被認為是我們最好的作品。一直以來都有爭議，因為一般評論都認為那不算設計，因為沒有任何可被看見的設計—我想那就是令我非常驕傲的地方。花了兩年才完成一個簡單的盒子，這盒子已經表達了我對這個委託案的想法，但還沒完，因為有些人認為太簡單了，他們認為無論如何應該在外型或顏色上有點變化；當他們這麼說的意思就是做簡單的東西不應該在設計師負責的範圍裡。我完全不同意。因為形狀不能任意變化，但想法卻可以。

dpi：So far, which collaborating project or work could express your own creating philosophy the most?

The recent and on-going work with LaCie has realized some of our best work. It's been controversial because the criticism has been that it is not design because there is no design visible. I guess that's why I am very proud of it. It took two years to make a simple box, which is what in my opinion the project demanded. Yet, because some people feel it is too simple – that it should be more involved somehow with colour and shape – it means they are saying that making something simple is out of bounds for the designer. I totally disagree. The shape is not arbitrary, but instead comes from the thinking.

成功分成好幾種

dpi：那麼多作品中，哪一件是最成功或最受歡迎的？你認為人們喜歡的原因為何？

成功可以用許多不同的方式衡量。從商業的眼光來看，一些為無印良品所設計的作品都非常成功。最近的作品之一咖啡壺，就是我們辛苦執著每一個細節都要做到對的成果。而

從品牌的角度來看，我們和Taylors Eye Witness的合作重新燃起了他們想要生產有意義的設計的熱情。如果是從影響力的觀點來看，與Established & Sons以及Epson的合作效果都非常好。

dpi：Since you design so many works, which one is the most popular or successful? What's your own opinion about why people like them? Did you already have confidence before they were launched? Success can be measured in different ways. From a commercial view, some of the pieces for Muji have been very successful. The recent coffee maker is one of those that we slaved over to get every detail right. From a brand view, our work with Taylors Eye Witness has helped reinvigorate the company with a passion for producing relevant design pieces. And from an impact point of view, the work with Established & Sons and Epson have very been good.



當下精彩就是創造未來

dpi：你認為未來50年可能的設計趨勢會是什麼？人們將會最缺乏什麼、最需要什麼？

坦白說，我們對於未來會有什麼沒有很強烈的看法。關於未來，我無法比算命師告訴你的還多。對我們而言，當下是那麼的令人神魂顛倒、是那麼困難又那麼容易，我們就在其中。我認為設計師問關於未來的問題是最糟糕的，因為他們手上的工作就是讓「現在」變得更容易、更進步；如果現在無法完成，未來也不會精彩。所以，我們真的對未來不怎麼感興趣。

dpi：Do you think that "design" is depend on what people need? Or you think "design" could or should create the need of people? Could you predict the trend of design in next 50 years? What do you think people will lack the most or need the most in next 50 years? To be honest, we have no strong view of what the future holds. I can't tell you what it is - no more than a fortune teller. For us, the present is so captivating, so difficult and also so easy, that this is the world that we involve ourselves in. I think the worst person to ask about the future is a designer, because their job at hand is to make the present more simple and progressive. If it can't be made

now, then it is of the future, and that's not so interesting for us.

dpi：除了設計，日常生活中還有什麼令你很感興趣？什麼事物會啟發你的靈感？我從很久以前就開始收集五英鎊鈔票的計畫，還取名為「五英鎊以下」，這一直能夠為我和我們的辦公室帶來靈感。而針對每天家務想出簡單的解決辦法都可以讓我保持樂觀的心境。同時，建築、音樂，還有每天騎腳踏車上下班時的兜風都可以帶給我靈感。

dpi：Besides design, what interest you very much recently in your daily life? What source could inspire you the most? I have a collection I started a long time ago – called 'Under a Fiver' that continues to inspire me and our office. Simple solutions to everyday chores are what keep me optimistic. Also architecture, music, and my daily cycling to and from work.

腹語·飛翔·旅行

dpi：有什麼能力或天賦（無論是真實或想像）是你很想擁有的嗎？

13	14	16	17
15	18		

- 13 Beam Light for established and sons
- 14 flexlamp for droog
- 15 dvd projector for epson
- 16 knife shapener for taylors eye witness
- 17 optical mouse for lexon
- 18 dvd drive for lacie

對我個人而言，我一直都很想試著讓自己的聲音聽起來像來自他方，那一定會很好玩！我試著學腹語，這是一個很難學得完美的技巧。Kim則是希望她會飛，而且還常常夢到自己在飛。

dpi：What talent or power (no matter real or fanciful) you envy or desire to have very much? For me personally, I've always wanted to throw my voice. Imagine the fun you could have! I tried to learn by studying ventriloquism. It's certainly a hard skill to perfect. Kim wishes she could fly and often dreams about it.

dpi：可以給年輕設計師一些建議或忠告嗎？就是要旅行！！旅行非常有趣且具有文化意義，將能培養你的洞察力。另外，請你們尊重你們所知道的，並由此再往上建造。

dpi：Would you please give some advices or suggestions to the young designers? Travel! It's a lot of fun, culturally inclusive and will build your perspective. One more: Respect what you know but also build on it. **dpi**