

# KNOCKING ON CHINA'S DOOR

DESIGNER:  
**Alain Gilles**  
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## BIOGRAPHY

在完成了政治科学与市场管理的学习后, Alain Gilles在金融行业开始了自己的职业生涯。但谁都应该按照自己的方式生活, 在得到妻子的精神支持后, Alain重返课堂, 在法国学习工业设计。学习期间, 他曾为Xavier Lust当助手。毕业前夕, 他被Quinze & Milan所录用为设计师。在为Arne Quinze工作的两年半期间, 他曾在多位世界知名的建筑师和编辑的著名项目中担任设计师、推广者和项目经理等职务。2007年, 为了实现自己的梦想, Alain开设了属于自己的工作室, 进一步拓展他所钟情的产品设计、家具设计、艺术指导和室内建筑事业, 并同数位国际级的著名编辑进行合作。

After studying Political Sciences and Marketing Management, Alain Gilles went on to work in the financial world. But one has to live the life one's meant for. So, thanks to the moral support of his wife, he went back to studying Industrial Design in France. He assisted Xavier Lust in his creations, but was eventually hired by Quinze & Milan before graduating. He worked for Arne Quinze for two and a half years as a designer, developer and project manager on several high profile projects for world-renowned architects and editors.

He opened his own studio in 2007 in order to pursue his own dreams and develop his personal approach to product design, furniture design, art direction and interior architecture. He has since started to collaborate with several international editors.



**Catch Them All**  
立式衣架, 不规则的空格能发挥意想不到的用处, 放置许多一般衣架难以容纳的东西, 如手套, 围巾等……  
低处的格子可供儿童使用, 让他们从小养成管理自己随身物品的好习惯。如果有一系列这样的衣架, 也可以用来分隔空间

●**请用十秒钟绘制一幅草图, 来表现你对中国的印象。**

④“欣欣向荣的中国”: 一片神奇的土地, 一个复兴的国家, 复兴的人民。复兴带来了许多机会, 短短几年, 这里发生了巨变, 充满活力和希望, 渴望一个新型的现代化社会, 同时也需要一个全新的形象来定义自己。

●**如果你要为中国消费者设计一件产品, 它会是什么?**

④设计就是探讨, 是生产者、设计者和文化之间的碰撞。它融合了设计师的梦想、希望、可行性及现实背景。所以在开始真正设计之前, 我没办法提前设想会是什么产品。但我希望能设计出实用的产品, 让它讲述一个故事, 并带给人们梦想, 不论它是什么。

●**是什么让你成为一名设计师的?**

④成为设计师是我的需要而不是我的选择。这是一种发自内心的将我的感受化为现实, 从而留下些印记的需求。通过我自己对未来的构想, 也给其他人带去梦想。可以说, 设计是我的第二生命。

●**请向我们描述一下你的创作过程。**

④我的设计过程很大程度上取决于我将要创作出什么样的产品。如果是所谓的“消费产品”, 我就会从不同的分析开始: 现有的市场状况、技术发展水平、终端用户的需要。这些因素会对最终的成品产生至关重要的影响。如果是为了“高端”家具设计, 我就会采取更为个性化的和更为内省的工作方式, 我会按照一定的逻辑: 首先是一

种创造简约的工业产品的可能性, 让人们能够通过意想不到的方式参与到设计过程之中。其次是希望设计简单的产品, 每个人对其理解各不相同, 并以此来推动设计的改进和发展, 最后是希望创作的作品在视觉上不沉闷, 营造一种紧凑和开放性的氛围。

●**你认为用户在产品设计中扮演怎样的角色?**

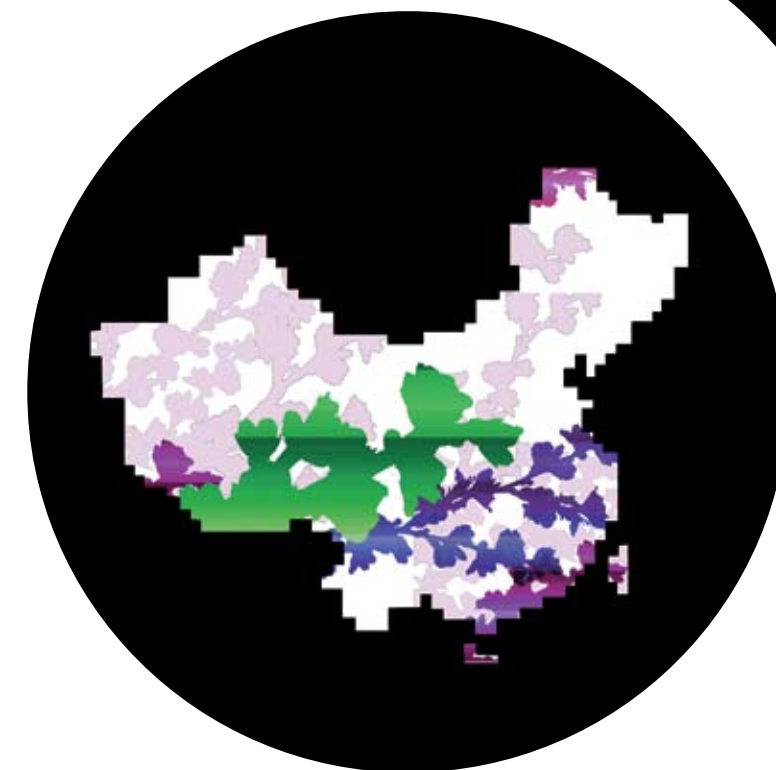
④对于某些公司来说, 消费者的购买行为是设计中非常重要的指导原则。但这样就与创新性产品的理念有些背道而驰, 而且会带来相应的风险, 也许我们创造出了自认为很不错的产品, 但最终消费者可能根本不喜欢。因此, 尽管我们需要考虑到用户的需求, 但首要的任务是尽可能大胆地设想新产品, 然后尽力把这种设想变成公众可接受的现实。

●**除了产品设计, 你还对其他哪些领域感兴趣?**

④我希望能成为建筑师, 规划城市、设计地标性建筑。有时当我看到我们的社会并没有沿着正确的方向发展时, 我又想成为政治家, 通过自己的努力重新塑造人们的行为方式, 并促进人与人之间的交流沟通。毕竟我主修的是政治科学, 它能帮助我更好地理解这个世界。

●**谈谈你所有完成的设计项目中收获最多或最有成就感的一件吧。**

④我的第一个付费项目当然是非常重要的一个。那时我还没有毕业, 刚刚开始为Quinze & Milan工作。我参



与的项目是为Wyly剧院设计与众不同的剧院座椅。建筑地点在达拉斯, 由OMA的Rem Koolhaas负责。座椅项目的进展一直是和Moroso进行合作的, 所以从一开始我就和那些最风趣、才华横溢的人一起工作。整个过程极具挑战, 让我获益匪浅。我和Qui est Paul?一起在9个月前成立了工作室。我接了一个新创立的品牌的项目, 帮助他们设计第一套产品。我的工作室发展得相当顺利, 让我很开心。在米兰家居展开幕前与Bonaldo合作设计Tectonic Tables也是一段激动人心的经历。作为设计师, 当我找对了设计方向时, 我的直觉往往会告诉我, 而这种满足感是难以言喻的。

●**你对“绿色生态设计”的理解是什么? 你是如何通过自己的设计哲学或者作品来体现它?**

④以前我对于“环保”因素并没有给予足够的关注。但自从我开始设计冠着自己名字的产品时, 我才真正认识到选择正确原材料的重要性。我对于McDonough和Braungart提出的“贯穿一生”的设计理念深信不疑。要达到那个境界需要些时日, 需要每一个从事产品生产和回收的人通力合作, 但这是个好的开始。问题提得准, 才能找到最适合的解决方案, 而不是各方互相推卸责任。我尽力在设计中使用可再生的或生命周期长的原材料。设计师应当应尽的责任, 其他人——科学家、制造商和消费者——也一样。

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**Rock Garden (Qui Est Paul?出品)**  
积木般组合式盆栽,有无限种排列可能,每个人都能设计属于自己的造型,可置于露台,或用来分隔较大空间,也可种植各种珍贵的奇香异草



**1.Classicon**  
这展吊灯再现了传统风格的灯罩,每个零部件都来自不同的材料,有其独特的功能

**2.Tectonic Side Table (Bonaldo出品)**  
这一系列桌子的特点来自它们结构上的可移动性,通过简单的排列组合可拼搭出意想不到的几何图形。设计理念则起源于创造一种“非静止”家居的念头,同时也可以给用户更多的空间来打造只属于自己的家具

**②Please draw a simple sketch, illustrating your impression of China and explain the image for us.**

① "Blossoming China": China, land of miracles. The rise of a nation, the rise of a people. So many opportunities, so many changes in so few years. Freshness and hope. Desire for a new modernism and symbols to define oneself.

**②If you have the chance to design a product for Chinese consumers, what would that be?**

① Design is a discussion, a meeting between producer, designer and culture. It is a mix between a designer's dreams and hopes and feasibility, a context. Hence, there is no way to define a product beforehand. But as always, I would want to create a functional product that tells a story and makes one dream, whatever the product or piece of furniture that is.

**③What was the most important reason for you to become a designer?**

① Becoming a designer was not a choice, rather a need. The need to leave a mark and to turn into reality that I could feel deep inside of me. And through my own visions, hopefully make other people dream. Design is my "second life" after all.

**④Please describe your design process for us.**

① My design process will largely depend on the type of product that will have to be created.

For so called "consumer products", I would start by different analysis: the existing market, the state of the art, the needs of the final user. Functionalities would then have a greater influence on the end result.

For furniture pieces to be edited by "high-end" editors, I would work in a way that would be a lot more personal and introspective, working on logics that I feel more attracted to: (1) the possibility to create simple industrial products that people can combine through unexpected repetitions in order to take part in the design process, (2) the desire to work on simple pieces that look different from one point of view to another, an evolving or ever-changing design, (3) the will to create pieces that are not visually static, to create a tension and discussion within the object itself...

**⑤What role do you think customers play in the designing of a product?**

① For some companies the expectation of what the customers might be willing to buy, plays a role that is way too important. The customer usually wants what it has already seen. Hence, this goes against the logic of creating new innovative products, and creates the risk of creating very expectable products that might eventually be boring to the customer. So even though the customer has to be taken into account, one

should first dream as much as they can about a new product, and then try to make it acceptable to the general public.

**⑥What other area(s) would you be interested in working in, other than product design?**

① I would love to be an architect, define the cities and landmark buildings. Sometimes, when I see that our communities are not going in the right direction I would like to be a politician in order to reshape the way people behave and interact one with the other. After all, in my "first life", I studied political sciences...so in a way I already have the tools to better understand our world.

**⑦Tell us about your past projects that has/have given you the greatest satisfaction?**

① The first project that I got to work on as a "paid" designer was certainly a very important one. At the time, I had just been hired by Quinze & Milan, I had not even graduated yet, but I got to work on a very novel theatre seat project for the Wylly theatre done by Rem Koolhaas/OMA in Dallas. The seat was developed in collaboration with Moroso...so from the start I was working with some of the most interesting and innovative people around. Very challenging and rewarding.

I only created my own design studio some nine months ago, but with Qui est Paul? I was given the chance to create a

brand from scratch, do the full artistic direction, design and develop most of the pieces in its very first collection. It's fascinating to see it happen, to grow successfully in a very short amount of time. Working with Bonaldo on the Tectonic Tables was another thrilling experience, as everything happened just so fast before the Milan Furniture Fair. As a designer, I get the greatest satisfaction when I know I just found the right concept and design. Normally, I can just feel I got it right.

**⑧What's your understanding of "eco-design"? What particular projects/approach are you taking?**

① In the past, I have not always paid enough attention to the "eco-friendly" factor. But since I have started designing my own products, with my name on them, I really feel the importance of picking the right materials. I am a great believer in the potential of the "cradle to cradle" concept developed by McDonough & Braungart. It will take time to get there, will require the good will of everyone in the production and after-life cycle of the products, but it is a very positive attitude. They show the importance of asking the right questions in order to find the appropriate solutions, rather than just pointing the finger at someone. I truly want to make sure that I use either recyclable, renewable or durable materials in my designs. A designer has to do his part, but so does everyone else: scientists, producers, consumers...