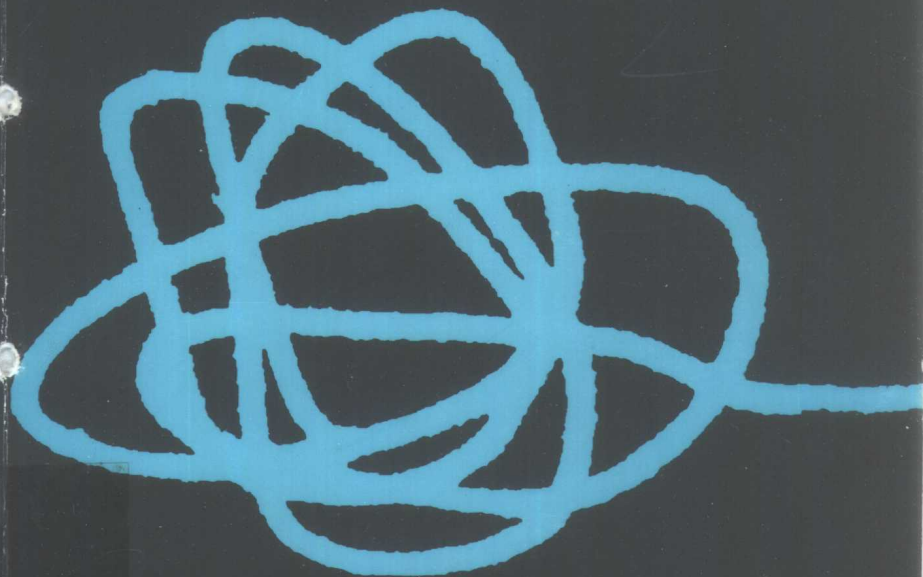


design focus Product

Yves Béhar

fuseproject



设计新视点丛书

维斯·贝哈的产品设计

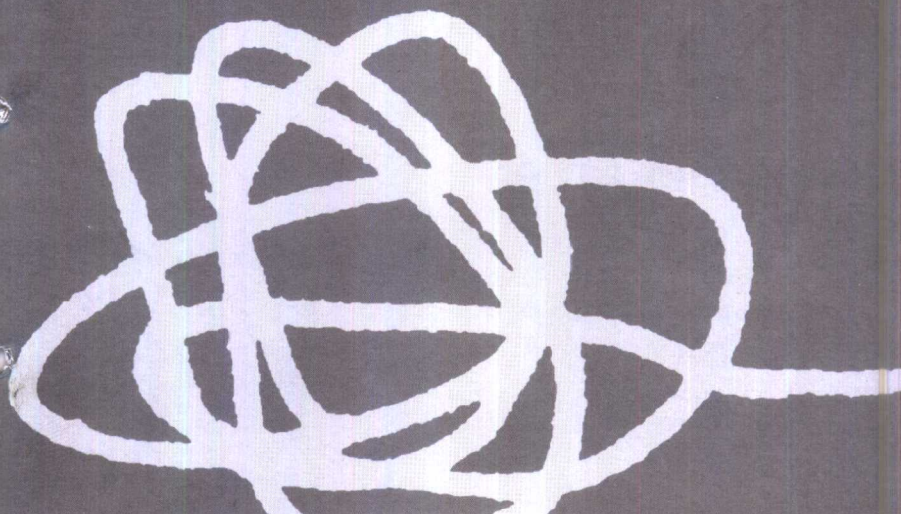
design focus Product

TB472-64

2

Yves Béhar

fuseproject



北方工业大学图书馆



00489727

设计新视点丛书

维斯·贝哈的产品设计

HD57/06

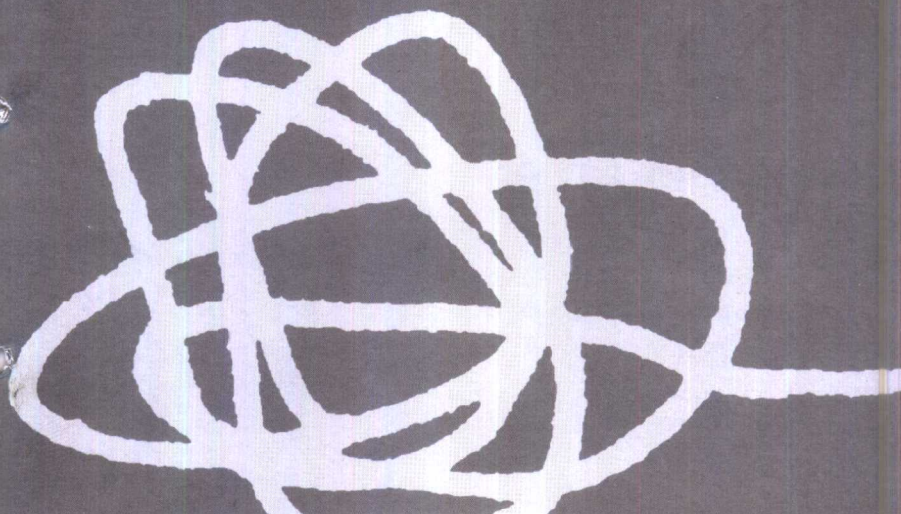
design focus Product

TB472-64

2

Yves Béhar

fuseproject



北方工业大学图书馆



00489727

设计新视点丛书

维斯·贝哈的产品设计

HD57/06

维斯·贝哈

维斯·贝哈一九六七年生于洛桑，在欧洲与加州的帕萨迪纳艺术中心设计学院学习。

维斯是融合设计公司总裁，一间位于旧金山从事品牌开拓及工业设计的公司。融合设计公司在设计品牌产品中寻求变化，从而使产品与用者建立一种感情联系。维斯·贝哈与他的团队最近为以下的跨国机构提供咨询服务：BIRKENSTOCK、HEWLETT PACKARD、微软、ALCATEL。还有像 PEOPLEPC、PHILOU 等这些为人所知的新公司。融合设计公司也为报刊及博物馆提供设计服务。最近，维斯·贝哈受旧金山现代艺术博物馆委托为其“未来鞋”店进行设计及呈递概念。

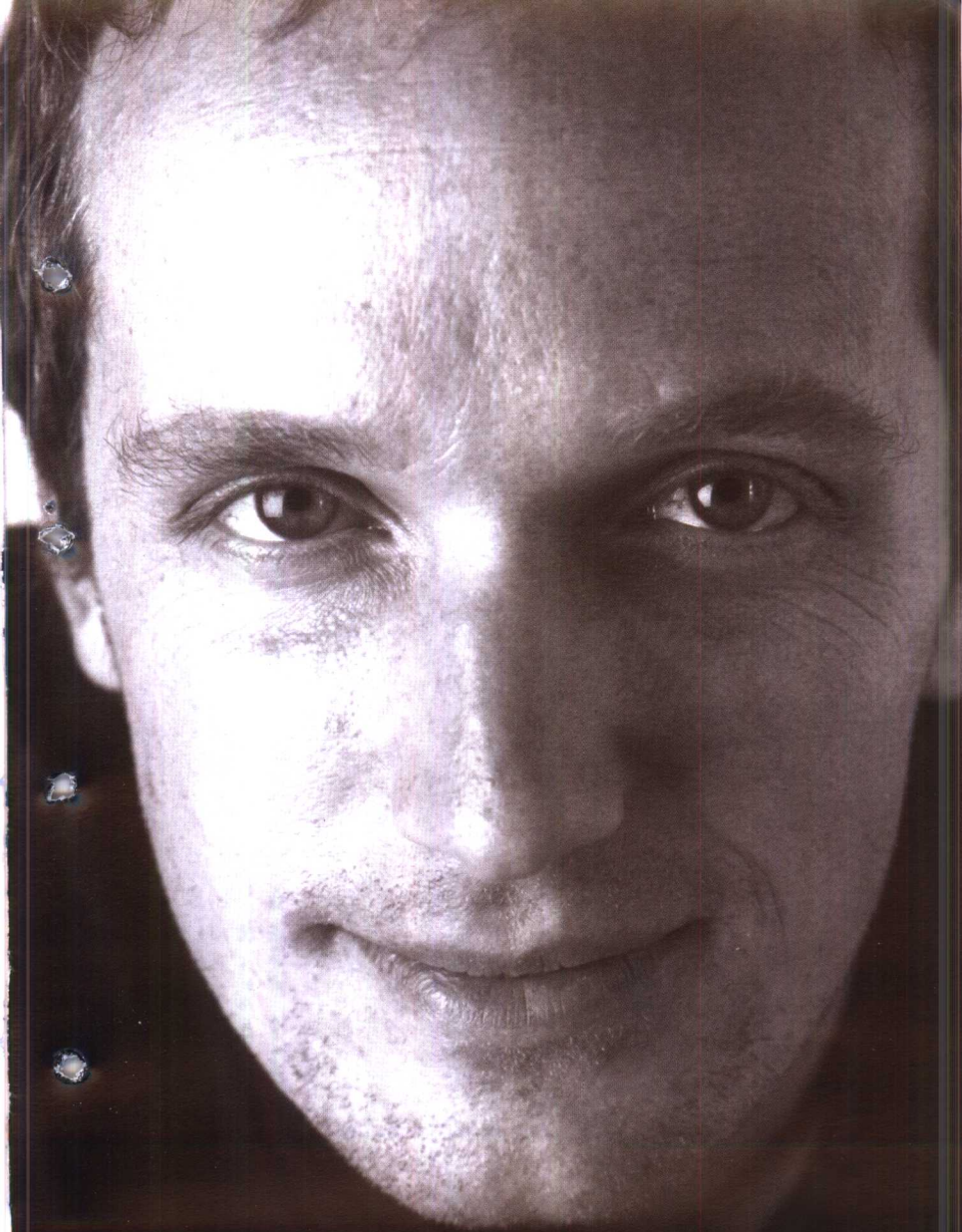
目前，作为 FROGDESIGN 公司的设计经理及 LUNAR 设计公司前任设计经理的维斯·贝哈以其设计的 SILICON GRAPHICS 02 工作站、JPS GLOBAL POSITIONNING 系统产品系列及 HP PAVILION 2000 而广为人知。同时他带领他的设计团队拓展 SCHICK-WILKINSON、NEC、三菱、欧米茄及苹果电脑的产品。维斯的作品在博物馆及设计竞赛上得到了国际承认，尤其是他已获得以下的奖项：《意念》（商业周刊）、《ID》设计年鉴、IF INDUSTRIE HANOVER 及 SMAU 奖。维斯的作品最近在纽约库朋·赫维特博物馆举办的设计三年展中展出。他还担任加州艺术工艺学院工业设计系的设计教授。

P3 维斯·贝哈，1995

摄影：马吉斯·汉森

P3 Yves Behar, 1995

Photograph: Markus Hanschen





Yves Béhar was born in Lausanne in 1967. Studied at the Art Center College of Design in Europe and Pasadena.

Yves Béhar is founding principal of fuseproject, a brand development and industrial design firm based in San Francisco. fuseproject is fostering change by designing brand-building products that establish an emotional connection with the user. Yves Béhar and his team are currently advising multinational corporations such as Birkenstock Hewlett Packard, Microsoft, Alcatel as well as prominent start-ups such as Peoplepc, Philou and others. fuseproject is also contributing to design experiments for the press and museums. Of late Yves Béhar has been commissioned by the San Francisco Museum of Modern Art to design and present future shoe concepts. Most Recently as design manager for Frogdesign and previously for Lunar Design, Yves Béhar has been widely noted for designing the Silicon Graphics O2 workstation, JPS Global Positioning System line of products and the HP Pavilion 2000. He also led design teams in the development of products from Schick-Wilkinson, NEC, Mitsubishi, Omega and Apple Computer. Mr. Béhar's work has been internationally recognized in Museum's and competitions alike, in particular he has received 6 IDEA/Business week, ID annual design review, If Industrie Hanover and Smau awards. Yves Béhar's work was recently featured in the Design Triennale at the Cooper Hewitt Museum in New York. He is also a professor of design in the industrial design department at California College of Arts and Crafts.

关于融合

维斯·贝哈将其公司的名字“空间”改为“融合”，但从未改变其在融合设计上的专长。一种他在 FROGDESIGN 公司学到的概念，FROGDESIGN 公司是一间全球性的工业设计及产品拓展公司，为硅谷产品作设计，如苹果电脑等。维斯在这种整体设计的概念上增添了独特的手法，把整体产品定位在较大公司的品牌中：友善及温和的触觉。融合的工业设计项目总是源自一种新生活风格的概念，而不是基于产品本身的刻板模式。产品成为物体，具有玩具特质，流畅与感性的形状，它们适用于家居及办公室。软性材料如毡制品、硬性产品上的柔和曲线、适用于手握及体形的韧性橡胶，这些都是贝哈试图将高科技工业设计人性化所采用的方式。

Yves Béhar changed his company's name from VOID to FUSE, but never changed its expertise in integrated design, a concept which Béhar learned at Frogdesign, the global industrial design and product development company that has generated iconic Silicon Valley products, such as Macintosh computers. Yves has added a unique touch to this concept of integrated design; which defines the integration of products within a larger company's brand: it is a friendly and soft touch. Fuse's industrial design projects always stem out of a concept of a new lifestyle, rather than from the stereotype of the product itself. Products become objects, with a toy quality, rounded and sensual forms, they integrate also within the domestic or home/office context for which they were designed. Soft materials such as felt; organic, curvilinear forms for products that are usually cold hardware, supple rubber adapting to the hand grasp or the body line are ways through which Behar manages to humanize high-tech industrial design.





设计论述

设计是一种追求传递方式的个人尝试。概念则是我试图在我的设计中传递的东西。每个项目都是关于一种观点的形成，并通过设计将其表达。

由于在瑞士长大，我秉承了某种摆脱刻板而又保留简洁图案的风格。我曾与家人在伊斯坦布尔度过童年的多个夏日，接触了东西方在建筑、形状与色彩上的文化融合。如今在我的作品中，我尝试在结构、形式及技术上达到简洁。

最近，我在旧金山工作与生活，当然这是一个独特与充满活力的科技环境。“人性的技术”是我的设计所追求的。寻求使技术让人亲近的方式，我们把新的 HP PAVILION 2000 电脑称为“因特网的购物袋”，并确保这种新的设计语言适用家居；而手提袋则便于电脑携带。顾客的需求与个性化是正要探索的领域，如 AVO 电话及其柔软与韧性的外壳。

我们为 PHILOU 设计的护发产品系列，在为青少年所作的典型设计外寻求一种新的纯洁与感官性的表达。结果正好可置于一只小手中的不对称瓶身与瓶盖，引起广泛的关注。

我试图在新产品中注入内涵。通过强调独特的元素，并使之更明显，从而找到针对设计目的的特性，这样，特性就变成了信息。我们夸大了 SPACE SCENT 香水瓶的比例与分量。指望香水用完后，瓶子不会被弃置而被重注入香水继续使用。

以设计与概念的形式传送的信息讲述着公司的故事，这可称为经验与内涵的设计。结果带有故事的产品会有感人的感觉，产生一种与用者相关的情感。LUSH LILY 盘就具有十分突出的功能，形状简单可托一只杯子，幽雅的弯曲把手易于把握。同时 LILY PAD 体现了传送到杯中的液体元素。无论是为 HP，欧米茄设计还是为旧金山现代艺术博物馆所设计的未来概念，都是我所追求的特性表达。

大约一年前，我创建了融合设计公司，一间创造产品故事与人性故事的场所。融合设计的重点是概念作为一种传递变化及品牌创新的设计。当今为了建立强有力的品牌，一间公司需要具有人性的产品来召唤一种观点，从而传递希望传送的信息。

概念与内涵也是我一生追求的质量。

Design is a personal endeavor pursued as a means of communication. Ideas are what I try to communicate in my work. Every project is about forming a point of view, and expressing it through design.

Having grown up in Switzerland, I have inherited a certain need to work outside the box while retaining a taste for simple icons. I also have spent many childhood summers with my family in Istanbul, being exposed to the complexity of mixed cultures, East and West, blending through architecture, form and color. Today, I try to attain a level of simplicity in my work within the complexity of structural, formal and technical constraints.

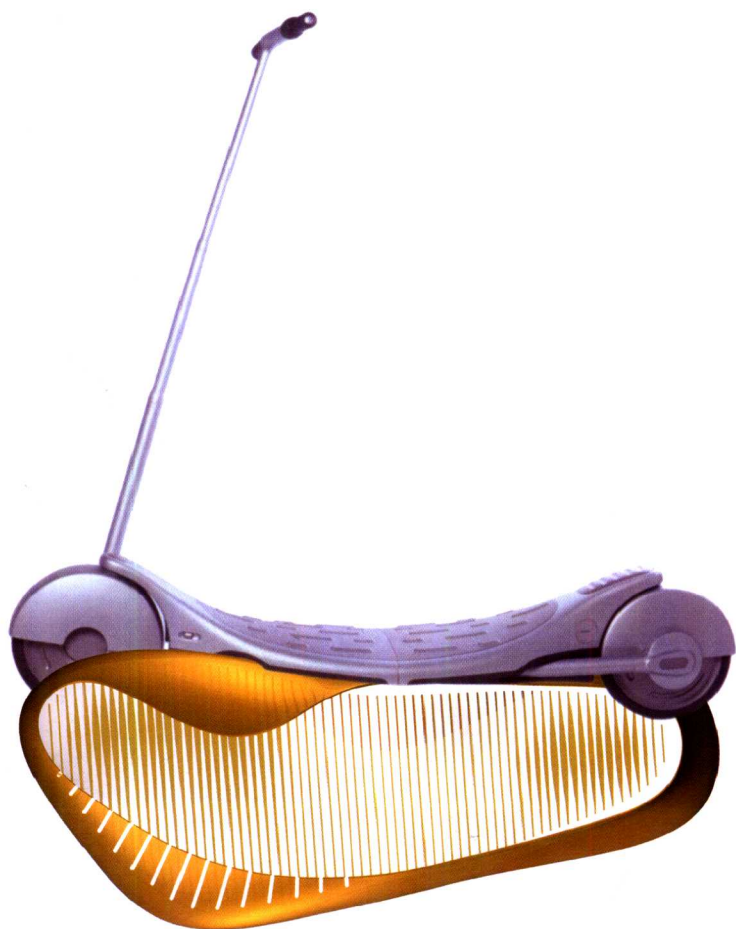
Most recently, I have been working and living in San Francisco, certainly a unique and dynamic environment for everything technological. "Technology with humanity", is what my designs aspire to. Searching for ways to make technology more approachable, we dubbed the new HP Pavilion 2000 computer "the shopping bag to the internet", and made sure its new design language would integrate into the home, while offering portability by providing a carrying grip. Customization and personalization are other areas that are being explored, as with the Avo phone and its soft and malleable outside skin.

The world is full of clichés, and design is all too often a way to perpetuate them. For the line of hair products that we designed for Philou, we looked beyond the typical designs that are created for teenagers for an expression of nascent purity and sensuality. The resulting asymmetric bottle and cap fits in a small hand, and has caught the attention of a wider audience.

What I try to instill in a new product is content and meaning. Finding qualities that are specific to a design's purpose by enhancing the uniqueness element, even making it more pronounced, so the qualities become message. We recently exaggerated the proportions and weight of the Space Scent perfume bottle, as a means of questioning the idea of luxury. The end result might be that the bottle is virtually impossible to dispose of, which will hopefully result in more refills being used with the original bottle.

The message transmitted by means of design and concept tells a story about a company. This can be called the design of experiences and content. As a result, a product with a story will be sensed emotionally, creating an emotional connection with the user at an experiential level. The Lush Lily trays have a very obvious function, expressed in the simple cut-outs that support a glass, and the gently curved handles that allow for an easy grip. At the same time, the Lily Pad reference speaks of the





liquid element transported in the glasses. Whether it is working with HP, Omega or future concepts for the SFMoMA (San Francisco Museum of Modern Art), it is the same expressive qualities that I strive for.

About a year ago, I founded fuseproject, as a space for creating product stories and human stories. fuseproject's focus is the design of ideas as a means to communicate change and the evolution of a brand. To build a strong brand today, a company needs products with personality to evoke a point of view and therefore communicate the desired message.

Ideas and content are the qualities I look for in life as well.

Yves Béhar

fuse



fuse



fuse



fuse



fuse



fuse



fuse



