

包装&设计

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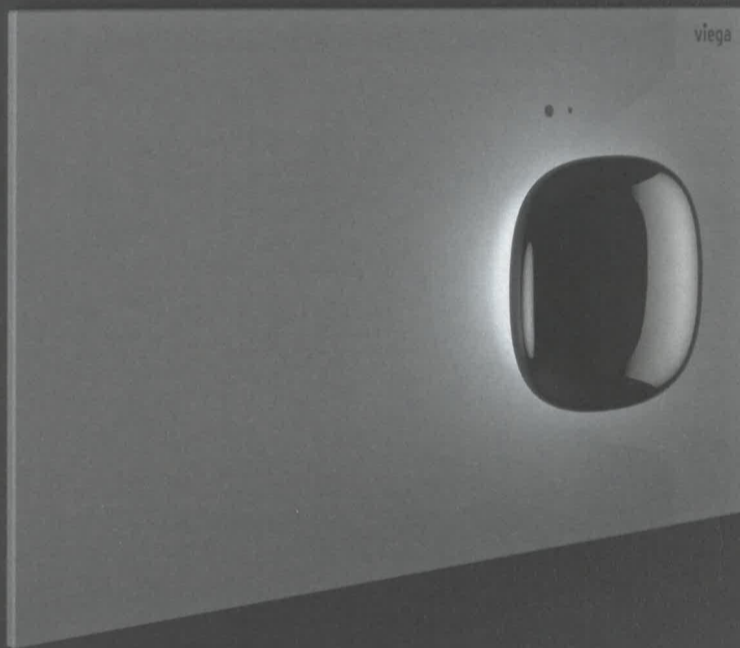
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专访德国 ARTEFAKT Design: 打造连接“人与产品”的完美界面

INTERVIEW WITH ARTEFAKT DESIGN GERMANY: CREATING THE
PERFECT INTERFACE BETWEEN “MAN AND PRODUCT”



VIEGA PREVISTA VISIGN FOR MORE 202马桶冲水按钮

将一种产品做到极致，是许多伟大设计师的追求。在今年iF设计奖的获奖名单中，有一家设计公司可以说是把一件日常生活中不太起眼的产品做到了极致——其6件获奖作品中有5件是马桶冲水按钮，其中的Visign for More 202更荣获了2020年iF金奖。这件极简设计的金奖作品背后，是来自德国的ARTEFAKT Design。

ARTEFAKT Design由两位设计师Achim Pohl和Tomas Fiegl于1989年成立，成立伊始专注于建筑产品设计；2006年，由于两位创始人的兴趣使然，ARTEFAKT Design将自行车产品设计确立为公司的另一专注领域。由此，多年来ARTEFAKT Design专心致力于建筑产品和自行车产品设计这两个“截然不同”的领域，而这样的“交叉知识”创作过程也让ARTEFAKT Design团队的工作更多样化、能有更多的机会进行创新。如今，位于德国达姆施塔特的ARTEFAKT Design，是一个由15位专业人士组成的小型设计团队，提供从产品策略咨询、到产品开发、到推向市场的全程服务，客户包括Alape、汉莎、Hewi、捷渡、凯美、瑞好、Richter+Frenzel、西门子、德房家、博世、博泽、峡谷、RTI Sports、Scott等等。

公司名“ARTEFAKT”是拉丁文的“艺术”与“制作”的合成词，代表着连接“人与产品”的界面，同时也反映了ARTEFAKT Design工作的核心。ARTEFAKT Design认为：无论是建筑产品还是自行车产品，设计时都必须要考虑用户的情感与功能需求，同时也要考虑环境的可持续性发展，而“物联网”的发展将为传统产品带来一次完全的更新换代——产品的基本功能将保持不变，但“人机交互”界面将赋予产品全新的外观，“用户体验/用户界面”（UX / UI）领域将在未来的产品设计中扮演重要的角色。而对于品牌与产品形象的打造，ARTEFAKT Design则坚持做减法，摒除所有不必要的元素，以极简设计为自己的风格与特色。

多年来，ARTEFAKT Design设计的产品不但取得了巨大市场成功，还荣获了超过250个设计奖项，其中约10%为最佳奖，斐然的成绩或许就是其工作理念与方式的最好印证。

本期《包装&设计》对ARTEFAKT Design的联合创始人、CEO及产品设计师Achim Pohl先生进行了专访，同时甄选了ARTEFAKT Design的部分优秀设计作品，与读者分享。

“特别是在新冠肺炎疫情蔓延时期，电子网络、非接触式和远程可控制的产品将会出现巨大的商机和市场需求。”

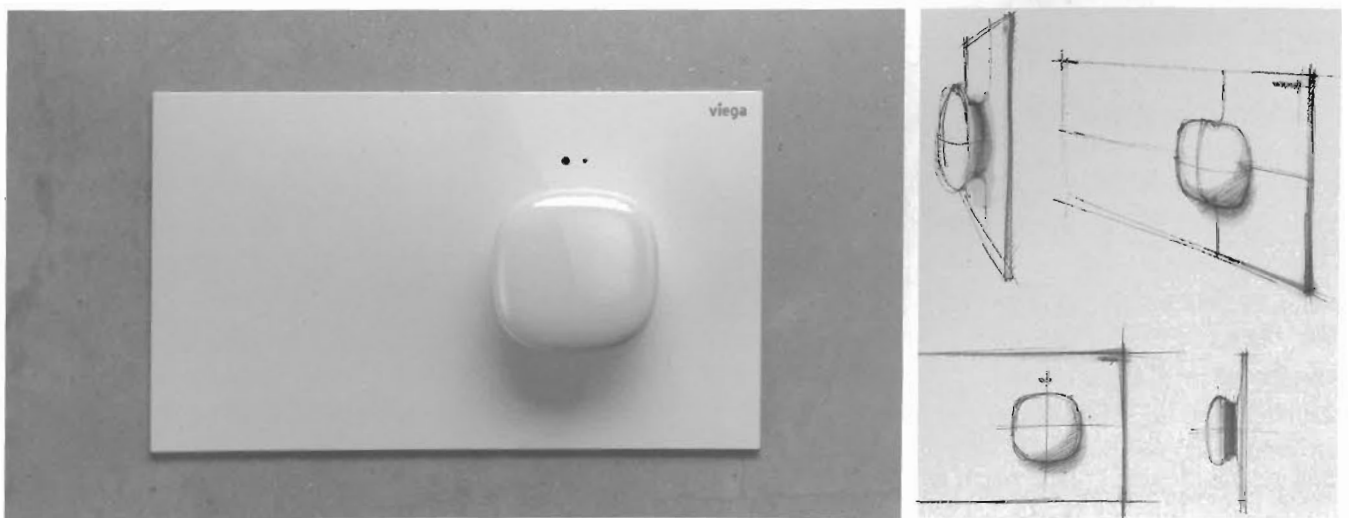
“Especially in the times of ‘COVID-19,’ a large market will emerge and there is a considerable backlog demand on electronic networking, touch-free and remote-controllable products.”

Making a product to the extreme is the common spirit of many great designers. In this year's iF Design Award winners list, there is a design company that has been hitting the ground running with a common product in our daily life – 5 of the 6 iF Design Awards are toilet actuation plates, among which Visign for More 202 won an iF Gold Award this year. The creative force behind this minimalist gold award-winning work is ARTEFAKT Design from Germany.

ARTEFAKT Design, founded in 1989 by Achim Pohl and Tomas Fiegl, at first focused on architecture design. In 2006, based on the two founders' personal interest, it established CYCLING (bicycle product design) as another area of focus for the company. Dedicating itself to two different design segments, ARCHITECTURE and CYCLING, allows the team the greatest possible diversification and opportunity for innovation through a “cross-knowledge creation process.” ARTEFAKT Design, now with a creative team of 15 members in its studio in Darmstadt, provides full service ranging from product strategy and development to market-ready products. Its clients include Alape, Hansa, Hewi, Jado, Kermi, Rehau, Richter+Frenzel, Siemens, Viega, Bosch, Brose, Canyon, RTI Sports and Scott, to name just a few.

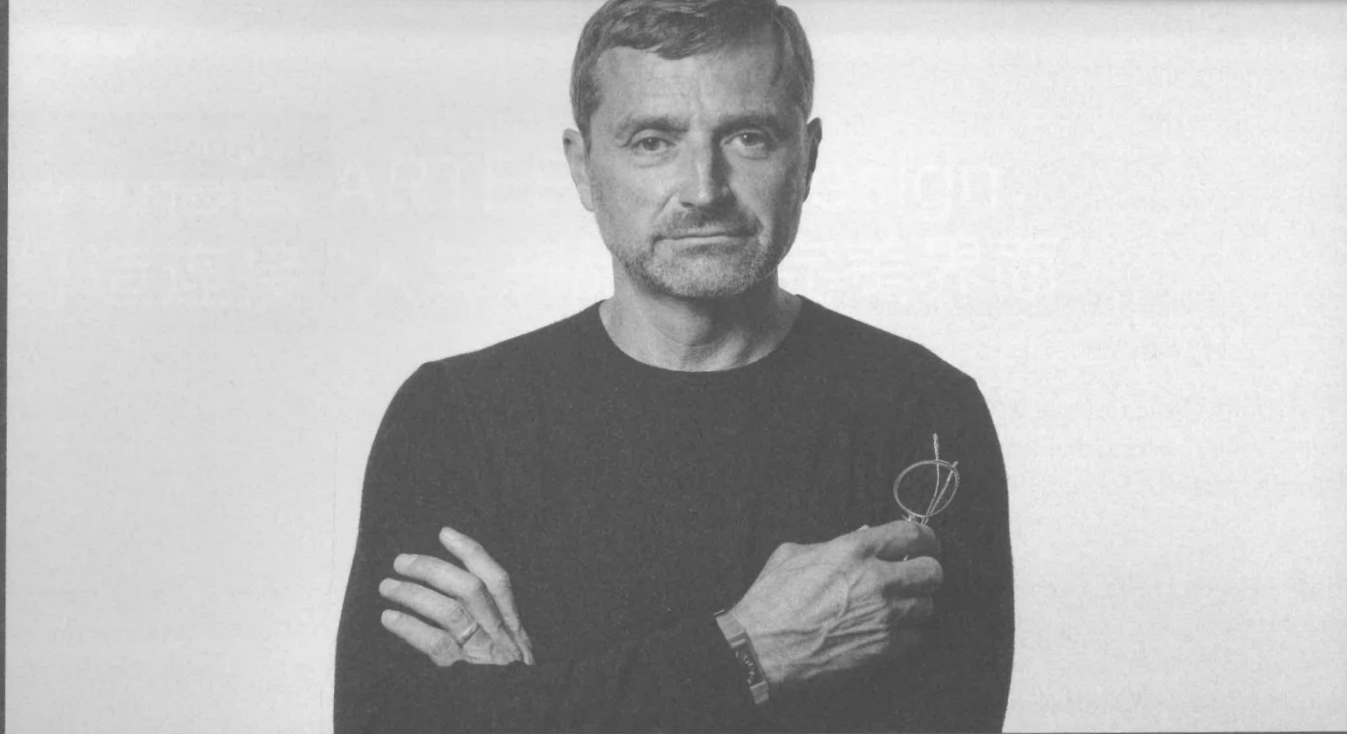
The company name, “ARTEFAKT”, is a compound word derived from the Latin words ars (art) and factum (making). It stands for the interface between “man and machine” that reflects the essential core themes of its work. ARTEFAKT Design believes that industrial designers should design products that not only meet the user's emotional and functional requirements but also consider the society and sustainable development. For both the ARCHITECTURE and CYCLING divisions, the “internet of things” will generate a completely new generation of traditional products: the basic functionality will remain the same, but the “human-product” interface will give the products a completely new appearance. This again shows the great role that the UX/UI division “user experience / user interface” will play in the future for the product designer. As for identity of brands and products, ARTEFAKT Design believes in reduction and concentration on the essential components with everything not necessary left out.

Over the years, the works of ARTEFAKT Design have achieved great market success and won over 250 awards, about 10% of which were “Best of Mentions,” and this achievement could be viewed as a confirmation of its philosophy and contemporary way of working. For this issue, *Package & Design* conducted an exclusive interview with Achim Pohl, Co-Founder and CEO of ARTEFAKT Design, and selected some exceptional design works of ARTEFAKT Design to share with our readers.



VIEGA PREVISTA VISIGN FOR MORE 202马桶冲水按钮

ARTEFAKT Design为专注于卡压连接技术和卫浴排水技术的德国品牌VIEGA设计的该系列产品呈现了马桶冲水按钮的雕塑美学，为同类型产品定义了全新的外观。面板与控制元件间的平滑转换与间接式光源，让产品日夜都能吸引用户的目光；新颖的操作技术让用户只需以极小的左右旋转动作便能启动马桶冲水，带来绝佳的用户体验。与此同时，该产品以极简的设计风格轻松融入各类浴室环境中。该设计荣获了2020年iF设计奖金奖以及2020年德国设计大奖。



► 问：《包装 & 设计》 ► 答：Achim Pohl, ARTEFAKT Design 联合创始人兼 CEO

问：首先恭喜ARTEFAKT Design今年有6件作品荣获iF设计奖，6件作品中有5件是马桶冲水按钮，其中Visign for More 202更获得了2020年iF金奖。请问这件金奖作品开发了多长时间？可否谈谈其设计理念和创新之处。

答：马桶冲水按钮产品在一次大赛的获奖作品中占据5席，其中还包括一项金奖，这听起来似乎有点不可思议。

这个项目为我们提供了难得的机会，让我们得以在细分市场中定义和开发完整的产品系列。这就意味着我们不仅要把设计做好，还要考虑造价和技术问题，同时还要考虑产品在全球私人 and 公共空间的适用情况。当然这也是一项绝妙的挑战，让我们从一开始就可以协调策略和创意工作。最终，这个项目花了大约两年的时间才完成。

说到设计理念，我认为首先很重要的一点，是定义不同的用户群体及其对产品的要求和期望。好的工业设计不能仅停留在理论层面，还需要有意识地针对目标用户的日常生活与喜好、以及产品的使用环境来进行设计。

然后，产品的设计必须要有特色，要“有棱角有边缘”，而这个特色就是产品的设计基因，它蕴含着令人愉悦的情感，但它不必满足每个人的品味，而是要吸引特定的目标人群。Visign for More 202就是如此，它自信地呈现着自己的个性，仿若在吸引你讨论它、试用它，而它的魅力正是在于结合了看似矛盾的形式元素。无论人们喜不喜欢这样的产品，他们都会想试用看看。它绝不是可有可无的存在，而是在进一步地重新诠释着设计、定义着潮流。与此同时，对功能的注重也赋予了它平衡性与稳定性。对我来说，这是一件令人难以置信的工业设计作品。回想起来，能获得iF金奖的殊荣，也是对VIEGA大胆决策的认可。

反过来说，这些马桶冲水按钮已不仅仅是一件件卫浴产品设计了，它们还将企业的形象、对未来质量、技术或设计趋势的态度传达给外界。可以说，它们代表着品牌的面貌，为用户塑造了情感与功能界面。

问：这已不是ARTEFAKT Design第一次为VIEGA设计马桶

冲水按钮了，能否谈谈ARTEFAKT Design与VIEGA的合作？在合作过程中，ARTEFAKT Design创作的自由度高吗？或者说VIEGA的参与度高吗？

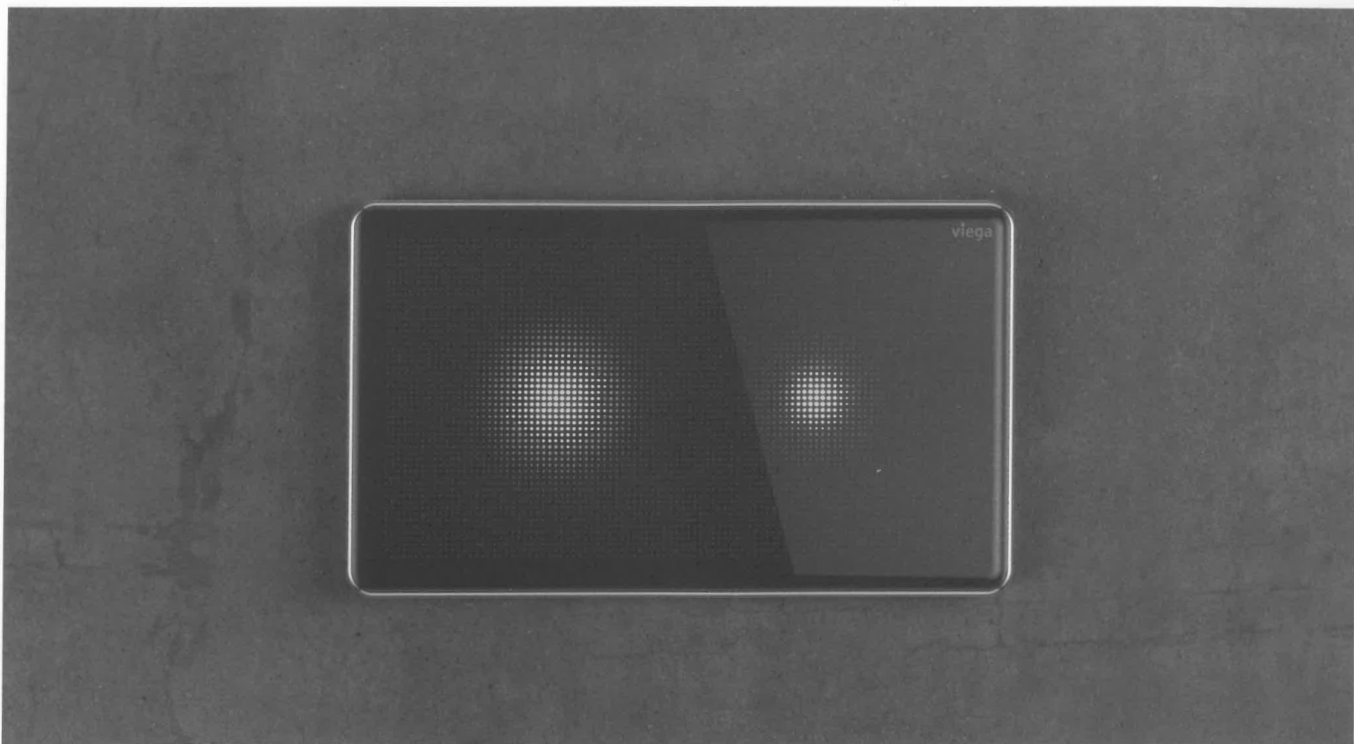
答：我们与VIEGA在过去几年的合作中取得了丰硕成果，这来自于我们双方团队之间的完美合作——营销、工程、设计团队都朝着共同的目标努力，并且相互尊重各自的专业。ARTEFAKT Design负责打造连接人与产品（“建筑物与产品”）的界面设计，确保VIEGA的技术得到了最佳利用，同时要将产品的情感、功能和价格等方面的因素考虑在内。为了实现这一目标，VIEGA赋予了我们高度的信任和决策权。

除了马桶冲水按钮外，我们也为VIEGA设计整套产品系列，例如排水系统、电子设备和用户体验等。在创作过程中，我们会谨慎地协调整个程序的设计，就像是开发一套企业形象那样。我们甚至还对墙壁下方及浴缸后方的技术组件进行了设计优化，同时在配色上进行了区分，让工匠们在安装和维护时能更好地区分相关组件。

问：ARTEFAKT Design做过不少这类产品的设计，为何会单独设计冲水按钮这一不太起眼的部件、而不是和马桶一起设计？请谈谈ARTEFAKT Design在这类产品上的设计经验，您认为这一领域有着怎样的设计趋势？设计和创新过程中的最大挑战是什么？

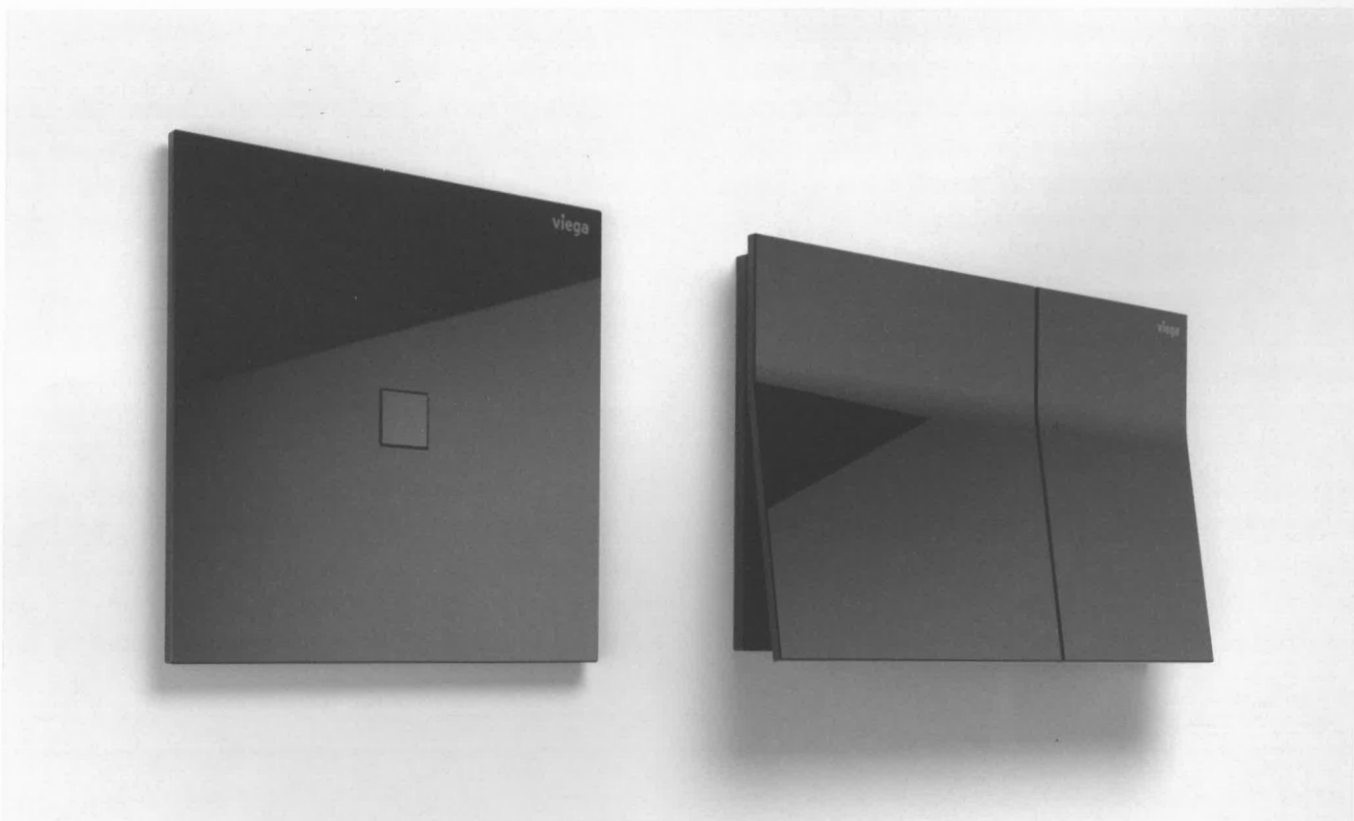
答：对我们来说，马桶冲水按钮是一个很好的切入点，并且肯定会在不久的将来给市场带来惊喜。特别是在新冠肺炎疫情蔓延时期，这类型的卫浴用品将会出现巨大的商机和市场需求。因此，我们从很早就开始与VIEGA一起致力于电子网络、非接触式和远程可控制产品的设计——这正是这一领域产品的趋势。

以前的“最新技术”主要是单独装配线，而如今“物联网”的发展则会带动当前的卫浴电子设备实现突破——应用程序、智能手机、语音和手势操控技术将个人日常生活与居住空间融合在一起，产品之间可以通信互联，完美满足个人用户、群体用户和建筑的需求，以可持续的舒适性为产品和品牌带来可观的附加价值。



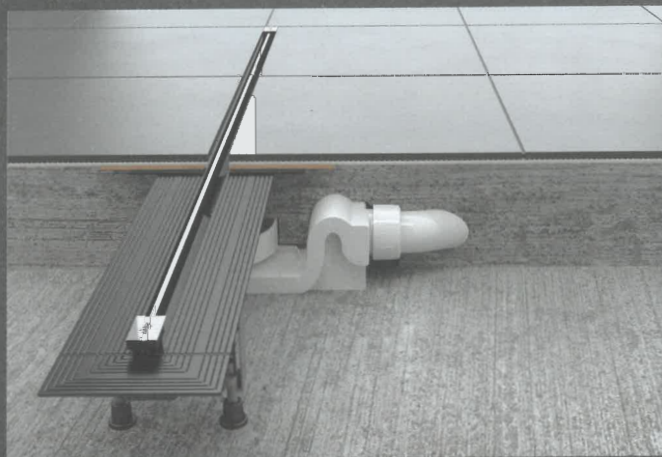
VIEGA PREVISTA VISIGN FOR MORE 205 SENSITIVE电子马桶冲水按钮

数字化家居如今已成为了人们生活文化的主流趋势，ARTEFAKT Design为专注于卡压连接技术和卫浴排水技术的德国品牌VIEGA设计的该款非接触式电子马桶冲水按钮结合了最高的卫生要求和高端的视觉体验，背光格栅的动感图文明确地指引着用户使用产品，同时以同心脉冲的方式在黑暗中提供照明，顶尖的传感器技术让该产品可智能调节用水量，能有效节省资源。该设计荣获了2020年iF设计奖。



VIEGA PREVISTA VISIGN FOR MORE 200马桶冲水按钮

ARTEFAKT Design为德国品牌VIEGA设计的该系列马桶冲水按钮拥有独特而优雅的外观，感应式的小便冲水面板可实现无接触操作，而冲水按键则可通过轻轻的敲击就能激活，而按键下方的精致照明让用户在黑暗中亦可无碍使用；与此同时，该系列产品可提供原木、玻璃和不锈钢等材料定制款式，为酒店和半公共区域提供了诸多选择。该系列产品荣获了2019年DESIGN PLUS欧洲设计大奖。



VIEGA ADVANTIX VARIO浴室排水装置

ARTEFAKT为专注于卡压连接技术和卫浴排水技术的德国品牌VIEGA设计的该款浴室排水装置,是市场上首款可调节长度的淋浴排水装置,可在不损坏砌体的前提下嵌入水泥或石膏板墙中,革新设计为步入式淋浴室的设计提供了更多的可能性。该设计曾荣获德国设计奖、红点奖、DESIGN PLUS欧洲设计大奖等诸多奖项。

对于设计师而言,这是一项激动人心的发展和技术,它让设计师得以最大程度地整合科技,由此朝着理想的卫浴产品设计迈出了一大步,“用户界面”也正逐渐成为产品形象中重要的一部分。所以目前我们在最新产品(尤其是建筑产品)的开发中都在充分运用这方面的专业知识,与客户方共同合作开发和实施新的解决方案。但它也对设计提出了全新的要求,为设计师们带来了新的挑战,我们在欢欣鼓舞的同时必须加速学习。

问: ARTEFAKT Design主要专注于建筑产品和自行车产品的设计,请分别谈谈ARTEFAKT Design开发两类产品的典型开发和设计流程。整个设计流程会在全面的品牌框架下进行吗?

答: 我们一贯将产品看做其使用环境的一部分,看作品牌的一部分。因此,我们通常会首先定义目标用户人群,研究他们的生活环境、对产品的情感和功能需求,考虑是一个人用还是一群人使用,由此确定产品策略和产品的设计要求。

第二步,我们会分析相关设计、技术和功能的当前市场趋势,并确定其对我们产品的未来意义。

在自行车产品领域,电子移动技术的飞速发展不断对产品提出全新的要求,因此我们的设计师与工程师始终紧密合作,一步步改进,一次次地让设计与技术同步发展,而这个过程需要双方对彼此的专业技能有着高度的信心。

而在建筑产品领域,我们则始终将产品看作设计环境的一部分,设计时不仅会关注产品的功能性,更会关注产品的情感传达。也就是说,功能和情感是我们决定一款设计是否合适的因素。

对于每个项目,我们都会陪伴客户完成从设计到上市的整个阶段,包括定价和专利的申请。在产品能在市场上获得成功之前,我们有非常多的工作要做。

问: ARTEFAKT Design通过做减法、浓缩基本要素来打造品牌和产品形象,能否将其等同于“极简设计”的理念?请进一步阐述一下ARTEFAKT Design的设计理念。您如何定义ARTEFAKT Design的设计风格?

答: 问题是——形象意味着什么? 形象意味着可识别的个性,不能没有任何辨识度。这就要求突出企业的现有形象或目标形象,并展现在所有品牌接触点上。因此,所有不必要的、甚至与

目标相矛盾的元素都要摒除。不能为了创新而创新,也不能为了显得与众不同而整得光怪陆离。在ARTEFAKT Design,我们称之为——减少形象——这就是ARTEFAKT Design的特色和典型设计风格,它源自我们的创作理念,即:设计、生产能完美满足不同生活环境的产品。当然你也可以理解为极简主义,但这与几何、有机、理性、感性这些概念无关,仅仅是对本质的简化和对形象的塑造。

问: 您如何看自行车设计的未来趋势?

答: 目前自行车领域的主要趋势是“电动出行”,这一趋势成为了自行车产品的开发重点。除了将自行车作为运动器材外,另一关注的焦点是自行车的“运输”功能。如今,汽车和自行车之间的差距越来越小,使用自行车来运输货物或上下班通勤已成为了行业核心话题。我们甚至还为运送包裹开发了“最后一英里”运输工具,这对自行车制造商和其它如博世这样的公司来说,未来都有着巨大的市场。此外,伴随数字化驾驶与安全技术的研发正在全面展开,我们也有机会设计零排放、可持续的产品。

问: 您担任过许多国际设计大奖的评审,对您而言参赛和获奖有何意义? ARTEFAKT Design内部有没有挑选作品拿去参赛的标准?

答: 是的,没错。我还是“2020年iF设计青年才俊奖”评审之一,今年的主题是资源的可持续利用。评判来自世界各地年轻设计师们的作品非常令人兴奋,尤其是看到关于贫困地区的缺水或卫生等问题的设计方案,让人感觉到对美好未来的希望,我非常尊重这些年轻设计师们。

我评审的标准是基于我的设计理念:产品是否有重点、有特色、是否摒弃了累赘多余的元素、是否清晰地以创造性的方式解决问题、是否肤浅没有深度、是否具有创意、外形是否新颖,这些都是我评判一件作品是否值得嘉奖的标准。除此之外,我还会关注文化差异、不同收入水平和个人需求等方面的因素。

与此同时,这些也是我们自己挑选作品去参赛的标准。我们已获得超过250个奖项,其中就有约10%的最佳奖,这些奖项是对我们思维方式的认可。而无论是对于我们的客户还是设计师而言,赢得奖项和肯定总是令人激动的。



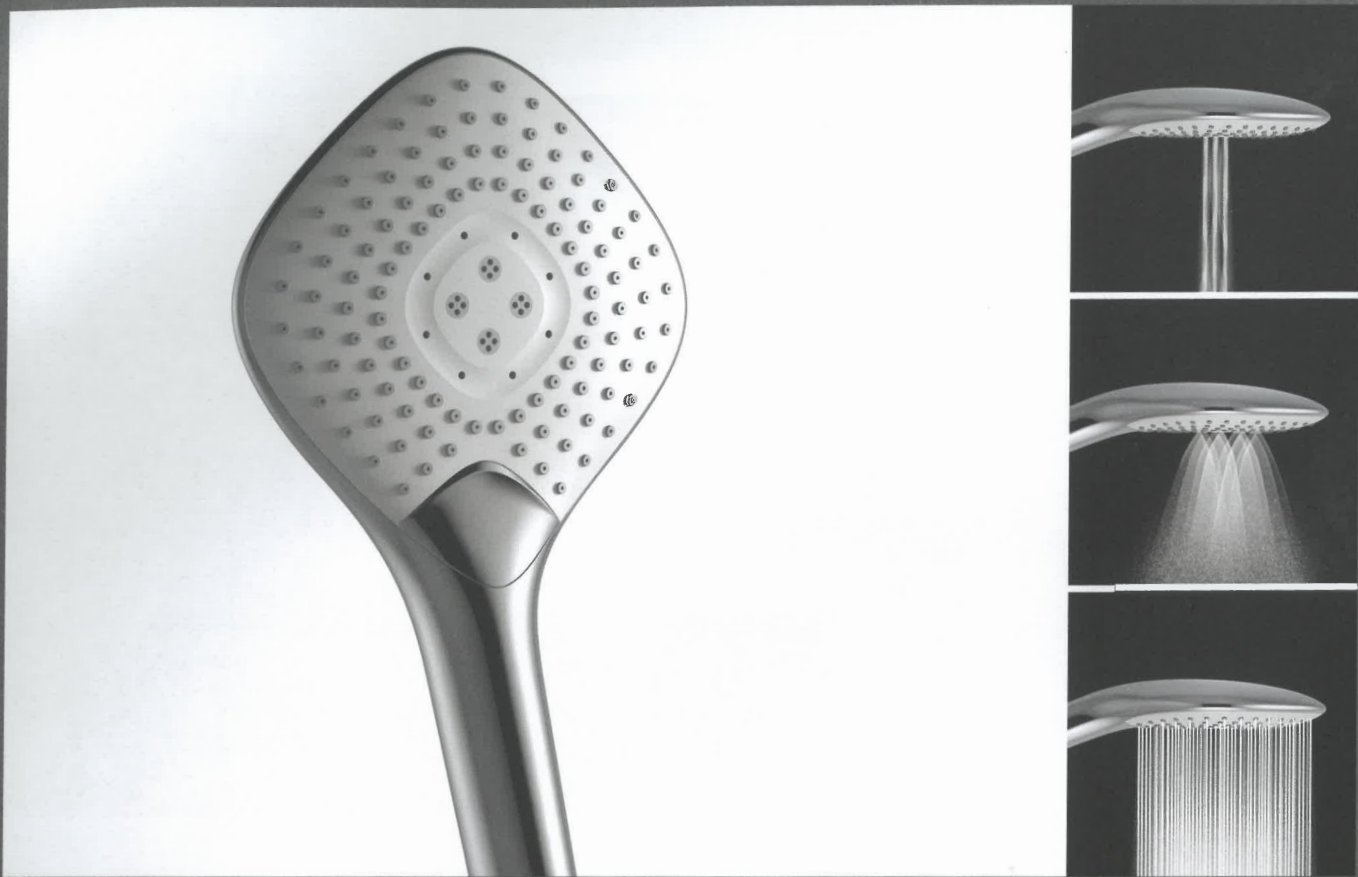
DOMOVARI SCALA系列盥洗台系统

ARTEFAKT Design为德国卫浴品牌DOMOVARI设计的SCALA系列盥洗台系统,采用矿物铸件制成,创新的集成虹吸管提供了从大型洗脸池单元到小型客用浴室的全新设计解决方案。



IDEAL STANDARD TONIC II整体浴室设计

ARTEFAKT Design为德国百年卫浴领导品牌IDEAL STANDARD设计的该款整体浴室解决方案,在形式和功能上将柔和的轮廓线条与几何的设计理念有机结合。该设计荣获了2015年iF设计奖。



IDEAL STANDARD IDEALRAIN EVO JET “钻石”淋浴花洒

ARTEFAKT Design为德国百年卫浴领导品牌IDEAL STANDARD设计的该款淋浴花洒喷头采用柔和的圆角菱形设计,外形独特,握把及居中的按钮位置均采用符合人体工程学的设计,同时提供了三种全新开发的喷水模式;与此同时,所有喷嘴均采用柔和过渡的形状,便于清洁。

► **Q: Package & Design** ► **A: Achim Pohl, Designer, Co-Founder and CEO of ARTEFAKT Design**

Q: First of all, congratulations on ARTEFAKT Design's 6 works' winning the iF Design Award this year. 5 of the 6 award-winning works are actuation plates, among which the Visign for More 202 won an iF Gold Award. How long did it take to develop this gold award-winning product? Please talk about its design concept and innovation.

A: It seems to be a bit crazy to receive 4+1 gold award for actuation plates by one competition.

Well, this project gave us the extraordinary opportunity to define and develop a complete product portfolio across all market segments. That means, not only design wise but also price wise, technology wise and in addition for an international private and public area. A fantastic challenge, which allows to harmonize strategic and creative work from the beginning on. And a good piece of work over around two years.

So first of all, it was important to define the different user groups and their requirements and expectations of the product. Good industrial design is not just a doctrine, but consciously complements the different living worlds and tastes of the people who use the product day by day.

As we all know, a product also has to polarize, has to have corners and edges, not to match every man taste, but the

person it is meant to appeal to. This is exactly the gene in design that generates emotionality and sensuality. The 202 lives this personality self-confidently and intensely. It seeks discussion, demands the examination of the product. It is precisely the combination of seemingly contradictory formal elements that gives the "Visign for More 202" its appeal. Everyone wants to have it served at some point, then decides for or against it. In no case it is a "nobody," but it is present and a further step to reinterpret design, to define a trend. Nevertheless, its objective focus on function gives it balance and stability. For me, it is an incredibly exciting piece of industrial design. In retrospect, ennobled by an iF Gold, it is also a great confirmation for the courageous decision makers at VIEGA.

Actuation plates are more than just a piece of design in the bathroom. They carry the identity of the company to the outside world, its attitude towards future quality, technology or design trends. They are, so to speak, the face of the company, forming the emotional and functional interface to the user.

Q: It was not the first time ARTEFAKT designed actuation plates for VIEGA. Could you talk about the collaboration between ARTEFAKT Design and VIEGA?



IDEAL STANDARD MELANGE系列水龙头配件

ARTEFAKT为德国百年卫浴领导品牌IDEAL STANDARD设计的该系列水龙头配件的理念基于自然水流的感官特质，将流畅的线条与超柔软的表面相结合，打造了全新的时尚优雅质感，在现代卫浴环境中彰显独特的魅力。



JADO JOY系列水龙头

ARTEFAKT为美国卫浴与厨房水龙头制造商JADO设计的该系列水龙头在外形上将各个部件以有机的十字结构融合相连,形成了独特而和谐的雕塑感;同时采用新颖的专利升降开关技术,为用户提供直观、舒适的操作体验。该设计荣获了2014年iF设计奖金奖。

During the development process, did ARTEFAKT Design have a high degree of freedom in creation? Or did VIEGA stay highly engaged?

A: The basis of the surprising huge success during the previous years is the perfection of team play between VIEGA and ARTEFAKT. It's an eye-level collaboration. Marketing, engineering and design are respecting the high quality level among each other. ARTEFAKT design bears responsibility for the interface between man and product ("building and product"). That means, ARTEFAKT ensures that the technical requirements of the company are used optimally. The user receives the product that is perfectly tailored to him emotionally, functionally and in terms of price. In order to achieve this goal, we are given the highest degree of trust and freedom of decision.

Of course this does not only apply to actuation plates, but also to the whole range of products like water inlet or outlet systems or electronic devices and UX design. We carefully coordinate the design of the whole program piece by piece, developing a CI, so to speak. Even the technical components under the wall or behind the bathtub are optimized by us in terms of design and differentiated within the framework of a colour concept. This enables the craftsman to better distinguish the relevant components during installation and maintenance.

Q: ARTEFAKT Design has done a lot of design for this kind of product. So why design separately a less prominent part like the actuation plate instead of designing it together with the toilet? Please talk about ARTEFAKT's design experience with such products. What do you think are the design trends in this field? What are the biggest challenges in the design and innovation process?

A: This is a good point, and we will certainly surprise the market in the near future. Especially in the times of "COVID-19," a large market will emerge here and there is a considerable backlog demand. For this reason, with VIEGA we have been focusing on electronic networking, touch-free and remote-controllable products from a very early stage.

We make intensive use of this know-how in our latest product developments. In the ARCHITECTURE area in particular, we also bring our customers together to develop and implement new solutions. Whereas up to now, it was primarily solitary fitting lines that were "state of the art," the "internet of things" in particular will now bring the final breakthrough of electronics in the bathroom. The communication of the products with each other, their perfect adaptation to individual users and user groups and building requirements will enable considerable added value in terms of sustainable comfort. App, smart



KITEO K-LIGHT系列LED灯

ARTEFAKT Design为德国高端灯饰品牌KITEO设计的该系列LED灯提供三款极简风格的几何外形，其设计亮点在于轻微的不对称结构所产生的电压，同时其光源亮度可进行精细调节，满足公共及私人空间的照明要求。该设计荣获了2013年iF设计奖。



JADO EVOLUTION电子水龙头控制面板

ARTEFAKT Design为美国卫浴与厨房水龙头制造商JADO设计的该款电子水龙头控制面板代表了卫浴用品进入电子网络的新时代，设计直观、功能齐全的用户界面，让用户通过触控轻松操作水温、水量、时间等个性化设置。该设计荣获了2011年DESIGN PLUS欧洲设计大奖。



VIEGA MULTIPLEX TRIO E3电子调节器

ARTEFAKT为专注于卡压连接技术和卫浴排水技术的德国品牌VIEGA设计的该款电子调节器将浴室的供水和排水功能集成到一个系统中,让用户可精确设置水量和水温,操作简便的同时有助于节省能源。该设计荣获了2011年DESIGN PLUS欧洲设计大奖。

phone, voice and gestures bring individual everyday life and living together.

For us designers, this is an exciting development and technology. It places completely new demands on the design. It allows the maximum integration of technology and thus a big step towards optimal hygiene. "User interface" is becoming an increasing part of product identity and a new challenge for the profession of designer. A new and very exciting chapter of product design that gives us a lot of joy and where we can learn a lot.

Q: In terms of cycling products and architectural products, does ARTEFAKT Design have different design processes? Please talk about the typical development and design process of ARTEFAKT Design regarding the two types of products. Would the entire design process carry through under a comprehensive brand framework?

A: We always see our products only as a part of the whole, of a product environment. So we always start with the definition of the people who will use the product. We put ourselves into their individual living environment, emotional and functional requirements which connect them with the product. Are the products used by one person or a group of people? Only from this can the product requirements and product strategy be determined.

In a second step, we always analyse the current trends in the market regarding design, technology and functionality and define their future significance for our product.

In the area of CYCLING, we are talking about an extremely technology-heavy product. The disruptive development of e-mobility, for example, constantly places completely new demands on the products. In this area, we develop in many small steps and in the context of workshops, intensively together with the engineers in order to unite the design and technical goals again and again. An extremely homogeneous development process which requires unbelievable confidence in the abilities of the development partner.

In the field of ARCHITECTURE, on the other hand, our products always become part of a design environment. They have to be fully functional and, above all, emotionally complementary in terms of design. This means there are only "2 development steps" to determine the appropriate design.

In every case we then accompany our customers through the design phase up to the market launch, organize design price applications and patent applications. It is an incredibly extensive process until a product can successfully conquer the market.

Q: ARTEFAKT Design creates identity for brands and products through both reduction and concentration on the essential components. Can we understand it as the concept of "Minimalist Design"? Please elaborate on the design philosophy of ARTEFAKT Design. How do you define ARTEFAKT's design style?

A: The question is – what does identity mean? Identity means to have a recognizable personality, not to be a nobody. In this



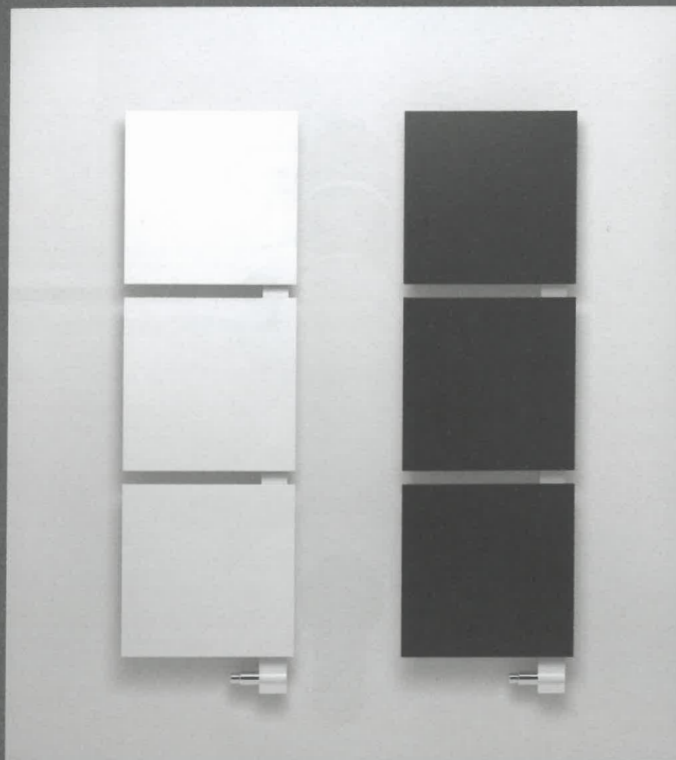
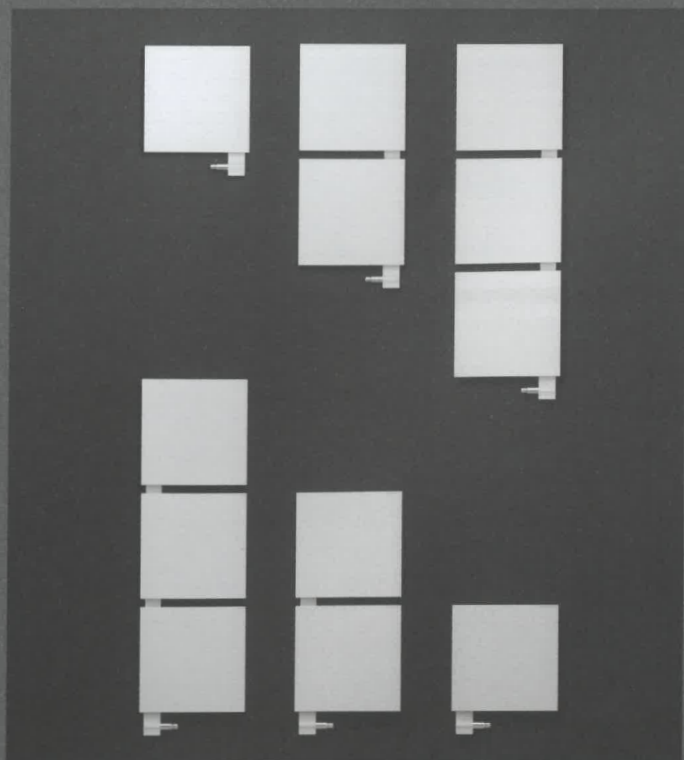
JATEC BIONIC系列门把手

该系列门把手的设计以两个圆柱臂将旋转轴和夹持元件有机地结合在一起。



KATANA E-LOCK酒店门锁系统

该款电子门锁系统包含室外站点的电子感应器和房间门口的电子锁，让用户可无需使用钥匙即可进入酒店，安排入住和退房，并可在一个App中操作房间预订和付款；显示屏的发光图标以及上方的信号灯，实现了直观、易用、无语言障碍的操作。



KERMI SIGNO电热毛巾架

ARTEFAKT Design为德国淋浴及采暖产品制造商KERMI设计的该系列电热毛巾架采用模块化结构，其单独的加热表面模块实现了浴室空间的灵活配置，最多可同时搭配使用三层毛巾架；与此同时，其新颖、极简的二维扁平外观可轻松融入现代浴室环境中。该设计荣获了2017年iF设计奖及2017年DESIGN PLUS欧洲设计大奖。

respect, it is necessary to sharpen or focus the existing identity of a company, or to describe a targeted identity and to work out all attributes connected with it, and to put them in the foreground. Everything that is not necessary for this or even contradicts this goal should be left out. No innovation for the sake of innovation and no being different for the sake of being different. We at ARTEFAKT call this – REDUCE to IDENTITY – if you understand this as minimalism, yes, it's our handwriting or the ARTEFAKT typical style that describes our quality. But it has nothing to do with geometrical or organic and nothing to do with rational or emotional. It's simply the reduction to the essential and the creation of an identity. This is our philosophy to design and generate products that perfectly complement different living environments.

Q: How do you see the future trend for cycling design?

A: The key word e-mobility describes the dominant trend in this area and has completely shifted the focus of work across all bicycle segments. In addition to sports equipment, the topic of "Transportation" has moved into the center of attention. The gap between car and bicycle is increasingly closing. Functional mobility from A. to B. is becoming the core topic. CARGO or URBAN bikes transport big and small things around the family and work and bring them comfortably to work and back. Even in the professional sector we develop last mile transport options for parcel services. Besides the bicycle manufacturers, this is also a huge future market for companies like our customer BOSCH. Here, the planning of the digital future around

drive and safety technology is in full swing. Here we have the opportunity to design products for an emission-free and sustainable future.

Q: You have been a judge for many international design awards. As for you, what's the significance of participating and winning an award? Do you have an internal criterion for selecting works for entries?

A: Yes, that's right. I was also part of the jury for the "iF Design Talent Award 2020." The topic was the sustainable use of our resources. It was incredibly exciting to judge the entries of young designers from all over the world. Fantastic solutions on the topic of water shortage or sanitary hygiene in problem regions give you hope for a better future. Respect for these young designers.

My selection criteria for the yes or no assessment are based on my design philosophy: if the product has a focus, an identity, if it is free of unnecessary ballast or superficial features, if this is also clearly worked out in a creative way and looks up-to-date, then it is worth an award for me. Exactly this is also the basis for respecting cultural differences, different income level and individual requests – not just making one's own focus the yardstick.

Exactly these are the criteria we are measured by. More than 250 awards and about 10% of them "Best of Mentions" confirm our way of thinking. In any case, it is always a thrilling moment to win an award and a great confirmation for our clients and of course for us designers.



CANYON SPEEDMAX CF SLX (峡谷铁人三项自行车)

该款铁人三项自行车围绕“系统完整”的概念而设计，配有可选装的饮水系统和储物箱，适用于挑战长途路线的赛车手，同时在空气动力学特性方面更加高效。该设计荣获了2016年红点至尊奖。

KLEVER MODEL X电动自行车

该款电动自行车配备BIACTRON后发动机和铝制车架，集成了电池单元的模块化“环形车架”采用中性风格设计，全套设备均符合德国国家电动助力车与高速电动助力车道路法规。该设计荣获了2017年EUROBIKE欧洲自行车奖、2017年iF设计奖。



KETTLER CARGOLINE电动货运自行车

该款货运自行车在前轮与车头之间加入了坚固、平稳的集成载货架，搭载博世1250wh电池驱动单元，并配备了适用于私人 and 商业用途的各种组件；与此同时，撞色的外形设计十分醒目，让人眼前一亮。