

专访丹麦设计大师 Torsten Valeur: 直观、持久、共情、慷慨

INTERVIEW WITH DANISH MASTER DESIGNER TORSTEN VALEUR:
INTUITIVE, ENDURING, EMPATHIC AND GENEROUS



Torsten Valeur is definitely a well-known name in the field of global audio-visual and home appliance design. As a Danish master designer as well as CEO and creative director of the Copenhagen-based Valeur Designers studio, he is renowned for the numerous star products he has created for Bang & Olufsen (B&O), the world's leading audio brand. In iF DESIGN AWARD 2022, Torsten Valeur has once again received the top award – iF DESIGN GOLD AWARD, with “Beosound Level” speaker for Bang & Olufsen. The iF international jury was generous in their praise of this product: “Beosound Level exemplifies the sophisticated, understated, and high-quality design language for which Bang & Olufsen is famous. The materials were chosen with longevity and sustainability in mind. This design allows for flexible positioning, ensuring harmonious and effortless use in all kinds of interiors.”

We can say that the comment of the iF international jury not only reflects the longstanding and deep cooperation between Torsten Valeur and Bang & Olufsen, but also reveals adequately Torsten Valeur's design philosophy.

In 1995, two years after Torsten Valeur had earned his degree from the Royal Danish Academy of Architecture, Department of Industrial Design, he joined the then-David Lewis Designers, which was founded by the famous designer David Lewis in 1982. When Torsten Valeur started the first day, David Lewis' first words to him were: “This is your desk. Now design a telephone!” – David Lewis didn't give him any guiding information. Instead, he allowed Torsten Valeur a free creation. Surprisingly, it was exactly

“我的目标是创造具有强烈个性、持久魅力、吸引人们长久保留的卓越产品。”

“My goal is to create remarkable and memorable products with strong personalities that evokes a lasting appeal to keep them.”

在全球视听与家电产品设计领域, Torsten Valeur绝对是一个响当当的名字。这位来自丹麦的设计大师、哥本哈根Valeur Designers工作室的首席执行官兼创意总监, 以其为世界顶级音响品牌Bang & Olufsen (B&O) 打造的众多明星产品而闻名。就在今年的iF设计奖上, Torsten Valeur再次以为该品牌设计的Beosound Level便携式扬声器夺得iF最高奖——iF金奖。iF国际评委对这件设计作品不吝赞美之词: “Beosound Level彰显了Bang & Olufsen以精巧、低调和高品质而著称的设计风格; 材料的选择考虑到了产品的使用寿命和可持续性; 其设计灵活百搭, 能轻松与各种室内装饰风格融为一体。”

可以说, iF国际评委的评语不但折射了Torsten Valeur与Bang & Olufsen长久而深入的合作关系, 亦充分反映了他的设计理念。

1995年, 也就是Torsten Valeur从丹麦皇家美术学院建筑学院工业设计系毕业两年后, 他加入了由著名设计师David Lewis于1982年创立的David Lewis Designers工作室。入职第一天, David Lewis对他说的第一句话便是: “这是你的办公桌。现在设计一部电话!” ——David Lewis没有给任何设计方向, 让他自由创作。没想到, 正是这件他为Bang & Olufsen创作的第一件作品——BeoCom 2无绳电话, 让他一举成名。自此之后, Torsten Valeur与David Lewis一起, 陆续为Bang & Olufsen——工作室的主要客户打造了无数经典作品。2008年, 他成为工作室合伙人; 2011年David Lewis去世后, Torsten Valeur接管了工作室; 后于2018年应客户要求正式将工作室更名为Valeur Designers, 延续着与Bang & Olufsen紧密而深度的合作, 继续为这个著名音响品牌打造了众多卓越的标志性产品。

一直以来, Torsten Valeur痴迷于设计优雅的科技产品。秉持“直观、持久、共情、慷慨”的设计原则, 他积极将技术转化为具有美感、使用简单、能唤起持久愉悦感、既有个性又能轻松融入各种家居环境、并能让人们长久保留的科技产品——这些似乎都是人们熟知的斯堪的纳维亚设计特色, 但Torsten Valeur却表示, 自己的设计理念不是人们通常认为的斯堪的纳维亚“极简主义”, 而是“本质主义”。此外, 在设计过程中, 他会对产品进行充分的“可行性”研究, 也会强调“适销对路”。

那么, Torsten Valeur的“本质主义”设计理念究竟与“极简主义”有什么不同? 他是如何做到让自己的设计既有“强烈”的个性、又能“低调”地融入周围环境的? 消费电子产品的寿命往往很短, 他如何打造让人们可以“长久保留”的产品? 他又是如何进行产品设计的“可行性”和“适销性”研究的? 作为科技产品设计专家, 他如何看待未来的设计趋势? 带着诸多问题, 本期《包装&设计》特别专访了Torsten Valeur, 同时甄选了Valeur Designers工作室多年来的优秀设计作品, 与读者分享。

the landline phone BeoCom 2, Torsten Valeur's first project for Bang & Olufsen, which made him famous. Since then, Torsten Valeur, together with David Lewis, had created successively countless classic works for the main client of their studio – Bang & Olufsen. In 2008, he became a partner of the then-David Lewis Designers studio. In 2011, after David Lewis passed away, he took over the studio. Under requirement of the clients, the studio was renamed as Valeur Designers in 2018. Valeur Designers has continued to create extraordinary iconic products for Bang & Olufsen, maintaining their close and deep cooperation.

Torsten Valeur has always been fascinated by designing elegant technological products. Being adhered to the four design principles “intuitive, enduring, empathic and generous”, he thrives for transforming technology into products that are aesthetic, uncomplicated to use and can evoke an enduring magic pleasure as well as a lasting appeal to keep them. Moreover, the products should have strong personalities, can yet easily blend in various home interiors. – All these seem to be familiar Scandinavian design features. However, Torsten Valeur concludes his own design philosophy not as the common Scandinavian Minimalism, but as “Essentialism”. In addition, he would conduct sufficient “feasibility study” on products and takes “marketability” into account.

Torsten Valeur's unique “Essentialism” design concept and extraordinary design quality are not only appreciated by Bang & Olufsen. In recent years, international brands such as LG of Korea, TP-Link of China and Elica of Italy have also cooperated with him, thus making Torsten Valeur produce more outstanding works which have won numerous awards in the world and accomplish remarkable achievements.

So what indeed differentiates Torsten Valeur's “Essentialism” design concept from “Minimalism”? How can he manage to make his designs to have strong personalities and blend in the surroundings unobtrusively at the same time? In view of the fact that consuming electronics products usually have short life, how does Torsten Valeur create products that people can keep for a long time? Moreover, how does Torsten Valeur conduct “feasibility study” and “marketability study” on products? As a design expert of technology products, what does he think is the future development trend of technological product design? With many questions, *Package & Design* conducted an exclusive interview with Torsten Valeur, and selected some exceptional works of Valeur Designers studio over the years to share with our readers.



Beosound Level扬声器

► 问：《包装 & 设计》 ► 答：Torsten Valeur，丹麦设计大师、Valeur Designers 工作室首席执行官、创意总监

关于Beosound Level便携式扬声器 ——2022年iF设计奖金奖作品

“Beosound Level采用智能模块化结构，从电池到核心部件，所有最先老化的部件都可以轻松更换，这赋予了Beosound Level更长的寿命。”

问：首先恭喜Valeur Designers为丹麦顶级音响品牌Bang & Olufsen (铂傲) 打造的“Beosound Level”便携式智能无线Wi-Fi 扬声器获得了今年的iF设计奖金奖！——可否请您先谈谈这款产品的设计理念和开发过程？它与市面上众多的扬声器产品相比，最大的区别是什么？

答：Beosound Level与其它产品的区别主要体现在两个方面：多功能的声学构造和使用的持久性。

该产品的诞生始于Bang & Olufsen的声学团队打算制作一款多功能便携式扬声器，让用户在各种最常见的场景中都可以使用。他们的想法是：当扬声器放置在你面前时，可以提供立体声；挂在墙上则可以提供180度环绕声，以保证无论你在房间的哪个位置，声音的质量都是一样的；聚会时，把它放在中心位置，可以提供360度环绕声。扬声器最好做成扁平状，这样用户就可以轻松地把它放进手提包里。

根据他们的想法，我们开始为扬声器赋型。从设计角度来说，最具挑战性的是让产品在站立、悬挂和平放时都同样美观；同时，作为扬声器，它必须坚实而不失优雅。我们的解决方案是纤薄机身搭配内置嵌入式手柄，这样就可以让扬声器朝多个方向放置，同时让扬声器看起来更轻巧，优异的声音表现更令人惊喜。

另外，我们在设计中着重考量的，是如何让扬声器的寿命更持久。在设计中，我总是寻找具有持久吸引力的方案，因为我真的不喜欢那些很快就会消失的产品。而科技产品的问题在于技术的更新速度太快，人们被迫在他们想要扔掉产品之前就扔掉了，这对环境不利，也让很多人感到沮丧。因此，Bang & Olufsen想尝试改变这一点。Beosound Level采用智能模块化结构，从电池到核心部件，所有最先老化的部件都可以轻松更换，这赋予了Beosound Level更长的寿命。这是扬声器产品的首次尝试，但我们相信，在不久的将来，大多数产品都会采用这种模式。

Designers的创始人David Whitfield Lewis自1960年就已开始为Bang & Olufsen设计，而您作为设计师亦已与Bang & Olufsen合作长达20多年之久。——能否谈谈Valeur Designers与Bang & Olufsen的合作历程？

答：我是1995年加入David Lewis Designers工作室的。虽然那时我们位于哥本哈根的工作室已经是独立工作室，但工作室创始人David Whitfield Lewis依然担任着Bang & Olufsen的设计总监。不过好在Bang & Olufsen位于斯楚厄自治市，距离哥本哈根只有4个小时的车程。

那时，我们总是同时进行着几个项目，每周五David都会到斯楚厄参加Bang & Olufsen全天的会议。我们的工作是在开发新概念，然后开始设计造型。

Bang & Olufsen一般没有brief给我们，所以每次项目开始时我们都是先自我提问：“这个产品已经很老了，什么样的产品可以取代它呢？”或者是“我们有这样的一个发明，怎样才能有意义地运用它呢？”带着这些问题我们会跟Bang & Olufsen的工程师和专家进行密切沟通——这些工程师和专家都是Bang & Olufsen“创意区 (Idealand)”圈子的成员。

当项目进行到一定程度时，我们会把它展示给Bang & Olufsen的CEO，向他介绍产品是什么？它看起来怎么样？听起来怎么样？如何移动？——简而言之就是关于用户产品体验的所有问题；同时我们也会估算它的价格和投入生产所需的投资。而CEO的问题则是：你自己想不想要这个产品呢？

我所做的第一个项目——固定电话BeoCom 2就是经过这样的流程诞生的，我有幸向Bang & Olufsen展示了它，这对于当时还是年轻设计师的我来说，是一次很棒的经历。

这些年来，我们与Bang & Olufsen合作的方式已经逐渐发生了很多变化，唯一不变的一点是设计师、工程师和专家之间的紧密合作——这是我非常珍视的。我相信，只有设计师和工程师在创作过程中互相沟通、彼此深度参与，才能让梦想成为现实。

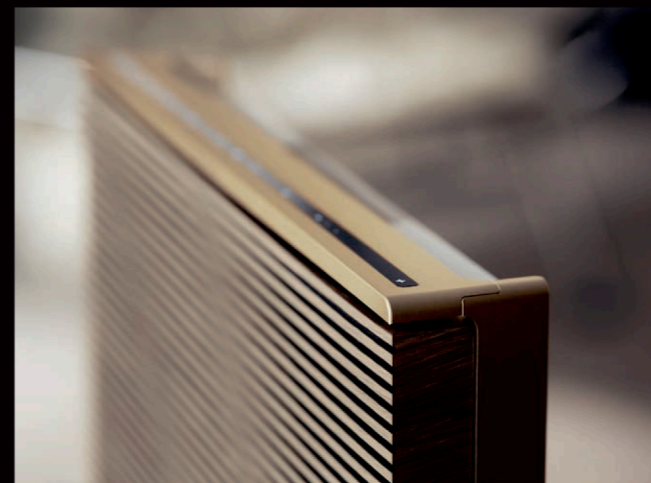
问：我们知道，Valeur Designers的前身David Lewis



Beosound Level扬声器——2022年iF设计奖金奖作品

消费性电子产品的寿命往往很短，Valeur Designers工作室打造的Beosound Level扬声器却致力于成为经久耐用的经典产品。Beosound Level在各种聆听场景中都表现出色，无论平放、悬挂或是放在房间中央，都能为用户提供出色的声音体验。壁挂式支架可兼作充电器使用，当用户把扬声器放在支架上时，它可以通过磁性插头与扬声器轻松连接，为充电过程增添乐趣。

iF国际评委表示：Beosound Level彰显了Bang & Olufsen以精巧、低调和高品质而著称的设计风格。材料的选择考虑到了产品的使用寿命和可持续性，例如在外壳设计上选用了精密加工的铝制外壳。这种设计灵活百搭，能轻松与各种室内装饰风格融为一体。





梅赛德斯—Bang & Olufsen音响系统

Valeur Designers工作室与丹麦音响品牌Bang & Olufsen共同为梅赛德斯汽车打造了专用音响系统。音响系统的组件设计独具美感，可自然融入梅赛德斯特定车型的内部空间，同时彰显了Bang & Olufsen非凡的声音技术。

关于Torsten Valeur与Valeur Designers工作室

“我为技术所着迷，但内心深处却是一个雕塑家，所以我热衷于将技术转化为具有美感、使用简单、能唤起持久奇妙愉悦感的产品。”

问：能否谈谈工作室最初的创始人David Whitfield Lewis？据说您刚入职的时候，他对您说的第一句话便是：“这是你的办公桌。现在设计一部电话！”——在您眼里，David Lewis是一位怎样的设计师？请谈谈与他共事的经验对您如今创作的影响。

答：David Lewis是个很有魅力的人，不太健谈，但很热心。他非常专注于创造概念，会深入寻找每个产品存在的独特理由。他认为好的结果比截止日期更重要，所以如果我们还没找到最佳解决方案，他就会让Bang & Olufsen再等一周——他不怕在交付之前改变方案。

我第一天上班时，他把我安排在工作室其他两人中间的一张桌子，并让我设计一部电话。由于我当时还是刚毕业不久的年轻设计师，就向他索要一些指导我创作的简要信息。但他让我自己想出来，让我直接开始设计，在创作过程中自己发现应该做什么，用好奇心在一个不受计划限制、只受目的驱动的过程中探索和工作。

他是那种有着新锐眼光的人，看到什么问题会马上说出来——这对我很有帮助。此外，他总是保持着开放学习、认真观察的心态——他在这方面做得特别好，这也是我一直向他学习的地方，这些年来，我一直尽最大努力保持感官开放，以让自己与时俱进、不断进步。

问：我们知道，您于2011年就接手管理David Lewis Designers工作室了，但为何2018年才正式更名为Valeur Designers？

答：对我来说，做设计一直都比做经理更重要——经营一家设计工作室从来都不是我的梦想，我更喜欢做出好设计。但David去世后，我必须接替他继续经营工作室。我保留了工作室原来的名字，因为我想表达对David的尊重。但几年之后，事情变得有点复杂，客户们提出了更名的想法，所以我们最终改了名字。

问：请介绍一下如今的Valeur Designers。作为一家工业设计工作室和咨询公司，Valeur Designers为何选择专注于科技产品的设计？

答：在很多方面，我们都和过去一样。客户来自全球，主要是亚洲。但我们工作室的规模比较小，有专职5人和一些兼职人员，团队成员大多毕业于建筑学校、产品设计学校和汽车设计学校。

工作室环境也和以前一样，有点凌乱，看起来像雕塑家的工作室，到处都是纸板、材料和许多全尺寸模型——我们喜欢亲手制作模型，不同的是现在我们主要用3D来做。

工作室专注于科技产品的设计和我们与Bang & Olufsen悠久的合作历史有关。就我个人而言，我为技术所着迷，但内心深处却是一个雕塑家，所以我热衷于将技术转化为具有美感、使用简单、能唤起持久奇妙愉悦感的产品。这并不容易做到，但克服重重障碍、把“野兽”变成“美女”的挑战是值得尝试的。

Torsten Valeur的创意理念——本质主义

“我们的设计可以有丰富的形状和装饰，但前提是它对产品来说是必不可少的。”

问：您曾说您的设计理念是“本质主义”，而非“极简主义”——可否请您诠释一下？

答：我们设计的很多产品造型可能会让人感觉我们的风格是极简主义。我确实喜欢极简主义，但我不是极简主义者。当我们凿去多余的部分，直到最必要、最本质的概念显露出来，并去除任何

与概念本质相背离的东西时，我们的目标不是极简主义，而是确保每一个造型都与创意概念、与产品存在的独特原因相关。我不喜欢没有意义的造型或没有目的的装饰，因为没有意义的东西往往会很快消逝。

所以，“本质主义”这个词能更好地诠释我们的风格。对我来



奥迪—Bang & Olufsen音响系统

Valeur Designers工作室为阿斯顿·马丁、奥迪、奔驰AMG、宝马和保时捷的多款车型量身设计了音响系统。工作室设计的第一代Bang & Olufsen车内音响系统突出了以高速打入坚实铝材中的独特孔型，在设计品质和细节表现上树立了世界汽车音响系统的标杆，其后推出的“动态线”设计不但让音响系统看起来更独特，而且进一步提高了音质。



汽车品牌阿斯顿·马丁 (Aston Martin) —Bang & Olufsen音响系统

Valeur Designers工作室与丹麦音响品牌Bang & Olufsen共同为汽车品牌阿斯顿·马丁 (Aston Martin) 打造了高级车内音响系统。扬声器铝制面板上的小孔组成雅致的斜边轮廓，与皮革内饰板完美地结合在一起；仪表板上装有一对由坚实铝材和复合材料制成的独特移动声学透镜；铝制的底座和顶部经打磨后进行氧化，实现完美的颜色搭配。整体设计让该套音响系统与阿斯顿·马丁的汽车内部空间完美融合。



BeoCom Serene手机

BeoCom Serene是Valeur Designers工作室设计的一款翻盖式手机。几乎完全对称的两个曲面由工艺精湛的纯铝合金连接，之间的空隙引导用户翻盖打开。手机打开时可直立放置，方便用户寻找；关闭时则完全封闭，没有多余的线条或机械细节。

说，本质主义超越极简主义：极简主义更多的是一种主导外形的风格——哪怕它与核心概念相矛盾；而我则尽量避免这样，我们的设计可以有丰富的形状和装饰，但前提是它对产品来说是必不可少的。

此外，极简主义可能也有点过于理性，缺少人情味，缺乏对物品背后的人的感知。而我希望为自己创造的每一件物品都赋予个性，这不仅为产品注入灵魂，也能让人们感受到我们在产品中投入的热情。有了这种个性，我相信人们会与产品有更多的联接。

Torsten Valeur的设计原则——直观、持久、共情、慷慨

“产品形象既要足够突出、能打动用户，又不会太惹眼、不会持续引人注目。当产品没有任何多余的造型和细节时，它就没有视觉噪音，就能更好地融入环境。”

问：消费性电子产品的寿命往往很短，而Valeur Designers却专注于打造具有持久吸引力、可以让人长久保留的“经典产品”，这是为何？在您看来，如何才能打造拥有持久吸引力/畅销的产品？

答：在我看来，只有打造具有持久吸引力、可以长久保留的产品，对于人们来说才是有意义的。如果你买了一件产品，尤其是一件比较贵的产品，你理应从它身上获得更长时间的快乐。

所以我做设计的目标是：让用户爱上这个产品，并愿意保留很多年。换句话说，我希望你第一眼看到我的设计就被吸引，从而想要进一步仔细观察；观察后，你确认这个产品是为你而设计的；购买回家后，你始终感到产品是有吸引力的、是令你着迷的、永远不会觉得乏味的。

1962年，David Lewis和Jacob Jensen在一起工作时，制作了一个音乐系统的模型（这个模型原来是为通用电气（GE）设计的，但后来它被展示给了Bang & Olufsen）。即便今天看来，这个模型依然很时尚、很有吸引力，这难道不是很神奇吗！他们不是根据当时的潮流而创作的，而是为未来创造真正有意义的东西，这应该成为我们所有人的目标。

问：请解释一下Valeur Designers的4项设计指导原则：直观、持久、共情、慷慨。

答：我相信伟大的设计能够以清晰、直观的方式展现事物的本

质，当我们设计产品时，会自然而然地遵循我们的四个设计原则：直观、持久、共情、慷慨。

“直观”意味着可以让用户迅速地理解产品。当你第一次看到它时，你立即就知道这个产品是什么、能为你做什么。它可能（也应该）出奇的新颖，但它可以轻松被识别，因为它的设计是建立在人类的习惯、经验和文化之上的。

“持久”意味着产品不仅经久耐用，而且能唤起持久的吸引力，始终令人向往，能为用户带来多年的愉悦体验。

“共情”意味着产品能让你感觉是专门为你打造的，是由一个真正理解你需求的人打造的。即便是那些未说出口的、隐藏的需求也会被关注到。

“慷慨”意味着产品能给予你超过你需要的东西。它不仅解决问题，更像是一件完美的礼物，每一个细节都恰到好处，每次你观察、触摸和使用产品时，它都给你带来快乐。你可以感受到不仅我们设计师、还有所有参与创作和生产的人投入到产品中的奉献和激情，感受到它是让我们所有人感到自豪、并愿意交付给你的产品。

问：Valeur Designers在产品设计中追求“从远处看就能识别”、同时又能“安静”得像变色龙一样和谐地融入周围环境。——Valeur Designers是如何在设计中同时实现“低调”和“强烈”这两种看似相悖的特质的？



Beocenter 2高端CD/DVD播放器

Valeur Designers工作室设计的Beocenter 2 CD/DVD播放器具有无边框的椭圆外形，放置时仿佛漂浮在表面上。操作面板由薄切割铝材制成，有着奇妙的触感和芭蕾舞般的美感。CD/DVD盘隐藏在铝面板下方，用户可以巧妙的方式打开。



答：我发现，那些与人们家居环境融合得最好的产品，实际上是那些当你直视时感觉非常清晰、充满态度的产品；而当你不看它们的时候，它们又几乎消失了。这种产品在视觉上不聒噪，它们令你的房间更舒适。而其它没有个性的产品则会一直提醒你它的存在，因为它们令你的房间不舒适，甚至单放在那里就足以让你不悦。

所以，设计概念一定要能展示产品的本质，而创作过程中则要

Torsten Valeur的创意方法

“可行性研究意味着考察产品的可行性，包括产品是否能被研发？是否能被制造？与客户的设备和能力是否契合？能否在客户的限制和预算内实现？”

问：据说您“内心深处是一位真正的雕刻家”，Valeur Designers在哥本哈根的工作室看起来也很像一个雕塑家的工作室。——请谈谈Valeur Designers在创作过程中是如何融合雕塑家的创作思维与创作方法的？

答：使用全比例草图模型是我们在使用计算机之前传承下来的传统，今天，这仍然是我们工作过程中必不可少的一部分，因为我们认为这是了解自己产品设计概念的最直接方式。它会不会太沉重或太突出？它的尺寸如何？它的均衡感怎么样？这些问题都可以通过草图模型立刻感知到。同时，它也是一个很好的激发灵感工具，可以让我们把关注点放在最本质的东西上，知道后面该怎么做。

这些模型并不是展示模型，而是创作草图模型，所以应该尽可能简单，以便随时可以更改。当然我们也会用纸板、木材和一些产品零部件做成简单的三维模型，这样可以更直观地观察；同时我们会使用铝、玻璃、天然木材和织物等真实材料来激发灵感。

虽然草图模型很原始，但Bang & Olufsen的很多项目最初都是通过我们工作室制作的纸板模型呈现出来的——即使是用纸板，你也能获得非常接近真实产品的感觉。

问：在“产品诞生”阶段，Valeur Designers会对产品进行“可行性研究”。——能否谈谈Valeur Designers的“可行性研究”包括哪些方面？

答：我们展示设计理念后的第一步就是与客户开展可行性研

展望未来

“我认为使用寿命长、甚至有二次寿命的产品会越来越常见，它们具备可升级、易于维修和便于拆卸的特点，因为这很显然是必要的。”

问：Valeur Designers专注于设计科技产品。——那么基于当下的经济环境和科技发展，您认为科技产品设计的未来发展趋势是怎样的？有没有哪些您特别想要挑战的科技产品设计？

答：就像我们之前谈论Beosound Level时所提到的，我认为使用寿命长、甚至有二次寿命的产品会越来越常见，它们具备可升级、易于维修和便于拆卸的特点，因为这很显然是必要的。

此外，我们看到产品正在变得更智能、更自主以及互联。有很多因素在推动这类技术的发展，也有很多人在谈论它，但我不确定我们是否已经找到了它的真正意义。为用户挖掘这类技术的真正价

不断剔除与设计概念无关的东西——直到剩下最本质的东西，这时产品的形象就清晰可见了——这个形象既要足够突出、能打动用户，又不会太惹眼、不会持续引人注目。当产品没有任何多余的造型和细节时，它就没有视觉噪音，就能更好地融入环境。这时人们也会感觉自己所喜欢的产品包围，同时在自己独特的空间里有一种受欢迎的感觉。

问：可行性研究意味着考察产品的可行性，包括产品是否能被研发？是否能被制造？与客户的设备和能力是否契合？能否在客户的限制和预算内实现？——所有这些问题都只能通过与客户的沟通找到答案。

事实上，可行性研究不能回答所有的问题，我们和客户都明白，有时好的方案会在后期阶段出现——在我们与Bang & Olufsen长期的合作中，我们不止一次发现最好的方案往往出现在很后期的阶段。正是因为我们有着开放、互信的流程，当虽然与之前不一样、但是正确的方案突然出现时，我们才能抓住机会。

问：Valeur Designers所追求的“经典产品”强调设计卓越且适销对路。——能否谈谈Valeur Designers如何在设计过程中将产品的“适销性”纳入考量？

答：我们的总体目标是创造具有强烈个性、持久魅力、吸引人们长久保留的卓越产品，我们这样做是为了客户的利益，而不仅是为了满足自己的愿望。但如果不了解每个客户从销售渠道到生产设备的具体情况，即便我们有好的产品设计，也可能会失败。譬如，我们设计了一个外观小巧、但内部空间却很完整的嵌入式烤箱，然而如果这个烤箱只是和其它烤箱一起在大仓库里被堆叠出售，那我们设计的再完美又有什么意义呢？人们永远都不会发现这个烤箱的好处。我们有过一次这样的经历，从中我认识到在评估设计概念时多方面考虑客户情况的重要性。

值是我们所有人都面临的任务。

我目前正在思考、也期待更深入探索的是隐形技术。我期待的产品内含高科技、但这个高科技却不会影响设计。换句话说，我希望这些产品既具备先进技术赋予的所有功能，又看起来直观易懂、令人向往。譬如没有孔的扬声器、不需要冷却系统的汽车、能自主加热的薄壁瓷杯。智能手机在很多方面就是一个很好的例子：本质上是一块纯玻璃，却有着无穷无尽的功能。我们只需要赋予它一个灵魂，让造型（而不仅是屏幕上的内容）愉快地引导手指进行操作即可。



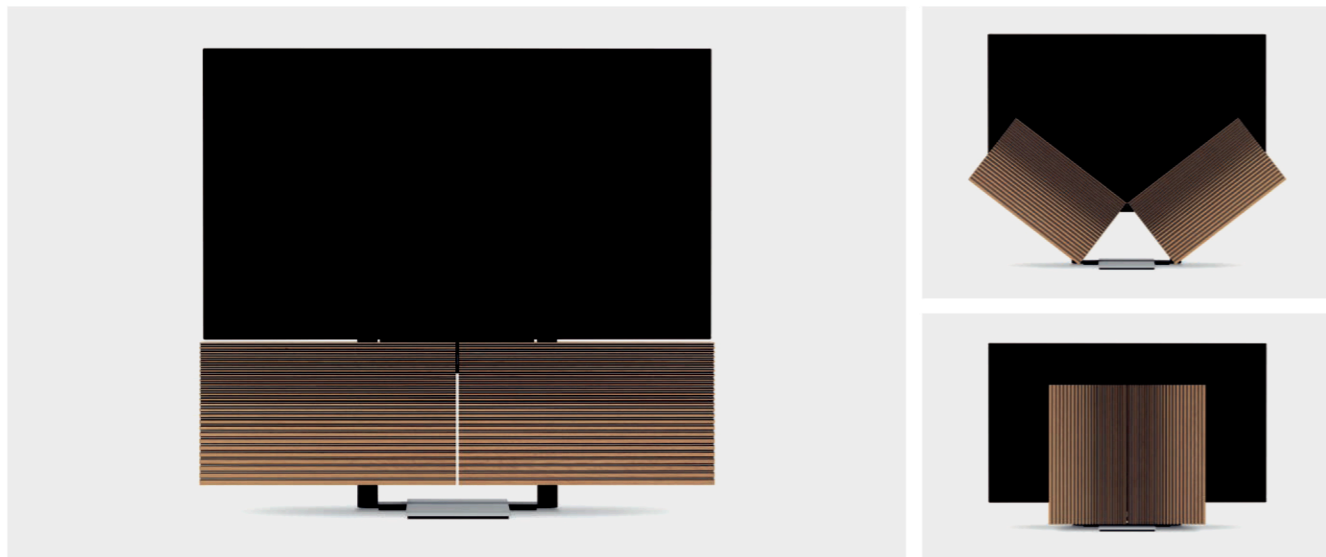
BeoCom 2家用无绳电话

BeoCom 2家用无绳电话是设计师Torsten Valeur在90年代中期加入David Lewis Designers工作室（Valeur Designers工作室前身）后的首个设计作品。它形如手杖，握感良好，只占据极小空间；被注视时有着强烈的态度和风格，不被关注时又能与环境完美融合，自觉从用户的视线中消失，体现了设计师对突出和隐蔽的双重愿望。



BeoLab 14扬声器

Valeur Designers工作室设计的BeoLab 14小型家用扬声器外观精巧，没有任何不协调的分割线或背面，线路和连接部件被完美隐藏，展现了Valeur Designers工作室非凡的设计品质和工艺；不同的底座使其可灵活放置，轻松融入各种家居环境。



Beovision Harmony电视

Beovision Harmony电视是Valeur Designers工作室与丹麦音响品牌Bang & Olufsen合作的巅峰之作，以自行展开的屏幕为技术亮点——处于关闭或播放音乐状态时，屏幕紧贴地面，被精美的扬声器部分遮挡，观感明显小于同尺寸电视屏幕；开启屏幕时，扬声器成扇形展开，屏幕随之上升至完美观看高度，为用户带来奇妙体验。

►Q: **Package & Design** ►A: **Torsten Valeur, Danish Master Designer, CEO and Creative Director of Valeur Designers**

About “Beosound Level” Speaker – iF DESIGN GOLD AWARD-Winning Work 2022

“Beosound Level is constructed with smart modularity so all the parts that would age first, from battery to the core brain, can be easily changed, giving Beosound Level an extended new life.”

Q: Congratulations to Valeur Designers on winning this year's iF DESIGN GOLD AWARD with "Beosound Level" speaker for Bang & Olufsen!– Could you talk about the design concept and development process of this product? What distinguishes this product from the numerous loudspeaker products on the market?

A: Beosound Level differentiates itself from other products on two aspects, the very versatile acoustic composition and the build for longevity.

The process started with the acoustic team at Bang & Olufsen set out for making a versatile portable speaker that could fulfil the most used usage scenes. They came up with a solution with a layout of the speaker drivers that would provide stereo sound when standing in front of you, 180-degree omnidirectional sound when hanging on a wall, so the sound would have the same quality no matter where you are in the room, plus a fully 360-degree omnidirectional sound when laying in the center of a party. All of this was made flat so it would fit nicely in a handbag. With this concept we set out to give it a shape. The challenging part was to make it look equally good when standing, hanging and laying. At the same time, it has to be robust as a tool without losing any elegance. The solution has become the endless handle that wraps the speaker all over as a protective bumper indicating it can be set in all directions. The handle makes

it visually slimmer and lighter which makes the good sound performance even more surprising.

The second aspect was the focus for longevity. With my designs, I have always hunted solution that would have an enduring appeal as I really do not like products that fade out quickly. The issues with technologic products are that the technology ages too fast and people are forced to throw out products before they actually wish. This is not good for the environment and it also frustrates many people. Therefore, Bang & Olufsen set out to make it different and Beosound Level is constructed with smart modularity so all the parts that would age first, from battery to the core brain, can be easily changed, giving Beosound Level an extended new life. It is the first of its' kind, but we believe that in the near future most products will be made like this.

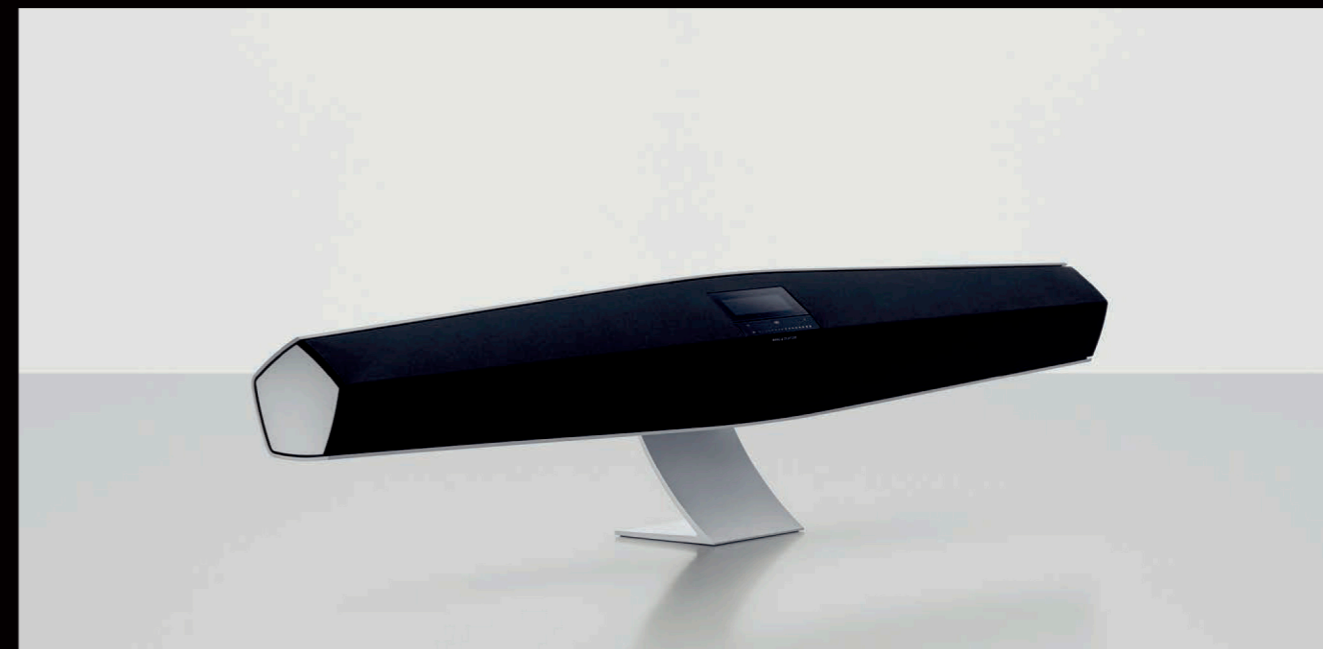
Q: As we know, David Whitfield Lewis, the founder of David Lewis Designers (predecessor of Valeur Designers), had been designing for Bang & Olufsen since 1960. As a designer, you have been also working with Bang & Olufsen for more than 20 years. – Could you talk about the cooperation between Valeur Designers and Bang & Olufsen?

A: When I joined David Lewis Designers in 1995, he was still the design director of Bang & Olufsen though our studio was an independent studio located in Copenhagen, 4 hours of car drive



BeoSound 1 and 2扬声器

Valeur Designers工作室打造的BeoSound 1 and 2扬声器形如铃铛，具有全向音响技术和直观的控制操作；用户只需两指便可对其轻松移动，享受极佳音乐体验。扬声器以铝材一体成型，无冗余的接缝或线条，有多种不同处理方式的表面可供选择，精巧的外形使其在各种环境下都独具低调、持久的美感。



BeoSound 35智能音箱

Valeur Designers工作室打造的BeoSound 35智能音箱有着平滑、简约的五角圆周外形，如同一抹律动的音符，可轻松融入任何环境。显示屏优雅精致，用户既可从远处直观读取播放信息，亦可近距离进行多功能操作。

from Bang & Olufsen in Struer.

We had always a couple of ongoing projects running parallel and every Friday David was in Struer for full day meetings. Our job was to come up with new ideas and give them shape.

We did not have any brief, but the starting point could be a question like "This product is quite old now. What type of thing could replace this product?" or "We have this invention. How can we use it meaningfully?". It was based on a close intense dialog with engineers and specialists in a closed circle group at Bang & Olufsen called "Idealand".

When projects were developed into a certain level we would present it to the CEO, showing what it was, how it looked, how it sounded or how the picture was and how it moved – in short, all the things you could experience from a product. It was estimated

what the price would be and the investment needed for making it into production. The question to the CEO was: do you want it or not?

My first project the landline phone BeoCom 2 was made in that environment and I had the privilege to present it first time to the people at Bang & Olufsen. It was a great experience for a young designer as I was.

The methods of working together with Bang & Olufsen have been changed a lot throughout the years and today it is quite similar to how it is in other companies. One thing that still is the same is the close collaborations between designers, engineers and specialists which I cherish a lot. I believe it is fundamental that designers and engineers are deeply involved with each other in a creative connection of making dreams become real.

About Torsten Valeur and Valeur Designers

"I find myself fascinated by technology but a true sculptor at heart. I thrive for transforming technology into something that is aesthetic, uncomplicated to use and evoke an enduring magic pleasure."

Q: Could you talk about the studio's founder David Whitfield Lewis? It is said that when you first joined the studio, his first words to you were: "This is your desk. Now design a telephone!" – So what David Whitfield Lewis is like in your eyes? Please talk about how your experience working with him has influenced your work today.

A: David Lewis was a fascinating man. Not so communicative but very warmhearted. He was absolutely focused on creating the concepts, deeply searching for each product's unique reason to exist. To achieve the right result was more important than deadline, and if we did not have a solution, Bang & Olufsen had to wait another week. He was not afraid of changing his mind right up to a delivery.

When I started the first day, he gave me a desk between the other two persons working at the studio at that time, and told me to make a phone. As a newly educated designer I asked for a brief and general information guiding me what I should create. He told me to figure it out by myself, start designing and discovering what it should do during the creation process. Work, explore with curiosity in an unplanned process driven only by intention.

He was the fresh eyes who told what he instantly saw and that was very helpful. His awareness of keeping an open sense and mind is something I learned from him. He was exceptionally good at that and I try my best to keep my senses open so I can grab the instant moment of what I am doing.

Q: We know that you have been leading David Lewis Designers since 2011, but why didn't you rename the company Valeur Designers until 2018?

A: Doing designs has always felt more important than being

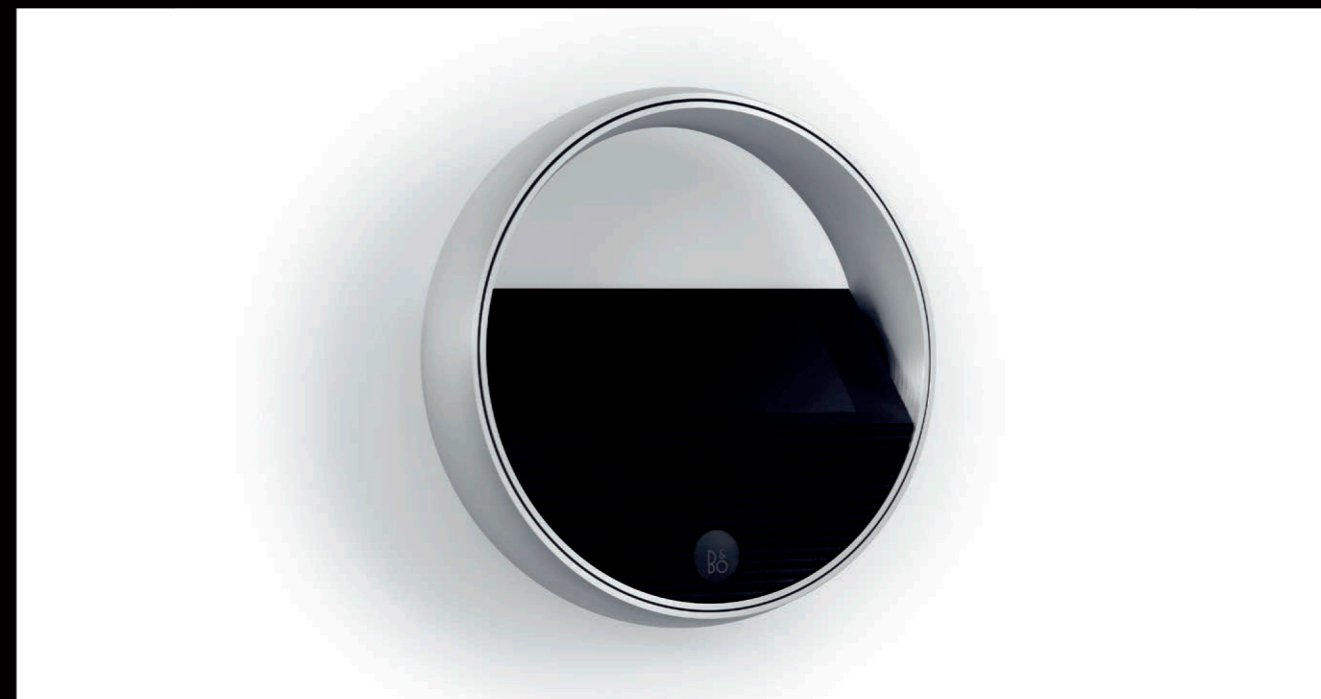
a manager and that is why I enjoyed being in the studio doing great designs. Running a design studio has never been a dream for me. Before David passed away, we were in the middle of a generation change, so it was natural that I should continue the studio after his death. I kept the name since I wanted to show my respect to David. But it became more complicated after years and clients pushed forward the idea of a name change, finally we changed the name.

Q: Please introduce the Valeur Designers at present. As an industrial design studio and consultancy, why does Valeur Designers choose to focus on technological product design?

A: In many ways, we are just like we always have been. Our client base is global, mainly Asia. But we are a studio with around five persons and some extras with a background from architect schools, product design schools, and automotive design schools. The size is small but enough to guarantee that we are involved in all projects.

It still is a rather messy place that looks like a sculptor's workshop with cardboard and materials and many full-scale models all over the place because we like the direct hands-on experience of working with models. The difference is that we today work in 3D.

The reason we are focusing on technologic products come naturally from our long history with Bang & Olufsen. I find myself fascinated by technology but a true sculptor at heart. I thrive for transforming technology into something that is aesthetic, uncomplicated to use and evoke an enduring magic pleasure. It is not easy to do that but the challenging part of overcoming all the obstacles and turn the beast into a beauty is worth doing.



BeoRemote Halo音乐播放遥控器

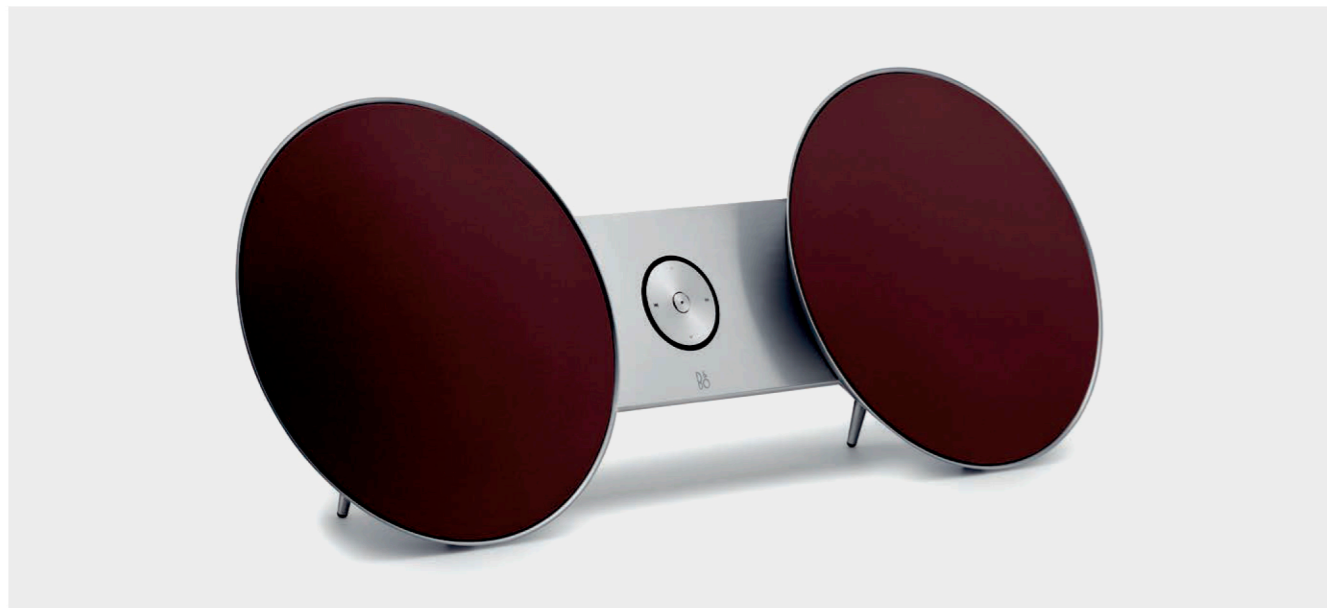
BeoRemote Halo遥控器是Valeur Designers工作室专为音乐播放设计的一款遥控器,可以关联环境中所有 Beolab 扬声器,让用户可以一次性对多款音频设备进行管理。当用户靠近时,遥控器上的显示屏会自动亮起,用户即可选择音乐进行播放;播放时,屏幕上会显示正在进行播放的设备等信息。此外,遥控器上还有4个收藏键,方便用户一键播放最喜欢的音乐。

BeoRemote Halo遥控器主体结构为圆形铝环,中间的矩形玻璃控制显示器有着精巧的倾斜角度,同时经过消除光学盲区处理,形成新颖、直观的内置弯曲横截面圆形外观,为用户提供轻松、便捷的使用体验。



Beo 5和Beo 6遥控器

Beo 5和Beo 6遥控器是Valeur Designers工作室设计的带触屏遥控器。遥控器在用户手中如同古代欧洲统治者的王权宝球,屏幕则像一面镜子一样清晰展现可供选择的娱乐项目,同时设有可供盲人使用的物理按钮。



BeoPlay A8扬声器

BeoPlay A8是Valeur Designers工作室设计的两个相互连接的扬声器，有着二维观感，放在隐形支架上仿佛漂浮在水面上。中心的圆形控制轮单独放置时略高于平面，握感极佳，便于用户操作。

Torsten Valeur's Creation Philosophy – Essentialism

“Our design can both be full of shape and have decoration, but only if it is essential for that object.”

Q: You have said that your design philosophy is “essentialism”, not “minimalism” – Can you explain that?

A: Our process of giving objects a shape could suggest our style is minimalism. I like minimalism but we are not minimalists. When we chisel away the excess until the essential idea reveals itself, and remove anything that takes away from the original idea, our goal is not the minimalism but to make sure every shape relates to the idea and to the object's unique reason to exist. I do not like shapes without a meaning or decoration without a purpose because without meaning it tends to fade out fast.

Essentialism may be a better word for our style. Essentialism

is more than minimalism. Minimalism tends to be a certain style that dictates the shape, even when it is contradictory to the core idea, and I try to avoid that. Our design can both be full of shape and have decoration, but only if it is essential for that object.

Minimalism can also be a bit too rational almost impersonal and you lack the sense of the people behind the object. I hope to bring a sense of personality into each object we create. Not only bring a sense of soul to it, but also make people feel our passion within the object. With this I believe people will connect more to the products.

Torsten Valeur's Design Principles – Intuitive, Enduring, Empathic and Generous

“This becomes its identity that should both stand out strong so it can trigger emotions, but also never be obtrusive and constant craving for attention. When it is without any unnecessary shaping, unwanted details and it feels like everything is solved, then the product is free of visual noise and it will better blend in the environment.”

Q: While consuming electronics tend to have a short life span, why does Valeur Designers concentrate on creating “iconic products” with lasting appeal that people can keep for a long time? In your opinion, what is the key to develop a product with lasting appeal and for longtime sales?

A: Because it makes sense for the people. If you buy a product, especially a more expensive product, you deserve that it makes

you joyful for a long time.

My goal is that you should fall in love with the product and keep it for years. At first glance, the design should invite you to take a closer look at the object. This initial encounter should make you convinced that the product is made for you and the interaction should remain appealing, addictive and never become tedious.

When David Lewis and Jacob Jensen worked together, they



BeoLab Celestial扬声器

BeoLab Celestial是Valeur Designers工作室打造的一款适合置于天花板的扬声器，可为用户提供背景音乐、现场演奏和家庭影院等多种声音体验，有两种色调可供选择。形如光碟的铝制主体有着精致而坚固的边缘，精细打磨的细线全方位分布在曲面之上，烘托出品牌标志，如雕塑作品一般诗意而纯粹。



BeoLab 18扬声器

Valeur Designers工作室设计的BeoLab 18是电视扬声器系统的代表作，以从圆锥型底座延伸至顶部的纤细铝管为主体，搭配顶部镜面，形似铜管乐器，让人自然联想到清亮的声音。前部表面采用木材和黑色复合材料，富有乐器和家具质感，同时平衡了铝材的精锐与光泽。高水平的工艺和精致的细节造就了这款标志性产品。

made a model of a music system in 1962 originally for GE, but it was later shown to Bang & Olufsen. It still looks quite modern and desirable today. Isn't that fantastic! They did not create according to the fashion of the time but for the future, by making what really made sense. It should be the goal for all of us.

Q: Could you explain the four design principles of Valeur Designers: intuitive, enduring, empathic and generous?

A: I believe that great designs come from finding the true identity of an object, an identity that is both original, obvious, intuitive and new. It is not a thing written on our studio wall, however, when we design a product, we are automatically led by our four design principles: intuitive, enduring, empathic and generous.

Intuitive means that it is instant understood by its user. When you see it for the first time you instantly know what the product is and what it can do for you. Though it should be surprisingly new, it is based on our human habits, experiences and cultures. Therefore, it is recognizable.

Enduring means that it should evoke an enduring appeal. It should stay desirable. It is made to last and give the user a pleasant experience in many years to come.

Empathic means that a product should feel like it is made just for you by someone that truly understands your needs, even the unspoken latent needs.

Generous means that the products give you more than the needed. It does more than solving the problem. It feels like the perfect gift where every detail seems just right and it brings you joy every time you look at, touch and use the product. You should feel the dedication and passion put into the product not

only from us designers, but all involved in creating and producing the product. It should be a product we all are proud of having created and like to pass over to you.

Q: Valeur Designers aim for design that is “instantly recognizable from a distance” and at the same time so “quiet” that it harmoniously blends in with its surrounding like a chameleon. – How does Valeur Designers achieve the seemingly contradictory qualities of “unobtrusiveness” and “recognizability” at the same time?

A: I find that some of the products that blend best into the environment of people's home are actually standing out quite clear and full of attitude when you look directly at them. They act positively to the room and when they are not visually noisy, they can almost disappear when you do not look at them. Other objects that do not have a character tend to be present at all time, because they do not act positively to the room and might even annoy you instead by their pure presence.

The most important is to make the idea stand out. The idea based on the true identity of the product. We then reveal the idea by removing anything that takes away from the original idea. We keep going until only the essential is left and the objects' unique reason to exist stands clear. This becomes its identity that should both stand out strong so it can trigger emotions, but also never be obtrusive and constant craving for attention. When it is without any unnecessary shaping, unwanted details and it feels like everything is solved, then the product is free of visual noise and it will better blend in because you like to surround yourself with product you like and feel being welcomed in your unique space.

Torsten Valeur's Creative Methodology

“Feasibility study means examine the feasibility of the product. Is it developable and constructable? Will it fit the clients' facilities and capabilities? Is it possible to create within the boundaries and cost?”

Q: It is said that you are “a true sculptor at heart”. And Valeur Designers studio in Copenhagen looks a lot like a sculptor's workshop. – Please talk about how Valeur Designers integrates the creative thinking and methods of sculptors in its creation process.

A: Working with full scale sketch models is a tradition we have inherited from old days prior to working with computers. This is still today an essential part of our working process because we find that it is the most direct way to read and understand an object. You can instantly sense how it feels and your reaction to it. Does it feel too heavy or imposing? How is the size? How is the balance? At the same time, it is a very good inspirational tool. Their physical presence keeps our focus on the essential and directs you where to go next.

Models are not used as presentation models but working sketch models; they should be made as simple as possible so they are

ready to be changed. We use cardboard, woods, pieces from products. Real materials, aluminum, glass, natural wood, fabrics are present to inspire and give the feel of material.

Though the sketch models are made primitive, quite a few projects for Bang & Olufsen have initially been presented by a cardboard mock-up made in the studio, even with cardboard you can get pretty close to the feel of a real product.

Q: During the “birth of product” stage, Valeur Designers will conduct a “feasibility study” on the product. – Could you talk about what aspects are included in the “feasibility study” of Valeur Designers?

A: First step after presenting our design concepts is to do a feasibility study with the client. Feasibility study means examine the feasibility of the product. Is it developable, constructable? Will it fit the clients' facilities and capabilities? Is it possible to create



LG Homebrew智能胶囊啤酒机

LG Homebrew是Valeur Designers工作室为韩国LG打造的世界第一款基于胶囊的智能胶囊啤酒机,用户只需要倒入水并放入小胶囊,选择等级并启动即可,同时可以通过控制加入的水量,制作更适合自己的口味的啤酒,等待大约两周时间即可饮用。两个主体容器设有精密的托盘与旋塞,配以控制手柄和压力密封装置,与黑色中控显示器共同构成和谐、简洁的外观,使酿酒器能无瑕融入厨房或家庭酒吧环境中。



LG SIGNATURE玺印洗衣机

Valeur Designers工作室为韩国LG SIGNATURE玺印系列打造的洗衣机由坚实外壳和先进黑色钢化玻璃门组成,可同时或分别使用上下层洗衣机。用户界面首次集成在玻璃门上,可以通过显示屏同时轻松、方便控制两个洗衣桶,简明直观,却无减损任何功能。整体外观干净、纯粹,无冗余的分割线,体现了产品的优质与创新。



LG SIGNATURE玺印空调

Valeur Designers工作室为韩国LG SIGNATURE玺印系列打造的空调有着建筑物般挺拔修长的外形,铝制圆盘点缀在全铝面板上方格外醒目;降温、升温、加湿、除湿的全套空气功能隐藏在简洁、直观的外观背后,仅在用户需要时显现。比如用户需要使用风扇时,圆盘向下滑动,空气助推器向所需方向挤压转动;需要加湿时,前面板滑向一侧,弹出水箱,同时过滤器将自动清洗。



TP-LINK IP-C43AN 无线网络摄像头

Valeur Designers工作室为中国网络与通信品牌TP-LINK打造的IP-C43AN摄像头如同插在盆中的花朵，支架缠绕着镜头，轻轻向底座弯曲，友好的外观为用户增添安全感。摄像头可在水平和垂直方向无限制转动，方便用户全向监控。

within the boundaries and cost? All these questions can only be answered in a dialog with the client.

Feasibility study cannot give you all the answers and we have to be open for the possibility that the right solution come very late in the process. With our long-term collaboration with Bang & Olufsen we have more than once discovered that the best solution came very late in the process. Because we had an open and trustful process structure and we could grab the opportunity when a different, but ultimately right solution popped up.

Q: The "iconic product" that Valeur Designers seeks stresses on being remarkable and marketable. – Could you talk about how Valeur Designers takes "marketability" into

account during the design process?

A: Our overall goal is to create remarkable and memorable products with strong personalities, that evoke a lasting appeal to keep them. But we do that for our clients' sake, not just for satisfying our own will. Strong ideas can fail if we do not understand the clients' unique situation, from the sales channels to the production facilities. What is the point of designing an oven perfect for build in, that is surprisingly small on the outside yet with a full-size oven-room inside, if it is only sold in big warehouses stacked besides other ovens? Then people will never discover the benefit of this oven. We did that once and I learned the importance of considering the clients' many aspects when evaluating our ideas.

Torsten Valeur's View on the future

"I believe that it will be more common to see products made for a long life and even a second life, by being upgradable, easy to repair and dismantle, because that would be obviously necessary."

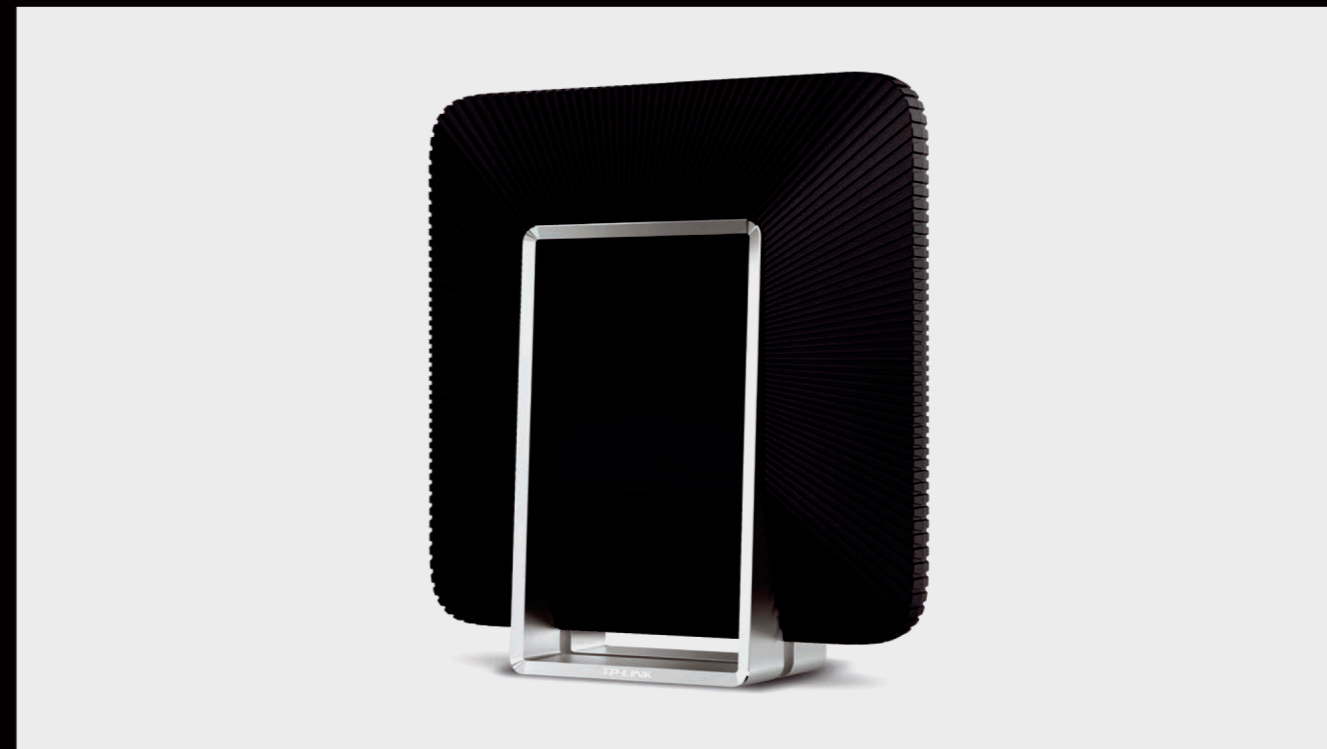
Q: Valeur Designers concentrates on designing technology products. – Taking the current economic environment and technological development into consideration, what do you think is the future development trend of technological product design? Are there any particular challenges of technology product design you would like to take on?

A: As we earlier talked about Beosound Level, I believe that it will be more common to see products made for a long life and even a second life, by being upgradable, easy to repair and dismantle, because that would be obviously necessary.

We see how products are made smarter and more autonomous and connected to each other. There is a lot that push forward this type of technology and many talk about it, but I am not sure

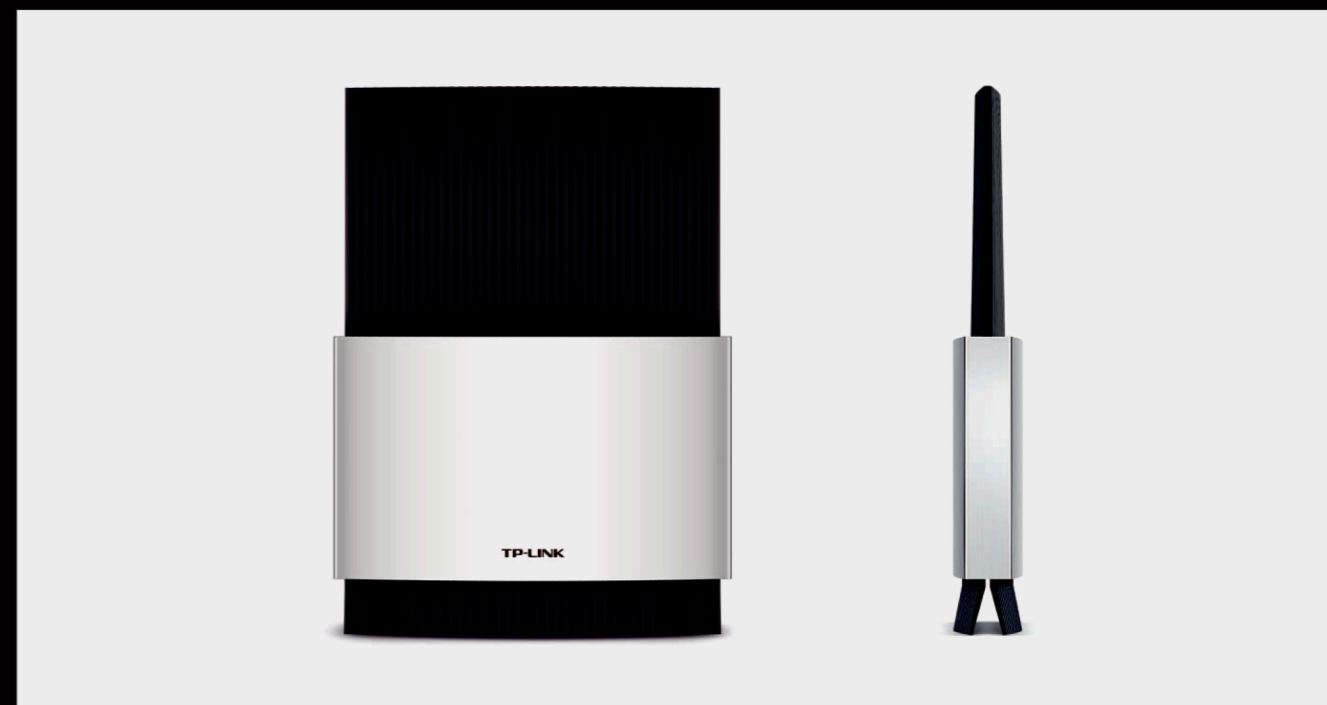
we have found the true meaning of it yet. To figure out the true value for the users is a task we all have ahead.

One thing that I am currently thinking about and look forward to exploring deeper is the invisible technology. Products which have a high level of technology inside, but where the design is not harmed by it. Products that appear just as desirable and intuitive as our best crafted objects, but loaded with all the functionality that advanced technology gives us. A speaker without holes, a car without the need of cooling, a thin-walled porcelain cup that heats up the water by itself. In many ways, a smartphone is an example of that: essentially a solid piece of pure glass but with endless functionality. Now we just need to give it a sense of soul and let the shape pleasantly guide your fingers not just by the content of the screen.



TP-LINK 路由器 TL-WDR8650 (Array)

Valeur Designers工作室为中国网络与通信品牌TP-LINK打造的TL-WDR8650 (Array)路由器具有雕塑般的外观——精细打造的铝制支架支撑着黑色直立机身，系列线条从机身中心向外发散，如同从核心发出的信号，通风孔隐藏于线条中，每一个细节都完美无瑕。



TP-LINK 路由器 TL-WDR8630 (Belt)

TL-WDR8630 (Belt)是Valeur Designers工作室为中国网络与通信品牌TP-LINK打造的一款直立式路由器，独特的外形使其易于放置，且仅展露细长的正面，同时通风性能良好；电线均隐藏在内部，并在底座脚架间整齐出线，极具品质感。