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FLORIE SALNOT



• For French Designer Florie Salnot, design is a medium to improve people's life. She works in the area of social design, craft and product design, and finds her way of doing that by stepping away from the author of the designed objects itself, and become a facilitator of the entire happening of the design production process with other people. She believes in order to provide a sustainable solution, the products should be designed by the people and for the people. As a strong practitioner of people-centered approach, Salnot is really good at discovering the power of individuals. The vision and motivation behind her work is always trying to strengthen individual and cultural confidence and to enable independent living. With a background in Social Science (La Sorbonne) and Cabinet Making (Ecole Boulle), Salnot completed her MA in Design Products from the Royal College of Art, London. After graduation, she has worked two years as a Research Associate at the Helen Hamlyn Centre for Design(HHCD) since 2010.

• Salnot believe that design has a huge potential to tackle real problems in society. Therefore, she is passionate about exploring this potential not only by improving people's life but also by providing examples that can show the value of design. Her project 'Plastic Gold' was produced while she was studying in the RCA, in which she went to Sahara desert and developed technique and tools to enable the Saharawi refugees to make high-end quality pieces of jewellery with limited resources available in the refugee camps. In this work, she points to the process of design itself. "Who participates in the design

process, who informs it, who benefits from it?" The design process can be social that it engages people to design their own futures.

• 對於法國設計師Florie Salnot來說，設計是改變人類生活的媒介，游走於社會設計、手工藝與產品設計等領域，她更願意將自己看作設計過程中的合作者和引導者，而不僅僅是設計者和製造者。她深信，那些最持久的高品質是從人的根本需求出發，並且由用戶引導設計過程的。有被人本設計的真摯信仰，她有一雙善于發現個人力量的眼睛。而她作品背後的原因和動力總是在尋找強個人自信和文化認同，或她鼓勵自食其力的生活。先後在巴黎索邦大學和布魯塞爾與設計學院學習社會科學與櫥櫃製作，Salnot又進入了英國皇家藝術學院攻讀產品設計課程，隨後加入Helen Hamlyn設計中心(HHCD)擔任聯合研究員。

• 帶著設計能解決社會真實問題的信念，Salnot滿懷熱情地挖掘設計的潛能，不僅為改善生活，更是為發現設計的價值所在。在皇家藝術學院就讀期間，她開展了一個名為“塑料黃金(Plastic Gold)”的項目，親身前往自然條件嚴苛的撒哈拉沙漠，利用極其有限的資源發展出一套技術和工具，讓生活在撒哈拉難民營的婦女能製作成出高質量的精緻首飾。在這個項目中，她用特殊的設計語言指向過程本身並發問——誰參與到設計過程之中，誰又細從中獲利。當設計變成一項社會行為，人們僅可用雙手改變生活，設計未來。

Interview with Florie Sainot

• **360°:** Your project Plastic Gold transformed discarded plastic bottles into precious jewellery by the hand of Saharawi women who live in refugee camps. How did you start this project and what was the inspiration behind it?

• **FS:** This project started with my encounter with Danielle Smith, she is running the charity Sandblast (www.sandblast-arts.org) that aims to empower the Saharawi refugees through the arts. She proposed me to design something, anything, which could be beneficial for the Saharawis in their daily lives. I was straight away interested in finding something that they could make themselves rather than making something myself to give to them.

• Do you know this saying "Give a man a fish and you feed him for a day. Teach a man to fish and you feed him for a lifetime"? (It's apparently a Chinese proverb). I was very much in this state of mind when I started the project. However, in the refugee camps there are virtually no resources available. Danielle told me about the

bottles lying around the camps as litter and I decided to try to use them (I didn't have many other options actually). Then she also showed me some traditional craft objects that they used to make but which are not produced anymore mainly because of the lack of materials. I was also interested in that: how to enable them to invigorate their local craft traditions, despite the situation?

• So I experimented with the bottles, found that they had some potential to be molded into shape thanks to hot sand and steadily and slowly I developed the technique and the tools.

• **360°:** Can you tell us what is the life like in Saharawi refugee camps? How do you find working with the local people and your sponsor organizations?

• **FS:** The life there is very harsh. The Saharawi refugee camps are located in the middle of the Sahara desert, in a very barren and remote area. The Saharawis have been waiting there for more than 35 years now. They have settled down and the life conditions are a bit better than previously even if still extremely basic. As I said there are virtually no

resources there, which make them dependent on humanitarian aid for food and other essential aid for survival. Then, they are faced with a lack of work and activity which is certainly one of the most difficult thing on a daily basis.

• The women I worked with were very dedicated, especially the oldest ones. It was extremely pleasing to work with them. I have a little story to say about this:

• During the first workshop, I used to exhibit the work produced within our working room. One day, I realised that one of the woman's jewellery had disappeared and we quickly understood that it had been stolen. I couldn't understand what the women were saying but I could hear that they were laughing. When I asked why they were laughing in front of this annoying situation they explained to me that they were happy and surprised to see that their work could be so pleasing that it could be stolen.

• That was a really rewarding moment...

• **360°:** The outcomes of the project are impressively versatile and beautiful jewellery. Who is and will be the main consumers of those pieces?



What is the long-term strategy of this project?

FS: Initially the idea was to enable the women to sell the jewellery within the camps. However, as there are not many visitors in the camps and therefore not so much money to be made, we then worked on a collection of high quality pieces of jewellery that could be sold abroad. After the second workshop, I promoted the pieces of jewellery and the project in Europe and it received a very good feedback and some serious interest from retailers. I was planning to go back to the refugee camps last autumn but the difficulties in the Sahel region prevented me to do so. I am now thinking of alternative solutions to continue the project. It is at a difficult stage because of this...

300: In the project Plastic Gold, it seems like you've step away from the author of the objects and became a facilitator of the entire happening. What do you think about your role as a designer in this project?

FS: Yes it was really my aim from the beginning and that's why I decided to concentrate as much as possible on the design of the technique and the tools rather than the jewellery themselves. But in the end, I was still involved in the design of the last pieces of jewellery. Collaboration with such a remote community is not always easy.

I think when you work with people you can't really impose them anything or it's not going to be a sustainable solution. It will not last or it will not work because it will not be really adapted to them, who they are and what they need. So yes, I think that the attitude of a facilitator along the one of a designer is essential in this kind of co-design projects. That is how I think a people-centred approach should be like.

300: After you completed your MA from RCA, design products, you've been working for two years as a Research Associate at the Helen Hamlyn Centre for Design. Can you introduce us some of the research projects you've did there?

FS: Medical care during



pregnancy focuses mainly on the health of the fetus and neglects the broader wellbeing of the mother-to-be. The aim of the Healthy Pregnancy project was to give Clearblue an overview and understanding of pregnancy from the woman's point of view and identify design opportunities.

So, during the first year, I conducted a study with 14 women using empathic research methods. I think that was really the most important part of the project. I gathered some information from women trying to find out what were their daily concerns, their emotions and their aspirations. So I developed

different tools to do that.

i The women who were currently pregnant were asked to fill in a one-week pregnancy diary to talk about their daily moods and concerns.

ii The women who had given birth in the past two years participated in a two-hour session where they were asked to map their emotional experience over the nine months and focus on the important moments of the pregnancy.

iii The women who were pregnant a long time ago were asked to fill in the lines of a drawing of a pregnant woman by writing about their personal experiences. Only the most memorable

experiences – good or bad – were captured.

- Each time, I tried to use my design skills to bring up some research tools that could bring me qualitative information about the experience of pregnancy and act as conversation starter with the women. I think that was really the most important thing I learnt at the Helen Hamlyn Centre: being able to stand back from a problem and really spend some time to understand it, with its context, before providing any solution. Of course, the HHCD is a place that allows working like that whereas, in other places, it is often not possible to spend so much time on one project. But I really value this opportunity I had to try this process of designing by putting a big emphasis on the design research. This brings you so much valuable insights and guidance when it's time to design as it was the case for me when I developed Woven-stories.com.

- **360°:** During your project Healthy Pregnancy, one of the major outcomes of the research is a social website for pregnant women to share their emotional, social and physical experiences of pregnancy. How did you come up with the idea of combining the most intimate experience of pregnancy with social events? What is the most difficult challenge you've come across?

- **ES:** So the outcome came up from the previous research with pregnant women and from what the Research Partner was the most interested in.

- I had gathered a lot of insights and also some literature research explaining how medical monitoring of pregnancy could only alleviate one part of the woman's anxiety and not all of it. This seems to be because a lot of this anxiety just comes from personal doubts and fears around an ability to carry a child and be a good mother. Only social support and other emotional responses can help with this better than medical ones.

- Of course, they are a lot of online solutions for social support during pregnancy but a lot of women are left unsatisfied by them so I explored how this type of solutions could be more inclusive and more adapted to the different needs of a variety of women. That's why I presented the website through the experience of three different pregnant women. For some of them, it is about facilitating self expression, for others it is about finding the right woman who is going through a similar experience and has similar concerns, for others, it is about finding ways to ease the exchange with close members of the family or close friends.

- I guess, the most difficult thing was to find ways to communicate my ideas to the general public. Most of the people have no idea how diverse women's reactions during pregnancy can be and how opposite it can be from the idyllic image of pregnancy they might have. So I think that was really the challenge: to present the website through the specific situations of

different pregnant women so that the qualities of the website would be more clear.

- **360°:** A lot of your work has been working with vulnerable people and marginalized group. What is your motivation behind those designs and what is your approach?

- **ES:** I believe that design has a huge potential to tackle real problems in society. So I am just passionate about exploring this potential in order first to improve people's life but also to provide examples that can show the value of design. I always find it a shame that design discipline is often seen by the general public as a medium to make things more practical or just prettier. It has so much more than that and I believe that any project going in that direction helps the discipline as a whole to advance and be recognized for its real possibilities.

- **360°:** After finishing your work in Helen Hamlyn Centre, what is your next life plan?

- **ES:** Okay so I would say that my aim was to work at the Helen Hamlyn Centre for Design to get some more knowledge and understanding of what a people-centered design approach is like. I have now a much better and wider experience of this and I would like to use it to apply it to more personal projects, going back to explore the notion of collaboration in craft and making projects.





“希望更多為弱勢群體做的設計能將設計的概念更加深化，讓人們看到它的無盡可能。”

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1.6:
Plastic Gold
塑料黃金

5.10:
Healthy
Pregnancy
“健康孕期”研究項目



woven
Stories



Woven Stories helps expectant women to have better peace of mind about their pregnancy



Get support and advice on your pregnancy

Women like me

Keep your pregnancy status updated and look back on your experience so far

My profile

Record your pregnancy experience

Assess myself

My Mood

Which of the women below is experiencing the most similar emotional state to you?



- WORRIED**
I mostly feel worried but deep inside I'm happy
- WORRIED**
I mostly feel happy but deep inside I'm worried
- HAPPY**
I feel happy but I actually feel angry
- HAPPY**
I feel happy but I actually feel sad
- CONFUSED**
I feel almost entirely lost and confused

My concerns

Please choose among the following concerns:



I can't allow myself to believe I am pregnant in case something goes wrong.



My body does not belong to me anymore.



Am I going to like my baby?



I am scared to have a miscarriage.



I feel powerless to stop something bad happening to my pregnancy.



My belly is a safe environment for my baby.

• 採訪 Florie Salnot

• **360°:** 在你的“塑料黃金(Plastic Gold)”項目中，廉價的塑料瓶經過生活在撒哈拉威的哈拉威婦女之手變成了寶貴的貨幣。這個項目是受到什麼和怎麼開展的？

• **FS:** 一切都源於與Danielle Smith的相遇。她運營著一個慈善組織Sandblast，邀請藝術家去幫助撒哈拉威婦女。她建議我去設計一些東西，使撒哈拉威人的生活變得更好一點。獨立馬就與她們了，決定與其設計什麼給她們。不知找到方法讓她們自力其力。

• 你知道“授人以魚不如授人以漁”這句話嗎？這個項目對我就是這個想法。然而在撒哈拉威幾乎找不到可用的資源。Danielle告訴我當地商業有很多廢棄的瓶子，所以我試著使用它們。她還向我展示了一些過去常用的傳統手工藝品。不過因為資源缺乏現在已經很少做了。同時我也在思考，如何在這種情況下讓當地的傳統手工藝品復活？

• 於是我就開始拿著瓶子做試驗，發現在熱水的作用下瓶子能夠被壓造成型，所以慢慢地發展出這一套技術和工具。

• **360°:** 可以說說撒哈拉威婦女的生活是怎麼樣的嗎？與當地居民和提供幫助的慈善機構一起工作有什麼感受呢？

• **FS:** 那裏的生活十分艱苦。撒哈拉威婦女位於撒哈拉沙漠中部一塊貧瘠偏遠之地。撒哈拉威人在那裏足足等了35年，人們已經在這種安定下來了，也能夠強健維持基本生活。正如我之前所說的，這裏幾乎沒有可用資源，所以人們必須靠輸入食物和必需品。而且這裏缺乏工作和其他活動，這也是人們的生活帶來許多困難。

• 當遇見的一位婦女對工作都非常專注。特別是那些年紀大的。與她們合作很愉快。在讀書時就分享一個故事：有一次作坊期間，我常會把每個成品放在工作臺裏。有一天我突然發現其中一件首飾不見了，心想一定是有人把它偷了。當女們在議論紛紛，猜測不明白她們在說什麼時她們好像在笑。我就很納悶為什麼在那種情況下她們還在笑。她們就解釋說其實她們很開心，因為沒想到有人會認為自己做的東西沒有價值的。那一刻我才懂得自己做的一切原來真的能幫助到她們。

• **360°:** 透過這個項目我們看到了很多積極的價值。它們的自適應會怎麼發展？是否有什麼具體的發展計劃？

• **FS:** 最初的想法是在撒哈拉威銷售這些首飾。不過來這裏的遊客確實不多，所以也賺不了多少錢。後來我們製作了一系列高質量的首飾產品，希望能夠在國外。第二次作坊之後，我在撒哈拉威做了這個項目以及一些作品，反響很好，也吸引了一些零售商的興趣。去年秋天我本想再去一次撒哈拉威，但是當時薩赫勒地區的一些事情讓我不成行。所以我也在想其他辦法繼續發展這個項目，但目前有一點困難。

• **360°:** 在“塑料黃金”項目中，你不再是一位設計者而是整個項目的推進者，你對在這種環境中的作用怎麼看？

• **FS:** 這是我的初衷，我決定更加專注在技術和設計工具上，而不是製作首飾。不過我最後還是參與到條件諮詢的設計中。要知道和這些偏遠地區的人合作並不是一件簡單事。

• 我想當你與別人合作時，你一定不能把自己的想法強加在他們身上。因為很多東西是他們很難理解的。所以我想在這種合作項目中同時扮演引導者和設計師的角色是很重要的。這也是我理想的人本模式。

• **360°:** 在皇家藝術學院獲得產品設計的碩士學位之後，你在Helen Hamlyn設計中心過了兩年的助理研究員，可以說說你在這裏完成了什麼研究項目嗎？

• **FS:** 孕期的醫療護理通常只關注胎兒的成長，而忽略了准妈妈的健康。“健康孕期(Healthy Pregnancy)”項目就是從女性的角度出發，讓大眾對懷孕有更多的瞭解，從而提出更好的設計方案。

• 第一年我以移情設計的方法對十四名婦女進行了研究。那是一個重要的一環，從她們身上我瞭解到很多資料，希望能夠她們的擔憂、情感變化和需求。所以我有針對性地提出了不同的研究手段。

• 孕期中期的婦女被要求寫一兩頁的懷孕日記，記錄下她們每天的心情和擔憂。

• 那是在兩年內生過孩子的婦女會參加一個兩小時的研討會，描述出她們過去九個月內的情感變化，特別是孕期中期的重要時間。

• 那些生完孩子很久的婦女會記錄下自己的親身經歷來完成一個型繪圖，記錄下那些特別難忘的經歷，不管好壞。

• 每一次我都會應用設計上的研究手法讓我能瞭解到有關孕期的定性信息。幫助我更好地和這些婦女溝通。我想這就是我在Helen Hamlyn設計中心學到的最重要的東西。進一步想問路，在提出方法之前多花一點時間瞭解它。

當然，在其他地方你不可能把那麼多時間花在一項項目上。我很珍惜這個機會，讓我可以將這些點放在設計研究上，讓我在做其他設計時得到引導。幫助你完成Woven-stories.com這個網站的時候。

• **360°:** “健康孕期”項目研究的一個成果就是你為孕期的婦女建立了一個社交網站，讓她們分享心情、交流經驗。你是怎樣想到這種私密體驗與社交活動結合起來的？遇到最大的困難是什麼？

• **FS:** 對於孕期的研究以及研究條件的興趣促使我開發這個網站。我從之前做的一些調查中發現，對孕期的醫療護理只能部分減輕孕婦的焦慮，而常常出自她們的自持懷疑。擔心自己是否能夠順利讓下孩子，這成爲一個好媽媽。這時她們更需要的的是社會支持和情感上的回應。

• 現在網上也有很多針對孕婦的在線服務，但她們并不十分滿意，所以我希望把它做得更符合不同婦女的需求。這個網站為孕婦提供三種不同的體驗。有的來尋求自我表達，有的來尋找有相似經歷的夥伴，有的則是交給家人朋友之外的其他照顧者。

• 我想最大的困難是將我的想法傳達給大眾。大多數人都不清楚孕期的女性會經歷些什麼，所以對孕婦的真實情感顯示在網站上，讓網站的定位更清晰，這是最大的挑戰。

• **360°:** 你的許多作品都是爲弱勢或邊緣群體而設計，目的是什麼？你通常採取怎樣的手段呢？

• **FS:** 我相信設計可以解決社會的各種實際問題，所以我希望用設計去改善人們的生活，並且展示設計的價值。替廣大衆傳播以其設計只是讓東西變得更有用或更美麗的媒介。但設計能做到的其實有更多，所以希望更多參與弱勢群體的設計能將設計的概念更加深化，讓人們看到它的無窮可能。

• **360°:** 結束了在Helen Hamlyn設計中心的工作後，你有什麼新的計劃？

• **FS:** 應該說我在Helen Hamlyn設計中心工作是爲了獲取更多人本設計方面的知識。現在我積累了不少經驗，所以希望能夠將其應用到更多個人項目上，發展工藝的可能性。創造更多不同的作品。