

ALMA light
Barcelona

Coffee break with Hector Serrano



How would you define Héctor Serrano-'person' with a single phrase, and how would you define Héctor Serrano-'designer' also with a single phrase?

I think there is not much difference between the person and who I am as a designer. It is difficult to define oneself in a sentence and the truth is that I would rather those around me did it.

When and how did your interest in design arise in you?

I came across design a bit by chance. I was a very bad student at school and when I had to decide what studies to undertake, a friend told me about design. He told me that one didn't have to study much, everything was very practical & project-based, and I said to myself "this is for me". Indeed, when I started studying I went from being one of the last, to the first. The most curious thing is that many of my classmates had a similar profile and many of us had also been repeaters at school.

Your work tools are...

There are many and very varied since in the studio we do a wide variety of projects, but perhaps curiosity is the most powerful tool that helps us move forward.

What requirements in terms of personality, training and skills do you consider necessary to be a good industrial designer?

Once again, I believe that curiosity is essential to be a good designer, it helps you have an attitude of constant learning.

How would you define, in just three words, your work?

That is saying a lot with very little. Ironically, there are more than three.

Where do you get inspiration for your ideas?

Everything can be a source of inspiration, I think it's not so much about what you see, but how you see it. Any situation or thing I see or experience can be susceptible to inspiration. When I am in the conceptualization phase of a project, I carry it in my head 24 hours a day and this means that everything I experience relates to the project and is susceptible to inspiration.

What is the strangest place where inspiration has suddenly struck you?

I can't think of any strange place, it could be the shower, or right when I fall asleep, or just walking down the street.

In the ALMALight lighting catalog there is a design of yours: the CONSTELLATION collection. When designing it, how did you start the creative process? What was your source of inspiration? What do you feel when you see a CONSTELLATION installed?

The starting point was to create a light fixture that would give a dynamic feeling to the space and that could be read in many ways, depending on the point of view from which it is viewed and its different compositions: random and balanced compositions that remind us of constellations. The challenge was how to achieve it from an exercise of abstraction and synthesis that led us to a single asymmetric module and at the same time in balance.

Speaking more generally... when designing, do you take into account aspects related to the future industrial production of your creations?

Yes, of course. When designing you are always thinking about how to sort things out and bring them to reality. In fact, the process or material defines the project and the final result.

Tell us about your three favorites: a material, a color and a shape.

I don't have a favorite, in a way it's like asking a painter to decide what his favorite color is.

When opening a book, a magazine, a catalogue, or seeing a shop window or a lighting fair... what can't you stand to see in a design?

I don't usually do negative readings, that is, if I don't find something interesting, I don't pay attention to it and that's it. But perhaps what I have just understood is when a product is over-designed, is not technically well solved, or uses an unjustified material.

What part of your job makes you happiest?

When I start to see the prototypes and when I finally see it in a space, or someone using it.

Do you have any unspeakable hobby when it comes to designing?

I don't think so, but I'm probably wrong.

According to you, the design should serve to...

To improve people's lives.

When you don't 'design' what do you do?

Being with my family and surfing whenever I can.

A place to disconnect...

At sea.

An artist you admire...

Olaf Eliasson.

A museum that you are never tired of going to...

Tate Modern.

A material that you never get tired of working with...

None.

If you won the lottery and could buy any design or craft piece you wanted, which one would you choose?

Zettel'z 5 by Ingo Maurer.

We don't want to end this interview without asking you what you have on your hands right now...

Among other things, we are developing the new Concept Bus for EMT Madrid.

Thank you very much for having answered our questionnaire, and we wish you the greatest success!

