

1. Sir Terence Conran 是英国设计上的传奇人物，他也是设计博物馆的主要创办者

Sir Terence Conran

科技的确在带领改变，但我们还有很多“正常的”设计

历经4年，伦敦设计博物馆 (Design Museum) 位于伦敦西区肯辛顿高街 (High Street Kensington) 的新址重新开馆。新馆选址前联邦研究所 (Commonwealth Institute)，这个研究所的历史可追溯至上世纪60年代。如今，这栋建筑交由 OMA 和 Allies and Morrison 两大著名建筑事务所负责翻新，而内部空间设计则委托给了极简派室内设计师 John Pawson。整栋建筑占地超10000平方英尺，除了拥有临时和永久性展览空间外，新馆还包括一家餐馆、一家咖啡厅、一个学习中心、一家图书馆、一个礼堂以及礼品商店。与原先坐落在泰晤士河岸的庞大建筑相比，新伦敦设计博物馆的面积是原来的三倍，参观者们一走进馆内，就会看到一个气势宏伟的中庭——Conran，也被称为“设计的大教堂”。这栋建筑用木材和混凝土勾勒出了设计者从图形到工业层面的理念。它的设计清新明快，既经典又深深扎根于21世纪。我们受邀与英国设计史上的传奇人物、设计博物馆的创办者 Sir Terence Conran 会面，听他讲述对新设计博物馆的期许与对当下设计界的意见。

采访、撰文—Maia Morgensztern 编辑—Haina
翻译—Lynn Lee 设计—雷恩



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作为设计博物馆的开馆展览，一楼正在举办的临时展览“恐惧与爱：对复杂世界的反应” (Fear and Love: Reactions to a Complex World) 将一直展出至到2017年4月23日，这个展览突出反映了很多当代问题——从信息的传播到互动设计，再到新科技、时尚甚至是现代恋爱约会方式，聚焦了新时代下设计面临的挑战与机遇。二楼的展览墙展出的是由公众选出来的展品，这些展品在这个博物馆正式开馆之前就已经选定，其中包括《Vogue》的一期封面、伦敦的地铁标志“Underground”、一双 Stan Smith 鞋、一把 Eames 椅子和一个“Salif”——Philippe Starck 的榨汁机……这些具有标志性的品牌物品——一部旋转式电话、一把电动螺丝刀、一个塑料桶、一个纸袋甚至是一把拖把，它们都在提醒我们，设计无处不在。

新的设计博物馆非常清楚公众对此次重新开馆所抱有的期待。在正式开馆前，特地邀请部分媒体到馆内餐馆。当各路记者都在忙着记采访笔记、观察建筑细节与寻找最佳拍摄角度的时候，我被工作人员悄悄带到了一个私人房间，与这个博物馆的创办者 Sir Terence Conran 会面。屋内的 Sir Terence Conran 刚刚吃完午餐，对于从厚木门外传来的热闹的人群声响，他显得非常兴奋。他的装扮十分得体，却希望能躲开人群安静地与我交谈。这位85岁高龄的老人，是 Habitat 家具连锁店的创始人，他曾经

写过50多本设计类书籍，凭借自己的财富实力，他是原设计博物馆的创始人，并继续向这家新博物馆捐赠了1,750万英镑。他此刻兴奋的表现，就像一个刚刚拥有自己的第一辆自行车的小男孩，迫不及待地想要骑上它出去遛一圈。他显然盼望早点测试这个“新玩具”（他的新博物馆），我们并肩坐着，Terence 爵士握着我的手，亲切地感谢我的到来。他如此优雅的礼节并不是必要的，但也从很大程度上显示出这位男士身上具备的一种将大家凝聚在一起的力量。或许正因为拥有他的独特见解、他的和善和谦逊，才让他从一个聪明的设计行业的商人转变成了这个领域的世界级领导者。

MM: Sir Terence Conran, 我很荣幸能来到这里庆祝新设计博物馆在 Kensington 的设立。这栋建筑本身就非常美，能先向我们介绍一下这栋建筑吗？

STC: 我对我们所取得的成绩感到非常自豪。John Pawson 的室内设计工作做得非常棒！我们希望能呈现的是一种简单明确的、有点类似泰特现代美术馆 (Tate Modern) 那样的风格，能够吸引和容纳大量的观众。之前的旧馆已经达到了可容纳人数的极限，而我们期望这里每年可接纳40万名参观者。馆长 Deyan Sudjic 在整个过程中也起到了非常重要的作用，他和很多团队一起努力，为这个博物馆及其展出

2. 伦敦新设计博物馆搬到西伦敦的前联邦研究所,OMA和Allies and Morrison两大著名建筑事务所负责翻新工程(摄影: Gravity Road)

3. 极简派室内设计师 John Pawson 手稿,他负责设计了新设计博物馆的室内空间 4. 开馆展览“Fear and Love”中展出的 Andres Jaque 的

作品“Intimate Strangers”(图片版权: ©Andres Jaque) 5. 开馆展览“恐惧与爱:对复杂世界的反应”(Fear and Love: Reactions to a

Complex World)积极回应了当前设计界科技发展对于设计行业带来的变化(展览摄影: Luke Hayes)

的内容做出了很多贡献,创造了一种和谐的氛围。

MM: 新设计博物馆的使命是什么?

STC: 我们的目标是要给大家讲述设计的故事,讲述物品是如何制作出来,如何使用的,同时也给年轻的设计人才提供一个平台。我们没有太大的兴趣去展出那些特别出名的作品系列,以此来博眼球。现在,我们有了更大的展览空间,我们可以每年举办六次展览,而且我们要一直记住,这是我和观众之间的一种积极的对话交流!还有谁能做到这一点呢?

MM: 您第一次尝试向大众展出设计物品是在1981年,当时是在伦敦V&A博物馆的Boilerhouse。当时想到要这么做的初衷是什么?

STC:在我职业生涯的初期,我常常去米兰看三年展的展览。我很喜欢米兰三年展,当时觉得为什么在英国就没有这样为设计而举办的场所。我们很擅长于赞美我们辉煌的历史,但我却看不到任何关于现在和未来的设计。我想为此做点什么事。当时我刚好让Habitat上市,因此也攒了一些钱,所以我与设计协会(Design Council)的会长Paul Reilly——也是我的导师谈到了这个话题。他建议我可以建一个博物馆。当时的V&A博物馆馆长Roy Strong主动提出来可以把Boilerhouse给我们用。文化评论家、艺术史讲师Stephen Bayley后来就成了第一个策展人。当时我们拥有的展出空间只相当于现在拥有的很小一部分而已。

MM: 您的博物馆很快就从V&A搬到了泰晤士河南岸的Shad Thames,然后在那里一待就是27年,直到现在又再次搬到了我们所在的伦敦西区。您觉得这几次搬迁会带来什么影响?会不会设计展览的形式也会有所变化?

STC:当我刚开始从事这一行的时候,我被称为“工业艺术家”,后来“设计师”这个词才开始慢慢出现。不过这是一个会产生误导作用的词,因为在上世纪60年代之前,人们还以为这个词与法语里的“dessin”有关,指的只是绘画。他们当时还没有完全了解这个词的含义,也不明白它和生产制作之间其实有着很多关联。我们使用的一切物品从某种程度上来说都是经过设计的。而法国在这方面则领先于我们,他们有像Philippe Starck这样的领军人,还有蓬皮杜博物馆(Pompidou Museum)。我记得我还曾和那里很受欢迎的Prisunic连锁店合作过。我觉得就在那个时候,设计变成了整个商业领域的一个重要组成部分,而不只是少数几个人。人们开始明白,设计无所不在,所有人都离不开设计。我们一直都在努力将这一理念注入我们的项目中,当然也包括不断加入这个领域出现的新事物和发展元素。

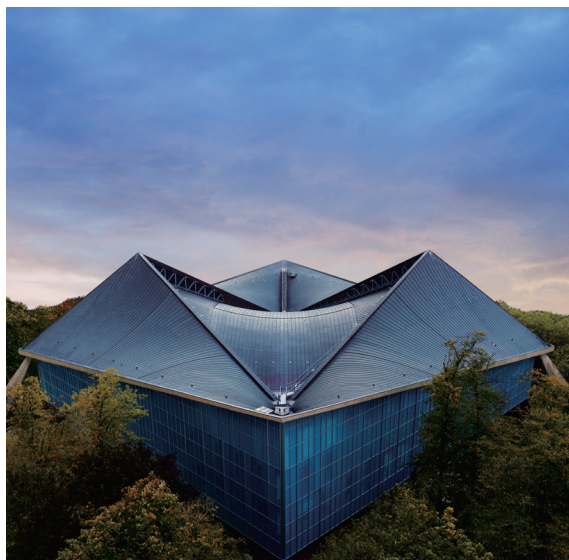
MM: 谈到发展这一话题,设计师原本所强调的是“形式大于功能”或是“功能大于形式”。但是如今他们似乎更关心当代社会所涌现的挑战,比如说我们的环境问题和科技进步等等。您觉得这种转变是从什么时候开始的?原因为何?

STC:我觉得这很大程度上是新科技发展所带动的。现代人都对网络十分着迷,一切都离不开互联网。电脑软件、社交媒体和其他沟通形式已经成为了日常生活的一部分。设计师自然就会开始创作一些可以放到网上的视觉表现形式作品。老一辈的设计师可以接受这种形式,但这种形式可能并不会让他们感到舒适。这就是为什么我们的第一个展览会叫做“恐惧与爱”的原因。它突出表达的正是,人们因为与科技接触程度的高低不一而表现出的差异和细分。

MM: 在这些新的科技发展中,您觉得哪种科技发展对未来最具关键影响?

SCT:机器人技术,很显然是。只要看看那些飞翔在叙利亚上空的无人机就知道,它们是由远在英格兰赫特福德郡的基地所遥控的。人们的战场远在数千英里以外的地方,但他们其实是舒适地坐在英国乡村的办公室里。在我看来,这就是未来。

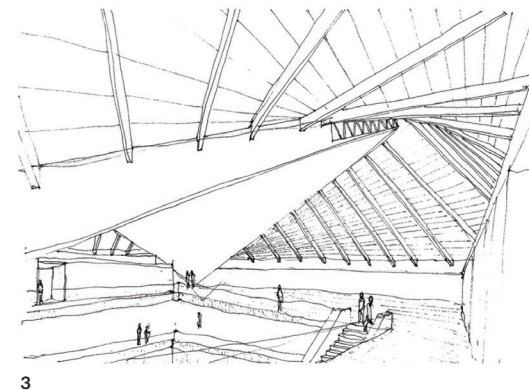
MM: 我们以前倾向于把设计与美丽的事物联系在一起。您



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是否认为,科技正在慢慢改变这种认知?设计将变成一种完全不同的概念?

SCT:我不这么认为。科技的确在带领一些事物发生改变,但还有很多与日常生活物品有关的“正常的”设计。人们总会希望拥有一个新的水杯。设计师就需要解决这一问题,设计出新的、方便使用的杯子。比如说,为什么不设计一个当我们不小心摔到地上的时候会弹回来的杯子呢?我们现在的这个新博物馆,就是展示类似物品的最完美的地方。

MM: 在职业生涯初期,很多设计师都对您产生过影响,比如Eames夫妇,但后来您也成为了能够影响他人的标杆人物。在获得过很多奖项和殊荣之后,1983年,英女王伊丽莎白二世还授予你爵士勋章。可以说,您现在已经是设计领域的大师。您希望人们最记得您的什么?

STC:恩,我希望能把设计博物馆留给大家。我也希望大家记得我的故事,记得设计师应该如何坚持追求他们的梦想。当我刚起步的时候,根本没人会在乎我设计的产品是什么。

MM: 为什么会这样呢?

STC:我接受的是纺织品设计师培训,我也很喜欢这门学科。以前我每个星期都会去V&A博物馆的纺织品展览区参观两次,只是为了去学学历史,去看看那里展出的纺织图案,等等。当我完成学业之后,我开始对家具产生了兴趣——主要是因为我的宿舍家具用品太丑了,我觉得我该为此而做点什么。我在学校里学过焊接技术,所以自己动手给自己做家具,后来慢慢开始卖给一些私人客户。我甚至还卖过两把椅子给毕加索!

MM: 您知道这些椅子后来怎么样了吗?

STC:我在一个活动上遇到过毕加索的女儿,我和她谈起这两把椅子的时候,还画了它们的图给她看。她看见图片后说:“我记得我坐过这两把椅子!”它们被放在她父亲的工作室里。不过可惜的是,我居然把它们卖了换钱,而不是换他的画!开玩笑归开玩笑,说实话,像毕加索这样的人愿意买我的家具,我感到非常荣幸,而且它让我更有信心在设计工作上尝试更多的创作。不久之后我到了诺福克的一个新工厂,在那里设计了我的第一批家用家具系列“Summa”——和宜家现在做的模式有点像。我当时到国内各个地方推销我的设计系列,但当时的零售店都很丑,店内空空没什么产品。商用家具很成功,但家用家具系列

刚开始却做得很失败。我当时就承诺自己,总有一天我能拥有自己的一家店,在里面销售我自己设计的系列产品。

MM: 于是Habitat就于1964年诞生了?

STC:没错。我把从商用家具系列赚来的钱投资到家用家具系列上。1950年代有一位非常著名的作家名叫Elizabeth David,她是一位地中海美食专家,对法国和意大利的美食有非常独到的研究。在她的著作中,她还会写到各种厨房用品,比如漂亮的炊具和各种锅碗瓢盆等等,同时她也提到,为什么英国没有这些漂亮的厨具。这就让我想到了Habitat的发展方向:它可以成为一家拥有丰富存货的厨房用品百货店。精美的瓷器、美丽的玻璃杯,还有最重要的——便携式的家具。我希望设计出让你可以轻松放入汽车后备箱的东西。于是我在伦敦西区的切尔西开设了第一家店铺。随着David书中推荐的国外美食在英国走红起来,我的店也越来越受欢迎。当大家学会如何使用各种调味品的时候,突然间,大家都开始需要拥有可以存放类似干面条这种食物的容器,或者是一个压蒜器,而我们正是能够满足这些市场需求的唯一一家连锁店。

MM: 有趣的是,即使是在法国,Habitat也是非常受欢迎的店,您在法国有很多分店。除了食物之外,还有什么事物给您的设计理念带来了影响?

STC:法国教会了我很多。我第一次去法国是和在一个在Condé Nast工作的摄影小伙一起去的。他在那里有很多认识的人,于是我们一路开车开到了法国南部。我们还在多尔多涅河附近待了一段时间。那是一段美妙的旅程。我在食品市场了解了很多,各种食品如何生产,如何陈列,如何售出。后来我也将这些模式复制到我的店里。那是一段改变我人生的经历……你知道吗?我对法国的爱一直都在持续。

MM: 或许您应该在新开的博物馆里举办一次和法国有关的展览!

STC:没错,我可能真的应该办一次!

MM= Maia Morgensztern

STC =Sir Terence Conran

Modern Weekly – Exclusive interview with Sir Terence Conran

Created in 1989 by Sir Terence Conran, the Design Museum recently reopened in a new location in High Street Kensington, on the west side of London. Cradled in the former Commonwealth Institute dating the 1960s, the structure has been revamped by OMA and Allies and Morrison, while the internal space has been entrusted to the minimalist interior designer John Pawson. The construction boasts over 10,000 square foot shared between temporary and permanent exhibition spaces, a restaurant, a café, a learning centre, a library, an auditorium as well as the expected gift shop.

Tripling the surface of the previous edifice on Shad Thames on the riverbanks, the latest iteration's somewhat cold, modernist shell is anything but deceptive. Once inside, visitors are greeted by a majestic atrium – a “cathedral of design” as Conran puts it. Made out of wood and concrete outlining graphic, industrial perspectives, the building manages to feel both welcoming while commanding respect. It is crisp, clear, timeless and yet deeply rooted in the 21st century. In a word, it is exciting.

The museum's current displays don't disappoint either. On the ground floor, the temporary exhibition 'Fear and Love: Reactions to a Complex World' – open until 23 April 2017- addresses contemporary issues, from the spreading of information to interactive design, new technologies, fashion and even modern-day dating. On the second floor, a permanent wall proudly displays objects chosen by the public ahead of the museum's opening. A cover of Vogue, London's 'Underground' tube sign, a pair of Stan Smith, an Eames chair, and Salif -Philippe Starck juicer-hint at iconic branded items, while a rotary phone, an electric screwdriver, a plastic bucket, a paper bag and even a mop remind us that design is everywhere... and everything?

Well aware of the expectations surrounding its opening, the new Design Museum invited members of the press to wander around the building a few hours before its official christening. As journalists get busy taking notes, observing and filming from every possible vantage point, I am quietly ushered into a private room to meet with the pioneer that started it all.

Inside, Sir Terence Conran finishes a quick lunch, obviously energised by the buzz coming through the thick wooden door. He appears in good form despite his wish to hide from the crowd. At 85 years old, the founder of the Habitat stores, who wrote over 50 books on Design and has amassed a fortune large enough to be able to donate £17.5m towards the new museum, acts like a little boy who was just given his first bicycle. Beyond the adrenaline rush, there is a clear urge to test the new toy.

As we seat side by side, Terence takes my hand and warmly thanks me for being here. A graceful gesture that is obviously unnecessary, but which reveals a lot about the man's ability to bring people together around his cause: beyond his unique vision, kindness and humility is probably what turned a smart businessman into a world leader in his field.

Maïa Morgensztern: Sir Terence Conran, we are here to celebrate the new Design Museum, opening in the Kensington area. The building itself is fantastic. Can you tell us about the architecture?

Sir Terence Conran: I am very proud of what we achieved. John Pawson did an amazing job at designing the interior. We wanted something clear and a bit like Tate Modern, which can attract large crowds. We had reached our capacity in the previous building and would like to welcome 400,000 visitors per year here. Deyan Sudjic, the museum's director, was instrumental in working with the various teams to create a sense of unity for the building and its content.

MM: What is the mission of the museum?

STC: Our aim is to tell the story of Design, how objects are made and used, as well as provide a platform for young talents. We are less interested in displaying series of greatest hits just for the sake of it. Thanks to the expanded space we will be able to put on six exhibitions a year, always keeping in mind this is an active conversation with the audience. Who else can do that?

MM: Your first attempt at displaying design objects for the public was in 1981, in a space called the Boilerhouse at V&A in London. What was the original idea behind it?

STC: At the beginning of my career I would regularly go to Milan to see the Triennale exhibitions, which I loved, and wondered why there wasn't any place for Design in my country. We were good at celebrating our glorious past, but I could not see anything about the Now or the Future. I wanted to do something about it. I had recently launched Habitat as a public company and had some money saved up from it, so I talked to Paul Reilly, who was the head of the Design Council and my mentor. It was him who suggested making a museum. Roy Strong, who was the director of the V&A at the time, offered to host us in the Boilerhouse you mentioned. The cultural critic and Art History lecturer Stephen Bayley became the first curator. The space we had then was a fraction of what it is today.

MM: The museum quickly moved from the V&A to Shad Thames, on the south side of the riverbank. It stayed there for 27 years before moving again, back to the west part of town where we are today. How do you think these various moves impacted on the way Design is presented to the public?

STC: When I started, I was called an 'industrial artist', then the word 'designer' started to creep into the vocabulary. It was a misleading term though, as before the 1960s people thought it was linked the French word *dessin* and only referred to drawing. They didn't get the whole business side going on behind it, how it had a lot to do with manufacturing. Everything we use is designed in some way. France, on the other hand, was ahead with people like Philippe Starck and the Pompidou Museum. I remember working with Prisunic there, which was a chain of popular convenience stores. I believe this is when Design became an important part of any business, not just for the happy few. People started to understand that Design is everywhere, for everyone. We always tried to integrate this notion in all our projects, also including new interests and developments in the field.

MM: Speaking about these developments, designers were initially addressing the issue of 'Form over Function' -and vice versa- whereas today they seem more concerned with the challenges

arising from contemporary contexts: our environment, technological advancements, etc. When do you think this shift happened...And why?

STC: I think this was in great part provoked by new technologies. Today people are fascinated by the web and everything it stands on. With the development of computer software, social media and other forms of communication became part of everyday life. Designers naturally started to create visual manifestations that can be put on the web. The older generations tolerate it, but might not be comfortable with it. This is why our first exhibition at the museum is called 'Fear and Love'. It addresses the segmentation of the population according to their level of engagement with Technology.

MM: Among these new technological developments, which one do you think is key to the Future?

SCT: Robotics. Quite clearly. Just look at the drones flying above Syria, controlled from remote places in Hertfordshire in England. People are at war with places located thousands of miles away, while sitting comfortably in an office in the British countryside. This, to me, is the Future.

MM: Historically, we tended to associate Design with beautiful objects. Do you think Technology is slowly shifting this definition and that Design will become something entirely different?

DTC: I don't think so. It is true that technology is skewing things, but there are plenty of 'normal' designs to be done with everyday objects. People will always want a new drinking glass. Designers will have to think about this problem and invent something new, comfortable to use, and why not make it bounce when we drop it! This new museum, where we are now, is the perfect place for these objects.

MM: After being influenced by various currents and designers in your formative years, like the Eames for example, you turned around and became a reference yourself. Among many other awards and distinctions, you were knighted in 1983 by Queen Elizabeth II; you are now part of a collective History. What would you like people to remember you the most for?

STC: Well, I want to leave this Design Museum behind! What I also want people to remember is my story, how designers should be entrepreneurs and follow their dreams. When I started, no one cared about my products.

MM: How so?

STC: Well, I was trained as a textile designer and enjoyed it immensely. I would go to the V&A textile department two days a week, just to learn the history, look at patterns, etc. When I finished my studies, I became interested in furniture - mostly because my student room was so ugly I felt I had to do something about it. I had learned how to weld in school and used my skills to make my own furniture, which I managed to sell privately. I even sold two chairs to Picasso!

MM: Do you know what happened to these chairs?

STC: I met Picasso's daughter at an event and while telling the story I drew the chairs for her. She looked at the picture and said, "I remember sitting on these chairs!" They apparently were in her father's studio. Sadly, I sold them for money rather than in exchange for his paintings! Joking aside, I was amazed someone like Picasso would buy my furniture, but it also pushed me to want more for my designs. I soon moved to a new factory in Norfolk and created my first range of domestic furniture, Summa, which came flat pack - something close to what Ikea does today. I travelled around trying to sell it, but at the time retailers' shops were dreadful, empty places. The commercial furniture was successful, but the domestic range was a total disaster at first. I promised myself one day I would be able to afford a shop and sell my own range there.

MM: So this is how Habitat was born in 1964?

STC: Exactly. I used the money earned with the commercial range to invest in the domestic range. In the 1950s there was a famous writer called Elizabeth David who specialised in Mediterranean food, with a focus on delicacies from France and Italy. In her books, she was also talking about the variety of kitchen equipment, the beauty of the utensils, the range of pots and pans... and how nothing like that existed in England. This gave me an idea of what Habitat could become: a well-stocked kitchen department. Good china, good glasses, and most importantly good take-away furniture. I wanted something you could carry away at the back of your car or a taxi. I opened my first shop in Chelsea, West London. I believe the store grew popular as international food, promoted in David's books, became available in the UK. All of the sudden people needed proper storage for new ingredients like dried pasta, or a garlic press, when the population learned how to use the condiment. We were the only ones to cater to this growing market.

MM: Interestingly, Habitat also became popular in France, where you still have a lot of stores. Beyond the food itself, what influenced you in the way you approached Design?

STC: France taught me a lot. My first trip was with a chap who worked for Condé Nast as a photographer. He knew a lot of people and we drove around all the way down to the South. We also spent some time in Dordogne...It was fantastic. I learned a lot looking at food markets, how produce are displayed and sold. I tried to replicate this in my shops. It was a life changing experience... You know, I could go on and on about my love for France.

MM: Maybe you should make an exhibition about it in the new building!

STC: Yes, maybe I should!

- Maïa Morgensztern