

1. Ronan & Erwan Bouroullec
与电器巨头三星合作推出的新款电视
“Serif”被认为是今年最具革新意义的
产品

Ronan & Erwan Bouroullec 电视机的 坚持与改变

Ronan&Erwan Bouroullec就是法国人常说的“touche-à-tout”——多面手。他们什么都喜欢，什么都会去尝试。两人的作品涵盖大规模生产的椅子、沙发、珠宝、聚丙烯花瓶、组合式厨房和博物馆展览，现在，还包括与电器巨头三星合作设计的新款电视机 Serif。这个项目历时三年才逐渐浮出水面。据说为了了解电子制作工序，兄弟俩还被迫成了电视机杀手。等到他们有足够地自信推出自己的电视，毫无意外，这台产品掀起了电视机行业前所未有的革命。

在秋日午后的巴黎，假借他们受 Emerige 委托设计的位于巴黎杜乐丽花园里的亭子揭幕之际，Bouroullec 兄弟向我展示了新款电视机 Serif，我们讨论了电视机行业最近几年的变化，也谈到他们这一年的设计感想。令人意外的是，在这次合作之前，Erwan 自己甚至不拥有电视机。

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MM：两位以设计家具名扬天下。为三星设计的“Serif”电视，是你们第一次涉足电器领域，请谈谈这个项目是怎么来的？

EB：三星一开始是来询问我们有什么关于电视机的点子，而不是成品。他们当时在为产品咨询局外人的观点。你知道，当你专注于某个领域，你有时可能会受困于这个世界，所以他们在寻找拥有其它设计文化、形式和用途另有见解的人。

RB：他们起初没有说太多。直到有一天，三星的开场白是：“你们愿意为我们设计新电视吗？”然后很快，一切就发生了。

MM：你们曾经与许多不同的公司合作，有Kvadrat、Ligne Roset、Vitra这样的大生产国际品牌，也和Galerie Kreo画廊这样只合作限量版产品的对象合作，如“Perles”项链”。每一次，你们都需要让作品满足对方提出的要求。这次合作，据说是三星视频显示设计团队主管YunJe Kang找上你们的，原本的任务简报是怎样的？

EB：他们从来没有给过任务简报。我们请三星送来一些屏幕，供我们手工拆解并重组，以便了解这类机器的工作原理。显然他们希望借助我们的本能行为，让我们试着犯一些初学者常犯的错误，从而发现他们永远不会想到的点子和思路。然后我们一起查看并讨论我们的错误。在这个过程中，某些时候看

2. 两人的设计草图画了数不胜数, 在反复讨论中, 最终灵感慢慢呈现
3. 三星公司送来了许多屏幕, 被他们一次次手工拆解并重组 4、5. 在工作室里, 他们与团队成员从底座开始设

计, 他们认为最重要的是让电视能直接放在地板上或某件家具上方, 而不是只能挂在墙上 6. 电视机的制作过程对他们而言展开了一个全新的世界



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我不认为“Serif”是一座雕塑，它是常规家庭用品。它可能给人奇特或古怪的感觉，因为它是全新的，我们想做的并不是普通支架上的屏幕。

起来是有点像任务简报。但说实话，任务简报在我们的世界里有点过时了。它已不再存在了。

RB：通常大公司需要一段很长的时间，去确定品牌推广、外形或感觉的方向。然后这通常在数十年里会成为该行业的规范。听说三星对我们感兴趣，我们一开始犹豫了，因为我们不知道自己是否能合理地，甚至是有能力带来新的东西。我们在慢慢地融入这场游戏，明确与电视机有关的基本问题：在何处以及如何展示它，它的背面应该给出什么样的感觉，电线是怎样出来的，等等。我们把它看作一个有灵魂的物体，而不是一台设备。

MM：这款电视的名字“Serif”，指的是电视机侧面的形状看起来就像衬线体(serif)的字母“i”。你们是如何得出如此具实体感、物质化、与当今电视机有很大差别的形状？这是一项显而易见的决定，抑或是一个过程的结果？

EB：Ronan与我反复讨论、画图，直到某一刻灵感乍现。我们一直都是这样的。我们考察了与电视机相关的问题：积极的与消极的，我们与媒体的关系等等。人们往往以强迫性的方式消费电视和电子设备，如平板电脑和智能手机。伴随这样的物体发生了很多复杂的问题。也许不是在你使用它的时候，但肯定是在你制作它的时候。

RB：我们最初就有种直觉，明白不应做平面屏幕。我们觉得近来的电视——总是更薄、更平、更长——失去了它们的触感

以及和外部世界的联系。它们失去了与房子内部环境的联系，正成为沉浸于自我世界的“奇特”物体，有点像一辆有自身逻辑的小轿车。电视机似乎跌入了同一类别，扰乱了空间。而我们希望它与房子融为一体，与环境合作并融入环境，而不是成为被迫进入房子的技术设备。

EB：对，这就是我们的点子。在工作室里，我们从底座开始设计这个物体，所以它会作为一个整体存在。我们认为重要的是，让电视能直接放在地板上或某件家具的上方。它必须能独立放置，而不是挂在墙上。Serif的“i”字形自然地在底部变成支架，在顶部变成搁架。这是对旧式电视机的一次回应，过去的它们体型庞大，常被用来放置小玩意、遥控器、花瓶等等。早期电视机的体型都颇为庞大，一般都是把它当做家庭中的一件家具来使用的。我们希望找回那种感觉。

现在，伴随技术的进步，公司有力量运用更小型的电子元件。人们或许认为，电视扁平化的过程将会让它消失，但这并没有发生，电视最终仍然是黑色大块头。它可能不是很厚，但它仍然很有存在感。所以我们宁愿赋予它一种美好物体的存在感，或者说是家用的感觉。也因此，我们像对待桌子、椅子、沙发或任何其他物体那样对待“Serif”。我们希望以同样的方式处理它。

MM：我说的“物质化”也是这个意思。它就像一座雕塑恰好成了电视，而非它首先是一台电视。你甚至在背面加了特殊布

7. “Serif”是一台电视，也是一件家具作品，它是一个充满情感的物体

料来隐藏线缆，让它可以全方位供人欣赏；它的功能几乎成了次要的。不同于平面屏幕的是，“Serif”是一个充满感情的物体。像 Libratone 或 Vifa 等品牌也在研究更加综合的家用技术。你们是否认为我们已经来到某个周期的末端，证明科技可以令人惊叹，而不必再大声地要求给予？换句话说，你认为这个项目只是跟像三星这样的品牌的一次性合作，抑或是设计与技术的试探性探讨？

EB：嗯，首先是你的评论的第一部分，我不认为“Serif”是一座雕塑，它是常规家庭用品。它可能给人奇特或古怪的感觉，因为它是全新的，我们想做的并不是普通支架上的屏幕。最终，让物体自行站立的意愿，衍生出这样的形状。它可能显得抽象、大块头，但它仍然是围绕其功能构建的。此外，我们不必假装拿出通用的解决方案，“Serif”有自己的风味，我们认为它适合许多家庭。

RB：关键是并没有什么神奇的配方。我确信的是，过度表达特定物体的力量，已成为某个行业或设计师的限制。技术突破的吸引力在减弱。我今年45岁，我见证了电视机在这些年里的融合。这令人印象深刻，但现在我们必须继续前进。重要的不是物体本身，而是它所传达的东西，源自它的感觉的类型——希望我这样说不会显得太深奥。就像一个人，能通过他的存在改变房间的氛围。我认为正确的解决方案，比如曲线的感受性，能带来惊喜，给环境带来不同。因此，我不知道这是不是设计和技术的方向，但对于我们的电视，我们肯定要超越电视一贯的侵入性层面。

MM：如你所说，“Serif”作为一台电视可能看起来很古怪，但作为一件家具却不是太过分。它似乎带着1950年代的影响力，尤其是它金属管状的底座，让人联想起 Charles & Ray Eames 的设计，以及那个时代的其他代表性物体。这是当前非常时髦的元素。那是一个明智的决定？怀旧？

RB：我们从底座的思路着手，管状似乎是最经济、简洁、有美感的形式。如果你不想使用底座，它们也很容易保存。这个选择基于技术和媒体，多过有意识的影响。中世纪或18世纪对我的影响，比20世纪50年代要大得多。我们的最近的新地毯“Nanimarquina”，正是使用了有数千年历史的花毯（kilim）技术。

这其实跟解决既定问题及常识的技术、以及效率有关，而跟这种技术在哪个时期使用或发明无关。

MM：你们刚才提到将“Serif”电视当作物体来处理，但它的功能涉及电子元件和用户界面。你是如何研究电视与用户的互动和关系的？

EB：从一开始，我们在研究电视机外壳的同时，也在研究界面和内容。在我们看来，困难在于电视是空间中的永久性物体。它不具备真正的活动性，也不能随意消失。我们都曾被这些活动的图像所吸引，它拥有如此有吸引力的层面。此外，我们经常边看电视边等待节目的开始、广告的开始等等。我们为这些时间创造了一种“窗帘模式”，借助科技扭曲和模糊实时图像。它的工作原理有点像拉上窗帘的窗口：我们仍知道帘子背后是什么，但丢失了一切重要的信息。这样可以协助电视消失，或者至少隐藏在背景之中，而不是永远处于人们关注的焦点。

RB：我们也查看了三星的体系，以便建立优先次序。我们删除了我们认为不必要的功能，将焦点集中在电视本身：图像，还有应用程序——收入代表未来内容发展趋势的 Netflix、BBC iPlayer，以及不必额外安装任何东西就能让电视上网。我们还有集成蓝牙扬声器、图片浏览功能，还有简洁的时钟。我们试图提供强大的极简产品，注重本质。各种物体是我们生活的一部分，但太多附加功能有时也会让人觉得困扰。我们不能因为



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小工具或许在某个时间点能派上用场，就让自己生活在各种小工具的包围中。我认为这有点徒劳无益。我们一向主张简约。

MM：你们都提到“Serif”具有强大的物理存在感，以及这将如何改变房间的感觉。你们也在设计界面时充分考虑精致简约。你们是否知道或注意到一个事实，那就是它的形状也为节目赋予了色彩，“Serif”如其字面意义一般也成了内容的框架？

EB：我们创造的是一个工具。因此我们创造了“窗帘模式”：就算是可怕的图像，你也可以改变它，让它变得美丽……

MM：那真是相当有趣。我问的是内容，而你们提供了一个解决方案来隐藏它！

EB：对，的确如此，这就跟设计汽车一样，你无须对驾驶员的愚蠢负责！（笑）。我个人没有电视，不代表我不能设计一台。研究我们认为恰当的解决方案，是很有趣的事情。我们还设计了下载电影的平台，并为图像设计边框。诚然，边框可以改变图像，让图像变得更细腻……

MM：有趣的是，这款电视的销售渠道不是其他三星产品常用的高科技卖场，而是在 Conran 等设计与概念店。这是为什么？

EB：三星和我们都在谨慎地小步前进。如你所说，这是一种不同类型的物体，我们希望能谨慎对待。不会有大规模的宣传推广活动。开始是保密性发布，我们先从简单的开始，然后拭目以待。

MM：两位都非常忙碌。在这台电视发布的同时，你们在巴黎杜乐丽花园中央，推出了为 Emerige 公司设计的一个亭子。在移交巴黎市之前，它将会在这里待上几个月。你们还刚在以色列特拉维夫博物馆开了一个展览。能否多谈谈这些？

RB：我也很想成为建筑师，但我不具备所需的技能。那是另一种运用空间的方法。为杜乐丽做的这个项目，也就是我们现

在置身的地方，更接近于产品的形状，它是小小的亭子，20平方米左右。它本来是一间办公室，还将会成为别的东西（我们也不知道会是什么），所以它要够简单，容易从吊车转移到卡车，一旦就位还要容易根据不同功能作调整。这个空间既可以通过玻璃窗向外界开放，也很容易通过遮挡窗户变成掩体之类的东西。我们像对待物体一样对待这座建筑，正如我们一贯的做法！

MM：为特拉维夫博物馆做的“17 screens”是什么样的？这个在艺术馆举行的展览，是怎样融入你们其他工作实践的？

EB：我们的工作范围非常广泛。比如我们刚才谈到的三星就是大品牌。有时我们研究小型的、手工制作的产品，又比如我们现在坐在当中的，是某种近似于建筑的东西。我们设计的物体从几毫米大小到大型架构都有，后者如我们为凡尔赛宫做的吊灯——那是凡尔赛宫永久收藏的第一件当代作品。

RB：在我们眼中，没有什么等级之分。无论廉价的椅子，抑或昂贵的吊灯，都是我们喜欢的一切。保持眼界开阔是很重要的。特拉维夫博物馆开放之初邀请我们展示作品，但我们不想再做回顾展，我们早就做过很多展品，都感到厌倦了。话虽如此……我们其实是相当容易受影响的，在第25次接到请求之后，我们终于点了头，但提出条件：必须要做新的东西。然后我们做了些研究，有点像我们刚发现这个行业，处于职业生涯最初阶段的时候。我们没有收到任何要做成系列或真实物件的任务简报或要求。我们从某种感觉、某种触觉出发，并试图忘记其余的东西。

MM：Erwan，你反对将“Serif”电视或你的其他造物叫作雕塑。这个标签让你觉得困扰。你现在在一家当代艺术馆中央，按照代表艺术装置的布局，展示无明显功能的隔板。

EB：嗯，我们在展示隔板，在我看来……它是建筑。木、陶瓷、玻璃，以及编织物……它们共同组成一个结构。本次展览是一种塑造空间的方法。它也颇具图片性，但的确拥有一个功能。它就是空间。

MM：那么它不是艺术？

EB & RB：不！它不是艺术。当然不是。毫无疑问，我们一定有机会再次讨论这个……

MM= Maia Morgensztern EB= Erwan Bouroullec RB= Ronan Bouroullec

Ronan and Erwan Bouroullec by Maia Morgensztern

Ronan and Erwan Bouroullec are what the French call “touche-à-tout” - jack of all trades. They like everything, they are interested in everything. Their work range from mass-produced chairs to high-end sofas, drawings, jewellery, polypropylene vases, modular kitchens and museum shows. So it almost felt natural when they announced a partnership with electronic superbrand Samsung to create a new TV. The project took three years to mature, and after destroying many TV sets “just to see how they were made” the brothers felt confident enough to release their own version, named ‘Serif’.

We meet on a grey autumn day to discuss this new venture, taking advantage of the unveiling of their kiosk commissioned by Emerige, located in the heart of the Jardins des Tuileries in Paris. The airy structure, made out of powder-coated steel and glass windows, quickly transforms into a private bunker as Ronan closes the blinds to concentrate on our interview. Meanwhile, Erwan toys one last time with the ‘Serif’ TV, before the three of us seat down on Belleville chairs across from one another. This is the fourth time I meet with the duo, so while they are probably best placed to define their work, I can already foresee where we might disagree. A pretend bickering which we sort of all look forward to.

Maia Morgensztern: Ronan and Erwan Bouroullec, you are quite known for designing furniture. With the ‘Serif’ TV for Samsung, this is the first time you venture into the world of electronics. How did the project come about?

Erwan Bouroullec: Samsung initially came to see us expecting ideas, more than a finished object. They were looking for an outsiders’ perspective on their products. When you specialize in a field, you can get locked into that world sometimes, so they were looking for people with another culture of the object, its form and use.

Ronan Bouroullec: They didn’t say much to begin with. They started with “would you like to work on our new TV?” and then

everything happened quite quickly.

MM: You worked with international brands like Kvadrat, Ligne Roset and Vitra, as well as created unique or limited editions pieces like the *Perles Necklaces* collection for Galerie Kreo or the *Gabriel Chandelier* for the Château de Versailles. Every time, you had to adapt your work to the specificity of each project. The Samsung collaboration was brought to you by Yun-Je Kang, the brand's Head of Design Team at Visual Display. What was the original brief?

EB: There was never a brief. We asked Samsung to send us screens, which we dismantled and reassembled by hand to understand how the machine works. It became clear they wanted to take advantage of our naivety, let us make beginners mistakes, but also discover ideas and directions they would not have thought of. Then we all looked at our mistakes and spoke about it. At some point in the process it ended up looking like a brief. But to be honest briefs are a little bit obsolete in our world now. They don't really exist anymore.

RB: Usually big corporations take a long time to decide on a direction in terms of branding, shape or feel. These then become the norm for a few decades for that industry. When we heard Samsung was interested in us, we hesitated because we didn't know if we were legitimate or even able to bring something new. Slowly we got into the game, and pinpointed the fundamental questions related to TV: where and how to display it, what happens when you look at the back, how the cables come out, etc. We looked at it as an object, not as a piece of equipment.

MM: The name 'Serif' is a reference to the shape of the TV's profile, which looks like the letter 'I' written in the eponymous font. How did you end up with this very tactile and physical shape, quite removed from what televisions look like today? Was it an obvious decision or the result of a journey?

EB: Ronan and I talk and draw a lot, until, at some point, there is a spark. It always happens this way. We've looked at what was

relevant for the television: the positive and the negative, our relationship to media, etc. People tend to have a compulsive way of consuming TV and electronic devices like tablets and smartphones. There are a lot of complex questions that come with this object. Maybe not when you use it, but certainly when you have to make one.

RB: We started with an intuition, the understanding that we would not go for a flat screen. Our feeling was that recent TVs – always thinner, flatter, longer - lost their sensuality and relationship with the outside world. They lost touch with their environment in the house and became “strange” objects in their own world, a bit like cars have their own logic. TV seems to have fallen in that same category and disturbs the space. We wanted to integrate it back into the house, so it would collaborate with and belong to its environment, instead of being a technological device forced into the house.

EB: Yes, this was our idea. Once in the studio, we started designing the object from the feet, so it would exist as a whole. It was important for us to be able to put the TV directly on the floor or on a piece of furniture. It needed to stand on its own and not be hanged on a wall. The “i” shape in Serif automatically creates a stand on the bottom, and a shelf on the top. It is also a quirky reference to old TV sets, how massive they were, and how people would use their TV to display their knickknacks, a remote control, a vase, etc. The first TVs were massive and by default used as a piece of furniture, which belonged to the home. We wanted to get that feeling back.

As technology progressed, companies were able to work with smaller electronic components. One might have thought that flattening the TV would make it disappear, but it did not work at all, because in the end it is still a big black mass. It might not be very thick, but it’s still very much there. So for us, we preferred to give it the presence of a good object, or let’s say a domestic one. This is another reason why we tackled ‘Serif’ as we would a table, a chair, a sofa or any other object. We wanted to treat it the same way.

MM: This is what I meant by the 'physical aspect' of the TV. It feels like a sculpture that happens to be a TV, rather than a TV first. You even added a special fabric on the back to hide the wires, so it can be appreciated in the round; its function is almost secondary. Unlike flat screens, 'Serif' is an emotionally charged object. Brands like Libratone or Vifa also work on giving a more integrated approach to Technology in the home. Do you think we have reached the end of a cycle, proving Technology can do amazing things, and that it no longer has to claim it so loudly? In other words, do you think your project is a one-off venture for brands like Samsung or that this is the way forward for Design and Technology?

EB: Well, to address the first part of your comment, I don't think 'Serif' is a sculpture. It is a normal object to me. It might feel strange or odd because it is new and we didn't want a simple screen on a stand. Ultimately, the shape derives from a will to let the object stand on its own. It can look abstract and monolithic, but it's still built around its function. Also, we don't pretend to have a universal solution and while 'Serif' has its own flavour, we like to think it can fit in a large number of homes.

RB: The bottom line is that there is no magical recipe. What I do believe is that over-expressing the power of certain objects like cars has become an industry or designer's 'toc'. The technological breakthrough doesn't interest people so much anymore. I am 45 years old; I have seen these TVs literally melt over the years. It was impressive, but now we need to move on. What becomes important is not the object, but what it conveys, the type of feeling that emanates from it— if I may say so without sounding too esoteric. It's like a person changing the mood of a room by their presence. I believe that the right solution, the sensuality of the curve for example, can bring something surprising and different to the environment. So to answer the question, I do not know if this is the way forward for Design and Technology, but for our TV, we definitely wanted to move past its usual intrusive aspect.

MM: 'Serif' might look odd as a TV - as you say- but not so much as a piece of furniture. It seems to carry a strong 50's influence,

especially with the metallic tubular footing reminiscent of Charles and Ray Eames designs and other iconic objects of that era. This is something that is quite fashionable at the moment. Was that a conscious decision? Nostalgia?

RB: We started from the idea of the feet, then the tubes appeared to be the most economical, simple and aesthetic form to follow. If you don't want to use the feet they are also easy to store. It was the choice of a technique and a media more than a conscious influence. For our new carpet, *Nanimarquina*, we recently used the kilim techniques, which are thousands of years old. For me the influence comes as much from medieval times or the 18th Century than the 1950s. It's really about the efficiency of a technique for a given problem, as well as common sense, regardless of the period it was used or invented.

MM: You mentioned treating 'Serif' TV as an object, but its function involves electronic components and user interface. How did you work on the TV's interaction and relationship with its users?

EB: We worked on the interface and content from the beginning, while working on the shell of the TV. For us the difficult thing was that TV is a permanent object in the space. It's not really mobile and doesn't disappear at will. We are also all attracted to these moving images; it has this magnetic aspect to it. On top of this, we often look at TV waiting for something, a program, the end of commercials, etc. We created a "curtain mode" for these moments, using technology to distort and blur live images. It works a bit like a curtain closing on a window: we still know what's behind but all vital information is lost. This was a way to help make the TV disappear, or at least recess in the background, and not always be the center of attention.

RB: We also looked at the Samsung system to establish our priorities. We removed what we saw as unnecessary functions to focus on the TV itself: the image, then the Apps - to include the future of content like Netflix or BBC Player and connecting the TV to the Web without having to instal anything extra. We also integrated a Bluetooth speaker, a function to view pictures, and at

the end a simple clock. We tried to offer a strong minimum, focusing on the essential. Objects are part of our life but sometimes it can be disturbing to see so many added features. We can't spend our life surrounding ourselves with gadgets, just because they might be useful at one given point in time. It is a bit futile, in my opinion. We have always been advocates of simplicity.

MM: You both mentioned 'Serif' having a strong physical presence and how this will change the feel of a room. You also designed the interface with a refined simplicity in mind. Were you aware or mindful of the fact that its shape will also color the programmes, that 'Serif', literally speaking, frames the content?

EB: What we created is a tool. This is also why we created the "curtain mode": even when the image is terrible, you can alter it and make it beautiful...

MM: That's quite interesting. I am asking about the content, and you offer a solution to hide it!

EB: Yes that's true, but it's like when you design a car, you're not responsible for the stupidity of the driver! (Laughs). Personally I don't own a TV, but it doesn't mean I cannot design one. It was interesting to work on a solution that we think is appropriate. We also designed a platform to download films and created a frame for these images. Granted that the frame might alter the image, make it more delicate...

MM: Interestingly, the TV will not be sold in regular high-tech stores with other Samsung products, but in design and concept stores like Conran. Why is that?

EB: Both Samsung and we are taking baby steps. As you mentioned, it's a different kind of object and we want to be cautious with it. There will not be a big campaign or anything. For the beginning it will be a bit of a confidential release. We'll start simply. Then we'll see.

MM: Ronan and Erwan you are very busy men. The TV is just out and you simultaneously unveiled a small pavilion in the middle of

the Tuileries Garden in Paris, which you created for the company Emerige. It will stay here a few month before being offered to the city of Paris. You also just opened an exhibition at the Tel Aviv Museum in Israel. Can you tell me more about these projects?

RB: I would have loved to be an Architect, but I don't have I have the skills for it. It's a different approach to space. The project for the Tuileries, where we are right now, is closer to the shape of an object. It is a small kiosque, about 20 sqm. Because it was meant to be an office and become something else - we don't really know what - it had to be simple, easy to move from a crane to a truck, and once in place, easy to adapt to different functions. The space can both opened to the outside world with glass windows, and can easily turn into a sort of safe, covering them. It's Architecture treated like an object, just like everything we do!

MM: What about '17 screens' for the Tel Aviv Museum? How does the exhibition –in an Art Museum- fit with the rest of your practice?

EB: The range of our work is very broad. We just spoke about Samsung, which is a big brand. Sometimes we work on small, handmade editions, and we are now sitting in something close to Architecture. We work with objects that range from a few millimeters to massive constructions like the chandelier we did for the Château de Versailles - the first contemporary piece to become permanent there.

RB: There's no hierarchy for us. A cheap chair, an expensive chandelier: we like everything. It is important to have a wide scope. Speaking about the Tel Aviv Museum, they initially approached us to show our work, but we didn't want a retrospective, we were tired and had done a lot of exhibits already. Having said that... we are quite sensitive you know, after the 25th request, we gave up and said yes, on the condition that it is something new. Then we did some research, a bit like at the beginning of our career when we were discovering the trade. We did not have a brief or requirements to make a series, or any real object. We started with a sensation, a feeling, and tried to forget about the rest.

MM: Erwan you were against calling 'Serif' TV - or anything else you created- a sculpture. Something bothered you with this label. You are now exhibiting screens with no apparent function, in a layout which can resemble an art installation, in the middle of a Contemporary Art Museum.

EB: Well, we are showing screens, so for me... it's architecture. Wooden, ceramic, glass, and knitted objects... all together they form a structure. This exhibition is a way of shaping the space. It is quite pictorial as well, but there is a function there. It's space.

MM: So it's not Art?

EB and RB: No! It's not Art. Definitely. Even though we'll probably be discussing this again...