



Tom Dixon and his
Wingback Chair.
汤姆·迪克森与他设计
的Wingback椅。



REBEL

with a *Cause*

理性的叛逆

Tom Dixon talks to *Gary Jones* about design,
being a maverick, consumerism, knock-offs and
the constant reinvention of his vision

汤姆·迪克森与*Gary Jones*畅谈设计、标新立异、
消费主义、山寨产品以他不断扩展的视野

Awarded an OBE by Queen Elizabeth for services

to British design in 2000, and since 2002 heading up his own award-winning company specialising in quirky lighting, furniture and accessories, Tom Dixon is one of the world's most accomplished industrial, architectural and interior designers. Examples of his work grace the permanent collections of London's Victoria and Albert Museum, New York's Museum of Modern Art, the Centre Georges Pompidou in Paris and other prestigious institutions, and yet the words most commonly used to describe the man are maverick, subversive and rebel.



Etch shade in steel. Right: Y Chair in sled black.
Etch不锈钢吊灯。
右：Y Chair in sled black椅子。

“Maverick’ is getting harder and harder to justify,” Dixon smiles, taking a break from the enthusiastic, Hennessy-sipping media pack that has converged on the Louis Vuitton store in Macau’s One Central mall for the opening of an exhibition of the 55-year-old designer’s most iconic pieces. “At the same time, some people are saying I’m now ‘establishment.’ The problem with the modern world is that you can’t shake anything off—people just add to it. I’d like to be seen as more multilayered, and maybe have to live with ‘establishment maverick,’ or some other kind of hybrid.”

Dixon has come south after attending an exhibition of British creativity in Shanghai, where he gave Britain’s Prince William a brief photo opportunity lesson in welding for the world’s press. (“Luckily, he did better than expected,” Dixon says. “It was close to a disaster, that stunt—the machine jammed three minutes before he arrived. He’s a class act, however. I was impressed.”) The simple, practical act of welding, in fact, was the catalyst for Dixon’s unusual but stratosphere-busting career path.

2000年，汤姆·迪克森因为对英国设计界的杰出贡献而被英女皇授予大英帝国勋章。自2002年开始，在他的领导下，公司出产的照明灯、家具和家居配件等因设计独特而屡获殊荣。他是当今世界上备受瞩目的工业、建筑和室内设计师，其作品永久收藏于伦敦维多利亚和阿尔伯特博物馆、纽约现代艺术博物馆、巴黎庞毕度中心及其它知名机构。但业界最常用来形容他的词汇则是：标新立异、充满颠覆感和叛逆不羁。

这位现年55岁的设计师日前在澳门壹号广场的路易·威登艺术空间举办个人作品展，展出的都是他的标志性作品。热情的媒体呷着轩尼诗将迪克森团团包围，他忙里偷闲笑著对我说，“如今，‘标新立异’已经越来越难以界定，人们同时也说我已经‘功成名就’了。现代社会的问题是你很难摆脱人家的既有看法，人们的既有看法只会不断加深。我希望人们把我看成是有多重层面的，哪怕是‘功成名就的标新立异’也好，抑或是一位杂家。”

迪克森在上海参加完一个英国设计展后来到了澳门。在上海，他在诸多国际媒体面前给英国威廉王子上了一堂焊接课。（迪克森回忆道：“还好，他发挥得比我想像的要好。不过在这之前差点搞砸，他来之前3分钟



Mirror Balls; Spun tables; Wingback chair. Right: Cog candle holders.
吊灯：Mirror Ball系列
吊灯：Wingback 椅。右：Cog 蜡 烛座。

Born in Tunisia to a French/Latvian mother and an English father, Dixon was raised in London from the age of four. As a young man, he dropped out of art school to play bass guitar with Latin-tinged dance band Funkapolitan, which enjoyed minor chart success in the early 1980s. His love of motorbikes—and occasional need to repair them—saw him scouring junkyards for scrap parts, and learning how to weld. Soon, in the spirit of the post-punk DIY ethos of the time, Dixon was salvaging iron grates, scaffolding and other metallic detritus to forge one-off pieces of what came to be known as “welded salvage furniture.”

“I’ve always found that I’m better off when I don’t know too much about something, so I don’t come loaded with preconceptions,” Dixon says of his lack of formal design training.



机器卡住了，幸好有惊无险。威廉气度不凡，让我印象深刻。”）而焊接这个技巧，就是迪克森如今平步青云设计事业的起点。

迪克森生于突尼斯，母亲有著法国和拉托维亚的血统，父亲是英国人，4岁那年，他全家搬到伦敦。年轻时，他从艺术学校辍学，加入了带有拉丁色彩的舞团乐队Funkapolitan担任贝斯手，乐队在80年代初还薄有名气。同时迪克森也对摩托车有著狂热的迷恋，并经常在废物堆里捡零件自己动手修理。在那种后朋克主义主

张DIY的社会风气下，他用废弃的铁门、脚手架和其它金属零件打造了后来被称为“再循环焊接”的一次用家具。

迪克森对他没有接受正规设计训练这件事有如此阐述：“我一直觉得如果我不太了解一件事反而会做得更好，因为不存在先入为主的标准。我喜欢以孩子的眼光来创作。英国历史上有许多人成功之前并没有太多经验，从而能够以一个全新的角度诠释事物。

“I like to come to projects with slightly more child-like eyes. British history is littered with people who were non-experts, and came at things from a slightly different angle. I would never have attempted three-quarters of what I've done if I'd been any good at it.”

From such humble beginnings, Dixon went on to take the design world by storm; one of the most successful of his early designs was the iconic S-Chair, which was quickly snapped up for manufacture by Italian luxury furniture giant Cappellini. The chair was originally modelled on a doodle of a chicken that Dixon had made on the back of a napkin.

In the early 1990s, his polypropylene “sitting, stacking, lighting thing”—strangely, humorously and simply christened Jack—made his design aesthetic recognisable the world over. Dixon's Mirror lights, encased in highly reflective glass spheres, have become part of the design landscape from Beijing to Buenos Aires, and from Singapore to San Francisco.

The designer, who described his 2013 book *Dixonary*—which discusses the highlights of his career so far—as “illuminations, revelations and post-rationalisations from a chaotic mind,” is surprisingly dismissive of his triumphs. “It's very satisfying to know that some of my work has gone into museums and appears in design books, but I can't ultimately say that I'm really very satisfied with



Tank vases. Above: Tank barware. Right: Cast shoe doorstops.
Tank花瓶。上：Tank酒吧用具。右：皮鞋造型门挡

如果我之前对这一套很在行，现在可能连这四分之三成就都达不到。”

就这样由零开始，但迪克森其后的设计风靡了全世界。他早期最著名的设计之一就是S椅，当时被意大利著名的奢侈家具制造商卡贝里尼看中并迅速投入量产，事实上，椅子最初只不过是他在一张餐巾纸背面涂鸦绘画的一只鸡。

上世纪90年代早期，他设计的那种“落地、成堆的、可照明”的聚乙烯产品简单又略带幽默地命名为“杰克”，虽有点莫名其妙，却让他的设计美学开始为世人所知。他设计镶嵌在高反光玻璃球里的镜面灯席卷家具设计界，从北京到布宜诺斯艾利斯，从新加坡到旧金山也大受欢迎。

2013年，迪克森出版了一本展现他设计成果的《Dixonary》。他形容书中所描写的所有“图例、创意和后理性主义”

都来自他浑沌的大脑，书中对他自己所取得成就没有任何褒扬之意。对此，他说：“我很乐意看到我的部分作品被艺术馆收藏，或被设计类图书收录。但我不能从根本上说对一切都觉得满意。我属于自我批判型，而这也驱使我创作下一个作品。”

他在伦敦开设了以他名字命名的设计公司，当地正是以其“面向全球”的广纳特质闻名，为设计师提供了登



PHOTO CREDIT: TOM DIXON



“I'm quite self-critical, and that's what makes you do the next piece”
我属于自我批判型，而这也驱使我创作下一个作品。

Fan table and Fan dining chairs; Bell floor lamp and Bell table light.
Fan系列桌子及餐桌椅；Bell系列座地灯及桌灯。

anything,” he says. “I'm quite self-critical, and that's what makes you do the next piece.”

While Dixon argues that London—home to his eponymous product-design brand Tom Dixon—and that city's “openness to the world” offer wonderful advantages for a designer working on the international stage, he wonders if the concept of design as a universal language that transcends national borders is flawed.

“The iPhone has managed to do that quite well, but I think people retain a sense of place,” he argues. “An analogy that works, I think, is food. For a long time everybody was into ‘fusion.’ What people want now is ‘authentic,’ ‘real’ and ‘original’ food. New Scandinavian design—this quite sensible, pastely approach—is very successful right now, so I think national identities are being maintained. You can tell Japanese design, for instance, from a long way off.”

What's more, while Dixon recognises that

上世界舞台的机会。然而迪克森质疑，当作为通用语言的设计理念超越国界时，是不是也存在著缺陷。

“iPhone在这方面就做得很好，但我认为人们还是愿意保留地域的概念。食物就是一个很好的例子：很长时间以来，人们都追求‘融合’，但如今他们要的是‘地道’、‘有个性’和‘原创’的菜式。又如北欧设计非常实用，充满各种粉笔化色彩，时下很流行，所以我想一些民族的特征还是被保留下来了。再比如，日本的设计就有著强烈的个性。”

不仅如此，迪克森还意识到消费主义和把日用品设计的不断创新，正是设计行业的核心业务（从1998年开始的10年间，他先是在英国传奇零售商爱必居从事设计经理，之后是创意总监。爱必居在此期间年营业额高达5亿英镑，当时由宜家拥有），他认为自己和大多数眼光敏锐的消费者一样，买东西看中的是产品是否可以长期使用，是否有著精湛的工艺，而不是因为时髦。

“当你为这个本不需要那么多东西的世界制造了更多东西时，你会觉得内疚。我对‘持续性’很感兴趣，每一个设计师都应该以此为重。



Left: Trace Coffee Table. Below: Dixon in Macau at Tom Dixon's Exhibition by Signum Living. 左：Trace咖啡桌。下：汤姆·迪克森于澳门出席生活艺廊之展览。

Clockwise from above: Pivot and Pylon collections; Copper Mini Jack accessory; Scent Fire candle; Scent Water candle; Etch candle holder. 顺时针由上：Pivot and Pylon系列；Copper Mini Jack配饰；Fire香薰蜡烛；Water香薰蜡烛；Etch蜡烛座。

Consumerism and the constant reinvention of everyday items lie at the heart of the design industry.
消费主义以及对日用品设计的不断创新是设计行业的中心。

在我这个年纪，家里很多东西都卖到了二手市场，但留下来的是那些越旧越有味道的物品，这种质量就是我一直追求的。”

抛开迪克森商业上的巨大成功不谈，他自学成才的经历就已经预示了他的工作方式、审美观及艺术感。在谈到产品的独特性时，他随即露出其特立独行、颠覆和叛逆的特质——哪怕只有一瞬间，也可以轻易揭穿给媒体留下的随和假象。

在被问及所设计的产品是否“奢侈品”时，他说：“这个词对我来说不太合适，但

consumerism and the constant reinvention of everyday items lie at the heart of the design industry (for 10 years, kicking off in 1998, he was first head of design, then creative director, at £500million-turnover (MOP5.9 billion) British design-retail legend Habitat, which was owned at the time by Ikea), he insists that he—like the most discerning of consumers—increasingly aims for longevity in his work through the avoidance of trends and an insistence on high craftsmanship.

“You do get a certain guilty feeling, producing more stuff in a world that doesn't necessarily needs loads more stuff,” he says. “I have an interest in sustainability—I think every designer should. I'm old enough now to have quite a lot of stuff that has gone into the secondary market; the things that survive are

those that look better with age, and that's a quality I strive for.”

And despite his financial and critical successes, Dixon's autodidactic beginnings still appear to inform his approach, his aesthetic and his artistic sensibilities. When the subject of exclusivity is broached, the maverick, the subversive and the rebel—if only momentarily—appears to break through the media-friendly surface gloss.

“I have some trouble with that word,” he says when asked if Tom Dixon products are “luxury” goods, “but I can't deny that they are expensive. I'm atypical of most designers, having worked at all kinds of levels. I worked for Habitat when it was part of Ikea. When I first started I was selling things for 15 quid (about MOP180) just to get rid of them and start the next one. I've worked in proper luxury, with the Italians, as well, so I'm going to go for 'reassuringly expensive.’

“The context here, of course, in the LV Gallery, is a super-, hyper-luxury context, but I see my stuff in rough bars, and I've seen very cheap copies of my lamps in Starbucks in Shanghai, so in a way I've achieved affordability through being copied.”

我承认我的产品价格不低。跟大多数设计师不一样的是，在设计这一行我几乎每个层面都接触过。我曾经在爱必居工作过，当时它还属于宜家旗下；刚开始时，我把我的产品以15英镑的价格卖掉，就为了尽快脱手好开始创作下一个作品；我甚至也跟意大利人在奢侈品层面合作过。所以，我想我追求的是‘适度的昂贵’。”

“路易·威登艺术空间的环境，当然算得上是超级豪华奢侈。但我曾在地道的酒吧见过自己的产品，又在上海的星巴克见过我设计的灯的便宜山寨版。正因为那些盗版，令我的产品在某程度上，已算得上是普通人也能买得起的设计了。”

**WHERE TO FIND
展览地点**

**TOM DIXON'S EXHIBITION BY
SIGNUM LIVING STORE
号生活艺廊汤姆·迪克森展览**
 One Central, Shop G27-29,
 Louis Vuitton, Macau
 澳门壹号广场G27-29路易·威登
 Until May 5 展期至5月5日