

亨利·科尔与大博览会

只要英国女王维多利亚认为自己手下某项工作的进程不那么令人满意，我想她肯定会果断地说：“我们需要点动力了。找科尔吧！”（图1）亨利·科尔是那个时代最伟大的艺术推动者，而且家喻户晓，《笨拙》杂志（PUNCH）曾用整版刊出他的漫画肖像。亨利·科尔五短身材，这种形象经常可以在狄更斯的小说中看到。（图2）实际上，他与狄更斯是很好的朋友，狄更斯至少有两部小说的主人公是以科尔为原型的，而且狄更斯的一个儿子取名为亨利也是源自这段友谊。在亨利·科尔矮小的身材下却隐藏着无尽的能量，他完成了无数的计划和发明，其中还包括邮票设计和圣诞卡设计。（图3）

科尔最为成功的事业之一就是在伦敦举办的世界博览会。即使从今天这个时代来看——已经过去了150年、各种博览会数不胜数，它也是唯一被冠以“大博览会”（the Great Exhibition）尊称的博览会。大博览会是1851年由亨利·科尔组织举办的。大博览会的举办地点是一个全新的、革命性的建筑——“水晶宫”。（图4a, 4b, 4c）“水晶宫”的设计者是约瑟夫·帕克斯顿（图5），位于海德公园，该建筑是由标准化的生铁、玻璃板按照搭积木的方式构建而成。帕克斯顿，这位伦敦最著名的公园设计者之一，早年曾经做实验建造了一间巨大的玻璃温室，用于收集奇花异草，这满足了维多利亚时代的英国人癖好；另外，他发现木材、玻璃、钢铁是更坚固、耐

久的材料，非常适合快速搭建大型的建筑。20世纪早期水晶宫毁于大火，除了帕克斯顿最初的设计草图，什么也没有留下。（图6）那个年代长途旅行并不容易，更不用说大规模的长途旅行了，但是，大博览会还是吸引了500万名游客前来参观。

科尔的博览会在另一个方面也是全新的。在1851年以前这种世界博览会通常带有浓厚的国家色彩，目的就是展示主办国的农业、工业和技术。在大博览会上，一半的展区留给了英国及其殖民地。然而，另一半确实是名副其实的“所有国家工业品的博览会”。在科尔的计划中，将有来自于40多个国家的15000名展商来展示他们的产品，其中，中国在19世纪的西方国家眼中充满了异国情调，

19世纪与20世纪末的反技术先锋设计

——艺术与手工艺运动和荷兰后现代主义（1）

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Henry Cole and the Great Exhibition

Whenever the British Queen Victoria deemed the progress of one of her projects unsatisfactory, she would – allegedly - put on a stern tone of voice and say: 'We need some steam. Get Cole.' [ILL.1] Henry Cole, a great promoter of the Arts who was so popular in his time that the PUNCH magazine published a full-page caricature of him, was a sort of a turbo dwarf of the type one would expect to find on the pages of a Charles Dickens novel. [ILL. 2]. As a matter of fact, he and Dickens were good friends; the author based at least two of his novels' protagonists on Cole, and presumably named one of his sons after him. Cole's small frame hid a boundless energy that he used for myriads of projects and inventions, among which the adhesive postage stamp and the Christmas card. [ILL. 3]

One of Cole's biggest successes was the London World Exhibition. Even in our day and age, over 150 years and dozens of world exhibitions later, there is only one that is ever

given the epithet of The Great Exhibition, and that is Henry Cole's, in 1851. The exhibition was held in a revolutionary, new building, the so called 'Crystal Palace' [ILL. 4a, 4b & 4c] by Joseph Paxton [ILL. 5] in Hyde Park that was in fact nothing more than a modular structure of mass-produced pig iron standard elements and glass. Paxton, former head gardener at one of the most famous gardens in England, had earlier experimented in building enormous glass houses for exotic plant collections, a popular hobby among the Victorian British elite, and had found wood, glass and steel to be strong and durable materials, eminently suitable for the speedy building of large constructions. The Crystal Palace was destroyed by fire in the early 20th century, and nothing lasts but countless illustrations plus... the very first sketch made by Paxton when designing the building. [ILL. 6] The Great Exhibition attracted over five million visitors in an era in which tourism hardly existed, let alone mass tourism.

Cole's exhibition was a novelty for another reason, too: before the 1851 World Exhibition, this type of events used to have a strictly national character, aimed at showing the world the very best of the hosting country's agriculture, industry and technology. At the Great Exhibition, half the floor space was reserved for the United Kingdom and its colonies. The other half, however, consisted of what was officially termed The Great Exhibition of the Works of Industry of All Nations. In this project of Cole's, approximately 15000 contributors from as many as 40 countries showed their produce and products, among which a country that nineteenth-century western nations considered to be highly exotic, namely: China, exhibiting porcelain, textile, jade, furniture, bronzes, ivory, lacquer and silk paintings, and taking two prizes: one for a collection of carvings and one for silk. The international character of the exhibition did not mean that the proverbial English

她展示了瓷器、纺织、玉器、家具、铜器、牙雕、漆器、丝绸图案，并且获得了两项大奖：雕刻和丝绸。博览会的国际特征并不意味着众所周知的英国大国沙文主义让位于可望而不可及的国际团结。官方宣传大肆渲染博览会中洋溢的国际友爱，但是，背后英国的优越感仍清晰可见：国际仅仅是一个背景，英国产品才是主角，当与其他国家做比较时，观众们深深地意识到了大英帝国的技术是多么的先进。

维多利亚时期的设计之争与南肯辛顿学校体系

然而，虽然有了如此宏大的场面，但事情的发展却事与愿违。尽管数以千计的奖项授予了英国，但值得一提的是这些主要是针对科学和技术的奖项。在产品设计领域，法国是最大的赢家。博览会的组织者非常地沮丧：因为无论是国内媒体还是国际媒体都对英国的产品设计评价颇低。（图 7a, 7b）对于像亨利·科尔这样的人来说，这简直让人难

以接受，像往常一样，他用自己巨大的能量开始改变这种现状。

大博览会一结束，亨利·科尔就组建了一个全国性的新设计学校体系，其部分筹备资金来自于大博览会的巨额收入，目标是针对工业化生产而培养设计师。这个学校体系采取了一种在 19 世纪中期闻所未闻的革命性结构：原则上，课程是在业余时间教授，对象是那些已经在工业化生产体系下工作的人。第一所学校在伦敦建立，被命名为南肯辛顿



1. 亨利·科尔肖像
Henry Cole

2. 亨利·科尔漫画像
Henry Cole cartoon

3. 亨利·科尔设计的
圣诞贺卡 oldest-
christmas-card-1g

national chauvinism had made place for an unexpected eruption of international solidarity. The official propaganda praised the international fraternization fostered by the exhibition, but behind the scenes feelings of British superiority were at play: by exhibiting the English goods within an international context, the audience would realize how technologically advanced the British Empire was when compared to other nations.

The Victorian Design Debate and the South Kensington School System

However, this plan backfired in a most grandiose way. Although the majority of the thousands of awards and distinctions were indeed given to England, it was remarkable that these were mainly awards for science and technology. In the realm of product design, France was the great champion and the organizers noted to their dismay that both juries and the international, even the national press, were openly disdainful of the inferior

English product design. [ILL. 7a & 7b]. This was clearly unacceptable to someone like Henry Cole, and as usual he took matters in hand in his own energetic, larger-than-life way.

Once the exhibition was finished, he developed a national network of brand new design schools, partly financed through the enormous profits from the Great Exhibition, aimed exclusively at training designers to work in and for industry. These schools used a revolutionary structure, unheard of in the mid-nineteenth century. Courses were, on principle, taught part-time and were aimed at people already working in the industry. Judging from the large numbers of students enrolling for the course, the so-called South Kensington School System, named after the first establishment of the schools in London, must have been a raging success. [ILL. 8] But however progressive the idea itself may have been, it had little or no practical significance since no-one had even the

slightest idea about a possible curriculum for an industrial design course. Therefore, courses did not amount to much more than a lame derivative of existing art schools and consisted mainly of drawing lessons. Even in our time, remnants of the educational methods of the South Kensington School System can still be seen: the cellars below the Victoria and Albert Museum in London harbor a vast collection of plaster of Paris copies of master works from all ages. The V & A is the direct inheritance of the museum collection that was gathered in the South Kensington School as an aid to drawing lessons. [ILL. 9a & 9b]

Around the same time, and just like the design schools inspired by the devastatingly negative comments on English design at the Great Exhibition, artists and critics started a heated debate, the "Victorian Design Debate", about the question what high-quality design should ideally be founded on. This discussion took an unexpected turn as a consequence

学校,因此这个设计学校体系被称为南肯辛顿学校体系。有大量的学生报名学习课程,从这一点来看,这个新的设计学校体系取得了巨大的成功。(图8)但是,尽管办学思想本身很是激进,但对实践的意义却微乎其微,因为当时针对工业设计的可行性课程构想几乎是一片空白。因此,该学校并不是对既存的艺术学校

的颠覆,它的课程主要由绘画课程组成。即使在当今,南肯辛顿学校体系遗风尚存,伦敦的维多利亚和艾伯特博物馆的地下室里还存放着大量巴黎复制的石膏像,这些各时期艺术代表作的仿制品是南肯辛顿学校绘画课程的教具,该学校的收藏后来被维多利亚和艾伯特博物馆直接继承。(图9a,9b)

与此同时,也是受到大博览会上对英国产品设计的极端负面评价的刺激,艺术家和艺术批评家展开了一场激烈的争论,即“维多利亚设计之争”:我们应该以什么品质的理想设计为基础?这场讨论为两件看似与产品设计无关的事情带来了转折。

罗马天主教解放与反现代主义

第一,看似矛盾的状况是,在19世纪的英格兰,尽管科学与技术至上,但大多数人口(即工人)生活在史无前例的贫困状态之中。马克思主义关于资本主义发展理论的里程碑就是《无产者的贫困》,该书是对社会现实的理论建构,马克思与恩格斯都目睹了日常生活中的贫困,关于这一创作经历可以参见恩格

4a. 水晶宫Crystal Palace



of two matters that at first glance are totally unrelated to product design.

Roman Catholic emancipation and antimodernism

First, there was the paradoxical fact that in spite of technological and scientific superiority, nineteenth century England was a place where the majority of the population, the industry workers, lived in historically unprecedented barbarian circumstances. One of the corner stones of Marx's theory on the development of capitalism, the *Verelendung* (misery, poverty) of the proletariat, was anything but a theoretical construct: both Marx and Engels witnessed *Verelendung* as a part of daily reality, as can be read in Engels' 1845 book *The Condition of the Working Class in England*. Secondly, a successful emancipation process of Roman Catholic minorities had been put in motion in the predominantly protestant countries of North-West Europe. In 1851, the year of

the British Great Exhibition, England gave permission to celebrate Roman Catholic mass, a religious practice that had been banned since England's separation from papal authority, 300 years earlier during the reign of King Henry VIII. Two years later, in 1853, Roman Catholic masses were allowed once again in the Netherlands, where they had been banned since 1573.

Within the intellectual circles that fostered the spiritual inspiration for this emancipation process, a vehement antimodernism was born, fed by the miserable living conditions in the slums surrounding the modern hubs of industry. [ILL. 10] This antimodernism culminated in a total rejection of the novel, mechanised production methods, practiced in factories and characterised by labour division and specialisation, and give rise to a blind veneration of the medieval guild system.

This utterly uncritical adulation of the Middle Ages and of all things medieval inspired a veritable wave of retro-architecture in

Western Europe, among which the so-called Gothic Revival: a sobering realization for the modern tourist who, when visiting for instance the Houses of Parliament in London, wonders how this medieval building complex has withstood the ravages of time in such mint condition. The Houses of Parliament, however, are no more medieval than the Underground that delivered him to their doorstep, but were in fact a brand spanking new design by Victorian architect August Welby Pugin. [ILL. 11a, 11b & 11c]

Even in the Netherlands, where national culture has been dominated by a deeply engrained anti-catholic brand of Calvinism, the nineteenth century influence of retro-architecture is easy to see, as can be witnessed in the building style of the national museum Rijksmuseum in Amsterdam. And the Amsterdam Central Station, the ultimate symbol of nineteenth century modern technology, wears the disguise of a...Renaissance palace. [ILL. 12 & 13]. Both

斯的《英国工人阶级状况》一书。第二，罗马天主教少许成功的解放对欧洲西北部新教国家是极大的触动。在1851年——大博览会举办的同一年，英格兰允许庆祝罗马天主教弥撒，自从300年前亨利三世主导英国从教皇体制中分离出来，这一宗教实践就遭到了禁止。两年后，即1853年，天主教弥撒在荷兰也被允许——自1573年以来这一活动一直遭到禁止。

这一解放过程对知识分子有很大的影响，再加上看到现代工业中心被贫民窟的恶劣生活条件所包围，一种激烈的反现代主义诞生了。(图10)反现代主义彻底反对工业生产方式，即反对全新的机械生产，反对工厂、劳动分工以及专业化，并且滋生出一种对中世纪行会体

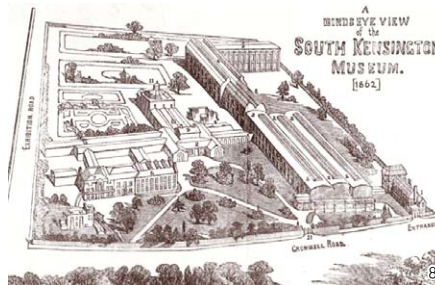
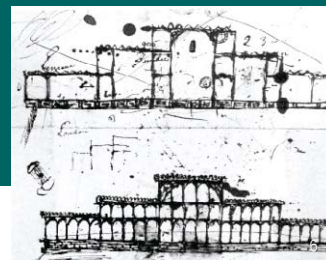
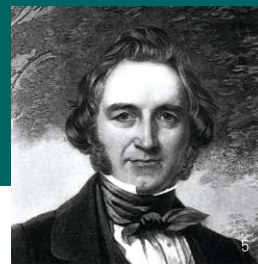
系的盲目崇拜。

在西欧，对中世纪以及中世纪产品彻底的、无批判的崇拜带来了一波建筑复古的风潮，其中就包括常说的哥特式复兴。假如一位现代旅行者漫步于伦敦的议会大厦之前，就会清楚地感受到这一点：他禁不住会想，这一复杂的中世纪建筑是怎样经受了时间的侵蚀而完好地保存至今的。但实际上，议会大厦并不比带游客到这里的英国地铁更“中世纪”，议会大厦实际上是由维多利亚时代的建筑师奥古斯特·韦尔比·皮金设计的。(图11a, 11b, 11c)

在荷兰，民族的主导文化是一种反哥特的加尔文主义。但即便如此，19世纪的复古建筑风潮的影响也清晰可见，位于阿姆斯特丹的荷兰国家博物馆就是

这种建筑风格的见证。阿姆斯特丹的中心车站作为19世纪现代技术的最后象征，也是以一种复古形式出现的。(图12, 13)这两个建筑都是由P.J.H. 凯珀斯(1827-1921)设计的，在加尔文主义盛行的荷兰，他是最早致力于获得政府合同授权的罗马天主教建筑师，也是复古建筑风格的大力支持者。

反现代主义运动一方面源于宗教，一方面源于马克思主义。逐渐地，这一运动的影响与天主教的联系不那么紧密了，它开始与当时的社会改革运动呼应起来，在很多的情况下，它扎根于社会主义。一面是约翰·罗斯金保守倒退的思想，加上奥古斯特·韦尔比·皮金的哥特式复兴设计，另一面是威廉·莫里斯有些天真的乌托邦社会主义的社



were designed by P.J.H. Cuypers (1827 – 1921), one of the first Roman-Catholic architects who managed to win important government contracts in Calvinistic Holland and an exponent par excellence of the retro-architectural styles.

Gradually, the influence of the antimodernist movement, originally religious on the one and marxist on the other hand, grew to such an extent that its ideas began to resonate within other social reform movements of the time, utterly unrelated to Catholicism,

but, in most cases, rooted in socialism. The bizarre combination of the essentially highly reactionary ideas of John Ruskin's and August Welby Pugin's gothic revival on the one hand, and the somewhat naive brand of utopian socialism of William Morris' group of social reform adepts on the other, was to become the foundation of the Arts and Crafts movement: the most influential design philosophy of the second half of the nineteenth century, that lasted well into the early decades of the 20th century.

Arts and Crafts as antimodern utopianism

At the core of the Arts and Crafts philosophy was an absolute rejection of the modern industrial factory system – the inferiority of English product design that had inspired the entire Victorian Design Debate was deemed to be a direct consequence of the modern principle of labor division and specialization that was the essence of the mechanized production methods. William Morris and his followers reasoned that reducing the human

4b. 水晶宫室内景观
Crystal Palace interior

4c. 大博览会现场 Great Exhibition

5. 约瑟夫·帕克斯顿肖像 Joseph Paxton

6. 约瑟夫·帕克斯顿的水晶宫设计草图 first sketch crystal palace

7a. 大博览会上展出的英国扶手椅 English fauteuil on show during the Great Exhibition

7b. 大博览会上展出的英国轮椅 English wheelchair on show during the Great Exhibition

8. 南肯辛顿学校纪念馆鸟瞰图(1862年) South Kensington School System

9a. 维多利亚和艾伯特博物馆 Victoria & Albert Museum

改革计划，这一奇怪的组合奠定了艺术与手工艺运动的基础。艺术与手工艺运动是19世纪下半叶最有影响力的设计哲学，其影响力直达20世纪早期。

艺术与手工艺：反现代主义的乌托邦

艺术与手工艺哲学的核心是拒绝现代工业的工厂模式，激发了“维多利亚设计之争”的英国产品设计的低劣性被认为是现代劳动分工和专业化原则（这两者是现代化机器大生产的本质）的直接后果。威廉·莫里斯（图14a, 14b）和他的追随者们认为，把工人简化为机器的一个零件给生产体系带来了两个致命的缺陷：1. 中世纪手工艺人的生产模式大致是在行会中，由大师向熟练工人和学徒传授技艺，这一体系被盲目的生

产线劳动所取代，不要求任何的技术；2. 资本家对盈利赤裸裸的追求既毁坏了产品的品质，也毁坏了创造一件完整作品的工作满足感。机器生产是英国产品“丑陋”的根本原因。放弃这些现代方法，返回中世纪的行会体制将会带来两个重要的转变：工业奴隶制带来的认知迟钝马上会烟消云散，手艺人会重获其职业自豪感和工作满足感。（图15）向手工艺生产的回归将自然而然地提升设计的品质。把这些思想付诸实践就是仿照中世纪的模式成立大量的行会。在如下意义上，艺术与手工艺运动是成功的：在短短几年内，行会的产品（主要是家具、装饰和墙纸）占据了主要市场。（图16a, 16b, 16c）

尽管这些产品是以中世纪为典范，但

它们所具有的全新的、不加渲染的简单性——这么说虽然有点奇怪——与浮夸自大、过度装饰的维多利亚主流家具风格相比，这种简单性甚至是十分现代的。

艺术与手工艺运动很快获得了国际声誉，无论是在欧洲大陆还是在美国，19世纪下半叶，类似的运动都开始风起云涌，威廉·莫里斯无疑成为整个西方世界最有影响力的设计师。1851年的英国设计曾被谴责为毫无品位，而此时这样的谴责已经了无踪迹，这全要归功于艺术与手工艺运动。不用说，这一运动的一个逻辑结果是，亨利·科尔在英格兰开办的设计学校也受到了艺术与手工艺运动思想的极大影响。

然而，这个运动在西方世界的设计改良方面获得了巨大成功，却在其最重

9b. 维多利亚和艾伯特博物馆收藏的各时期艺术代表作的石膏复制品
plaster copies V&A

10. 维多利亚时期的贫民窟（古斯塔夫·多尔）
Gustave Doré
Victorian Slums

11a. 英国议会大厦
Houses of Parliament



worker to a simple machine element had introduced two fatal flaws into the production system. [ILL. 14a & 14b]. The craftsmanship that in the confraternities of medieval guilds had been imparted from masters to apprentices and journeymen had been replaced by blind routine jobs that did not require any skills. Brute capitalist love of gain had destroyed both the quality of the product and the job satisfaction of creating one entire artifact. Mechanical production was the root cause of the "ugliness" of English products. Abandoning these modern methods, returning to the principles of the medieval guild system, would allegedly achieve two major feats – the cognitive blunting generated by the industrial wage slavery would disappear right away, and the craftsman would regain his professional pride and job satisfaction.

[ILL. 15] The re-valuation of manual crafts would automatically lead to a better quality of product design. The practical realization of these ideas led to the foundation of a large number of guilds, modeled after the medieval examples. In that sense, the Arts and Crafts movement was highly successful: within a few years, the manually produced guild products (mainly furniture, furnishings and wallpaper) were the best on the market.. [ILL. 16a, 16b & 16c]

And even though these products were based on medieval examples, the designs were of a refreshing, unadorned simplicity that, however strange this may seem, comes across as quite modern when compared to the rather pompous and absurdly overdecorated furniture characteristics of the mainstream Victorian design.

Arts and Crafts soon gained international fame: both on the European mainland and in the United States of America similar movements were initiated and in the last decades of the nineteenth century, William Morris was without a doubt the most influential designer of the entire Western world. The odium of tastelessness that had tainted English design in 1851 had disappeared without a trace, and there is no doubt at all that this was solely due to the movement. It goes without saying that as a logical consequence of this success, Henry Cole's design schools in England underwent a strong influence of the ideas propagated by the Arts and Crafts movement. However, this raging success in dominating the design discipline in the western world, misfired completely in its most important

要的方面完全失去了意义。要知道，这一运动的根本目的是进行社会变革，但我们却不得不做出如下结论：该运动在特定领域中（如提高工人阶级的社会生活条件等方面）的影响几乎等于零。（图17）我们要承认，工业无产阶级的工作和生活条件在19世纪末确实得到了很大的提高，但这一提高与怀旧的、乌托邦式的对中世纪行会体制的向往是不相关的。第一批约束对工厂工人明显剥削的立法以及城市卫生基础设施（自来水、下水系统）的新建都是那个时代社会改革组织的功劳，如卫生运动、社会自由主义以及（非革命性的社会主义的）修正主义。

艺术与手工艺运动的另外一个理想——通过给人们拯救产品质量的机会以

达到启蒙大众的目的——也被证明是不现实的。与那个时代批量生产的产品相比，艺术与手工艺运动的产品确实明显具有较高的品质，但是手工制作过程也意味着高额的成本，这对于工人阶级的家用来说是无法负担的。在工人阶级的家里根本找不到艺术与手工艺运动的产品，这些产品只



11b. 英国议会大厦室内 Houses of Parliament interior

11c. 英国议会大厦室内装饰细节 Houses of Parliament detail

intentions. Bearing in mind that the movement was originally aimed at social reform, we can not but conclude that its influence in that particular domain, i.e. the improvement of the social conditions of the working class, was nil. [ILL. 17] Admittedly, working and living conditions of the industrial proletariat were patently improved by the end of the nineteenth century, but this improvement process was unrelated to the nostalgic adulation of a would-be and utopian medieval guild system. The first bits of legislation curbing the blatant exploitation of factory workers and encouraging a municipal hygienic infrastructure (running water and a sewage system) were the result of the modern social reform organizations of the era: the Hygienist movement, social-liberalism and (nonrevolutionary socialist) Revisionism.

Another of the Arts and Crafts ideals, the spiritual edification of the masses by offering the population a chance to procure

high-quality products, proved to be an impracticable illusion. The Arts and Crafts products were indeed of a clearly superior quality compared to the more usual mass-produced goods of the time, but the manual production process entailed forbiddingly high prices, unaffordable for working class households. Arts and Crafts products were not found in working class homes, but solely in the mansions of the noble and the well to do, so called 'socially enlightened' elite and the new industrialists who, by decorating their houses in Arts & Crafts style, gave off the subtle message that they were, from a social point of view, on the "right" side, i.e. the correct, the reform-oriented, side. The question whether the great masses would have been spiritually uplifted papering their walls with William Morris wallpaper is moot: this particular wallpaper was simply unaffordable for the mass markets for whom it had originally been intended.

Therefore, however important the Arts and

能放在贵族或者所谓的“经过了启蒙的”社会精英、新兴工业家的宅邸中，他们按照艺术与手工艺运动的风格来装饰他们的房间，同时释放出这样一种信息：从社会的角度来看，他们是社会正确的一面，即社会具有改革精神的一部分。使用了威廉·莫里斯的壁纸能够提升大众的精神

Crafts movement may have been for the emancipation of English craft, from a social point of view it was a complete failure. Moreover, this is not the only downside of the Arts and Crafts. As soon as we view the larger picture by enlarging the perspective of product design to encompass not only arts and crafts per se but consider industrial design as well, we see that the predominance of Morris' viewpoints had a disastrous effect. The Arts and Crafts ideals may have been democratic in theory, but practically they turned out to be highly reactionary and elitist. The considerable influence of Arts and Crafts ideas on design schools – not only in the United Kingdom but elsewhere as well – led to a situation where the schools, that had originally been established in order to aid the industry, completely ignored the consequences of industrial modernisation on the discipline of product design. In other words: within the design schools, there was no room

品质吗？这个问题本身就值得讨论。这种壁纸本来是为了大众服务的，但是大众根本承担不起。

因此，无论艺术与手工艺运动对于英格兰手工业多么重要，从社会的观点来看，它是完全失败的。而且，这并不是

艺术与手工艺运动唯一的错位。只要我们扩大产品设计的视野，不仅仅包括艺术与手工艺，还包括工业设计，我们就

12. 荷兰国家博物馆 阿姆斯特丹 Rijksmuseum Amsterdam

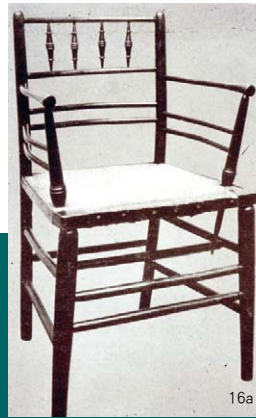
13. 阿姆斯特丹的中心车站 Central Station Amsterdam

14 a. 威廉·莫里斯 William Morris

14b. 威廉·莫里斯未蓄须时的珍贵照片 Morris (without beard)

15. 艺术与手工艺 Arts & Crafts

16a, 16b, 16c. 艺术与手工艺运动的代表作品 Arts & Crafts Example



whatsoever for the specific product design requirements for mass production. Design schools managed to completely overlook the gigantic social revolution that was the beginning of the mass consumption era in the twentieth century in Western Europe for dozens of years. As a consequence, the industry totally ignored existing design schools, especially in England, and the discipline of industrial design was developed and practised largely outside the academic design world.

Postwar functionalism and the Hochschule für Gestaltung at Ulm

Even though up to the first decades of the twentieth century *Arts & Crafts* exerted a strong influence on design education in the entire western world, its influence in England was, if anything, more pervasive than anywhere else. Its strong presence in England is one of the reasons why a successful collaboration between designers

and industry on a more than incidental basis could never have been initiated in England: industry and design moved along separate tracks, ignoring each other because of their essentially divergent philosophies. In other countries, however, design institutions and industry started to drift closer together.

Early projects took place in the 1930s in the United States of America; designers like Raymond Loewy, Henry Dreyfuss and Walter Dorwin Teague managed to turn design into a powerful marketing tool contributing to the survival of American industry during the Great Depression that had started in 1929 and lasted all through the 1930s. [ILL. 18] In those days, however, American design was exclusively led by a number of highly talented 'self made men' and industrial design was only rarely taught in academic settings.

In Europe, Germany was the epicentre of modern developments. This is where industrial design really took off. As early as the first decades of the 20th century (from

1907 onwards), Peter Behrens worked as a corporate designer for AEG, a leading German manufacturer of electrical household and other equipment. [ILL. 19a & 19b] This unique collaboration was in fact a forerunner of the American situation in the 1930s. Moreover, Germany was the first country where design education broke radically with the *Arts & Crafts* heritage. This happened in the famous Bauhaus that initially, during the first years after its establishment, was still strongly influenced by the 19th century English design philosophy. In 1923, the very first and most influential Bauhaus director, Walter Gropius, delivered a manifesto called "Kunst und Technik: eine neue Einheit" (Art and Technology: A new Union), in which he posited and defended the at the time totally revolutionary idea that design should not be rooted in decorative art, but in science and technology. [ILL. 20] Designers are not essentially artists, said Gropius – they are engineers. Theoretically speaking, this concept constituted a veritable breakthrough; practically,

能发现,按照威廉·莫里斯的思想先入为主而导致的极大危害。艺术与手工艺运动的理想在理论上是民主的,在实践上却蜕变为反动的、精英化的。艺术与手工艺运动对设计学校的巨大影响——不仅在英国,也在世界各地——使我们处于这样一种境地:学校的建立本来是为了辅助工业的,现在却完全忽略了现代工业对产品设计的学科意义。换句话说,在设计学校里,根本没有专门针对批量化生产的独特设计理论的位置。20世纪西欧出现了巨大的社会变革,这是大众消费的滥觞,而设计学校却完全忽略了这一变革。结果是,工业完全忽视设计学校的存在,在英格兰尤其如此,工业设计这个学科的发展与实践完全发生在设计的学术领域之外。

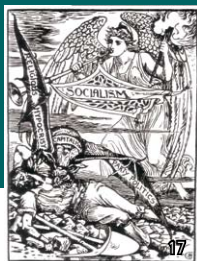
战后功能主义与乌尔姆设计学院

直到20世纪初期,艺术与手工艺运动对整个西方世界的设计教育产生了深刻的影响,它在英格兰的影响力更为广泛。艺术与手工艺运动在英格兰的出现致使设计师与工业的成功合作未能在英格兰率先出现。在英格兰,工业与设计各走各的路,因为他们所奉行的大相径庭的哲学而相互蔑视。然而,在其他国家,设计学院和工业开始慢慢地走近。

最早的融合出现在20世纪30年代的美国:1929年,美国出现了大萧条,其影响直贯20世纪30年代。在当时,像雷蒙德·罗维、亨利·德雷福斯、沃尔特·多温·蒂格这样的设计师致力于将设计转变为强有力的市场工具,进而为美国的工业复苏做出贡献。(图18)然而,以这种方式,美国的设计完

全由一群天分极高的“独创者”引领,结果是工业设计很少以学术的方式传承。

在欧洲,德国是现代发展的动力之源。正是在这里,工业设计真正地起飞。早在20世纪之初(从1907年开始),彼得·贝伦斯当时是与AEG公司合作的设计师,该公司是德国家用电器及其他电器设备生产商中的佼佼者。(图19a, 19b)这种独特的合作模式实际上是美国30年代设计发展状况的先驱。另外,在设计教育上,德国是第一个从根本上打破艺术与手工艺运动桎梏的国家。这一突破最先发生在著名的包豪斯——在成立的最初几年,包豪斯也受到了19世纪英国设计哲学的强劲影响。1923年,包豪斯第一位也是最有影响力的领袖沃尔特·格罗皮乌斯发出了一份名为“Kunst und Technik: eine neue



however, the ideas remained virtually unimplemented in the years that followed Gropius' manifesto. The fact that Gropius' ideas were not snapped up for immediate implementation was mainly due to the 1933 Nazi decree to close down Bauhaus, which they considered to be a bulwark of Jewish-communist agitators. Many of the leading Bauhaus professors fled to the United States, where they were received with open arms and

were given eminently prestigious appointments at the best universities of America. Both Gropius and Marcel Breuer, for instance, were appointed full professors of architecture at Harvard University.

It was only in the 1950s that Gropius' revolutionary plans as formulated in his "Kunst und Technik" could be successfully implemented. In 1953, the Hochschule für Gestaltung was founded in the city of Ulm (Germany). [ILL. 21a & 21b] In this design

college, a design curriculum was established that was firmly rooted in the principles of the later Bauhaus period and entailed a radical breach with craft-based traditions. These were replaced by a design methodology that was strictly based on science and technology and which even in our day and age is known as "functionalism". Surprisingly, within a couple of years the skepticism with which the industry had viewed design schools for almost a century disappeared

17. 海报: 艺术与手工艺-资本主义的吸血鬼 1886年 沃尔特·克兰 Arts & Crafts The Capitalist Vampire (1886), poster by Walter Crane

18. 《时代》杂志封面上的雷蒙德·罗维 Raymond Loewy on cover TIME

19a. 彼得·贝伦斯 Peter Behrens

19b. 彼得·贝伦斯为AEG公司设计的产品 Peter Behrens design for AEG

20a. 包豪斯校舍 Bauhaus

20b. 格罗皮乌斯与女儿 Walter Gropius and daughter

21a. 乌尔姆设计学院 Hochschule für Gestaltung Ulm

21b. 乌尔姆设计学院标志 HfG Ulm LOGO

Einheit”（艺术与技术：一个新联盟）的声明。在这份声明中，他认同并辩护了这样一种当时很是革命的思想：设计不应该扎根于装饰艺术，而是应该扎根于科学与技术。（图 20a, 20b）格罗皮乌斯认为，设计师不完全是艺术家，他们应该是工程师。从理论上讲，这一观念构成了巨大的突破；然而，从实践来看，在声明发表的未来几年中，这一思想并未得到实施。这种滞后主要归因于 1933 年纳粹关闭了包豪斯——纳粹认为包豪斯是犹太共产主义煽动者的堡垒。包豪斯很多领袖都逃亡美国，在那里他们得到了热情的接待，并在美国最好的大学获得了声望卓著的教职。例如，格罗皮乌斯和马歇·布留尔都被哈佛大学任命为建筑学的全职教授。

20 世纪 50 年代之初，格罗皮乌斯在



22a



22b

“艺术与技术”中构想的革命性计划得以成功地实施。1953 年，一所设计学院 (Hochschule für Gestaltung) 在乌尔姆 (德国) 成立。(图 21a, 21b) 在这个设计学院中，设计课程的理念扎根于包豪斯后期的原则，并彻底与手工艺传统决裂。传统

的手工艺被严格基于科学与技术的设计方法论所取代，这种设计方法论在如今被称为“功能主义”。令人吃惊的是，工业对设计院所持有的、延续多年的那种怀疑态度在几年内就消失了，仿佛它根本没有存在过。这个年代是设计与德国大量的先进工业企业密切合作的发端。最著名的例子就是博朗公司，博朗公司是家用电器生产商，拥有自己的设计工作室，其产品设计中运用了理性而抽象的数学形式——这一形式源自包豪斯晚期，并与设计学院紧密合作。(图 22a, 22b, 22c) 这些合作取得了显著成果，从 20 世纪 50 年代后期直到 70 年代后期，德国的工业设计是供全世界借鉴的典范，更有甚者，乌尔姆模式成为欧洲所有设计学院的教学范本。无论是位于埃德霍恩 (荷兰) 的工业设计学院还是德尔福特工业大

22a. 包豪斯的威廉·韦根福德设计的台灯
Table Lamp Wilhelm
Wagenfeld BAUHAUS

22b. 博朗公司生产的
桌上打火机 Table Lighter
Braun

22c. 博朗公司生产的电
唱机 Braun Phonosuper

23a. 布鲁塞尔原子
塔 1958年 Atomium
Worldfair Brussels 1958



22c



23a

as if it had never existed. This was the beginning of a productive era of close collaboration between the *Hochschule* and a large number of leading industrial companies in Germany. The most famous example is BRAUN, manufacturers of electrical and household equipment, who had their own Design Studio, featuring the sober and abstract mathematical forms that had originated in the late *Bauhaus* and collaborating closely with the *Hochschule*. [ILL. 22a, 22 b & 22c] These co-operations between college and industry had far-reaching consequences: from the late fifties

until the late seventies of the twentieth century, German industrial design became the example of choice for the rest of the world, and what is more, the Ulm programme became the blueprint for each and every leading design programme in Europe. The first curricula of both the predecessor of the *Academie voor Industriële Vormgeving* (Academy for Industrial Design) in Eindhoven (The Netherlands) and the *Faculty of Industrial Design* of Delft University of Technology, founded in 1969, were literal copies of the great German example. Even the direct descendant of Henry Cole's South

Kensington School, the *Royal College of Art* in London, was in time transformed after the model of the *Hochschule*.

The enormous influence of the Ulmer Hochschule is best illustrated by the fact that even today, international designers' jargon still refers to this college as "the" Hochschule. There are dozens of so-called 'Hochschulen' (colleges) in Germany, but designers always refer to one, and one only: whenever a designer mentions the word 'Hochschule' or even plainly 'Ulm', colleagues all over the world will immediately

学 (Delft University of Technology) 的工业设计系 (成立于 1969 年) 都原样复制了德国的伟大典范。甚至亨利·科尔的南肯辛顿学校的直接继承者——位于伦敦的皇家艺术学院在那个年代也随乌尔姆设计学院的模式而发生了转变。

如今, 国际上的设计师们都习惯地称该学院为“那个学院”(‘The’ Hochschule), 而不直呼其名, 这是乌尔姆设计学院广泛影响的最佳见证。在德国有很多的学院, 但是“那个学院”在设计师的语境中永远具有唯一性。当一位设计师用“设计学院”这个词, 或者仅仅说出“乌尔姆”这个词时, 全世界的同行们都立即会了解他的意思: 他说的只能是那个机构, 也就是位于乌尔姆的设计学院。也许更为奇怪的是, 盎格鲁-萨克逊的设计师们使

用了更为奇特的一种表达方式: “让产品更加乌尔姆”, 意为按照严格、极简主义的原则来重新设计产品, 而这一原则正是乌尔姆设计学院的典型特征。

然而这一切带来的会是喜剧性的结局吗? 那可不一定。经过了 20 世纪 60 年代、70 年代设计与工业成功的结合后, 20 世纪的最后 25 年出现了一种趋势, 它看上去很像维多利亚时期的“设计之争”和随之而来的艺术与手工艺运动。无论这种趋势是有计划的还是自发的, 其结果与 19 世纪相同: 现代工业站在一边, 先锋设计和先锋设计教育在另一边, 两者再次分离。为了解这一反现代主义的运动, 我们需要关注 20 世纪 70 年代和 80 年代在西方世界发生的一些社会文化变迁, 这些变迁的积累最终导致了整个社会对现代技术采取

了一种激进的、革命性的态度。

在 20 世纪五六十年代, 人们对进步有着一种强烈的信仰, 这一信仰的基础是技术的进步和物质财富史无前例的繁荣与增长。(图 23a, 23b) 然而, 在 20 世纪七八十年代, 负增长出现了: 经济发展速度减缓 (至少在西方如此), 随之而来的是大众对现代技术的普遍厌恶。(待续)

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马乔林·凡·维尔森曾获神经心理学硕士学位, 现为荷兰 Garminge 独立学者和自由撰稿人。

grasp the meaning: this can only be one institution, i.e. "the" Hochschule für Gestaltung in Ulm. Even stranger, perhaps: Anglo-Saxon designers use the bizarre expression "to ulm up a product", meaning to redesign a product according to the stern, minimalistic principles that were characteristic of the Hochschule.

All's well that ends well? Well, no, not quite. After the successful alliance of industry and design schools in the 1960s and '70s, the last quarter of the 20th century saw the beginning of a process that looks suspiciously like the Victorian Design Debate and the ensuing dominance of the Arts and Crafts movement. The consequences, whether they be planned or unplanned, were the same as in the 19th century: just like before, once again it looked as if modern industry on the one hand and avant-garde design and design education on the other, were being driven apart. In order to understand this antimodernist reaction, we need to consider a few social and cultural changes taking place in the Western world of the 1970s and 1980s of the

last century, culminating in a radical revolution of society's appreciation of modern technology. The 1950s and 1960 had been characterised by a strong belief in progress, based on technological advances and supported by an unprecedented rapid growth of prosperity in those years. [ILL. 23a & 23b] In the 70s and 80s however an inverse development was seen: a slowdown of economic growth, at least in the West, coupled with a mass aversion of – mainly large-scale – modern technology.(to be continued)



23b. 荷兰人工橡胶广告 20世纪50年代 Dutch advertisements for artificial rubber 1950s

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