



现代设计艺术丛书

# SWEDISH DESIGN

瑞典设计



中国建筑工业出版社  
CHINA ARCHITECTURE & BUILDING PRESS

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## Swedish Design

Coordinator: Anders Sjostedt, Zhu Huiping

Text Editor: Gunilla Kinn

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## 瑞典设计

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# 瑞典大使在中国

我们周围所设计的造物，在普遍意义上深刻地影响着我们的生命和生活。尽管有时这种影响很微妙，但每一物件——从我们做饭用的锅到做饭用的炉具，乃至我们可用以带着炉具回家的汽车——都必定是设计合理并适合于实际需要的，它们使用方便、令人愉快。这些用品必然有益于我们的身心。

审美功能参与其中，是瑞典工业长期以来的基本特征。对此，诸如玻璃、厨具、汽车、家用品以及电信等众多公司依赖设计家、甚至艺术家为他们设计产品。

产品设计是瑞典与中国之间早期商业联系极为重要的因素。早在18世纪瑞典已成为世界上中国瓷器特制品的最大进口国之一。瑞典富商和贵族拟定细目订单，而由瑞典东印度公司转与中国生产者。同时，也带回其他中国风格的东西，乃至建筑。中式设计的普及形成于18世纪下半叶，于目前由斯德哥尔摩皇家居住的、具备中国亭台楼阁风韵的Drottningholm宫殿达到顶峰。

如今，稳健而富于创造性的设计仍然是物资、服务和文化经验交流方面一个突出的特征，而这种交流正是中瑞两国人民和经济纽带形成的基础。

我深信这本精美、内容充实的画册必然为稳固这一基础起到重要作用。

Kjell Anneling  
瑞典驻中国大使



# Ambassador of Sweden to China

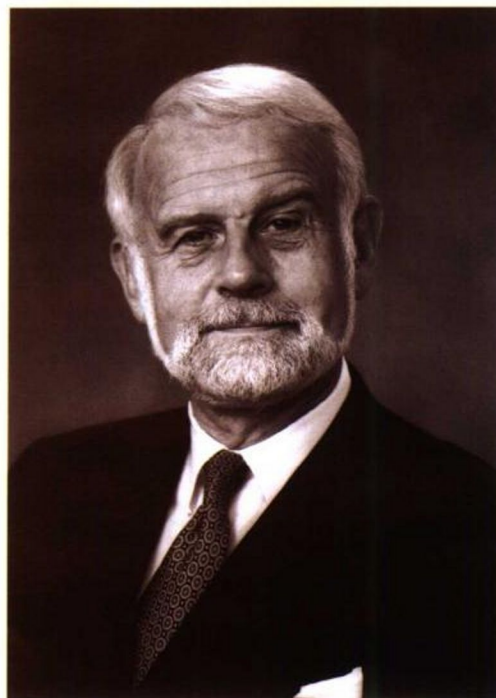
Kjell Anneling

How the objects in our surroundings are designed affects our lives and livelihood in a pervasive, though sometimes subtle, manner. Everything from the pots we cook our food in to the stoves we cook on to the car we may use to bring the stove home must be functionally and logically designed to allow us to use them with ease. And to allow us to use them with pleasure, the objects must be pleasing to the eye and body.

This joining of function with aesthetics has long been a basic feature of Swedish industry. To this effect, companies in sectors as varied as glass and kitchenware, automobiles, home appliances and telecommunications have long relied on designers and even artists to craft their products.

Design was a significant element in early commercial ties between Sweden and China. In the 18th century, Sweden became one of the largest importers in the world of specially-ordered Chinese porcelain. Detailed orders were placed by wealthy Swedish merchants and nobility and conveyed to Chinese producers by the Swedish East India Company, which also brought back other expressions of Chinese style and architecture to Sweden. The popularisation of Chinese design culminated in the second half of the 18th century with the building of the Chinese Pavilion at what is today the residence of the royal family, Drottningholm Palace in Stockholm.

Today, sound and creative design continues to be a distinct feature in the exchanges of goods, services and cultural experiences that form the basis of popular and economic ties between Sweden and China. It is my firm conviction that this elegant and informative volume will play an important role in strengthening that basis yet further.



A handwritten signature in black ink, appearing to read 'Kjell Anneling'.

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# Introduction

by Ingrid Sommar

# 概述

因格瑞德·索默





许多人来到1930年斯德哥尔摩博览会，检验“现代主义”这一新的设计式样，尽管当时无人表示赞赏。  
图片：瑞典工艺设计协会档案

A lot of people came to the Stockholm exhibition in 1930 to check out the new "modernist" style not everybody appreciated it, though.

Photo: Archive of Swedish Society of Crafts and Design

瑞典的大自然是清新而多样的，它有着悦人眼目的白桦林，波光粼粼的水域，层叠茂密的云杉林和松树林，高耸的山脉，以及旷野沼地——这些都成为数世纪来瑞典设计艺术的媒介和灵感来源。

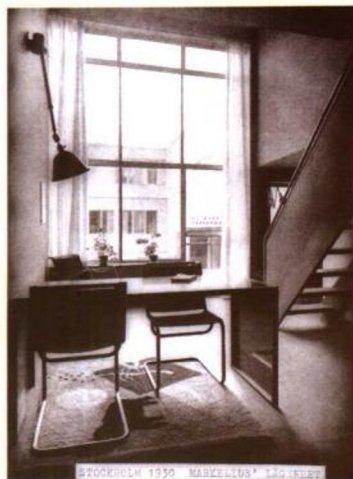
几个世纪前，绝大多数瑞典人都从事农业生产。在这个狭长的国家中，人们彼此分散居住，以土地为生——种植一小块土地，饲养数量不多的牛、羊、鸡、马等畜禽。人们自己造房，就地取材制作家用器具，他们取用的天然材料有白木，如桦木、白槲木、松木，灰色花岗岩，铜、铁、鞣皮、羊毛、亚麻等。人与自然如此亲密的关系成就了瑞典的设计艺术，其基本特色保留至今，没有什么大的变化：式样简朴，实用，物件外表光洁，不带任何复杂的装饰。

瑞典的北方地区气候寒冷，光线在视觉上呈淡蓝色，给人以飘渺之感。缓缓升起的太阳光线柔和，能在一定的范围内形成许多色彩明暗上的细微差别，与气候炎热、色彩反差强烈的南方国家完全不同。长冬让瑞典人更多地呆在室内，家中温暖的火炉边成了人们聚会和交流的场所。让家庭更舒适，成了瑞典民间文化的一部分，正像他们的家用物品——织物、木器、陶制品——所代表的文化一样。后来，强有力的国家组织管理了瑞典的家庭手工业——连同管理范围越来越广的瑞典工业设计协会（The Swedish Society of Industrial Design）一起——对瑞典设计艺术水平的发展起到了积极作用。

瑞典工业设计协会成立于1845年早期，是世界上同类协会的第一家。19世纪工业化的快速发展和城市化，照多数人的看法，使房屋建筑和日用器具的设计显得低俗而丑陋。部分文化精英在19世纪末20世纪初加强了改进和“提高”设计艺术的努力。作家埃伦·凯《美丽为人人》（Beauty for Everybody）一书的单行本于1897年首次出版，它成为这种努力的一个重要标志，并始终被认为是20世纪瑞典优秀设计艺术发展的重量级作品。

20世纪初，瑞典的设计艺术风格不拘。建筑家和艺术家从新浪漫主义中汲取灵感，他们在建筑艺术领域深受特点鲜明的北欧民族浪漫主义（Nordic National Romanticism）的影响。当时，新古典主义也与国际Jugendstil一样兴盛。与此同时，与18世纪古斯塔夫（Gustavian）时代主要在法国和意大利流行的一种讲究的庄园类型并存，瑞典也存在着一种典型的瑞典民间文化传统。在外国观察家眼里，前现代瑞典样式可以被看作是一种非教条的、简单的古典主义形式，风格严谨朴素，同时带有一丝轻松的雅致。

在工艺品手工业中——如瓷器制造、玻璃吹制和家具打制——20世纪早期的人们愿意把日常用具做得更加精致和漂亮。瑞典工业设计协会鼓励手工业者从事这类器具的生产，以帮助制造出设计更加完美的产品。许多玻璃制造业商（如奥利弗斯和考斯塔）和瓷器制造业商（如古斯塔夫伯格和罗尔斯特兰德）对此感到振奋，而从事技术性工业生产的公司（如沃尔沃和爱立信）则更是如此。20世纪瑞典设计艺术的未来大家，如玻璃设计师爱德华·霍德、西蒙·盖特和古斯塔夫伯格的威廉·卡格，就是目前加入到各行各业进行创作的艺术家中的



斯德哥尔摩博览会上的内部设计。  
建筑设计：Sven Markelius  
图片：瑞典工艺设计协会案卷

Interior at the Stockholm exhibition (1930).  
Architect: Sven Markelius  
Photo: Archive of Swedish Society of Crafts and Design



“Egna hem 47”卧室展示 (1930)

建筑设计：Uno Aahren  
墙纸设计：Sigurd Lewerentz  
图片：瑞典工艺设计协会案卷

“Egna hem 47”, bed room shown at Stockholmstställningen (1930).

Architect: Uno Aahren  
Wall Paper design: Sigurd Lewerentz  
Photo: Archive of Swedish Society of Crafts and Design

Swedish nature—refreshing and varied, with shimmering white birches, glittering water, thick forests of spruce and pine, high mountains, wide open fields and barren heaths—has for centuries been one of the immediate and self-evident inspirations for Swedish design.

In the old days, pretty much every Swede was a farmer. They lived spread out from each other in this long, stretched-out country and lived off the land—a little plot of land, a few cows, sheep, and chickens, and a horse. People built their own wood houses, and made their tools and other utilitarian objects for home and work from materials available in their immediate surroundings—blond woods like birch, alder and pine, gray granite, metals such as copper and iron, tanned leather, wool and flax. This proximity between man and nature has been decisive in the development of Swedish design, whose fundamental characteristics are still unchanged: spartan forms, functionality, and clean exteriors without any complicated decorations.

Sweden's northern location has meant a cold climate and a light that is bluish in hue and ethereal in feeling. The light from the slow setting of the sun has provided a soft color scale with many pale nuances, something completely different from the hot and dramatic palette of the Southern countries. Long winters have meant that Swedes stay indoors a lot. The warm hearth of a home was the place where people met and socialized. Making the home cozy therefore came to be a part of Swedish folk culture, as did the indoor production of objects from textiles, wood, or clay. Home handicrafts were later represented by strong, national organizations that—together with the more all-encompassing Svenska slöjdföreningen (The Swedish Society of Industrial Design)—actively contributed to developing Swedish design.

Svenska slöjdföreningen was founded as early as 1845 and was the first design organization of its kind in the world. Increasing industrialization and migration to the cities during the nineteenth century had led, according to many people, to the design of vulgar and ugly buildings and objects. Efforts on the part of the cultural elite to improve and “elevate” design intensified around the turn of the century. Writer Ellen Key's pamphlet “Skönhet för alla” (Beauty for Everybody), first published in 1897, became an important beacon and is still considered a milestone in the development of good Swedish design in the twentieth century.

At the beginning of the century, design was dominated by a wide merging of styles. Architects and artists drew inspiration from neo-romantic influences that expressed themselves in the field of architecture in the form of a distinctly Nordic National Romanticism. Neo-classicism was also thriving, as was the International *Jugendstil*. There was also a typically Swedish tradition of folk culture along with a country manor style that had been refined through primarily French and Italian influences during the Gustavian eighteenth century. In the eyes of foreign observers, this pre-modern Swedish style could be perceived as an undogmatic and simple form of classicism that unified the most severe austerity with playful elegance.

Within the artisanal crafts—such as porcelain making, glass blowing, and furniture making—the early twentieth century was characterized by the desire to make better and more beautiful everyday objects. Svenska slöjdföreningen encouraged artists to take jobs within these industries so as to help produce better-designed products. Many glass manufacturers (such as Orrefors and Kosta) and porcelain manufacturers (such as Gustavsberg and Rörstrand) picked up on this idea, as did more technically oriented industrial companies (such as Volvo and Ericsson). The future giants of twentieth-century Swedish design, such as glass designers Edward Hald and Simon Gate, and Gustavsberg's Wilhelm Kage, were among the artists who now entered the various branches of industry.

The artists' involvement with factories quickly led to a tremendous increase in the quality of design. The successes in glass design were especially notable, with Sweden breaking through at an international level in the influential 1925 Exposition des Arts Décoratifs et Industriels in Paris. The public embraced Gate's and Hald's engraved Orrefors glass, and also the simple drinking glasses made by its daughter company, Sandvik. Sweden's applied arts, with their unique blend of artistry and mass production, had their first—though by no means last—victory here.

But four decades of the Social Democrats in power had as much influence on twentieth-century Swedish design as did Swedish nature and age-old





Aalstengatan 在斯德哥尔摩的Bromma 依实用设计房舍形成 Z 字形模式

建筑设计: Paul Hedqvist (1933)

摄影: Aake E:son Lindman

Aalstengatan in Bromma, Stockholm. Functionalist houses forming a zigzag pattern.

Architect: Paul Hedqvist (1933)  
Photo: Aake E:son Lindman

“Five trumpet blasts”, 18层大厦灵感源于纽约摩天大楼。象征斯德哥尔摩商业市中心的现代化进程。

建筑设计: David Hellden, Anders Tengbom, Sven Markelius, Erik Lallerstedt and Backstrom & Reinius (1952-56)

摄影: Aake E:son Lindman

“Five trumpet blasts”, 18-story high-rises inspired by New York sky scrapers, symbolize the modernization process in Stockholm's commercial city-centre.

Architects: David Hellden, Anders Tengbom, Sven Markelius, Erik Lallerstedt and Backstrom & Reinius (1952-56)

Photo: Aake E:son Lindman



佼佼者。

艺术家的加盟促进了工业设计水平的大幅提高，玻璃制品设计的成功尤为显著，它是在颇具影响力的“1925年巴黎工业艺术装饰博览会”上国际设计水准的新突破为标志的。大众既欢迎盖特和霍德生产的奥立弗斯精雕玻璃制品，也接受由其女儿所开三迪威克公司生产的简单的玻璃水杯。瑞典的实用艺术，连同其独一无二的融汇精英与大众设计艺术的产品，在瑞典的国土上赢得了空前的成功。

但是，掌权40年的社会民主党对20世纪瑞典设计艺术的影响几乎可与瑞典的大自然和古老传统相比肩。1932年，社会民主党领袖珀尔·阿尔宾·汉森（Per Albin Hansson）奉命组阁新政府。瑞典的“福利国家”制即始于这位首相当政之时。世界闻名的瑞典模式是建立在“集体社会”（collective society）这一概念基础之上的，在这个集体社会中，公平、负责任的国家与实力强大、同时又受到严格限制的私营工业协同努力地工作着。“福利国家”制实行了45年，但这段时期内形成的设计理念构成了瑞典设计艺术的核心，甚至延续到今天。

1930年的斯德哥尔摩博览会标志着对瑞典现代主义的突破，与北欧建筑和设计观念相异的现代主义被称为实用主义（functionalism）。Funkis是形容这场运动的一个口语词汇，它把工业产品及常用材质如玻璃、钢、水泥等带到了一个新层次。通常，工业产品线条简单、表面光洁、结构一目了然，而且所用材料也不做装饰。现代主义已通过1925年的巴黎世界博览会在全球范围内得到了广泛介绍。现在这个概念也早已传到了瑞典。反叛性的先锋派主义——在其他许多欧洲国家中仅仅保留着一个美学上的形式——对瑞典的社会环境产生了完全不同的影响。实用主义成了瑞典“福利国家”的美学教条。

在现代主义关于让人人住上阳光充足、空气新鲜、有益健康的住房的口号下，社会民主党找到了一项符合他们政治议程的美学工程。具有影响力和社会性的“意见制造者”如社会批判家阿尔瓦·麦达尔、建筑学家乌诺·阿兰运用“福利国家”制下所有力量以及教育工具去教化生活不精致、最近刚刚从乡村移居城市的瑞典人如何去消费和生活得更有条理。瑞典工业设计协会也同样积极鼓励民众用适宜的商品和现代设计努力为自己营造自由的生活氛围。甚至连首相本人也认为居住在狭小房屋（Funkis）中的每一个人都应该为此进行投入。

同时，20世纪30年代的设计先锋们，如负责确保瑞典在1939年纽约世界博览会上取得成功的设计协会的目标是想快速并有效地建造足够的房屋以根除瑞典人住宅问题上的弊病，然而建在新市郊的建筑物——如斯德哥尔摩附近的斯坦它，马尔默附近的罗森格德，哥得堡附近的HAMMARKULLEN——似乎都规模巨大、样式重复、单调乏味，对建筑材料和细节也不再看重了。而且，其规划在很大程度上也受到交通问题的制约。小汽车当时已是新城市的交通主宰，它意味着几乎所有瑞典城市的市中心在很短的时间内都会受到破坏。原来各式各样的建筑物和旧有狭窄的街道被巨大的、样式和材质雷同的建筑物所取代，它们周围还有依照美国风格建造的购物中心和停车场。

traditions. In 1932, Per Albin Hansson, the leader of the Social Democrats, was given the task of forming a new government. The construction of the Swedish *folkhem* (the welfare state) began with this Prime Minister. The world-famous Swedish model was based on the idea of a collective society, where a just and responsible state worked in conjunction with a strong, private industry that was also in part tightly restricted. The *folkhem* project lasted 45 years, but its ideas on design form the core of Swedish design even to this day.

The 1930 Stockholm Exhibition had signaled the breakthrough in Sweden of modernism, whose Nordic variant in architecture and design was called functionalism. *Funkis*—the colloquial Swedish term for the movement—brought an aesthetic dimension to industrial production and favored materials such as glass, steel, and concrete. Formally, it was characterized by clean lines, undecorated surfaces, visible constructions, and unadorned materials. Modernism had been introduced internationally at the great Paris World Fair of 1925. Now it had reached Sweden. Rebellious avant-gardism, which remained just one aesthetic style among others in so many other European countries, had a completely different impact on the Swedish milieu. Functionalism became the aesthetic doctrine of the Swedish *folkhem*.

In modernism's slogans about sunny, airy and healthy houses for everyone, the Social Democrats saw an aesthetic program that fit in their political agenda. Influential and socially engaged opinion makers such as the social critic Alva Myrdal and the architect Uno Ahren used all of the *folkhem*'s planning power and pedagogical tools to teach the unsophisticated Swedes, often only recently transplanted from the countryside, how to consume and live properly. Svenska Slöjdföreningen also actively contributed to the project of encouraging people to surround themselves with the "right" goods and modern designs necessary for a democratically sound way of living. Even the prime minister lived in one of those small cube-like *funkis* houses that everyone could afford.

enough housing to eradicate Sweden's housing shortage, but the architecture in the new suburbs—such as Tensta near Stockholm, Rosengård near Malmö, and Hammarkullen near Gothenburg—seemed large-scale, repetitive, and humdrum instead. There was less attention to materials and details. In addition, the planning was determined to a large extent by questions of traffic. The car had become the master of the new city, which meant that the centers in almost every Swedish city were subjected to large-scale demolition within a short period of time. The varied buildings and the old network of narrow streets were replaced by huge, homogeneous buildings, with shopping centers and parking garages based on the American prototype.

Design was also subjected to criticism. Collaboration between well-established designers and successful manufacturers of everyday items was going at full speed to be sure, and industry kicked into high gear. A new generation of designers appeared on the scene—at first within glass, textile, and graphic design—whose work was both culturally appreciated and commercially successful. Their designs were pop modernist, playfully creative, and influenced by contemporary art. These were also the years that Stockholm's Museum of Modern Art earned its international reputation with a series of knock-out exhibitions on contemporary art movements, including American Pop Art.

However, the intensification of consumer society soon gave rise to reactions, in Sweden as in other Western countries. The "red year" of 1968 marked a turning point, with student protests and demonstrations against the Vietnam War, especially by the younger generation born in the 1940s. In the wake of the protests came resistance to the mass-produced designs of a society geared towards profits.

The economic crisis that hit the Western world in the 70s hardly improved things for design. Many industries—including textile design—fell on hard times, in part because they did not manage to compete with the Third World in the increasingly tough price wars by offering better developed and designed products. But a new dimension to what was considered "typically Swedish" came to the fore in this period. Ergonomic design and products for the handicapped were the great successes of the 70s. Here, the Swedes were forerunners again, and products such as easy-to-grip carving knives and tools were marketed abroad. New work scenarios were also introduced. Design cooperatives and groups were role models for how to work, examples being Ergonomi

Soedra 广播电视台，一个大居住区域，20 世纪 80 年代建于斯德哥尔摩市中心。  
摄影：Aake E: son Lindman

Soedra Station, a large residential area built in the inner city of Stockholm in the 80's.  
Photo: Aake E: son Lindman







“Concrete” 椅，从家具到艺术品

设计: Jonas Bohlin, 1982

制造: Källemo

摄影: Curt Ekblom

“Concrete”, chair—one of the first Swedish pieces of furniture to double as a piece of art. Concrete and iron.

Design: Jonas Bohlin, 1982

Production: Källemo

Photo: Curt Ekblom

绘有纺织图案的广告招贴

设计: 10-gruppen (Ten designers)

制造: Boraas Wafveri, 1972

Poster with textile patterns

Design: 10-gruppen (Ten designers)

Production: Boraas Wafveri, 1972



在1976年北京展览馆的一个展览中，瑞典室内设计招以大量的好奇和兴趣。

图片: 瑞典工艺设计协会案卷

Swedish interior design was met with much curiosity and interest on an exposition at Beijing Exhibition Centre in November 1976. Photo: Archive of Swedish Society of Crafts and Design



这种设计也同样遭到了批评。在知名设计师和成功企业家之间的合作正在全速进行，而且建筑行业也在全速前进。新一代建筑师登上了历史舞台——第一次在玻璃、纺织和平面设计方面——他们的设计作品在艺术品位和商业上都取得了成功。他们的设计属于波普艺术，轻松而富有创造力，深受当代艺术的影响。这段时期内我们也看到，斯德哥尔摩现代艺术博物馆以一系列令人震惊的当代艺术运动，包括波普艺术，赢得了国际声誉。

但是，消费型社会的进一步发展很快便给予了回应，瑞典和其他西方国家都不例外。1968年的“红色年代”标志着一个转折点，学生们举行示威反对越战，特别是40年代出生的那代人。他们的反抗意识后来又变成了反对以追求利润为目的的社会大众化生产的设计思想。

20世纪70年代袭击西方世界的经济危机对瑞典的设计业也不是什么好事。很多行业，包括纺织业设计，都陷入困境，部分原因是他们没有准备要拿出先进的、设计精良的产品去同第三世界在价格上进行竞争，但与此同时，一个被认为是“典型的瑞典式”的新东西却走到了前面。为解决诸多缺陷的人类环境改造学(Ergonomic)设计思想和产品制造在20世纪70年代取得了很大的成功。此时，瑞典人又成了先行者，其产品如手掌易抓握的刻刀和其他工具走俏市场。新的工作规划也出现了。设计小组为工作而结合起来，如人类环境学设计公司(Ergonomi Design Gruppe)，Blas & knada 玻璃和陶器设计公司和纺织第10设计公司。

Design Gruppen, the glass and ceramic collective Blas & Knada, and the textile collective 10-gruppen.

Modernism had increasingly eroded, to be replaced between the 70s and 80s by the eclectic aesthetic of a more individualistic epoch, i.e., postmodernism. At roughly the same time, the Social Democrats lost their control of social development in Sweden and in 1976 Sweden had its first conservative government in 44 years. The era of the Social Democrat *folkhem* model had therefore coincided almost exactly with the period of International Modernism within Western design and architecture.

The postmodern period, geared toward globalization and international viewpoints, suited the Swedes, being the well-traveled and multilingual people that they are. Swedes have been great travelers since the time of the Vikings. Over several decades at the end of the nineteenth century, hundreds of thousands of Swedes emigrated to America in search of a better life. During this century, the small Swedish companies founded at the beginning of the century have grown into large, global businesses—today often merged within foreign companies where Sweden represents only a fraction of the total activity.

Abroad, Swedish design has been a concept in itself at several points in time. After the first success of the 1925 Paris exhibition, interest in “Swedish Modern” steadily intensified during the 30s. The culmination came with the 1939 World Fair in New York. After World War II, however, modern Swedish design reappeared again at the 50s triennials in Milan, this time as part of “Scandinavian Design.” Recently, several global corporations—primarily Volvo and IKEA—have managed despite their gloand



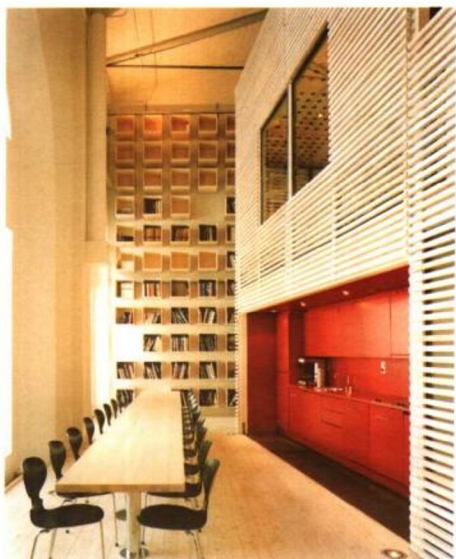


John Ericssonsgatan 6 在斯德哥尔摩，瑞典第一集体企业家居工程。建于1935年，许多激进知识分子入住——服务业，诸如电梯、幼托、洗衣及餐饮设施被吸引。

建筑设计：Sven Markelius  
摄影：Aake E:son Lindman

John Ericssonsgatan 6 in Stockholm, Sweden's first collective family housing project, built in 1935. A lot of radical intellectuals moved in - attracted by services like lifts, child-care, laundry and restaurant facilities.  
Architect: Sven Markelius  
Photo: Aake E:son Lindman





Hjartsjoe 内部，斯德哥尔摩  
广告公司  
设计：Love Arben (1986~1987)  
摄影：Aake E: son Lindman

Interior of Hjartsjoe, advertising  
agency in Stockholm  
Design: Love Arben (1986~1987)  
Photo: Aake E: son Lindman



“Stockholm II” 折叠凳  
设计：Thomas Ahlstrom and  
Hans Ehrich (1995)  
制造：Lectus Office AB  
摄影：A & E Design

“Stockholm II”, collapsible stool  
Design: Thomas Ahlstrom and  
Hans Ehrich (1995)  
Production: Lectus Office AB  
Photo: A & E Design

“Skeppshult Z 自行车”  
设计：Bjoern Dahlstrom  
制造：Samuelsson & Co AB  
(1999)  
摄影：Goeran Fahlstrom

“Skeppshult Z bicycle”  
Design: Bjoern Dahlstrom  
Production: Samuelsson & Co  
AB (1999)  
Photo: Goeran Fahlstrom

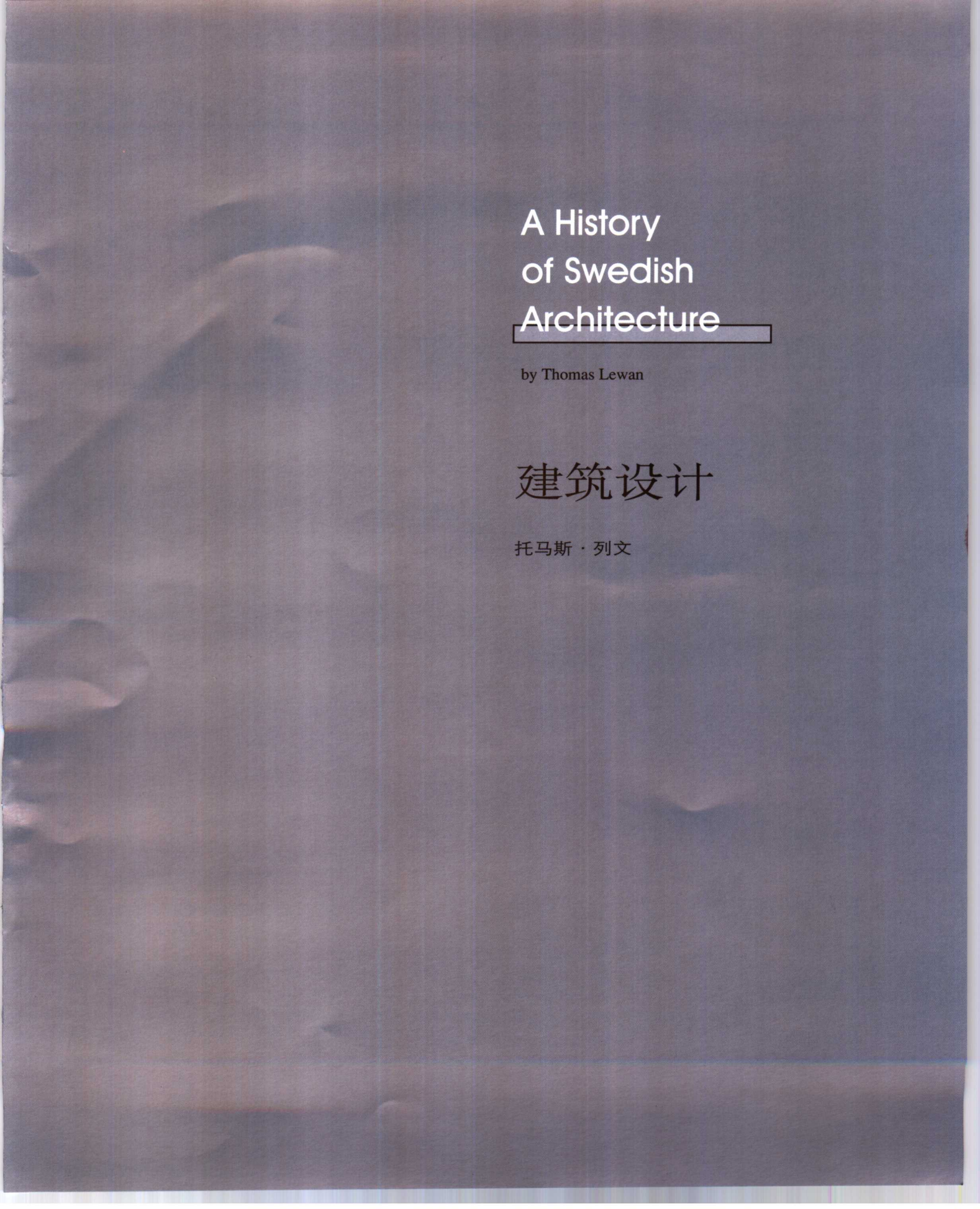


现代主义被日益侵蚀，在 20 世纪 70 和 80 年代之间被更加个人化的折衷的美学观念——如后现代主义——取而代之。几乎就在同时，社会民主党失去了瑞典社会发展的控制权，1976 年，瑞典 44 年来第一次出现了保守的政府。社会民主党推行福利国家模式的这个年代几乎恰好是西方设计和建筑中流行国际现代主义 (International Modernism) 的时间。

后现代主义时期，加速前进的全球化进程和国际化观点，正适合那些曾周游世界各地、掌握多国语言的瑞典人。从维京时代起，瑞典人就是伟大的旅行家。19 世纪末的最后几年中，成千上万的瑞典人为谋得更好的生活而移民到美洲。整个 19 世纪，那些成立于世纪初的诸多瑞典小公司不断发展壮大，成为全球性的企业。它们如今经常与外国公司进行合并，不过这仅仅是瑞典企业成长过程中的一些片段历程。

一般来说，瑞典式设计在很多问题上都会有它自己的合乎潮流的概念。从 1925 年巴黎世博会第一次获得成功后，20 世纪 30 年代“现代瑞典”的思想便逐渐占了上风。其高峰出现于 1939 年纽约世界博览会后。但二战后，现代瑞典式设计作为“斯堪的纳维亚设计艺术”的一部分在米兰每隔三年便重新出现。最近以来，有几个跨国公司——主要有沃尔沃和宜家——已决定不再过多顾忌其国际化的形象，而要把公司同典型的瑞典价值——安全性、注重细节、即使对于中等收入者的平民化设计——紧密地联系在一起。





# A History of Swedish Architecture

by Thomas Lewan

## 建筑设计

托马斯·列文





瑞典北部Kiruna木建教堂，显然获益于Sami人的传统建筑  
建筑设计：Gustaf Wickman  
(early 20th century)  
摄影：Max Plunger

The Kiruna wooden church in northern Sweden is clearly inspired by the traditional buildings of the Sami people.  
Architect: Gustaf Wickman  
(early 20th century)  
Photo: Max Plunger

斯德哥尔摩市政厅  
建筑设计：Ragnar oestberg  
(1911-1923)  
摄影：Aake E:son Lindman

The City Hall of Stockholm  
Architect: Ragnar oestberg  
(1911-1923)  
Photo: Aake E:son Lindman



瑞典和其周边国家的艺术形式和社会形态在很多方面都模仿了欧洲一些大国如法国、德国和英国的发展模式。几百年来，意大利因其是古罗马文明的传承国，成为建筑专业的学生最重要的朝圣地。他们经常一到那里便是整整一年，目的就是为了从事自己的研究，追寻保存相对完好的历史遗迹和教堂。

近几十年来，没有战争和其他动荡可以帮助人们去严格地定义瑞典社会。今天，瑞典的和平形势已持续了近两百年，而其他欧洲国家仅在20世纪便已经历了惨烈的两次世界大战。

上述原因也给瑞典的建筑业带来了某些影响。首先，瑞典有大量保存完好的历史遗迹和建筑，这些建筑物的内部装饰基本没有受到破坏。其次，20世纪两次世界大战期间瑞典的和平环境，使战争中在其他国家遭到中断的思想得以在瑞典继续发展。这些不断发展成熟的思想从1945年后就对这个小国战后的城市规划起到了非常重要的作用。

瑞典的建筑历史可以说是瑞典本国人民为之自豪的资本，其建筑及其设计领域取得过极为重要的发展。它集中体现在乡村建筑物和庄园、教堂的修建中。

1891年，民间历史学家阿瑟·黑泽琉斯在斯德哥尔摩的帝尔花园公园(Djurgarden Park)修建了民族浪漫主义风格的斯堪森(Skanssen)博物馆。它是一处露天博物馆，陈列着从瑞典各地运来的传统建筑实样。阿瑟的这个举动当时便产生了世界性的影响，直到今天它仍是一处放置众多展品的生动的博览院，特别是历史性建筑物。建筑师也经常到斯堪森来做研究，为探寻传统的木建筑技术寻找答案，这项技术即使在今天也依然是瑞典的建筑特色。

### 经济形势

在瑞典的历史中，独立自由的农民阶级扮演过非常重要的角色。毗邻国家曾有的“农奴文化”，在瑞典几乎不曾存在。建筑可以反映瑞典不同地区的乡村文化，这类建筑依然很多，成为历史的见证。

瑞典冬日的酷寒气候使人们认识到为了建造一处御寒之所就需要好的计划和合作。18世纪，卡尔·克罗斯茨发明了kachelugn（以上光的砖瓦覆盖的室内火炉），它使瑞典在室内取暖技术上成了世界第一。这种取暖装置直到20世纪还是许多城市中家庭取暖的最主要途径。

尽管瑞典在几个世纪前曾经是北欧地区一个军事强国，但在19世纪，以现代化程度论仍是个不发达国家。城市规模小，通常只有几千人口。19世纪末，瑞典有人口约500万，需求巨大，同时贫困现象严重。不过，19世纪后半叶中瑞典出现了一个快速的工业化进程，并开始向欧洲大陆国家出口原材料如木材、矿石等。到1842年，瑞典建立了公立学校，它在很大程度上又支持了国家的工业化进程。

从这点看，乡村的原始工业化社区在瑞典已经有几百年的历史了，它对乡村的一般性建筑和文化产生了应有的影响。这些组织良好的小型原始工业化社区坐落在国上中部各类矿区附近。斯德哥尔摩北部的拉夫斯塔、福斯马克，如今被认为在这类社区中其建筑和历史价值是独一无二的。在当