

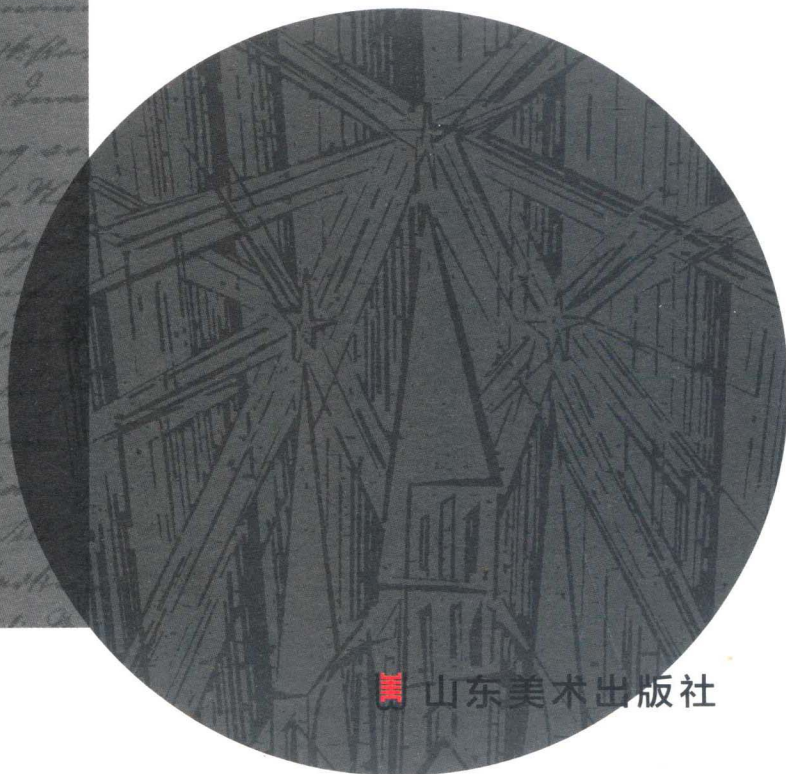


中国设计与世界设计研究大系
包豪斯与中国设计研究系列

张春艳 王 洋 主编

包豪斯 作为启蒙的设计

Bauhaus:
Design as Enlightenment
Bauhaus:
Design als Aufklärung



山东美术出版社

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总序

包豪斯究竟为我们带来什么？

许江

中国美术学院院长

“包豪斯”是什么？一般的观众并不了解，可对于涉足设计与建筑专业的人们来说，包豪斯是专业“ABC”。若论其影响，在我们今天的城市中举目可见。“包豪斯”其实是一个德文词，“bau”就是“建造”，“haus”就是“房子”。在德国，若问“Bauhaus”，人们会把你带到隔街的建筑商店或建造大卖场；你必须问“Bauhaus School”，德国人才知道你是在问历史上的包豪斯学校，并在脸上浮出半是诧异半是满足的微笑。■

“包豪斯”确指 20 世纪初建造在德国魏玛的包豪斯学院。它只存在了 14 个年头，却声名远播。它的众多学术主张及其背后的人物故事，在设计与建造的教科书上赫然在案，几成传奇。仅在德国，它就拥有三座专门的博物馆和众多的研究机构。第二次世界大战后，包豪斯英才们参与芝加哥现代城市建设，形成历史上的“新包豪斯”。2011 年，杭州市委、市政府为了推动“设计之都”建设，为了从根本上推进“中国制造”的质量提升，斥巨资支持中国美术学院收藏了包括数百件包豪斯艺术家设计原件在内的 7000 余件国际设计艺术藏品。这次推出的“中国设计与世界设计研究大系”丛书，正是对包豪斯这个设计思想与艺术的富矿进行系统梳理和介绍的学术工程。面对如此巨大的财力和物力投入，有人不禁要问：包豪斯究竟可以为我们带来什么？■

首先，包豪斯将为我们带来某种根源性的变革思想。包豪斯不大，却是思想的熔炉。在中国美院包豪斯临时展馆的入口，立着一幅放大的木刻，刻划着一个典型的德国梭形拼切的殿堂。这幅包豪斯教师费宁格的力作，是包豪斯宣言的写照。1919 年 3 月 20 日，格罗皮乌斯在《包豪斯宣言》中起誓：“建立一个新的设计师组织，在这个组织里绝没有那种足以使工艺师与艺术家之间产生壁垒的职业阶级观念。同时我们要创造一栋建筑、雕刻、绘画三位一体相结合的新的未来殿堂，并用千百万艺术工作者的双手将之矗立在云霄高处。”宣言揭示了包豪斯学院极具前瞻性的纲领：艺术与技术结合，手工与艺术并重，创造与制造同盟。这种未来殿堂的呼唤使得包豪斯学院本身成为一种理念，一个新思想的源头，一场撬动历史的艺术运动。今天，包豪斯的宣言似乎尽人皆知，但其精神的传播与建构乃至实现，却依然有长路要走。■

包豪斯也将为我们带来基础性的美学思考。包豪斯学院正是以富于挑战和开拓的变革精神创造了 20 世纪最早的趋向大众的设计文化。重视材料的变革，重视结构的素美，进而塑

造出简约的倾向。“少即多”的构成思想，推进了机械美学的标准样式；倡导工业设计的大众灵魂，标示着美学变革的乌托邦理想。有人说，今天我们需要乔布斯，不需要包豪斯。殊不知苹果手机薄壳导线触手怡心的美感，其根源正源自“少即多”的思想及其近一个世纪以来给予世人的身体感性。 ■

包豪斯还将为我们带来变革性的教育思考。包豪斯学院一方面重视思想的开放与碰撞，另一方面重视手工的训练与磨砺。学院建造众多的车间，学生在这里进行实材的劳作，培养心手合一的上手思想，从而理解建造的美感内涵，促进大胆的变革创新。30年前，中国设计艺术教育流行巴塞尔设计学校的素描教学，而那个教学系统的源头，正是当年包豪斯学院伊顿教授的教学方案。这个悠长的基础教学变革之链一再让我们溯流而上，感受当年包豪斯基础教学的广阔视野和灵修内涵，并为今天的职业分科教学的切割与浅见而倍感忧心。 ■

包豪斯是一个神秘的包裹，一个普世的思想的工具箱。1945年，格罗皮乌斯在美国芝加哥发表“重建社区”的演讲，他强调建筑与社会、政治、教育无分割，社区的规划务在培育“社会土壤”，城市的改良应首先从邻里社区中心开始。格罗皮乌斯宣誓的那个“未来殿堂”经历着历史的深刻变化，也改变着我们周遭的世界。 ■

2014年8月21日

PREFACE

WHAT EXACTLY CAN THE BAUHAUS BRING US?

Xu Jiang

President of China Academy of Art

What is the Bauhaus? The answer may be unclear to the general audience, but it is among the professional “ABC” for those people setting foot in design and architecture majors. The influence of the Bauhaus can be seen everywhere in our cities today. Actually, Bauhaus is a German word in which “bau” means “to build” and “haus” stands for “house” . If you ask about Bauhaus in Germany, you will be led to architecture shops or marketplaces nearby. Only by asking about the Bauhaus School will the Germans, with a half surprised and half satisfied smile on their faces, understand what you are interested in is the historical school of Bauhaus. ■

Properly speaking, the Bauhaus refers to the Bauhaus School founded last century in Weimar, Germany. Although it only existed for 14 years, it today enjoys a widespread reputation. Most of its ideas and the associated stories of its key figures are among the legends of history being used in the textbooks of design and architecture. There are three museums and a great number of research institutions of the Bauhaus in Germany. After World War II, the talents of the Bauhaus participated in the modernized construction of Chicago, which formed the “New Bauhaus” in history. In 2011, in order to push forward the construction of the “Design Capital” and fundamentally improve the quality of “made-in-China” productions, the Hangzhou Municipal and the Hangzhou government provided the China Academy of Art with a huge investment to acquire some 7,000 pieces of systematic collections of international design works, including hundreds of the original works created by the artists from the Bauhaus. The Bauhaus exhibition and its book series provided at this time are the academic project of systematic integration and introduction for the design ideas and art. With so many material and financial resources invested, some people may ask: What exactly can Bauhaus bring us? ■

First of all, the Bauhaus will bring us a certain kind of fundamentally innovative idea. Though the Bauhaus was not large, it was the catalyst for the melding of thoughts. At the entrance of the Bauhaus Museum at the China Academy of Art, there stands an oversized image, a woodcut of a typical German rhombic cathedral, which is a reflection of the Bauhaus declaration made by the Bauhaus master Lyonel Feininger.

On March 20, 1919, Walter Gropius vowed in The Bauhaus Declaration that "We are to set up a new designers' organization, in which no sense of occupational hierarchy between craftsman and artist exists. We will build a "Future Palace" to combine architecture, sculpture and painting at the same time, and take it to the top of the world through hundreds of thousands of art workers." This declaration reveals the guiding principle of the Bauhaus to combine art and technology, emphasizing both handcraft and art, and uniting creation and manufacture. The eagerness for the future palace makes the Bauhaus an idea, a source of new thought, and an artistic movement to change history. It seems that the declaration of the Bauhaus is known for all today, but the spread, construction and realization of its spirits still have a long way to go. ■

In addition, Bauhaus will bring to primary and fundamental aesthetic thinking. The Bauhaus School created the earliest design culture for the public with its challenging and reforming spirit. The reformation of the approach to materials and beautification of the structure was/is emphasized to create a movement toward simplification. The idea of "less is more" in construction pushed forward the standard of the machine aesthetic, advocated the soul of the industrial design and marked a new Utopia of aesthetics. Some people say that we need Steve Jobs today instead of Bauhaus. However, what they do not know is that the beauty of iPhone's thick shell with comfortable tactility is basically originated from the idea of "less is more" and people's aesthetics have actually been formed through the physical experience brought by the products created under the influence of this idea. ■

What's more, the Bauhaus will give rise to revolutionary thinking for education. On the one hand, the Bauhaus paid attention to the openness and impact of thoughts. On the other hand, it empathized with the training and practices of handcraft. The students did material work and trained toward unification of body and heart to understand the meaning of construction and to make dauntless creations in the numerous Bauhaus workshops. The sketch teaching of the Basel Design School was popular in the design education of China thirty years ago, while the origin of the educational system was from the education plan of Johannes Itten, a master of Bauhaus. The revolution in primary education takes us back to the Bauhaus era to see its broad perspective, spirituality and cultural connotation of primary education. It also makes us worried for the predominant departmental teaching and the improvidence inherent in the separation and disconnection within occupational education. ■

The Bauhaus is a mysterious package and it holds a toolbox of universal thoughts. In 1945, Walter Gropius presented a speech on "community restructure" in Chicago. He stressed that there was no segmentation for architecture, society, politics and education, and that community planning should start from cultivating the "social soil", while the improvement of the city should start from the nearby community centers. The "Future Palace" that Gropius mentioned is experiencing profound changes and is changing the world around us. ■

21.08.2014

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前言

宋建明 杭 间

包豪斯（Bauhaus），被誉为“欧洲创造力的中心”，它不仅仅是一所学校，也是一个精神象征，一场艺术改革，一种关于现代生活启蒙的哲学。

作为设计的启蒙，包豪斯创立了现代设计的基本法则，使设计成为了独立的学科，奠定了现代设计艺术教育的基本理念和模式。包豪斯遗产是西方文明从工业期到创造期乃至产业结构发展期的遗存，它不仅具有历史价值，也是中国工业文明发展无可替代的参照物。

作为启蒙的设计，包豪斯对于当代的启示辐射到艺术、设计、教育、生产和生活等各个方面。包豪斯历史折射出现代生活方式的诞生和一个工业国家的复兴之路。对中国而言，包豪斯的到来，为中国社会发展模式的更新提供了思想之源头。

本书藏品的主要来源是“以包豪斯为核心的西方近现代设计史系统收藏”。这个亚洲最大的包豪斯收藏涵盖了城市规划、建筑设计、工业设计、平面设计、染织设计和绘画、雕塑、戏剧作品及相关文献。内容上包括了从包豪斯的先声——新艺术运动、德意志制造同盟一直到包豪斯及其在国际中的影响等，囊括了最杰出的现代主义设计大师，如沃尔特·格罗皮乌斯（Walter Gropius）、马塞尔·布劳耶（Marcel Breue）、赫伯特·拜耶（Herbert Bayer）、路德维希·密斯·凡·德·罗（Ludwig Mies van der Rohe）、瓦西里·康定斯基（Wassily Kandinsky）等的作品，这些作品堪称是现代设计史中最杰出的代表。

本书的主线围绕包豪斯理想在几个方面的“启蒙”而展开，揭示了包豪斯设计新世界的宏伟蓝图及其对当代生活的启示。

“思想启蒙”回溯了现代设计思想的“源头”。“形式与功能”和“材料与结构”展示了包豪斯对设计所做的基础性贡献。“包豪斯的形式研究”提供了一个视觉的词汇表，这种“非知识”培养了民众的视觉感受力，无疑是一种新的启蒙。而包豪斯将新型工业材料与传统手工艺材料相结合，打破了材料在人们心中固有的价值体系，将物的平等与人的平等紧密联合起来。“教育启蒙”揭示了包豪斯所奠定的现代艺术教育的基本结构及先锋理念。“生产启蒙”展现了包豪斯为使设计适应大生产所做的努力。“日常生活启蒙”则展示了包豪斯如何开启现代的生活方式。

另一条线索“包豪斯悖论”与包豪斯理想的叙述并行。“悖论”是一些当代依然需要被讨论的问题，如启蒙与神话、艺术与技术、形式与功能、作品与产品、大生产与为大众生产。“悖论”从反思和批判的角度，直面包豪斯历史中的矛盾与冲突，以此揭示包豪斯理想在现实中所遭遇的种种困境，从中国当代的视角批判性地吸收包豪斯的思想精华。



Forward

Song Jianming Hang Jian

Bauhaus, honored as "a creative center in Europe", is not only a school, but also a spiritual symbol, a crusade of art and a core of philosophy of Modern life.

As a torchbearer of design, Bauhaus invented the ground rules of modern design, enabling design an independent discipline, preparing the ground for modern art and design education in its basic idea and patterns. The Bauhaus legacy is a heritage of western civilization from industrial period, creative period to the development of industrial structure, so it is not only of historic value, but an irreplaceable reference to the development of China's industrial civilization.

As an enlightenment for design, Bauhaus inspire every aspect of contemporary era, such as art, design, education production and life. Bauhaus' history is a mirror of the birth of the modern life - style and the road to revival of an industrial country. And Bauhaus' advent is a source of thought that leads to updating China's social development model.

Design works in this book are from "systematic modern western design history collection with Bauhaus works as core". This is the largest Bauhaus collection in Asia, which covers urban planning, architectural design, industrial design, graphic design, dyeing & weaving design, paintings, sculpture, drama and relevant document. Including Bauhaus' herald—Art Nouveau, Deutscher Werkbund, Bauhaus' international clout, covering all the works of modernism design masters such as Walter Gropius, Marcel Breue, Herbert Bayer, Ludwig Mies van der Rohe, Wassily Kandinsky, etc., which can be said to be regarded as the remarkable representative works of modern design.

The book centers on aspects of "enlightenment" concerning the Bauhaus ideal to gives us a Bauhaus blueprint of new world and its inspiration to the contemporary life.

"Enlightenment of thought" demonstrates the "source" of the thought of modern design. "Form &Function" and "Material & Structure" demonstrate Bauhaus' rudimentary contribution to design discipline. "Enlightenment of education" demonstrates the basic structure and avant-guard concept of modern art education established by Bauhaus. "Enlightenment of production" demonstrates Bauhaus'efforts in its design to adapt to mass production.