


VON PRODUKTION BIS GESTALTUNG
DEUTSCHES DESIGN IM 20. JAHRHUNDERT

杭 间 冯博一 主编

FROM MANUFACTURE TO DESIGN
20th CENTURY GERMAN DESIGN

从制造到设计—— 20世纪德国设计

 山东美术出版社

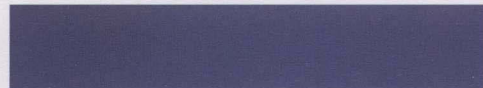
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1. 收藏家托斯腾·布洛汉 (Torsten Bröhan)
2. 收藏家托斯腾·布洛汉向中国美术学院院长许江先生展示藏品 (柏林)

1. The collector Torsten Bröhan
2. Mr. Torsten Bröhan showed his collection to Prof. Xu Jiang, the president of China Academy of Art.

2010 年，在杭州市人民政府的大力支持下，中国美术学院开始拥有了“以包豪斯为核心的欧洲近现代设计”原作收藏。藏品涵盖了 20 世纪之初到第一次世界大战、德意志制造同盟、包豪斯与德国现代设计教育、荷兰风格派与荷兰设计、国际主义风格设计、二战后设计、当代设计及其他各类设计。■

这批收藏来源于德国著名收藏家托斯腾·布洛汉 (Torsten Bröhan)。布洛汉家族是德国著名的收藏世家，收藏有从 19 世纪初以来的艺术、手工艺和设计作品。布洛汉家族在德国柏林建立了布洛汉博物馆 (Bröhan Museum)，藏有新世纪运动、装饰艺术和柏林分离派的经典作品，馆内的玻璃器、陶器、银器、家具、地毯、灯具等设计作品与同时期的绘画雕塑等纯艺术作品结合展示，还原了 19 世纪和 20 世纪艺术与设计的总体面貌。1994 年布洛汉博物馆被德国政府设为国家级博物馆。而布洛汉个人则以现代设计收藏著称，曾为世界上 50 多家博物馆提供藏品。布洛汉设计收藏的系统性与学术性几乎影响了现代设计史的书写。德国的伊门豪森玻璃博物馆 (the Glasmuseum Immenhausen)、西班牙的装饰艺术国家博物馆 (Museo Nacional de Artes Decorativas)、日本的三泽包豪斯博物馆和 (Collection Misawa home) 宇都宫市立博物馆 (Utsunomiya Municipal Museum) 的收藏几乎全部来自布洛汉。同时，浙江省人民政府支持建设中国国际设计博物馆新馆，并由 1992 年普利兹克奖得主阿尔瓦罗·西扎 (Álvaro Siza) 主持博物馆的建筑设计。■



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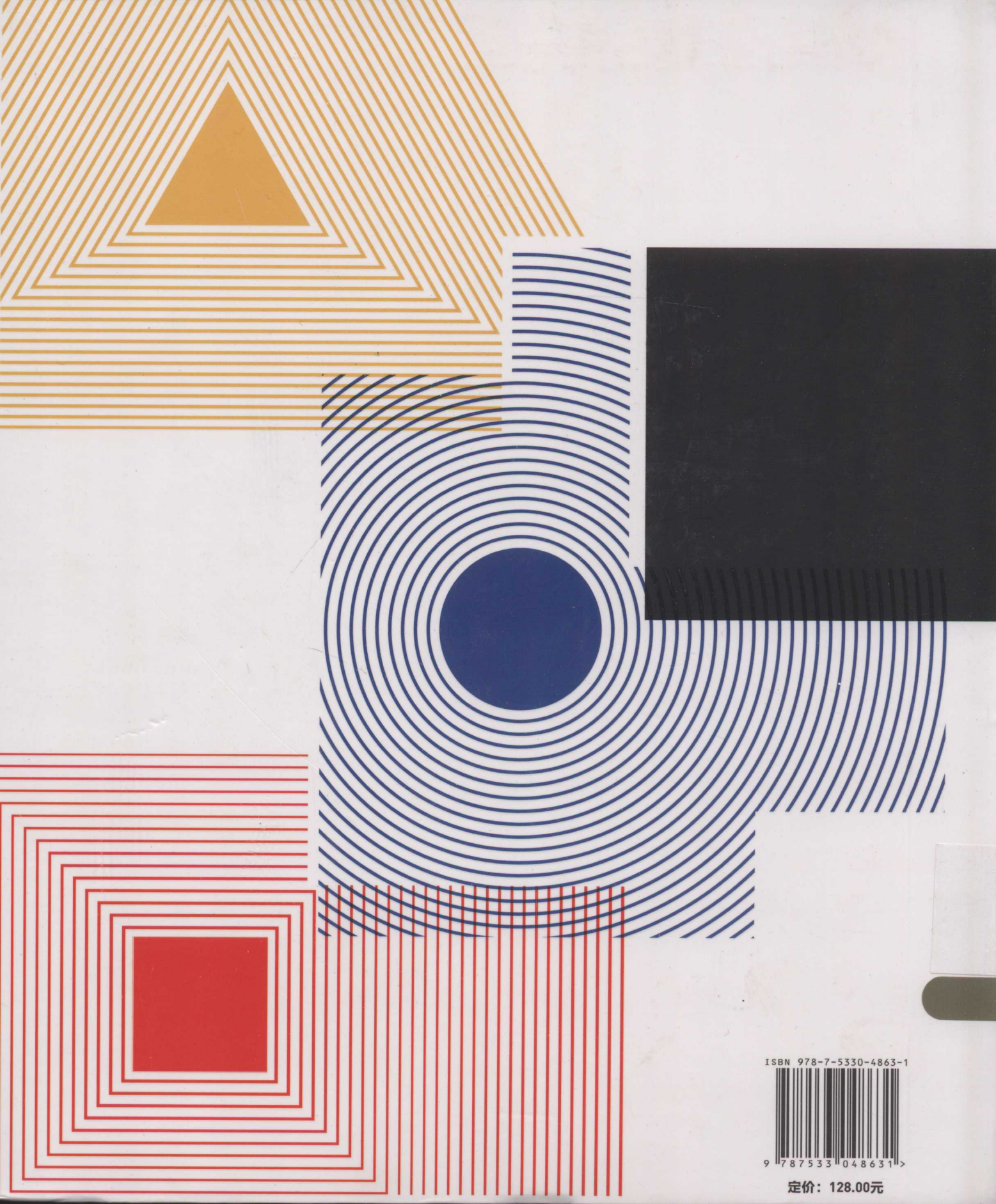
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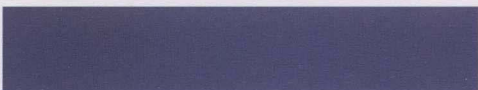
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序 I

包豪斯，一个神秘的邮包

中国美术学院院长

许 江

包豪斯，一个熟悉而又陌生的词汇。所有对建筑和设计有着基本了解的人，都知道包豪斯。但包豪斯却又有着谜一般的内涵。23年前，我在德国汉堡满大街都看到“Bauhaus”的字样，方知 Bauhaus 就是“盖房子”，所有关于“建造”的商店都叫 Bauhaus。而我所要打探的历史深处的“包豪斯”，实际上应叫“包豪斯学派”。前年，我正访问美国芝加哥美术学院。我坐在芝加哥高楼丛林中的美院院长的办公室中，谈到了我们的收藏。芝加哥美院院长告诉我：正是这间办公室，当年是密斯·凡·德·罗的建筑事务所。当我想到那个普通房间与窗外高耸入云的钢铁玻璃房子、乃至全世界拔地而起的摩天大楼之间的联系之时，我不禁怦然心动。包豪斯正是这样一种“秘”。它像一个神奇的邮包，让全世界热爱建造的心灵，穿透时空，彼此相联，并裹挟而成一种闪烁人性光彩的思想与创造的共同体，一种让今天的人们自由流动的文化空间。■

所以，我坚定地认为：Bauhaus 不仅指建造，而且指关于建造的场所。在这个场所中，建造既是一种使命，又是一种与日常生活密切相关的统一体；建造既是一种亟待征服的对象，又是将自我塑造包蕴其中的信仰。第一次世界大战，德国战败。作为一个战败国，一方面在道德上、经济上遭受重创；另一方面，在魏玛时期却又释放出一种罕见的生命力。建造，正是这种生命力的表达，是这个国家重新爬起来的群体信仰。正如早在1903年就担任杜塞尔多夫应用艺术学校校长的彼得·贝伦斯那样，他认为工业化是“Zeitgeist”（时代精神）与“Volkgeist”（民众精神）的复合主题，建造的使命就是赋之以形式。正是在这样的大背景下，包豪斯应运而生，虽然它始终面临分裂，充满矛盾，但一直都是容纳这个信仰、催生这种变革的重要场所。■

最初，包豪斯是建立在“建造一座社会主义式的大教堂的理想”之上的，它的车间则以这个教堂的建造工匠之家的方式设立。“建造工匠之家”（bauhütten）这个词与 bauhaus 暗合。1919年，格罗皮乌斯在魏玛发表《包豪斯宣言》。宣言的思想归结起来有三点：第一点，在建造的旗帜下，人类应超越艺术与技术之间的鸿沟；第二点，返回手工技艺之中，那里蕴含着创造力的根源，手工制造应提升到和艺术平等的位置，突出其创造的价值，宣扬面向大众的美学思想；第三点，应建立起联合的同盟，让艺术家、工艺师手工业者通力合作，建构时代共同体，推进社会变革和工业生产。《包豪斯宣言》揭示了包豪斯学院的基本纲领，这就是：艺术与技术结合，手工与艺术并重，创造与制造同盟。这使得包豪斯

学院本身成为一种理念，一个新思想的源头，一场促进社会更新的艺术运动。在包豪斯学院的早期，包豪斯提倡字母小写，所以“bauhaus”是没有大写的。在当时的院方信笺的下方，赫然用红色印着倡导小写、方便大众阅读的宣言般的文字。只此一例，便可看出包豪斯学院无所不在的变革理念与躁动不安的时代精神。■

包豪斯学院虽然只存在了 14 年，但它的影响却流传至今。这是因为它的系统折射出了西方文明从工业期迈向创造期、产业结构和商品模式发生深刻变迁的时代的种种端倪，它的产品是我们借以揭示这种深刻变迁的隐秘符码的重要遗存。从马塞尔·布劳埃设计的第一把钢管家具“瓦西里椅”所揭示的轻型金属材料的消费倾向，到密斯·凡·德·罗为 1929 年巴塞罗那世博会德国馆设计的“巴塞罗那椅”所引领的极简而感性的设计浪潮；从威廉·瓦根菲尔德设计的“包豪斯系列灯”的批量化生产，到同样由名师们设计的几何形象组合的门把原型，这些收藏的背后不仅是一个个设计与功能本身的故事，更是一段关于商业模式和批量生产的逐渐成型和发展的历史。众所周知，赢得后者所谓的新的商业模式要比前者困难得多。包豪斯所开启的模式理念是努力为消费者提供新的生活方式，敢于向迎合常规的观念提出挑战。市场不是保守的，伟大的创新终要走向大众。格罗皮乌斯后来在 1942 年成立美国通用板材公司，推广预制板组合结构的建筑模式，在这种由工厂来生产房子的、工业化、标准化的建设模式下，房屋本身就是一个预制板组成的包裹。包裹中是各种分工不同、可供互换的预制板，用于屋顶、墙体、地面。这种建造模式不仅于 20 世纪 60 年代在美国城市大改造中被广泛运用，而且 20 年后在中国遍地燎原。我们至今都能感受到这种模式对生活和环境的影响。■

包豪斯学院正是以其富于挑战和开拓的变革精神创造了上世纪最早的流行的设计文化。包豪斯重视材料的变革，重视功能的实现，进而涌现出简约的倾向。方形、圆形、三角形、直线、曲线最简约。这种简约带来了“少即多”的构成思想，推进了代表机械美学精神的标准样式，进而倡导工业设计的大众灵魂，形成将批量生产推上历史舞台、将简约审美植入大众心灵的现代乌托邦思想。包豪斯的教科书所致力的正是这样一种思想的洗礼和运动。落实在教学上，包豪斯学院一方面几乎强制性地推行其基础课程，凭借拼贴不同材料和质感来激发个人的创造力；另一方面强调手工的训练、上手的培养。学院需要众多的车间，学生在这里进行实材的劳作，并随之培养起一种质朴的心手合一的上手思想，实现机械时代对于生活统一体的美学变革。包豪斯学院矛盾重重，起初的基础教学的表现主义思路与后来实行的构成主义也有明显分歧。但其通过教学实验致力于专业藩篱的跨越、服务大众的追求，进而实现新的美学变革，却是其思想的核心。正是这个核心，在 20 世纪漫长的时期中被作为一种日趋流行的设计文化播扬开去，深刻地影响着人类生活，影响着相关的每一本教科书，直至今日。■

诚然，包豪斯学派影响深远，但在历史上不是一蹴而就，不是某些机械历史主义那般可以划出里程碑式的沟壑。它与那个时代欧洲持续的社会变革和思想运动联系在一起，与那个工业社会迅疾推进的技术进步和经济方式联系在一起。正是这种联系让我们看到了伟大创造的历史性动机，看到这种动机与时代沃土之间的根源性的联系。虽然包豪斯学派的产品已经过去，但我们依然能够通过不断重读这些作品，从这些历史性动机和根源性关系中，重觅其思想的踪迹和脉络，并将其植入今天的诸种社会关系中，活化其创造性基因，建构多向度的资源性意义。■

2010年初的寒冬，我踏雪访问了德国德雷斯顿郊外的一座叫“Hellerau”的老建筑。实际上这是一座久弃的剧院，1919年由德意志制造同盟的建筑师理查德·里梅尔施密特(Richard Riemerschmid)设计建造，最早是作为现代舞的剧场，观众席与舞台在同一个平面上，灯光极其讲究，意在创造一个白色的无影空间。质朴的建筑带着一种专业的理想，塑造某种新型的观看经验和观赏关系。后来这座建筑落入党卫军之手，成为警察学校，直至二战结束，剧场又成为苏联驻军的政治部。东西德合并，德雷斯顿市民讨论良久，决定将其恢复原貌，用作艺术中心。在许多壁面上，至今仍保留着斑驳的纳粹标语和苏军宣传画。Hellerau诉说着几近百年的历史遗存，如今又开始追溯和还原那原初的纯粹的专业理想。当我站在剧场屋顶上网状密布的灯光栈道上，俯视窗外白雪覆盖的群楼和寒林之时，对其正在复活中的理想备感温馨。■

2010年，当我从伦佐·皮阿诺设计的芝加哥美术学院博物馆新馆的白色大厅中走出，跨过天桥，直接走入弗兰克·盖里设计的夸张动感的新世纪剧场的腹地，一边遥对阿尼施·卡普尔创作的晶莹透亮的“云门”，一边远眺芝加哥高耸云端的城市天际线，其中包括密斯·凡·德·罗所设计的湖滨大道上钢架玻璃立面的双子楼，那摩天都市大玻璃盒子的典范。我仿佛在悬浮的梦境中滑行，从谷底向城市高楼的群峰眺望，向遥远的城市天际线攀援。战后的新包豪斯已经植入芝加哥的城市山峦之中，并悄然改变现代美国人的生活和景观。那么，我们可否从包豪斯革命中借取资源性的因素，激活中国传统的造化之链与当代生活的关系，建构起具有当代中国人特性的生机勃勃的创造的地平线呢？这正是我们的理想，也是包括今天的研讨会和藏品临时展在内的脚踏实地的工作。■

包豪斯，这个神秘的包裹，它的内涵在于我们的研究和开发，在于我们与这些历史遗存之间的活生生的思想和艺术对话。■

PREFACE I

BAUHAUS: A MAGICAL PARCEL

President of China Academy of Art
Xu Jiang

Bauhaus is both familiar and unfamiliar. Anyone with a basic understanding of architecture and design knows about Bauhaus, but the word itself still carries a little bit of magic. Twenty-three years ago, I saw the word "Bauhaus" everywhere in Hamburg, and learned that it means "house" and "building," so all shops related to "building" in Germany are called "Bauhaus". Actually, the historical Bauhaus should actually be called the a school of Bauhaus. Last year, I visited the School of the Art Institute of Chicago (SAIC). While sitting in the president's office of SAIC, I was discussing the collection, the president told me that this office used to house Ludwig Mies van der Rohe's architectural firm. I couldn't help but get excited when I thought of the relationship between this ordinary room, the glass-steel towers out the window, and the skyscrapers rising around the world. Bauhaus holds this kind of fascination for me. Bauhaus is like a magical postal parcel that passes through time and space, linking the soul absorbed in building around the world and creating a community around bright ideas and creativity. Bauhaus has given people the free and fluid cultural environment that they enjoy today. ■

I firmly believe that the term "Bauhaus" refers not just to building, but also the site of building. In this site, building is a mission and totality related to daily life. Building is an object to be conquered and conviction bound up with self-creation. After Germany lost the First World War, it was at a moral and economic low point. However, the resulting Weimar era produced rare energy. Building is an expression of vitality, reflecting the collective belief that Germany would rise again. In 1903, Peter Behrens was named the president of the Dusseldorf Kunstgewerbeschule, and he believed that industrialization was the combination of "zeitgeist" and "volkgeist," and that the purpose of building lies in its form. Bauhaus emerged from these ideas, and although the school was full of conflicts and divisions, it was an important place for the realization of this mission and the promotion of new design. ■

Bauhaus was founded on "the ideal to build the Cathedral of Socialism", and the Bauhaus workshop was established as a craft workshop of cathedral. The German

word "Bauhütten" implies "bauhaus". In 1919, Walter Gropius published the "Bauhaus Manifesto" in Weimar. The ideas in the "Manifesto" can be summed up in three points. First, in architecture, our ultimate aim should be to bridge the gap between art and craft, erasing the distinction between artist and craftsman. Second, we should return to crafts because they are the source of creativity; the crafts should be elevated to be the equal of art by emphasizing their creative value and aesthetic foundations. Third, we must create a new guild of craftsmen that would encourage collaboration between artist and craftsman, and create a community to promote social change and industrial production. "The Bauhaus Manifesto" also outlined the basic mission for the Bauhaus School, which was promoting the unity of art and craft, the equality of art and craft, and the alliance between creativity and manufacturing. As a result, the Bauhaus School was a source of new ideas and an art movement that would promote the renewal of society. In the early days of the Bauhaus School, they advocated the use of lower case, so "bauhaus" was usually spelled without any capital letters. On the school's letterhead, red print at the bottom advocated lower case writing because it was easier for everyone to read. From this, we can see the Bauhaus School's transformative ideas and restless spirit. ■

Although the Bauhaus School was only in existence for 14 years, it has continued to be influential to this day, because its system has reverberated in Western culture from the industrial era to the creative era. The Bauhaus School has inspired most of the profound changes in industrial structure and product models, and Bauhaus products are important reminders of these intense changes. Marcel Breuer's "Wassily Chair," the first piece of steel tube furniture, announced the tendency towards lighter metals and Mies van der Rohe's "Barcelona Chair" designed for the German Pavilion at the 1929 Barcelona International Exposition opened the door for minimalist, sensible designs. The mass-production of "Bauhaus lamps" designed by Hannes Meyer and the geometric door handle prototypes designed by the Bauhaus masters do not just tell a story about design and function; they also represent a historical narrative about the formation and development of commercial models and batch production. Creating a new commercial model was much more difficult than promoting batch production. The model that the Bauhaus proposed attempted to provide consumers with a new lifestyle and dared to challenge conventional ideas. The market was not conservative and "great design" finally came to the masses. Gropius worked for the General Panel Corporation in 1942 to promote architecture composed of prefabricated panels. In this industrialized, standardized architectural model, the houses are produced in a factory, as a bundle of prefabricated boards. The bundle contains interchangeable boards that can perform a variety of different functions in the roof, walls, and floor. This building model was widely used in major renovations in American cities in the 1960s, and 20 years later, it was used all over China. We can still feel the impact of this model on our lives and environments. ■

With its challenging and innovative spirit, the Bauhaus school created some of the most popular designs of the last century. Bauhaus designers valued materials

and functionality, which generally reflected a tendency for simplicity. Squares, circles, triangles, lines, and curves were favored because they were simple. In this context, the principle "less is more" was propelled standardization and mechanical aesthetics. The Bauhaus proposed that the masses had a role in industrial design and created a modern utopia of batch production and succinct aesthetics. Bauhaus textbooks attempted to provide an ideological baptism that would drive a movement. ■

In terms of education, the Bauhaus made its preparatory courses almost mandatory, and they encouraged the combination of different materials and textures to inspire personal creativity. The curriculum also focused on handicraft skills and hands-on training, and so it needed a lot of workshop space where the students could work with actual materials and learn that hands-on approach. Thereby, these students completed the aesthetic revolution of the mechanical era. The Bauhaus School was full of contradictions, and there was an obvious divergence between the Expressionist tendencies of the early foundational courses and the Constructivist bent of the later practical courses. Educational experiments were devoted to breaking down barriers in professions and serving the people, thereby realizing the aesthetic transformation that was at the core of their mission. In the last century, this mission launched a strain of design and culture that has deeply influenced human life and design education. ■

The Bauhaus had a truly pervasive impact, but it did not succeed at first, and it was not an milestone by rigid historicist division. The Bauhaus was linked to the intellectual movements and social changes prevailing in Europe at the time, and it was also linked to the technological advancements and economic patterns of industrial society. These relationships allow us to see the historical motivation behind great creation and the essential connection between this motivation and the times. Although the Bauhaus products are now a part of the past, we can still reinterpret these pieces. From these historical motivations and essential connections, we can rediscover the pieces' ideological backgrounds. In placing them within today's myriad social contexts, we activate their creative genes and build a multi-dimensional resource. ■

In the winter of the year before last, I was walking through the snow to visit an old building called the Hellerau on the outskirts of Dresden. Is is an abandoned theater, which was designed in 1919 by Richard Riemerschmid, an architect from the Deutscher Werkbund Early on, it was a modern dance theater, and the audience seats were on the same level as the stage. The architect was extremely particular about the lights, intending to create a white, shadow-free space. The modest architecture carries with it certain professional ideals, creating new viewing experiences and relationships. Later, this theater fell into the hands of the SS and served as a police academy until the end of WWII, when it became the political department for the Soviet Union garrison. After the reunification of East and West Germany, Dresden residents debated what to do with the building, and decided

eventually to return the building to its original state and use it as an art center. The mottled Nazi slogans and Soviet posters are still preserved on many walls. By carrying the traces of nearly one hundred years of history. Modern people have only started to trace back and recover those original professional ideals. I stood on a lighting catwalk high in the theater's rafters and looked down on the snow covering the buildings and the forests outside the window. I took solace in the revival of its ideals. ■

I walked out of the new, Renzo Piano-designed Modern Wing at the Art Institute of Chicago, and crossed the Nichols Bridgeway to Frank Gehry's exaggerated Jay Pritzker Pavilion. As I walked, I looked at Anish Kapoor's shining "Cloud Gate" , and gazed out at Chicago's impressive urban skyline. I paused to look at Mies van der Rohe's twin glass and steel towers on Lakeshore Drive; they are a model for urban skyscrapers. I felt as if I was suspended in a dream, looking up at the tops of the buildings from a deep valley and climbing towards the city's horizon. The new post-war Bauhaus has already implanted itself in Chicago's urban landscape, quietly changing the lives and environments of modern Americans. Can we extract useful things from the Bauhaus revolution that would help us activate the relationship between Chinese tradition and contemporary life? Can we construct a living creative realm that reflects the characteristics of contemporary China? We hope to be able to realize all of this, and the symposia and exhibitions held today are concrete steps towards these goals. ■

Bauhaus is a magical parcel. It is worth studying and developing because it represents a dialogue between history and living ideas. ■