

芬兰当代设计



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设计是我们时代的艺术

艺术进取心是芬兰现代设计最明显的特征,建筑师和设计师们都以同样的方式,用高质量的作品来丰富我们的日常生活。设计精良的物品是今天视觉文化的中心:它们为我们每时每刻增加了美感、智慧和实用。我们能感受到通过这些元素的加入,我们正在创造文化的价值,它们同时强调着以人为本和人的个性;这种价值在我们生活的福利、安全和娱乐方面具有非常深远的意义。

众所周知,人是环境的产物。这就是为什么在芬兰我们始终将一个好的环境的观念看得非常重要的原因,“拥有一个好的生活环境的权力”甚至被写入我国立法的原则中。现在我们也知道设计竞争力的重要性,直接满足人们需求的观念和设计以人为本的意识是一种产品或一个企业获得市场成功的关键因素。

一种重要设计传统的产生,不仅需要锐意进取的个人,而且需要强有力的学校。赫尔辛基艺术设计大学以其所提供的高质量的设计训练,对芬兰的设计传统和艺术创意的发展产生着决定性影响。这所大学已为许多代设计师在专业成长方面提供了一种精神和物质上的丰富环境。伟大的芬兰现代设计大师塔皮欧·威卡拉、第蒙·萨帕耐瓦、凯·弗兰克、伊马里·塔皮奥瓦拉、沃科和昂蒂·诺米斯纳米和约里奥·库卡波罗……本书所展现的几乎所有设计师都是这所大学的校友,其中许多人也是该校名声显赫的教师。

芬兰现代设计是在强调平等和北极艺术的功能性的环境中发展起来的,但同时也吸收着外来的影响。例如:我们的设计曾受到中国、日本和意大利传统的很大影响。从这点看来,第一本全面介绍芬兰当代设计的著作在中国出版更有其意义。本书的主要作者蔡军和方海先生,通过编写这样一本全面介绍芬兰当代设计的专著,实际上是取得了一种重要的文化成就。

约里奥·索塔玛 (Yrjö Sotamaa) 教授
赫尔辛基艺术设计大学校长

(译者:方海)

Design Is The Art Of Our Time

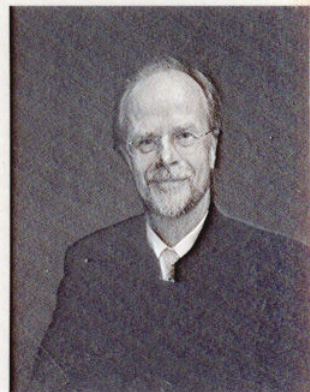
Artistic ambition is the most obvious characteristic of modern Finnish design. In the same way as architects, designers wish to enrich our day-to-day life with high-quality works of art. Well-designed objects are central to today's visual culture: they add beauty, intellectual stimuli and practicality to our everyday environment. We feel that by adding these elements we are creating cultural values that emphasis humanity and people's identities; values that have a deep significance in the welfare, safety and enjoyment of our lives.

It has been said that man is the product of his environment. This is why in Finland we uphold as very important the idea of a good environment so much so that the "right to a good living environment" is even included in the principles of our Constitution. These days we also know the importance of design within companies' competitive abilities. Ideas that stem directly from people's needs and designs meant to serve people well are key elements to a product's or company's economic success.

The birth of an important tradition requires not only ambitious individuals but also strong institutions. The University of Art and Design Helsinki, with the high-quality training it offers, has made a significant impact on the development of the Finnish design tradition and the artistic aspirations related to it. To many generations of designers the University has offered a demanding and spiritually rich environment for professional growth. The great Finnish masters Tapio Wirkkala, Timo Sarpaneva, Kaj Frank, Ilmari Tapiovaara, Vuokko and Antti Nurmesniemi and Yrjö Kukkapuro, in fact almost all the designers whose work is presented in this book, are alumni of the University. Many of them have also been highly appreciated as teachers.

Modern Finnish design has developed in an environment that emphasises equality and the functional nature of Arctic art, but has simultaneously absorbed influences from elsewhere. Our designs have been greatly influenced for instance by the Chinese, Japanese and Italian traditions. This is why it is remarkable that only now is the first comprehensive book on Finnish design being published in China. The makers of this book, Cai Jun and Fang Hai, have made a significant cultural achievement by producing a well-rounded work on Finnish modern design.

Professor Yrjö Sotamaa
Rector of the University of Art and Design Helsinki



约里奥·索塔玛

前言
Introduction

设计是我们时代的艺术
Design Is Art Of Our Time

芬兰设计 个人视点

塔皮欧·帕里阿宁

关于芬兰

芬兰是欧洲东北角一个大的小国，位于斯堪的纳维亚诸国和俄罗斯之间。说它大是因为它的国土面积比意大利和那不勒斯都大，小呢，归因于它仅仅只有五百万的人口。芬兰的纬度类似于阿拉斯加，首都赫尔辛基和安克雷奇几乎在同一纬度线上，不过，这里的气候比阿拉斯加温和。这里的地理特点和日照时间（漫长明亮的绿色夏天和冗长阴沉的白色冬天）影响了我们的设计。

欧洲的大部分直到公元前10世纪都长期被厚厚的冰雪所覆盖，芬兰几乎完全在冰雪之下。第一批后冰期居民约在公元前7300年出现，他们是猎人和农夫。复苏的大自然有着丰富的野兽和鱼类。逐渐地，他们定居下来并开始耕种土地和饲养家畜。直到二战后的前几年，芬兰约百分之六十的人口还依靠农业生活。但他们迅速地完成了工业革命，特别是在重工业方面。目前仅有百分之六的人口从事农业生产。由于寒冷的气候和丰富的森林资源，传统的原材料主要是木材。在这种北极和亚北极地理环境下，木材作为建筑材料和可回收的（再利用）资源占有极其重要的地位，它一直作为一种优良的、可利用的、可更新的、坚固的原材料来生产出口产品，如：木产品、厨具、船骨、小木船、硬纸板和不同用途的纸张，因此，我们称木材为“绿金”。在过去的50年里，包括造纸工业和重工业，特别是高科技工业和服务业在芬兰经济中处于主导地位。

人文

芬兰人属于芬兰语族和芬兰民族，在历史上，它的领域曾延伸到西伯利亚北部和欧洲俄罗斯东部的大部分地区。芬兰人与自然的关系不同于别的欧洲国家，西方文化认为自然是服从于人类的，非生物和生物无偿地为人们所使用。芬兰与自然的关系是和谐一致的。因为在北部环境状况中，生物比人类的生命力更强大。表现了这一观念的一个明显的例子，是我们的民族史诗“Kalevala”中就很强烈地表现了我们的手工业、工业和艺术和工业设计。尽管西方市场经济强烈地影响了我们的生活和生活方式，但热爱大自然依然是我们今日生活的基础。位于偏远的欧洲东北角的地理位置影响了我们的文化。在历史上，人们的生活自由而独立，远离政治权力，但积极热衷于与欧洲文化中心的交流。直到二战后，我们遵从基本的人类价值和传统生活方式，特别是在我们的农业文化中。今天，我们很多著名的生活用品的（民用）设计师和手工艺者都有一个从事农业生产的家庭背景。在欧洲，王室和贵族是文化的依托，他们的扶持直接影响了艺术和艺术风格。在后现代运动中，提倡把“老东西”扔进垃圾堆，如：历史和传统。这混淆了芬兰设计者的理念。现在它已结束。原始、单纯、实用的芬兰设计回归（复兴）了，与环境及经济的发展一致。

农业技能

农业生产的灵魂是技能。这种技能在与大自然几个世纪以来的合作中通过无数的成功和失误而获得，并代代相传。每日的自然劳作逐渐被机械和技术所取代。芬兰的这种设计理念的产生类似于欧洲现代的包豪斯设计原则，也像日本，Zen Buddhist 的语言形式在传统和本地的手工艺语言中形成。在我们国家，最主要的问题是如何度过漫长的冬季，并在短暂的温和季节里收集生活物资。这个问题亟待各自解决，通过个人、家庭和村庄。在人口稀少的国家中，相距遥远的人们互相帮助解决问题，这样使问题得到迅速解决，其中也包括吸收国外类似的经验，如环境状况适合芬兰情况的。这成为二战后很典型的手工艺美学。工业设计的艰难成为更全球化的、单一的问题，因为自然和科技的机遇在全球均等。实际上最重要的是高科技产品生产的发展，如前所述的那样，其结果是随之而来的高科技标准在理工学院的提高，这也通常是全球教育水平的提高。

文化的交汇

从历史和文化上看，两种文化的交汇地带往往最为活跃，而且被证实此地的文化交流相当自由，芬兰就是这样—一个地区。目前，芬兰汇集了来自东方俄罗斯文化和来自西方斯堪的纳维亚的文化。在这种情况下，很明显地便是国内的人们被分为两类：东部芬兰人健谈，黑，而且身材小；西部芬兰人白皙，高，更安静沉默。这种特征导致了建筑设计和传统手工艺的差异，与这样的人群生活可以帮助找出和理解设计的灵魂。

全球的政治形势迫使我们在敏感问题上找到一个明智的解决方法，我们通常是这样做的。在过去的六年里，在对一些困难而敏感问题的解决上，芬兰总统 Ahlisaari 是一个优秀的调节人。诺基亚手机在市场上的成功是另一个例子，也许“以人为本”的设计理念在很早便存在着。在森林辽阔和湖泊众多、人口密度大而富有的国家中需要有密集的电话。电话常用于紧急情况的需要，如在野外的突发事件中，需要一位大夫尽快赶到；或从度假中返回医院实施紧急手术等。在今天，快速的通信设备成为必需品。

我们生活的方式有来自西方文化的影响和渗透：欧洲人和斯堪的纳维亚人是理智的，与俄罗斯人的情绪化形成区别。对某类问题的分析使接近的两方面融合在一起，这意味着大脑两半（两种思维方式）可同时发生作用（并存）。通常要全面地、综合地考虑东西方二者之间的差异。别忘了中国人的书写方式，就同时积极运动大脑的各部分。

比起欧洲大陆的设计来，芬兰的设计可能更有激情，情感更真挚，更让人印象深刻。每一个地方的设计，包括革新者创意的基础：地点（地理、生态），时间（发展演变、历史），文化（人文、经济、科技）和交流（信息、交通、联系），是它们之间的比重和相互之间的影响的结果。

生物间的关系

生态是一个书面的概念，尽管如此，这一名词是设计中相当重要的一项，它意味着生活的人和他们的环境之间的关系。因为我们是人，我们利用且作用于环境。生物和人造产品之间的平衡被破坏，科学家据此来推测人类的命运。设计是生产加工和产品使用寿命的重要前提。市场经济需要新的产品风格，以刺激消费，同时减少原材料，降低能源消耗。但这主要是对经济的考虑，而不是出于环境的考虑。

在全球形势下，诺基亚电话是一个有趣的现象。它的产品相当生态化，首先归因于它们的小型化和无任何电缆（无绳电话）。他们建立了一个大的电话消费群，他们也显示了依靠科学研究的高科技成果，是可以解决环境污染问题的。通常认为，很难设想在不久的将来，科技能解决所有导致生态污染的问题。可能这只是一个设想，一个办法，即怎样的设计才能符合生态，怎样才能设计出一种对自然更为有利的新生活。

新生活方式

新的生活方式有利于与自然的平衡，最初的标准不仅仅是为了设计，更多地是为了解决人类导致的问题而制定的。艺术意味着可视的、具有风格的和表达了某种趋势的人类意识的最后价值。当然我们需要美观，但孤立的美观不能解决我们的任何问题。新一代的设计者并不能理解这一点。因为强大而迅猛的科技革新，在过去的几十年中，工业设计比起艺术和手工艺得到了更多的关注。最为典型的是手工艺者过着一种理智而自然的生活方式。有一些手工艺者试图用艺术的手法来表达他们的内心。在工业高度发达的国家，手工艺者和他们的技能实际上成为了非常重要的现象。在芬兰，支配大家日常生活的工业产品的发展破坏了手工技能，也包括大量的自然知识和手工材料。在产品发展和建设阶段，技能的缺少导致我们的日常生活和自然产生误差。因此手工艺的概念必须更加开放，对传统手工艺智慧的认同将得到更多的支持，这一原则在不少工业国家中已经活跃，这其中也包括芬兰。

后记

在实用观点的基础上生活是一种温和的方式，设计不能浪费材料和能源，这是我们在与强大的自然合作中的明智之举。

Design in Finland, a personal vision

Tapio Peränen

The country called Finland

Finland is a big small country in the North-East corner of Europe, between Scandinavian countries and Russia. Big because its surface is bigger than Italy and the British Islands, small due to its population of only 5 millions. Finland is between the same Northern latitudes as Alaska, and our capital Helsinki and Anchorage about exactly on the same level. The climate is milder than in Alaska, though. This geographical situation and its relation to the sun (very long, light and green summers and very long, dark and white winters) explain rather much about our design.

Most of the Europe was covered by thick ice for a very long time. Until 10,000 B.C. Finland was totally under the thick ice. The first post-glacial habitants appeared about 7,300 B.C. They were hunters and fishermen, the re-evolving nature was rich of animals and fish. Little by little they settled down and started to cultivate the soil and cattle. Until to the first years after the World War II, about 60% of the people earned their life in agriculture. Then happened a fast industrialization, specially in the metal-industry. Now only about 6% of the population are farmers. Due to the cold climate and the abundance of forests, the traditional material culture has been dominated by wood. In these arctic and subarctic conditions, wood as building material and as an energy resource has been optimal. It has always been a good renewing and sustainable raw material for the production and export of wood products like timber, tar, boats, utensils, and paper in different qualities. Therefore we call it as our green gold. During the gone 50 years, in

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塔皮欧·帕里阿宁

addition to the paper- and the metal-industry and specially the high-tech and service industries have taken the leading roles in the Finnish economy.

The people and culture

Finns belong to the Finno-Ugric family of peoples and languages, historically extending all over the Northern Siberia and some Eastern parts of the European Russia. The Finns' relationship to nature differs from the other European peoples. The Western culture submits the nature to serve man's on-sided needs. Non-living and living nature are solely for the free use of humans. The Finns worship the nature and have to live in harmony with it, because the nature in the Northern environmental conditions is stronger than man. This attitude is clearly present e.g. in our national epic Kalevala, and it is strongly expressed in our craft, industrial art, and even industrial design. In spite of the strong influences the Western market economy has to our life, our way of living and loving nature is basically the same even today. The other factor in our culture is our remote situation in the North-East corner of Europe. Historically the people has been living free and independent, far from political powers, but simultaneously in active contact with the European cultural centers. We have been able to conserve some basic human values and traditions alive, specially in our farmer's culture, up to the time after the World War II. Still today many of our famous living designers and craftsmen do have a farmer-family background. In Europe the royal and noble culture has covered these basics under kitsch-like decorative applied art and artistic styles. The post-modernist movement, which threw in trash the old stories, i.e. history and its wisdom, mixed the minds of designers not only in Finland. It is over now, and a new boom of regional cultural identities are evolving in most European countries. The original, simple, pure, functional Finnish design is back again, in harmony with the basic intentions on the way towards a sustainable, ecologically sound product development.

Farmers cultural know-how

The soul of farmers way of life is the know-how, which has developed in centuries in co-operation with the nature and its forces, through success and error, and which has been transferred from one generation to the next. Little by little the everyday utensils and instruments have reached their functional simplicity with natural and timeless beauty. The results of this evolution in vernacular design in Finland are spiritually and materially very near the European modern Bauhaus's principles, and also the Japanese Zen Buddhist language of forms in the traditional local crafts. In our country, the main problem has been to survive over the long and cold winter, and to collect livelihood during the short warm season. These problems had to be solved individually, by individuals, families, villages, far from each others in the sparsely populated country. This has increased the mental capacity to the problem-solving, as well as to transform the ideas coming from abroad to suit better to the environmental conditions and the Finnish taste. This has been very typical for the aesthetics of the contemporary craft after the World War II. Industrial hard design is more international, simply because the principles of nature and technology are equal on the whole globe. Actually most important is the creative product development in the field of high-technology. In addition to the aforesaid, the reason for that is the follow-up of the high educational standard in the technological universities and professional institutes, as well as the general educational level of the whole population.

When and where cultures meet

According to some cultural historians, the regions between two different cultures are often significantly creative. Provided that communication between them is free. Finland is such a region, where Russian culture from the East and Scandinavian from the West have always been present. In such a degree, that e.g. inside the country the people is divided in two characteristics: Eastern Finns are talkative, dark and small, Western Finns are blond, tall and much more quiet and silent. This difference is reflected in vernacular architecture and traditional craft. Living with this human dichotomy has helped to find out and understand the soul of the design.

Our geo-political situation has forced us to find wise solutions between contradictory interests. Our Presidents in general, and now in the past six years the President Ahtisaari is an excellent example of a tough mediator and solver in difficult or otherwise interesting situations. An other but not the only example is Nokia's success with the mobile phones. Maybe the idea of connecting people's is born earlier in the land of long distances, wide forests and hundredthousands of lakes, than in densely populated rich countries with dense cablenet phones.

There has always been an urgent need e.g. to get a doctor quickly to the wilderness to save the offer of some accident, or back from the holiday to the hospital for urgent operations. In today's spiritual atmosphere, the fast communication is a must.

Living in the middle of these influences from both East and West can be interpreted also in this way: Europeans and Scandinavians are rational and intellectual compared with the Russians who are emotional and impulsive. In the analysis of any kind of problems these two approaches intermingle. That means also to use both halves of the brain simultaneously. Globally this has to do with the difference between East and West in general, not to forget the Chinese way of writing, which activates both sides of the brain too.

Finnish design is maybe more emotional and honest than in the Continental Europe. But it is good to remember, that everywhere the design, inclusive innovative thinking is based on place (geology, ecology), time (evolution, history), culture (humanism, economy, technology) and communication (information, traffic, connections), as well as on the weight ratio and interaction between them.

Relationships with the living nature

Ecology is a concept nearby worn-out in official speeches and writings. In spite of that it is the name for the absolutely most important parameter also in the design. It simply means the relationships between living organisms and their environment. Because we humans, we use and take profit of that environment, the balance between the living nature and all man-made products has been disturbed, according to the scientists fatally for the mankind. Design is an important and signifying part of the production process and the life-span of products. The market economy system needs new style products for increasing the consumption, when design simultaneously diminishes the need of materials and use of energy in the production process. But mostly for economical, and less for environmental reasons.

In the middle of this global situation, Nokia is a very interesting phenomenon. Its products are extremely ecological due to their small size and mobility without any cables. As a result, they have created a big consumption of the phones. But they also show, how the high-tech solutions, based on scientific research, are able to solve environmental problems. Thinking on a general level, the danger is to believe, that technology will be able to solve all the threatening ecological problems in the near future. Probably that is an illusion. One way how design could act ecologically, were to design new instruments for a new way of living, more friendly for the nature.

New ways of living

The new way of living in harmony and balance with the nature, and in addition to cure all the ills mankind has caused to it, are the primary criteria not only for the design. Art in the meaning of visually, styling and trends, should be at the end of the hierarchical order of values. Of course we need beauty, but the beauty alone does not solve our problems. The youngest generation of designers do understand this. Due to the huge and fast technological innovations, industrial design has earned appreciation in past decades when comparing it with the art-industry and craft. It is also typical for the craft people to live in a very ecological way, i.e. using the human energy and natural materials, and living in a reasonable and natural way. Some of the craftsmen approach the fine arts way of expressing their inner visions. The deteriorating of the craft in the meaning of handicraft and manual skill is actually become an important issue in highly developed industrial countries, like Finland. Industrial production processes, which dominate the everyday life, have destroyed the manual skill and know-how, as well as the knowledge of the qualities of natural and artificial materials. Both in the product development and specially now in the building branch, this lack of know-how causes severe mistakes and damages in our daily environment and in the nature. Therefore the concept of craft should be more wide and open, and the conserving the wisdom of the traditional crafts should be supported more strongly. This policy is already active in some industrialized countries, Finland included.

Epilogue

The moderate way of living with the help of basic functional instruments, designed without excessive use of materials and energy, is the wisdom of the design we have learned in cooperation with the severe and strong nature. This is the message of Finnish design.

(翻译: 梁梅 / Translated by Liang Mei)

Design in Finland, A Personal Pison

Tapio Peräläinen

芬兰设计简史

佩卡·克魯文馬

1. 芬兰现代设计历史发展回顾

从现代史来看，芬兰在二战之后的设计可以大致分为三个阶段：即从战后到20世纪70年代初期，从70年代中期到90年代初期和此后至今的时期。第一个阶段可以被称为芬兰设计的黄金时期，这一时期不仅在芬兰中产阶级，甚至在工人阶级的家庭中因家具、陶瓷、玻璃的高设计和标准化的生产而弥漫着一种现代气息，同时，芬兰设计通过出版和赢得诸如米兰三年展等重要的国际竞赛而日益得到国际的认可。这一阶段与战后芬兰的重建和福利社会的兴起有着紧密的关系。在这里，芬兰设计的现代化是在这样几个层面展开的：社会和技术的现代化是与现代的审美意识相适应的；产业依靠设计和设计师作为竞争的有利因素，尤其是涉及到出口产业——当阿拉比亚、依塔拉和阿斯科等公司将现代设计作为市场的利器时，它更加证明了设计的成功。在这个阶段，一些独立的设计师，如塔皮欧·威卡拉（Tapio Wirkkala）、伊马里·塔皮奥瓦拉（Ilmari Tapiovaara）、凯·弗兰克（Kaj Franck）和蒂蒙·萨帕耐瓦（Timo Sarpaneva）等人，也成为国家的英雄和公众的中心人物。他们的盛名显现了高设计的氛围，同时他们以设计为主导的产品系列也给企业带来了巨大的产量。

战后物质的短缺很快在手工艺方面体现出来，特别是在玻璃和陶瓷方面。而家具工业也仅有木材作为唯一可用的材料。从50年代后期起，塑料逐渐开始在家具中得到采用。工业设计随着金属工业和家用电器工业在60年代得到突破性的发展，其设计对象从厨房用具扩展到工业机械和交通工具制造业。在这个阶段，设计的技术和材料基础仍然有限，对个体设计师而言比较容易掌握。“国家设计体系”通过设计师、企业和政府支持的国际推广形成了一种整体的力量，得到了良好的运作。在国际竞争中，芬兰的消费政策也对国家工业和国内市场起到了保护作用。

这一发展在60年代末达到了一个高潮，但也很快遭到批评。在那个年代，青年一代的设计师对把设计与个人名字挂钩的做法表示反对，他们还提出了社会正义和生态等当时流行的观点。同时，在诸如洗衣机等产品中许多无名工业设计的产生，唤醒了个体设计师的角色，以设计驱动的产业良好发展势头一直保持到70年代早期，但在国际石油危机和芬兰经济萎缩期间受到了打击。这一切使设计教育更具社会激进主义影响，同时青年设计师的认识更普遍的从传统设计业转向人体工程学问题、设计方法和设计的社会需求等方面。这也标志着对传统手工艺兴趣上的新转折，许多设计师开设了他们自己的以手工艺为基础的工作室。另一方面，企业开始对设计师产生怀疑，因为所引发的左派思潮和反资本主义的思想成为大辩论的标志。

设计界理想主义式的讨论很快扩展到80年代初芬兰人所面对的国际问题，其原因是由后现代主义引发的。后现代主义对芬兰产生的影响不及欧洲大陆那样强烈。在80年代后期，年轻的一代掀起了抗议的浪潮，以推进国际主义的价值、个人化和设计的艺术化角色，这一切的发生都是过去15年广泛、系统的无名化阶段带来的结果。但工业界随之更加重视设计作为整体因素在产品开发中的作用。今天，在医疗设备、体育器材和通信等新扩展的工业领域，设计在企业的运作中成为无价之宝。同时关于企业形象的论题和设计管理也扩展了设计的思维和实践领域。

第三个阶段出现于90年代初芬兰经济的危机中。当时工业生产突然下降，失业率增加，整个金融业的基础结构遭到破坏。现在，企业和政府都认识到，面对国际化产品和品种的激烈竞争，工业基础必须进行重新调整和改造。这一改造方向完全不同于过去起主导作用的森林工业和重金属产业。它宣告了高科技产业的兴起和设计作为外贸产业竞争武器的强力出击；同时在诸如家具和日用陶瓷等传统产业中，青年设计师发布了一系列新的产品。这些设计师通过他们的教育成为国际化的活跃分子，他们还能够最大限度地在工作中和市场上获得信息技术的益处。最近，政府在2000年批准了芬兰的国家设计政策规划，它将使企业、国家和地方环境政策在设计运用上更具操作性。一个新的投资领域是在设计的研究方面，这一领域将深化观念并为芬兰设计打下坚实的基础。

2. 芬兰现代设计的主要代表人物和他们对芬兰设计的贡献

现代芬兰设计的产生自然与20世纪现代主义在欧洲大陆的兴起，以及其在芬兰等北欧国家的迅速扩展有关。现代主义首先产生在20世纪初的建筑当中，其中最引人注目的是阿尔瓦·阿尔托（Alvar Aalto）设计的建筑，它们成为芬兰20世纪30年代的民族风格。但是在二次世界大战以前，在设计上——如家具、陶瓷和玻璃等方面，现代主义还不像建筑那样强大。阿尔瓦·阿尔托与他的妻子艾诺（Aino）却与众不同，他们还得到阿泰克（Artek）这样的市场组织的支持，使他们能够随心所欲地进行设计。现代（Modernity）的概念还包括设计中的现代主义，它在50年代初期扩展到消费大众。那时战后对生产的限制已解除，消费社会开始形成。可以说，芬兰现代设计的“古典时期”是从50年代中期到60年代末期这个阶段，它在许多产品领域起到了主导作用，这些领域包括了从单件手工艺制品到咖啡壶、床单等为日常生活服务的产品等范围。

值得注意的是芬兰设计外在的、国际的印象总是由一系列手工艺制品的特色所形成的，如玻璃、染织和陶瓷等等。因此我们设计的“真正的”特色取决于采用什么样的价值标准来评价。但也许某些主要的特点是可见的，特别是50和60年代在造型上出现的纯净主义（purism），它与现代主义的理念是一致的。这种纯净主义与手工艺的联系甚至比与工业生产还要紧密，它成为国际化影响对国内传统的象征，而不是模仿。

将芬兰设计的成就局限在某几个人名上总是很危险的。通常在国际上提到芬兰现代设计的人物时，总是包括阿尔瓦·阿尔托（Alvar Aalto）、凯·弗兰克（Kaj Franck）、塔皮欧·威卡拉（Tapio Wirkkala）、蒂蒙·萨帕耐瓦（Timo Sarpaneva）、伊马里·塔皮奥瓦拉（Ilmari Tapiovaara）、约里奥·库卡波罗（Yrjö Kukkapuro）、纳里·斯蒂（Nanny Still）、奥艾瓦·杜艾卡（Oiva Toikka）和艾诺·阿尼奥（Eero Aarnio）。但是也应提到许多其他设计师。特别是在今天，我们应当记得工业设计是一种团队性的工作，个人因素在其中起不到最主导的作用。在这种方式下的当代芬兰设计，如诺基亚的手机设计和为运动使用的波勒心电图检测仪设计等，与个人的成就并没有直接的联系。当然某些人的个性也会成就他们自己的品牌，史提芬·林德福斯的多才多艺和国际化就是这样一个例子。从许多方面可以感受到二战以后几十年来设计大师们所做的贡献。他们帮助芬兰工业的现代化，扩展了芬兰的国际知名度，并使设计成为众所周知的活动。同时，通过对设计质量的关注，芬兰环境的普遍水平，包括建筑、室内设计和用品等都得到了提高。

3. 芬兰现代设计与功能主义、现代主义的关系

功能主义、现代主义和芬兰设计对战后年代而言几乎是一种含义。功能主义是欧洲大陆现代主义的北欧翻版，其影响是从20世纪20年代末扩展到芬兰的。在功能主义中具有强烈的社会精神，即强调将优良的环境和设计带给社会所有阶层的重要性。这一社会精神在40年代和50年代的重建中得以推行。通过诸如50年代以美国为基础的国际现代主义或是意大利的现代设计，使现代主义得以持续发展和调整。从30年代末直到80年代后现代主义开始，可以说是现代主义和芬兰设计之间关系最为明确的阶段。这个阶段甚至更长，因为现代主义的原则仍然在芬兰发扬光大。今天，我们看到对60年代早期所钟爱的纯形态和至简主义的回归——它既是有效的实践，也是复古的态度。例如艾洛·阿尼奥著名的塑料椅被再次投入生产，同时，60年代的原设计被现代设计的收藏者们高价收藏。

4. 芬兰设计对国际设计的影响

芬兰现代设计的确产生了国际性的影响。但除了一些清晰的案例研究外，要对这一影响的深度与广度进行评价是很困难的。用更普遍的观点看，这一影响体现了斯堪的纳维亚设计的广阔内涵。例如，在1954—1957年间举办的斯堪的纳维亚设计展览将这一影响带到了北美。显然，该影响主要发生在盎格鲁撒克逊的范围内，也许包括德国。但在法国、西班牙和意大利，这种影响的程度肯定要小些。尽管如此，仍出现过一些有趣的影响个案。约里奥·库卡波罗所设计的塑料家具60年代在巴塞罗那非常流行，并推动了当地现代设计意识的发展。而在英国，各种芬兰设计的巡回展在各个学校提倡了优良的品质和设计，对当地产生了间接的影响。

今天，20世纪50年代和60年代的设计符号由于其纯净的形态和至简主义的态度再次成为典范——例如弗兰克的陶瓷和威卡拉的玻璃。阿尔托是独一无二的人物，他的影响是如此广大，难以评价，因为他的魅力是非常独特的，这已无法用“影响”来评价。在这方面我们可以说50至40年前的设计仍然具有影响。要对当前设计的影响作出评价并不容易。全球化使设计更加普及和网络化。当然某些新的芬兰设计作品在国外设计师中引起了反响，但是很难相信芬兰设计可以作为国际设计的主脉，或是一种普遍的品牌发挥影响。如果芬兰能够创造出遵循社会和环保价值的设计，它就能作为未来理想水平的一种典范，而不是陷于形式的层面。

5. 芬兰设计与其他北欧国家设计的异同

传统上芬兰设计和瑞典的设计是很接近的。挪威在过去五年前还不是一个以设计为主导的国家。丹麦设计具有极高的质量——并与瑞典和芬兰享有同样的现代主义方法。与丹麦和瑞典设计的精雕细琢相比，芬兰设计更具有简洁直率 and 禁欲的风格。同时，与自然的紧密关系也成为更突出的市场特色。

6. 关于芬兰设计的传统与特色问题

我们所指的传统是什么？是指芬兰的本土文化吗？它在二次世界大战之前就或多或少地消失了，还是指始于20世纪的芬兰设计传统？在第一种情况下与芬兰本土的简洁风格有关，这种简洁主要是由于贫穷的生活条件所导致的，而不是出于审美上的考虑，它非常适合于现代主义的理念，纯粹的形态，极简的装饰，通过物品本身的功能表达。而在材料方面，对木材的加工技术以多种方式呈现了从传统到今天的继承性。

我得十分小心地使用“传统风格”这类的词，他们总是历史中的重构体或理想的结构体。大约在1900年，由于沙俄压力下的政治原因，存在一种将本土化的事物作为芬兰特殊

性的标识而激发对芬兰自然与历史灵感的意识。然而当我们今天再回头看这个时期，真正的芬兰特色却是那些没有特意强化民族意识的优秀的现代建筑和设计。犹如阿尔瓦·阿尔托(Alvar Aalto)的设计：30年代他最著名的现代化建筑就与当时的国际潮流相一致。这些建筑此后才被认定为具有“芬兰”的特色。

20世纪20年代和30年代国际现代主义的遗产和思想对芬兰产生了强烈的影响，在建筑和设计领域，这些影响至今仍然存在。从这点上看，70年来芬兰设计具有了本土的、未被破坏的现代主义传统。如果在芬兰设计中存在一种特殊的精神，这也许就是对自然的眷恋。但是芬兰是一个都市社会，因此贴近自然更成为塑造市场形象的一种工具。年轻一代事实上否认任何来自自然环境的概念，他们的行为不仅是芬兰人的行为，也是全球都市主义的行为。

我们可以对芬兰设计的特色问题给出一个近似的答复：芬兰设计的名声与形象只能来自优秀的产品。这些产品以它们的方式产生着我们设计的特性。在他们那个时代，回顾这些产品和对它们设计师的议论并不是最重要的。当凯·弗兰克在40年代末和50年代期间设计出具有现代陶瓷符号的“Kilita”系列餐具时，他并没有刻意去追求所谓的芬兰风格，而是通过卓越的设计解决当代陶瓷设计所面临的问题，后来这些作品才被贴上了芬兰设计中诸如简洁的内涵特性。

7. 对21世纪的芬兰设计的展望

21世纪芬兰设计的命运只能立足于对未来的思考。对好的设计需要同时关注多种核心因素：教育和工业对设计寄予的愿望以及设计师的实力，这种实力要对民族的需要和文化环境加以回报，以促进设计作为对人民生活和对产业服务的某种活力。只有从这一层面出发，芬兰设计才能够像它在二战后以及今天这样，激发出强大的生存活力并获得国际成功。作为一个决定性的因素——教育，包括艺术和环境的教育是塑造公民价值的首要基础。只有当一个民族在他们的环境中对美和功能加以重视时，才能够创造出美好的设计并得到大多数人的认同。是否会出新的阿尔托或新的威卡拉(Wirkkala)呢？或许芬兰需要艺术和文化英雄的时代已经过去了。天才如果遇到合适的土壤也会出现，但是整个设计工作的性质今天已经发生了很大的变化，个人的作用已经不再显而易见。

Design History of Finland

Pekka Korvenmaa

1. Briefly review about the contemporary history of Finnish Design

The history of modern, post II World War design in Finland can be roughly divided in three phases: the post-war decades up to the early 70s, the era from mid-70s to early 90s and then to the present day. The first period is justly called the golden era of Finnish design: not only did modernity permeate Finnish middle-class and even working-class homes via furniture, ceramics and glass of high design and production standards but this design also gained increasingly international recognition through publications and victories in important competitions such as the Triennials of Milan. This phase was intimately linked to the reconstruction of Finland after the war and the ensuing rise of the welfare society. Here modernity worked on several levels: social and technological modernity was matched with Modernist aesthetics. Industry relied on design and designers as a competitive factor especially regarding export—this proved to be a success when companies such as Arabia, Iittala and Asko were using modern design as a marketing asset. In this period also individual designers such as Tapio Wirkkala, Ilmari Tapiovaara, Kaj Franck and Timo Sarpaneva became national heroes and celebrities. They were brand names giving a high-design aura also to the bulk production of the companies they worked for in the sphere of limited, design-intensive product series.

Immediately after the war the shortage of materials emphasized the craft aspect especially in glass and ceramic art, whereas the furniture industry had only wood as material. Gradually the plastics came into use, in furniture from the late 50s onwards. Industrial design developed in accordance with the growth of the metal and appliance industries making its breakthrough in the 60s in objects such as kitchen appliances and gradually in industrial machinery and the transportation industry. Still, in this phase the technological and material basis for design was limited and easy to master for an individual. The “National system of design” worked well through the integrated effort of designers, the industry and state-sponsored international promotion. The customs policy also safeguarded the Finnish industry and their home markets from international competition.

This development reached its high in the late 60s and became very soon also criticized. A younger generation of designers were opposed to the idea of attaching the design to individual names and were also touched by the ideas of social justice and ecology prevalent in these years. At the same time the rise of the more anonymous industrial design for example in laundry machines weakened the role of the individual designer. Design-driven industries were still doing well up to the early 1970s when the international oil crisis catalyzed an economic recess in Finland. This together with the social radicalism felt especially in design education and more generally in the younger generation of designers marked a turn away from the traditional design industries towards problems of ergonomics, design methods and design for social need. This also marked a renewed interest in the traditional crafts and many designers started their own, craft based workshops. Industry, on the other hand, began to feel mistrust in designers because of the often only supposed-leftist and anti-capitalist ideas that marked the discussion.

The ideological discussion in design began to be extensively geared towards the problematics of Finnishness vis-à-vis internationalism in the early 80s. This was caused by the advent of post-modernism which also was felt in Finland but in lesser degree than on the Continent. Again a younger generation made their protest in the late 80s promoting the values of internationalism, individuality and the role of art in design—this after the generalizing, system-based and anonymous phase that had dominated the previous fifteen years. But alongside this industry again picked up design as an integrated factor in product development. Now there existed new branches of industry such as in medical equipment, sports and telecommunication that saw design as an invaluable tool in their operation. At the same time the topics of corporate identity and design management broadened the conceptual and practical field of design.

The third phase can be seen emerging from the midst of the severe economic crisis Finland went through in the early 90s. Industrial productivity sank dramatically, unemployment rose and the whole financial-industrial infrastructure shattered. Now both the industry and the government saw that the industrial basis has to be re-engineered towards internationally competitive products and categories that differed from the previously dominating forest products and heavy metals. This launched the rise of the high-tech industries as well as the powerful boost for design as a competitive tool in export industries. Also the traditional industries such as in furniture and table-top launched new series generated by young designers. These designers were internationally mobile already through their education and were able to maximize the benefits of information technology both in their work and their marketing. Now Finland has a national design policy program approved by the government in 2000 which in becoming operative will furthermore intensify the use of design in industry and national and local environmental policies. A new area of investment is research in design which will deepen the conceptual and finally the practical basis of Finnish design.

2. The main representative masters of Finnish design and their contributions

The modernity of Finnish design naturally is tied to the rise of Modernism on the Continent in the 20s and very soon also in the Nordic countries, including Finland. Modernism was first seen in architecture from the late 20s onwards, most notably in the work of Alvar Aalto and became almost a national style in the 30s. But in design—furniture, ceramics, glass—modernism was not similarly strongly felt before the WWII. Alvar Aalto together with his wife Aino were exceptional and they could also benefit from the marketing organization Artek that stood at their disposal. Modernity including Modernism in design began to radiate to average consumers more extensively from the early 50s when the post-war restrictions of production were discarded and the formation of a consumer society began. One might say that Finnish modern design had “Classical” period from the mid-50s to late 60s when it dominated on many fields of products, ranging from unique craft objects to products serving the everyday life—such as coffee pots and bed sheets. It has to be remembered that the external, international perception of Finnish design has always been created by a specific range of objects and often of craft character—such as glass, textiles and ceramics. Therefore the “real” character of our design depends on what object categories the value judgement is based on. But some main characteristics can perhaps be seen, especially in the 50s and 60s: certain purism in form—that also in accordance with the ideology of Modernism, the close ties to craft even in industrial production and the symbiosis of international influences with domestic traditions—without imitation.

It is always dangerous to isolate a few names to represent a broad field of achievements. Usually the names Alvar Aalto, Kaj Franck, Tapio Wirkkala, Timo Sarpaneva, Ilmari Tapiovaara, Yrjö Kukkapuro, Nanny Still, Oliva Toikka and Eero Aarnio are mentioned in international surveys of modern design. But as well numerous others could be mentioned. We have to remember that especially today industrial design is teamwork where the individual is not highlighted. In this way contemporary Finnish design, as felt for example in the Nokia mobile phones or Polar heart rate monitors for sports is not tied to the achievement of an individual. Certain individuals, still, have been able to create a brand of themselves—Stefan Lindfors as the prime example with his versatile and international output.

Design History of Finland

Pekka Korvenmaa

The contribution of the masters of the post-war decades was felt in many ways. They helped the Finnish industry to modernize their output, they brought Finland international fame and they made design itself a known activity. Also, the general level of Finnish environment, encompassing architecture, interior design and objects was embittered through the attention to design quality.

3. The relationship between Functionalism, Modernism and Finnish design

Functionalism, Modernism and Finnish design are almost identical regarding the post-war decades. Functionalism is the Nordic version of Continental Modernism which began to exert its influence in Finland from the late 20s. This Functionalism had a strong social ethos stressing the importance of bringing good environment and design to all classes in the society. This ethos carried to the reconstruction years of the 40s and 50s. Modernism continued and was constantly modified via international influences such as the USA-based International Modernism of the 50s or Italian modern design. The relationship of Modernism and Finnish design was most intimate from the late 30s to the beginning of Post-Modernism in the 80s-and even beyond because in Finland the principles of Modernism have been constantly valid. Today we see a return to the pure form and minimalism favoured in the early 60s-both as a valid practice but also as a retro-attitude. For example the famous plastic chairs of Eero Aarnio are again in production-and at the same time the 60s originals are sold at high prices for collectors of modern design.

4. The international influence of Finnish design and its prospect

Finnish modern design has certainly exerted influence internationally but how, where and to what extent is difficult to say except for some clear case studies. Also, more generally, the influence was transmitted in the broader context of Scandinavian design, for example via the influential exhibition Scandinavian design which toured North America in 1954-57. It is apparent that the influence was most clearly felt in the Anglo-Saxon realm and perhaps Germany but certainly in a lesser degree in France, Spain and Italy. Although, there are interesting deviations from this: the plastic furniture of Yrjö Kukkapuro was very popular in Barcelona in the 60s and helped in modernizing the local design. Then, in Britain, travelling exhibitions shown in schools promoting good taste and design contained a multitude of Finnish items thus influencing in an indirect way. Today the design icons of the 50s and 60s are again models in their purity of form and minimalist approach-as for example the ceramics of Franck and glass of Wirkkala. Aalto is such a singular figure with a seemingly endless popularity that his influence is hard to judge-and because his output is very idiosyncratic it does not encourage to influence. In this way we may say that the design made 50-40 years ago still influences. Of today's design it is harder to judge: globalization has made design quite universal and networked. Certainly some new Finnish design items may find response in foreign designers but it is hard to believe that Finnish design as a context, as a generic brand would exert influence. If Finland is able to create design which adheres to social and ecological values it may serve as a model in the future on the level of ideas if not so much on the level of form.

5. The common and difference between Finnish design and other Nordic countries

Traditionally Finnish and Swedish design has been rather near. Norway has not been a prominent design country before the last five years. Danish design has always been good in quality-also sharing some basic tenets of the Modernist approach with Sweden and Finland. Perhaps the difference regarding Finland has been a more straightforward and ascetic approach compared to the refinement found in Denmark and Sweden. Also, the much-promoted closeness to nature has at least on the level of marketing been a distinctive feature.

6. About the traditions and characters of Finnish design

The question is that what do we mean by tradition: the Finnish vernacular culture which more or less disappeared already before the WWII or the tradition of Finnish design from the 20th century? In the first case the simplicity of the Finnish vernacular-which very much resulted from poor conditions and not of aesthetic considerations-very well suited the ideas of Modernism: pure form, minimally decoration and functionality expressed via the object itself. In materials naturally the skill of using wood in various ways is one continuing thread from tradition to the present day. I should be very careful in using a term such as "Traditional style"-they usually always are reconstructions projected into history or then ideological structures. Around year 1900-for political reasons under the pressure from Russia-there existed a conscious effort to bring into being something indigenous that could be labeled as peculiarly Finnish by turning to Finnish nature and history for inspiration. But basically what we now see in those years as truly Finnish was just good modern architecture and design without attempts to fortify nationalism. Same with Alvar Aalto: his famous works from the 30s were ultramodern architecture in unison with international currents and only afterwards have they been seen from a peculiarly "Finnish" perspective.

The legacy and ideas of the International Modernism of the 20s and 30s have been very strong in Finland and still influences architecture and design. In this way Finland has a native, unbroken tradition of Modernism from seven decades. If there is a specific spirituality in Finnish design it may be the attachment to nature. But: Finland is a dominantly urban society and hence the nearness to nature is very much also a tool used by marketing in image-making. The young generation actually denies any ideas coming from the natural environment: their habitat is Finnish and global urbanism.

To give an ambivalent answer to the question of the specific character of Finnish design: the fame and profile of Finnish design can only be based on good products. These products in their turn produce the character of our design. In retrospect these products and their designers tend to become wrapped in discourses that very not of central importance in their own time. When Kaj Franck designed the icon of modern ceramics, the Kilita series in the turn of the 40s and 50s he did not strive towards something peculiarly Finnish but to solve a contemporary problem with good design-later these objects have been attached to a context binding them into typicalities of Finnishness such as simplicity.

7. The thoughts about Finnish design in the 21 century

The fate of Finnish design in the 21st century can only be based on speculation. Certain core factors have to operative simultaneously for good design to flourish: the education, the willingness of the industry to invest in design, the ability of designers to give answers to needs and the cultural ambiance of the nation to promote design as something vital in the life of its citizens and in the service of production. From a platform of this nature can Finnish design then-as it did in the post-war years and as it is doing today-motivate its existence and hopefully also international success. A key element is education which includes also the art and environmental education in the very first stages of shaping the value-base of citizens. Only a nation which stresses the importance of the beauty and functionality of their environment can produce good design which also can be shared by the mankind at large. Will there be a new Aalto, a new Wirkkala? Probably the time is over when Finland needed national heroes in art and culture. Talents will surface if they are fostered-but the whole nature of design work is now so different that the role of the individual is not so visible.

(翻译: 蔡军 / Translated by Cai Jun)

建立具有芬兰特色的设计理念

安娜·丝丹萝丝
芬兰设计协会

芬兰的设计团体和国家的设计政策

1. 芬兰设计协会的历史与现状

芬兰艺术设计协会成立于1875年,其宗旨是提供芬兰工艺及应用美术的培训和教育。该协会主要任务是为芬兰工业培训更好的劳动力,通过在芬兰组织产品展销会和积极参加各种国际博览会来提高芬兰的工业制造水平以促进出口。该协会还着手收集了一些工业产品和手工制品,并在芬兰的小型博物馆进行展出。芬兰艺术设计协会在20世纪50年代至60年代期间负责每三年一次的米兰国际展的芬兰部分,从而为芬兰设计赢得了国际声誉。芬兰艺术设计协会于1965年被政府接管,其创会初衷发生了变化,当时该协会的影响力已经超过了如今的赫尔辛基艺术与设计大学。1989年,昔日的实用美术馆(如今的艺术与设计博物馆)成为一个靠自己的基金会进行运转的独立组织。在20世纪80年代晚期,该协会在赫尔辛基中心拥有自己的展览场所,并命名为芬兰设计协会。如今,设计协会已经拥有数个展览场地和一个位于市中心的商店,并且负责英文版的《Form Function Finland》杂志和芬兰设计年鉴的出版。该协会还组织一些国际性的巡回展览,其中最大的展出是为了纪念工业设计联合会成立125周年而举行的“芬兰设计125年展”,以及为了介绍北欧国家设计界的新秀而举行的“青年斯堪的纳维亚人设计展”。今天,芬兰设计协会的目的是促进芬兰应用艺术和工业设计的发展,并且通过组织一系列的展览、竞赛和研讨会以及制作、发行公开出版物,支持芬兰企业的出口效益。

2. 芬兰国内其他设计组织及其与芬兰设计协会之间的关系

芬兰其他相关的促进设计发展的组织和团体包括艺术与设计博物馆、芬兰设计师协会(ORNAMO)等。芬兰设计师协会是一个职业化的组织,它代表了芬兰设计界的各个方面。还有Designium,它和艺术与设计大学一起探索着设计研究和企业之间进一步的合作关系。在和设计有关的因素上,诸多的设计团体之间有着各种各样的合作项目和计划,其中大部分最近都已经出版。芬兰的各个设计团体都已设立了Ilmari,这是一个针对各种设计出版物和杂志的市场保护机构。

3. 芬兰政府对设计的政策和措施

芬兰有一个官方的、被政府认可的设计项目,被称为Motoilu2005,即“设计在2005年”。设立该项目的是为了到2005年时,使芬兰成为一个以典范设计而著称的国家。该目标必将导致对公司和企业设计服务的增加。2002年,芬兰国立技术代理处(The National Technology Agency of Finland)将一个大型技术项目投入到工业设计中,在该项目的框架阶段,企业尤其可以通过集中利用产品开发和创新发展来完成产品开发工作。对“伴随信息社会而来的将是什么”这一问题的讨论和争辩,已经在芬兰提上了议事日程。从纯粹的技术角度看,在信息社会中我们正向提供更好、更多样化的服务迈进。从广义上讲,设计是和这些服务的发展紧密相连的。它们甚至可以应用于那些非传统的工业设计即具有新的潜在增长因素的领域,如新媒体和软件界面的设计上。

4. 芬兰的设计奖与设计竞赛

芬兰设计协会举办各种设计竞赛并给获奖者颁奖,以使得获奖的作品闻名于工业界和媒体。Pro Finnish Design 奖(芬兰设计大奖)每两年颁发一次,授予某个开发了高水平的创新产品的公司,其目的是为了产生优秀的设计作品。Kaj Franck Design Prize(凯·弗兰克设计奖)每年颁发一次,授予那些长期以来在设计方面卓有成效的设计师。芬兰设计协会每年还颁发一个35岁以下的天才设计师 Young Designer of the Year 奖(年度青年设计师奖)。这些获奖者及其作品都会在芬兰国内的展会上公开亮相及展出,设计协会自己主办的刊物或国际性的杂志将把这些获奖者介绍给世人。

5. 芬兰设计的发展前景与芬兰文化、经济发展的关系

芬兰设计在国际上已经享有盛誉,并得到普遍的认同。它的设计前景是美好的。年轻而受过教育的新一代芬兰设计师已获得了国际上的关注,并和许多国际公司建立了广泛的合作关系。工业界已经认识到设计优势在竞争中的重要性。由于工业和经济越来越多地吸收了文化的因素,因此芬兰的设计将首先为高科技产品提供附属于其中的附加值。换句话说,设计是文化与经济的桥梁,设计是硬性的技术与软性的内涵之间的桥梁。

BUILDING FINNISH DESIGN AS A BRAND

Anne Stenros
Design Forum Finland

Design organization and state design policy in Finland

1. The history and present of Design Forum Finland

The Finnish Society of Crafts and Design was founded in 1875 to maintain training and education in crafts and applied arts in Finland. The purpose of the Society was to train better workers for industry and to promote industrial manufacturing and exports by organizing exhibitions of products in Finland and by participating in international World's Fairs. The Society also began to assemble a collection of products and artifacts and it staged minor museum exhibitions in Finland. During the 1950s and 1960s the Society of Crafts and Design was responsible for the Finnish departments of the Milan Triennials, and it was involved in making the concept of Finnish Design internationally known. The Society's original mission changed in 1965 when the institution that preceded today's University of Art and Design Helsinki (UJAH) was taken over by the state. In 1989 the former Museum of Applied Arts (present-day Museum of Art and Design) became an independent organization run by its own foundation. In the late 1980s, the Society acquired its own exhibition premises in the centre of Helsinki and adopted the name Design Forum Finland. At present, Design Forum has exhibition rooms and a shop in the city centre and it publishes the magazine Form Function Finland and the Design in Finland yearbook, both in English. Design Forum also arranges touring international exhibitions, the largest of which have been the Finnish Design 125 exhibition in honour of the Society's 125th anniversary, and Young Scandinavian Design, presenting young names in design in the Nordic countries. The present objective of Design Forum Finland is to promote Finnish applied arts and industrial design and to support the export efforts of Finnish companies by arranging exhibitions, competitions and seminars, and by producing and issuing publications.

2. The other Finnish design organizations and their relationship with Design Forum

Other Finnish organizations and bodies involved in promoting design are the Museum of Art and Design and the Finnish Association of Designers ORNAMO which is a professional organization representing various sectors of design. Designium, operating in connection with the University of Art and Design also seeks to further cooperation between design research and companies. There are also various cooperation programmes and schemes involving actors in the design sector, most recently in publishing. Finland's design organizations have established Ilmari, a marketing umbrella organization for various design publications and magazines.

3. The state design policies and programmes

Finland has an official government-approved design programme called Muotoilu 2005-Design 2005-the objective of which is to make Finland a model country for design by the year 2005. This goal calls for increased use of design services by firms and companies. In 2002, the National Technology Agency of Finland will launch a major technology programme for industrial design. Within the framework of this programme, companies can carry out product development work particularly focusing on the utilization of design

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in product development and innovation. Discussion and debate on what will follow the information society has also come under way in Finland. Seen from a purely technological perspective, we are moving towards providing content and various services in the information society. Design is associated in broad perspective with these developments. It is even being applied in areas that do not represent the traditional design industry, but are new potential sectors of growth, such as the new media and interface applications.

4. the design prizes and competitions in Finland

Design Forum Finland holds competitions and awards prizes to make design known in industry and the media. The Pro Finnish Design prize is awarded every second year. The purpose of the competition for this prize is to bring forth good Finnish design products-the prize is given to a company for an innovative new product of high standard. The Kaj Franck Design Prize is awarded annually to a designer in recognition of long-term achievements in design. Design Forum Finland also awards on an annual basis the Young Designer of the Year prize to a gifted young designer under 35 years of age. The recipients and the prize-winning products are presented to the public in exhibitions on show in Finland. The prize-winners are also presented to the international public in Design Forum's own publications and in international design journals and magazines.

5. The future development of Finnish design with its culture and economy

The international reputation of Finnish design is still widely known and recognized. The prospects for the future are also promising, as a new, educated generation of designers has also achieved a great deal of international attention and has collaborated on a broad basis with international companies. Industry has recognized the importance of design as an advantage in competition-and as industry and economy are increasingly adopting cultural aspects and focuses, Finnish design will above all provide the additional value that be attached to and included in high technology. In other words, design bridges culture and the economy, hard technology and soft content.

(翻译: 罗萍嘉 / Translated by Luo Ping Jia)

Building Finnish Design As A Brand

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Design Forum Finland

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Ceramic
Design

1

陶瓷
设计

芬兰陶瓷设计 Finnish Ceramic Design

佩卡·派卡里 / Pekka Paikkari

问：芬兰的陶瓷设计非常简洁，其中蕴藏的意念是什么？

答：一些看起来简洁的物品也许很难设计，我认为问题不是形态的“简洁”与否，而是保持对象的自然和简练。我个人认为形态本身就是装饰。

问：在芬兰，人们一般是称呼你们陶瓷设计家还是陶瓷艺术家？陶瓷应当归于艺术的概念还是设计的概念？

答：陶瓷设计家总是作为群体的一部分，其优秀的设计结合了许多观点和概念。有许多专业人员介入到陶瓷设计的过程中，客户也经常是过程的一部分。这将会在最后的阶段束缚设计师的自由。当设计是为大批量生产服务时，商业价值和就业也成为问题。陶瓷艺术家虽然也是作为群体的一部分，但却更加独立。基本的创意通常是由艺术家自己去思考，陶瓷艺术家也可以独立工作，艺术家总是像私人业主。

问：在芬兰的陶瓷设计中，传统和现代是怎样结合的？

答：传统芬兰陶瓷过去总是立足于以功能为基础的概念，当设计处于创造的过程时，功能被赋予有趣的任务。在设计中深入的功能思考意味着对环境问题的关注。对功能的要求也表明产品必须符合生产过程。我认为传统的东西有很多值得学习。

问：在芬兰陶瓷中，我们看到许多功能性的设计，它们是如何将实用性及美感与日用陶瓷结合起来的？

答：美总是隐含在简朴的形态中，这些用品反映我们收藏的记忆，通过日常的用品使我们体验到人类社会的传统。

问：当代芬兰陶瓷设计家主要关注哪些领域？

答：陶瓷和玻璃的世界正在变得越来越相似，也就是说存在脱离设计主流的诱惑，制造商更多地关注数量而不是质量。

It seems that most of Finnish ceramics design is very simple, what the concept behind in it?

Pekka Paikkari: Some simple looking objects may be very difficult to do. I think it is not question of simple shapes but leaving objects undecorated and clear. I believe myself that the shape can be also decoration in itself.

How to identify the position of ceramics? It belongs to design or art? What is the difference between ceramic designer and ceramic artist?

Pekka Paikkari: Ceramic designer works always as a part of the group. Good design is the combination of many opinions and ideas. There is various kind of professional staff involved to the process. The client is often part of the process. This will limit designers freedom in final stage. When design is made to the mass production it is also question of commercial values and employment. Ceramic Artist is working also as the part of the group but much more independent. Basic ideas are normally thought by artist him/herself. Ceramic artist can also be working alone. Artist is often more like a private entrepreneur.

How to combine with Finnish tradition into modern design in Finnish ceramics?

Pekka Paikkari: Old Finnish objects were often based to the functional basic idea. Function give interesting task when design is under the creative process. Function in well thought object means also taking of an attitude to the environmental questions. Demand of the function means also that this object must work in the production process. I think we have much to learn about traditional objects.

We saw many functional ceramics in Finnish design, how to combine with the utility and aesthetic together in the daily use ceramics?

Pekka Paikkari: Beauty is always hidden inside to the simple shapes. These objects reflect our collective memories. Our experiences are transporting human legacy through the daily objects.

What is the main area that concerned by contemporary Finnish ceramic designers?

Pekka Paikkari: World of ceramic and glass design is coming more and more homogenous. This means temptation to produce objects unattached to the main design process. Manufacturers are concentrate more to the quantity than quality.

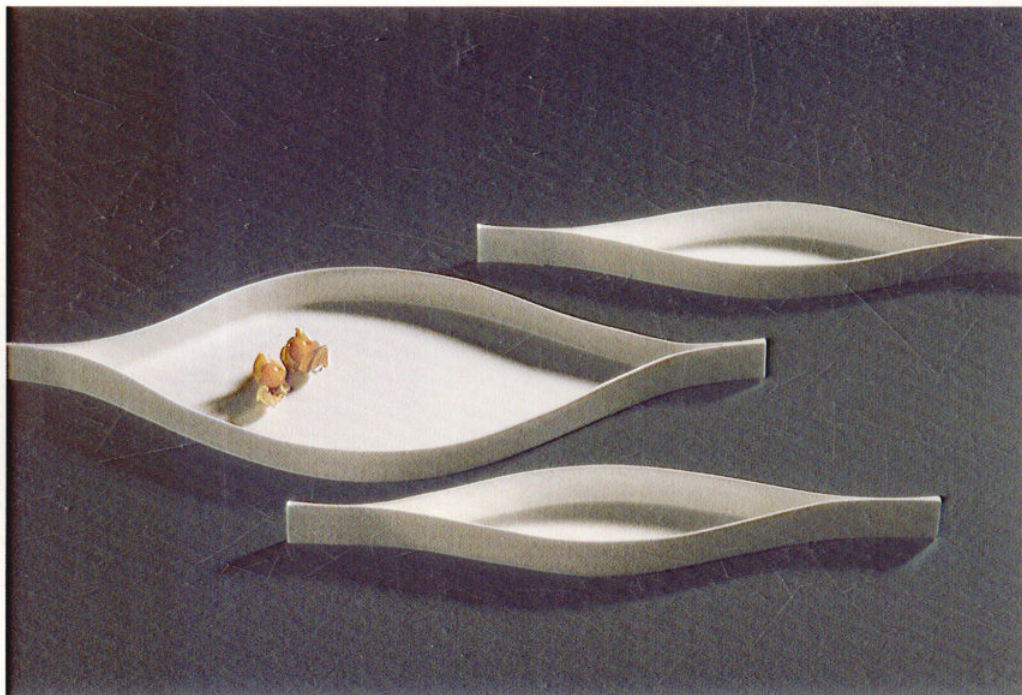
(采访，翻译：蔡军 / Interviewed and translated by Cai Jun)

1. Kayak

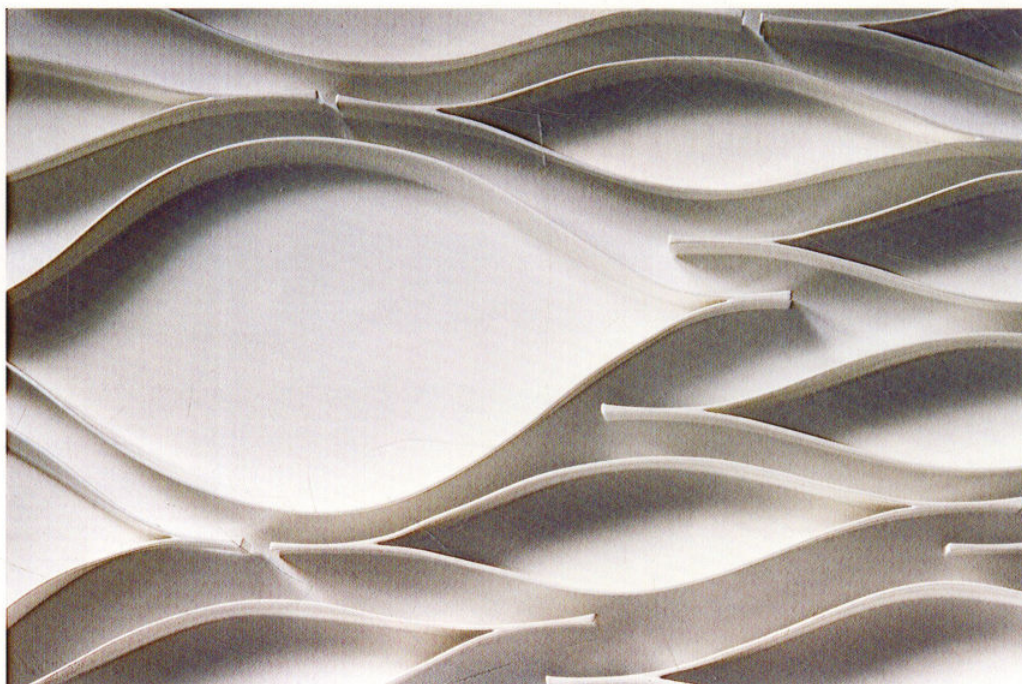
设计 / Design: 马拉库·沙罗 / Markku Salo
制造商 / Manufacturer: 阿拉比亚陶瓷公司 / ARABIA

2. Kayak

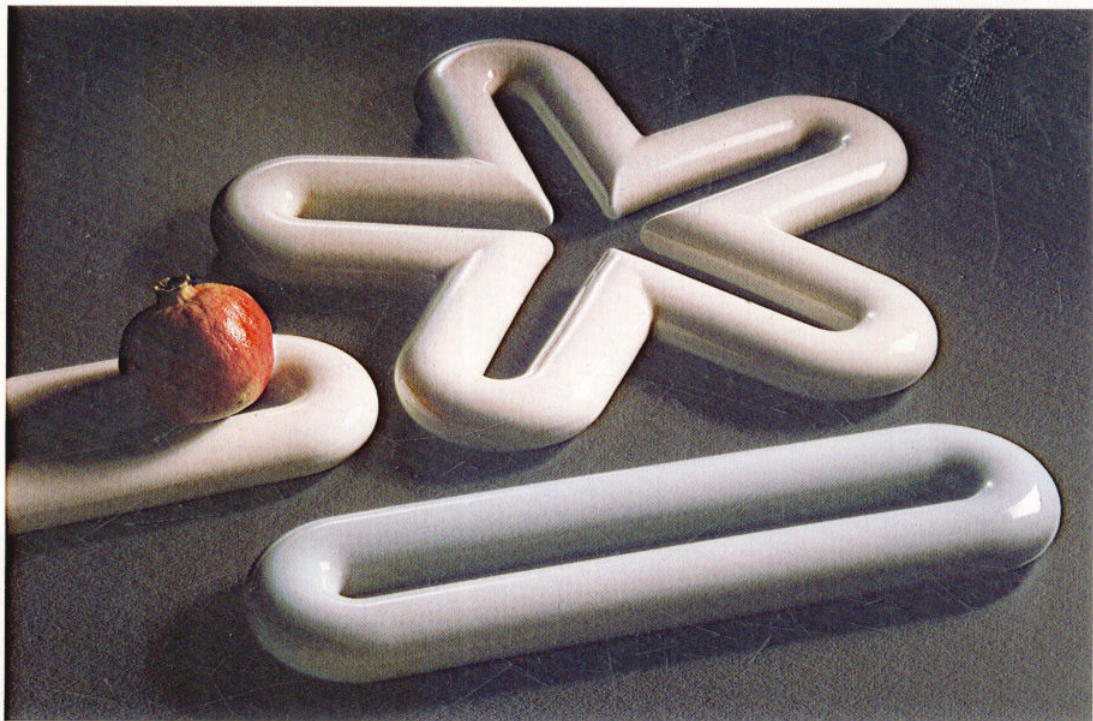
设计 / Design: 马拉库·沙罗 / Markku Salo
制造商 / Manufacturer: 阿拉比亚陶瓷公司 / ARABIA



1



2



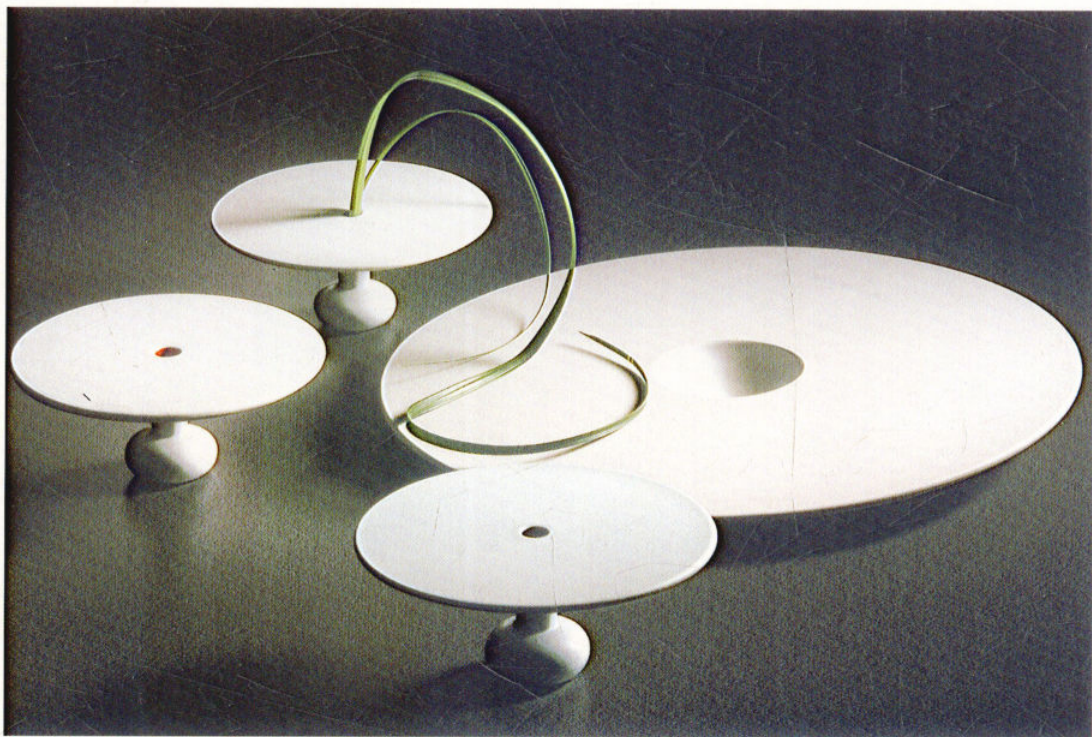
3

3. Outline

设计 / Design: 托尼·奥弗斯通 / Tony Alfstöm
 制造商 / Manufacturer: 阿拉比亚陶瓷公司 / ARABIA

4. Piste-maljakkko Ja Vati

设计 / Design: 娜莎里·拉赫丹马克 / Nathalie Lahdenmäki
 制造商 / Manufacturer: 阿拉比亚陶瓷公司 / ARABIA



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