

什么时候以及为什么现代主义过时了

20世纪70年代的知识文化风潮与60年代形成了鲜明的对比。在60年代，“让世界变得更好”的理想在社会的每个角落都非常盛行，人们普遍认为，未来天堂在人间实现的唯一可能借助的力量就是现代技术。然而，70年代以后，西方世界开始倾向于怀疑，失落、完全的非理性与暴力抗争开始出现，目标指向现代技术，特别是大规模的现代技术。

在60年代的后半段，这一“文化变迁”的先驱出现了。从1968年5月开始，在欧洲的几个大学都突然出现了对大学权威与过时模式的抵制。还不止如此。在法国和意大利，学生们聚集、抗议；在德国、荷兰，以及在美国的某些大学，在南美几乎所有的大学的文化传统与左

翼激进理论有着一种亲缘关系。当现代技术被无政府主义的理想所诅咒时，当学生们被无政府主义理想所激励时，不用说，这些集会会被一种反对现代技术的强烈情感所驱使。



当然，把这种反现代主义的情绪和突然出现的对现代技术的不信任完全归结为大学里意识形态的冲突是错误的。在另一方面，还存在着数量可观的团体，他们从政治和科学立场出发，提出

对现代化进程进行一些改良。他们只是表明对全球生态平衡的恶化日益增长的关注——就像罗马俱乐部的报告中所展现的那样，或者他们争论对第三世界适用的“低技术”。另外，还存在着大量的非暴力团体，他们反对美国的越南战争，反对核能，几年之后，他们又反对美国在欧洲设立导弹发射架。最后（但并非不重要），还存在着规模较小但从文化视角来看更有影响力的团体，主要由法国和意大利知识分子组成，他们支持“毛主义”。对于这样的团体来说，毛主席是“新人类”的人格化代表，是平等“新世界”的先驱。不用说，在这些团体内，中国内部对文化大革命的批判和波尔布特对柬埔寨人的压迫都被盲目地谴责为帝国主义所编造的谎言。（图24）逐渐地，这

19世纪与20世纪末的反技术先锋设计

——艺术与手工艺运动和荷兰后现代主义（2）

（荷）J.W. 德鲁克、马乔林·凡·维尔森 翻译：滕晓铂

When – and why – modernism became old fashioned

The intellectual and cultural climate in the 1970s was in sharp contrast with that of the 60s. In the sixties, the ideals of "making the world a better place" had flourished in virtually each and every aspect of society, and the realization of this future paradise on earth was, so it was generally thought, going to be made possible only by one dominating force: modern technology. However, after 1970 the Western world was increasingly prey to doubt, despair and often completely irrational and violent protest rallies, aimed against modern - especially large scale - technology.

The precursors of this "culture change" had been witnessed in the second half of the sixties. The protests at several European universities from May 1968 onwards can be seen as a suddenly emerged resistance against the authoritarian and outdated nature of universities at that time, but there

is more to them. The student rallies and protests in France and Italy, but also in Germany and the Netherlands, at certain universities in the US and almost all universities in South-America were rooted in a long-standing tradition of intellectually tinted affinity with left-wing radical theories. As modern technology is anathema to the ideals of anarchism and the student revolts were inspired by anarchist ideals, it goes without saying that these rallies were inspired by, and inspired in turn, strong feelings against modernism and technology. Yet, it would be wrong to attribute these sentiments of antimodernism and the suddenly manifest distrust of modern technology solely to the ideological conflicts at universities. On the one hand there were respectable lobbies from the political and scientific establishment, aimed at "fine-tuning" the course of the modernisation process. They limited themselves to showing an increasing concern about the degradation

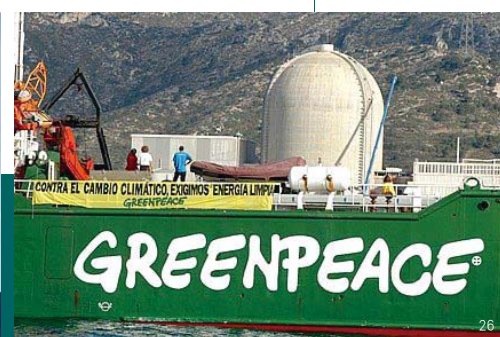
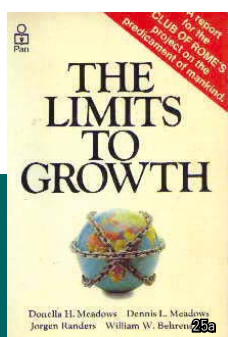
of the global ecological balance as outlined in the first report of the Club of Rome and to debating about adapted - read: simplified, 'low' - technology for the Third World. On the other hand there were the massive, non-violent rallies against the American role in the Vietnam war, against nuclear energy and, a few years later, against the installation of American cruise missiles in Europe. Last but not least, there were small but, seen from a cultural perspective, rather influential groups of predominantly French and Italian intellectuals who claimed to be "Maoists". For these groups, Chairman Mao served as the impersonation of the 'New Man', precursor of an equally 'New World'. Needless to say, in these circles even mildy critical comments on the consequences of the Cultural Revolution in China and the collective re-education of the people of Cambodia under Pol Pot were bluntly denounced as imperialist lies. [INSERT ILL. 24 HERE] Gradually these intellectual

些知识分子“精英们”走向了极端非理性的、极端反技术的立场。甚至那些政治团体也在一定程度上受到这些激进团体的影响，他们也开始怀疑技术乌托邦是否能够经受住考验。因此，西方的反现代主义不断地自我加强。

然而，在那个时代里，还有其他主要的因素和事件对反现代主义有所贡献。第一，最有雄心的空间飞行计划——阿波罗计划（阿波罗 17 号于 1972 年 12 月成功在月球着陆）完成了。尽管美国航天局坚定地宣称这一计划中科技的无限重要性，但是很多人还是持有不同程度的怀疑。1986 年美国的航天飞机挑战者号在空中爆炸，机组人员全部丧生。此时，这种反对的态度进一步得到加强。后来证明，这一灾难是由价值 5 美分的环形

部件引起的。该计划耗资上亿——甚至 10 亿，但是其实践结果又如何呢？这些耗资不菲的计划与美国政府推行的一项雄心勃勃的社会改革计划——“大社会”计划是同步开展的，这一灾难是不是证明它们完全都是失败的？在 60 年代中期，约翰逊总统启动了“向贫困宣战”计划，这又为深受越战和空间飞行计划拖累的国家财政施加了额外的压力。美国的爱国者们怎样面对东南亚战场的失败，如何面对在美国报纸上展示的越南村庄令人恐惧的画面？

这些事件本身就足以使很多人开始怀疑现代主义的优越性。最大的谎言被揭开了，在 70 年代早期，人们逐渐清晰地意识到，即使最有力量、最现代、最富有的国家也无法承担起持续的空间飞行计划、大规模的社会改革、战争所带来的巨大财政负担。由于多年的过度负担，在短短几年内，美国的国际金融地位由债权人变成了债务人。1971 年 12 月，尼克松总统在报告中说，美国的美元不再与黄金挂钩。货币的持续贬值意味着作为西方现代社会基石的国际货币体系



"élites" opened the door to highly irrational and extremely antitechnological attitudes. By and by, even the political establishment was to a certain extent influenced by these radical groups, in the sense that they at least also started wondering if a technological Utopia was indeed feasible. Thus, antimodernism in the Western world reinforced itself.

There were, however, other major factors and events contributing to antimodernism in this era. First of all, there was the completion of the most ambitious spaceflight project ever, the Apollo Project with the successful "splashdown" of the Apollo 17 in December '72. In spite of NASA's adamant claims about the immense scientific importance of this project, many people experienced a certain degree of doubt. This reserved attitude was – to say the least – reinforced when in 1986 the American space shuttle Challenger exploded in full

flight, killing all astronauts on board. The disaster, so it turned out, was caused by the failure of a 5 dollarcent O-ring. The fact that the project had cost hundreds, even thousands of millions of dollars was crystal clear, but what were the practical results? And how could the enormous cost of the project be tallied with the growing realisation that the so called "Great Society", the ambitious social reforms program of the American government, was turning into a total failure? President Johnson had launched parts of this program, among which the "War on Poverty", in the mid-sixties, adding extra pressure to a national budget already at risk from the Vietnam war and the ambitious space program. What were American patriots to think of the total absence of military successes in South-East Asia, where generals as a last resort took recourse to defoliants and napalm bombings while the devastatingly horrible consequences for Vietnamese villagers

were shown in large pictures on the front pages of American newspapers?

By themselves, these events would have sufficed to cause lots of people to start doubting the merits of modernism. Perhaps the greatest deception, however, was that during the early seventies it became increasingly clear that even the most powerful, the most modern and the richest nation on earth could not afford to continue paying for these titanic combined government efforts of space flight, large scale social reform and war. Due to tremendous overspending, within a few years the international financial status of the US changed from creditor to debtor nation. In December 1971 president Nixon had to apprise the nation of the fact that the value of the American dollar was no longer linked to the price of gold. The ensuing devaluation meant an abrupt ending to the international monetary system that had been the bedrock of modern Western society: the Bretton

24. 毛派学生占领巴黎索邦大学 1968年5月
Maoist students occupy Sorbonne university Paris, May 1968

25a. 《增长的极限》封面
Limits to Growth cover

25b. “愚蠢的增长”《新科学家》封面
Folly of Growth New-Scientist cover

26. 绿色和平组织
Greenpeace activists

的崩溃,该体系包括布雷顿森林体系(战后调整国际金融秩序)和国际货币基金组织。

这些互不相干的因素加起来导致了看待技术方式的极端变化。这些因素也被罗马俱乐部第一个报告所证实——该报告由麻省理工学院的福里斯特、梅多斯教授起草而成,于1972年面世。(图25a、25b)麻省理工学院无疑是西方技术

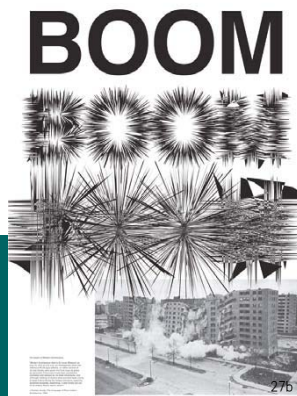
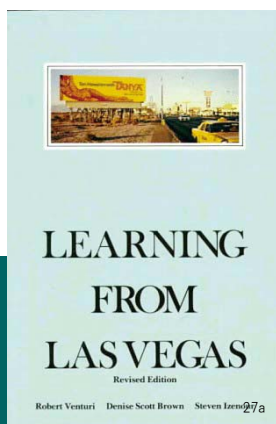
领域的麦加圣地,他们名为《增长的极限》的报告是在最为知名的知识分子和政治家组织(被称为“罗马俱乐部”)的赞助下,由麻省理工学院最顶尖的学者撰写。总之,这群人不能被称为理想主义的失落者。该报告的作者及其所在学院在专业领域中的权威性地位,使得该报告产生了一个决定性的印象,并且永久性地改变了国际政治议程。当然,报告中的分

析不能被看成是神圣的结论:我们至少要认识到,在后来几年,该报告的计量学基础是薄弱的。但灾难性的语言本身就是有力的一击。根据这个报告,世界将遭受史无前例的三重灾难:第一,人类文明将受到核武器、生化武器的威胁;第二,少数富裕国家与多数贫穷国家之间的差距灾难性地不断扩大;最后,世界人口急速增长带来的威胁,大量人口

27a.《向拉斯维加斯学习》封面 *learning from las vegas*

27b.现代建筑之死 *modern architecture died.*

28.埃托·索特萨斯 *Ettore Sottsass*



Woods Agreements, regulating post-war international finance and establishing the International Monetary Fund.

A totally unrelated factor causing a radical change in the way the role of technology was seen, proved to be the first Report of the Club of Rome, conceived and drafted by Massachusetts Institute of Technology professors like Forrester and Meadows, published in 1972 [ILL. 25a & 25b]. MIT can without a doubt be considered the Mecca of Western technological establishment, and the report, titled Limits to Growth, was financed by one of the internationally most prestigious group of intellectuals and politicians (the so called 'Club of Rome') and written by the highest ranking scholars of the MIT, in short: a group of people that could most definitely not be called a bunch of idealistic losers. The know-how of the authors and their affiliation with this famous technological university caused the report

to create a crushing impression and to change the international political agenda permanently. The analysis was not seen as a sacrosanct conclusion: in later years the econometric basis proved to be meagre, to say the least. It was the apocalyptic message itself that packed the punch. According to the report, the world was at the brink of an unprecedented, threefold crisis. First, there was the menace of mass destruction of human civilisation by nuclear, bacteriological and chemical weaponry. Second, there was the catastrophic development of a growing rift in income between a minority of ever richer countries on the one, and a majority of poor lands on the other hand. And finally there was the menace of a ever faster world population growth, that would manifest itself in acute famine on a global scale, in worldwide exhaustion of natural resources and in global poisoning of the environment. Early critics of modernism like Vance Packard,

who in the optimistic sixties had been lonely prophets, now suddenly found support for their ideas from unexpected sympathisers.

In this political climate, ideas about desirable and undesirable forms of industrial production, energy, "special" technology for the Third World and the desirability of a new international economic order underwent a radical change. Also in this climate, an organisation like Greenpeace, that had been operational since 1968, was suddenly given worldwide news coverage. [ILL. 26]

Unfortunately, a side effect of these developments was that small, extremist groups in the Western world felt the need to misuse this climate as an alibi to deploy all available means in their rebellion against Western establishment. The decade of the seventies would be characterised by city guerrilla groups operating on a global scale: the Brigade Rosse in Italy, the Baader-Meinhof group in Western Germany, the

将耗尽自然资源，污染全球环境。早期的现代主义批判者——如万斯·帕卡德，他在乐观的60年代是孤独的预言家，现在将突然从意想不到的同情者那里获得很大的思想支持。

在这种政治气候下，什么是可取的或者不可取的工业产品、能源模式？什么是适用于第三世界的“特殊”技术？什么是好的新国际经济秩序？关于上述问题的思想经历了很大的变化，而像绿色空间（组建于1968年）这样的组织突然出现在了全球各个地方。（图26）

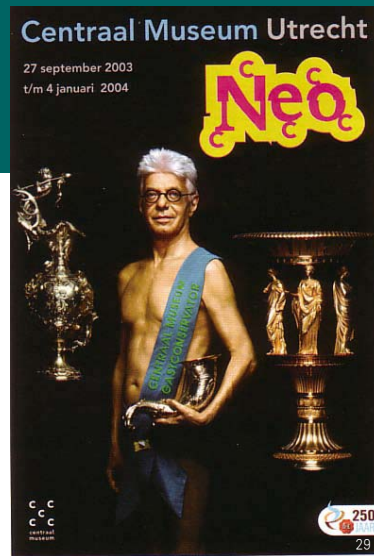
不幸的是，这些发展的副作用是西方世界中的极端组织感到有必要利用这些思想风潮为借口，并使用所有可用的手段来反对西方的既有建制。70年代的一大特征就是城市游击队在世界范围内

活动，包括意大利的红色旅、西德的赤色风暴、亚洲的日本红军及其继承者们。这些组织的成功与政治实体的恐惧性反应说明了现代技术社会的脆弱性，同样的问题也可以在1979年伊朗人民大规模成功抵制沙赫（波斯国王）中看到。沙赫想以极快的速度在他的国家中建成现代主义，不惜为此使用鞭刑，并且接受了来自美国的支持。沙赫逃亡西方之后，伊斯兰原教旨主义者在眨眼之间就建立起了中世纪风格的神权政体。因此，很明显，现代主义意识形态并不像60年代人所理解的那样，是可以普遍移植的。什叶派领袖阿亚图拉的快速成功证明伊朗社会并不是反对变化，而是反对现代的、西方式的生活风格。后者正是沙赫所力图强加给这个社会的。

后现代主义与功能主义的削弱

新的、反技术思想的出现以及现代主义的削弱对建筑、设计的主流思想产生了一定的后果。在20世纪50年代和60年代，建筑中的现代主义和设计中的功能主义（前者的对应物）完全以大批量生产、现代技术原则为基础。打破这些原则不可避免地意味着削弱它们对20世纪晚期建筑与设计的影响力。第一个冲击发生在建筑领域，罗伯特·文丘里与丹尼斯·斯科特·布朗和史蒂文·伊森诺合著的《向拉斯维加斯学习》（1972），以及查尔斯·詹克斯的《后现代建筑语言》（1977），其中有一段可能被所有后现代主义建筑批评家引用最多的文字：“……1972年7月15日下午3点32分，现代建筑在密苏里的圣路易斯死去。”（图

Japanese Red Army in Asia and their countless successors. Once more, the alarming success of these groups and the panicked reaction patterns of the political establishment illustrated the vulnerability of modern technological society, as was also seen in the massive and ultimately successful resistance of the Iranian people against the Shah of Persia in 1979. The Shah had failed in his attempts to enforce an ultrafast modernisation of his country, not sparing the rod in doing so and receiving substantial support from the US for his efforts. After the Shah's flight to the West, however, fundamentalist groups within Islam managed to establish a medievally tinted theocracy within the blink of an eye. Thus, it became clear that Western modernist ideology might not be as universally transferable or even desirable as had been thought in the sixties: Iranian society was not against change per se, as was illustrated by the ayatollahs' rapid success, but had



29. 荷兰后现代主义展览海报 Dutch postmodernism exhibition poster

been opposed to the modern, "Western"-inspired life style that the Shah had tried to impose.

Postmodernism and the undermining of functionalism

The emergence of new, antitechnological ideals and the undermining of modernism that went hand in hand with it, had certain consequences for the ruling ideas on architecture and design. In the 1950s and

1960, modernism in architecture and its direct counterpart: functionalism in design, had been solely and solidly founded in the principles of large scale, modern technology. Undermining these principles inevitably meant undermining the most influential current to date in 20th century architecture and design. The first blows were dealt in the field of architecture, when Robert Venturi published his Learning from Las Vegas (1972), together with Denise Scott Brown and Steven Izenour, and Charles Jencks wrote The language of postmodern architecture (1977), which contains the phrase that's possibly the most cited in all of postmodern architecture critique: "...Modern architecture died in St. Louis, Missouri on July 15, 1972 at 3.32 pm..." [ILL. 27a & 27b] The assault on functionalism in design was initiated in Italy, more precisely in Milano – where two avant-garde studios gained tremendous success shortly after having opened their doors: Alchimia, established by

27a、27b)

对功能主义设计的攻击肇始于意大利，更准确地说是米兰。在米兰有两个先锋设计工作室，开张不久就取得了巨大的成功。一个是由亚历山大·格里罗于1976年建立的阿基米亚工作室，另一个是由埃托·索特萨斯于1980年建立的孟菲斯工作室。(图28)

人们确实会有这样的印象：后现

代的设计原则一开始主要受到功能主义的启发，而后者是被束缚在条条框框之内。后现代主义设计似乎一开始就完全拒绝功能主义设计的大多数原则。乌尔姆的抽象极简主义被贴上了“无趣”的标签，是装饰领域的禁忌，这一原则被不断地打破，有时甚至是带着施虐的快感。功能主义的核心原则“形式服从功能”(Form follows function)被反讽式地篡

改，被无理的“形式服从乐趣”(Form follows fun)所取代。(图29)功能主义设计本来主张具有“民主性”，即它试图创造高质量的、大众能够买得起的产品，而后现代主义者故意采取了一种精英化的立场：批量产品是不真诚的，要由少数人来生产个性化的、手工制造的产品，价格非常高，卖给有钱的艺术鉴赏家群体。后现代产品的功能性是第二



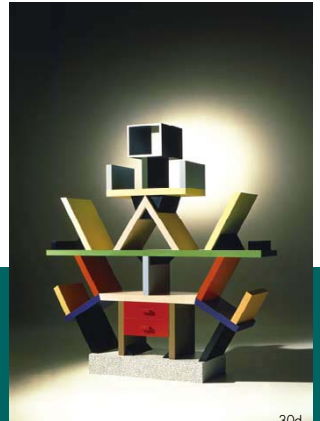
30a



30b



30c



30d

30a. 功能主义的扶手椅
(吉斯本) Functionalist
armchair (Gispen)

30b. 后现代主义的扶手椅
(普鲁斯特椅 门蒂尼) Postmodernist
armchair (Proust's chair
Mellini)

30c. 功能主义的书架
(毕利书架 宜家) Functionalist book case
(Billy Ikea)

30d. 后现代主义的书架
(索特萨斯 卡尔顿书架) Postmodernist book
case (Sottsass Carlton)

Alessandro Guerriero in 1976, and Memphis
(1980) by Ettore Sottsass. [ILL. 28]

One does get the impression that the principles of postmodern design were initially mainly inspired by the dominance of functionalism, which was felt to impose an irritating restriction. As a consequence, postmodernist design seemed to limit itself at first to a total rejection of the large majority of functionalist design principles. The abstract minimalism of Ulm was labeled as "boring" and the taboo on decoration that was part and parcel of it, was violated time and time again, sometimes with an almost sadistic alacrity. The functionalists' central principle of "Form follows function" was ironically rephrased and replaced by the rather gratuitous "Form follows fun". [ILL. 29] And after the self-proclaimed 'democratic' nature of functionalist design, i.e. the attempt to create affordable products of good quality that the masses

could procure, postmodernists adopted a purposefully élitist attitude: mass production was forsworn and the idea was to produce exclusive, manually crafted products, manufactured in small numbers and sold for outrageous prices to a well-to-do, artistically inclined clique of connoisseurs. The functionality of a truly postmodern product was of secondary importance, which led to the absurd situation that products had no discernable function anymore: postmodern chairs tend to be unsuited as seats, and postmodern bookshelves are not primarily meant to contain books. [ILL. 30a, 30b, 30c & 30d] But above all, postmodern design reflected, just like Arts & Crafts had done in the 19th century, a vehement aversion to modern, large-scale technology.

In the last part of this paper we shall describe how industrial design as a discipline can be affected by the consequences of this change from

functionalism to postmodernism; we shall do this by discussing the developments within Dutch design in the last decade of the 20th century.

Dutch postmodernism: Droog Design

Even before the Second World War Dutch design was fully dominated by the Bauhaus principles of the later years. There were two reasons why this influence was stronger in the Netherlands than elsewhere. First, a purely Dutch avant-garde art movement, the so-called De Stijl (The Style) with figureheads like Piet Mondrian and Theo van Doesburg, had left an unofficial – Van Doesburg's repeated attempts to apply for a job as a lecturer at the Bauhaus had been successfully thwarted by Gropius – but even so, a highly important impression on the design practices at this famous German institution. [ILL. 31a & 31b] Secondly, the straight-lined and sober Bauhaus-design fit seamlessly into the Calvinistic culture of the

位的，这带来了荒诞的结果：有些产品并不具有明显的功能性。后现代的椅子并不适合坐，而后现代的书架也不是为了装书。（图 30a、30b、30c、30d）但是综上所述，后现代主义设计为表达对现代的、大批量化生产技术的强烈反感而所做的种种，与 19 世纪的艺术与手工艺运动实际上是一样的。

本文的最后一部分，将通过讨论荷兰 20 世纪末期的设计发展，来阐述工业设计作为一门学科是如何在“从功能主义到后现代主义”变化的影响下而发展的。

荷兰后现代主义：Droog Design

在第二次世界大战以前，荷兰设计完全遵循包豪斯晚期的原则。荷兰比其

他国家受到更为强烈影响的原因有两个：第一，荷兰的纯粹先锋艺术运动是“风格派”运动，领袖是皮特·蒙德里安和西奥·凡·杜斯伯格（后者多次试图去包豪斯担任讲师，但总是被格罗皮乌斯拒绝），他们虽非包豪斯的正式成员，但对这所德国学院在设计领域的探索有着非常深刻的印象。（图 31a、31b）第二，直线式的、理性的包豪斯设计风格与荷兰的加尔文主义文化相得益彰。正因如此，包豪斯的战后遗产——乌尔姆设计学院对荷兰 20 世纪五六十年代的设计哲学产生了深刻的（甚至可以说是麻痹性的）影响。这也是为什么后现代主义在荷兰的土壤里扎根经历了相对较长的时期。但是，一旦后现代主义站稳了脚跟，荷兰的设计就掀起了无可匹敌的国际性

成功。

后现代主义在荷兰的设计领域的建立经历了两条相互分离但又相互交织的路线。第一个发展是，在最重要的荷兰设计学院中课程的革命性变革，即埃因霍温的工业设计学院——该学院由一位讲师里德维奇·埃德库特创办。（图 32）在 20 世纪末，原来以乌尔姆功能主义为基础的整个课程都转变为正统的后现代主义课程。1999 年，埃德库特当选为教授委员会主席，该院校获得了国际性的声誉，它的荷兰名字也改为更为国际化的“设计学院”（Design Academy）。（图 33）

第二个里程碑是在 1993 年，Droog Design 的创立为年轻的、有天赋的设计师搭建了一个平台，其创建者是埃因霍温

Netherlands. Small wonder that the post-war legacy of the Bauhaus, the Hochschule für Gestaltung in Ulm, had a profound, one might even say a paralysing, influence on Dutch design philosophy in the 1950s and 1960s. That is why a relatively long period went by before postmodernism could start taking root in Dutch soil. But once postmodernism had established itself, Dutch design experienced a wave of unparalleled international success.

The institutionalisation of postmodernism in the Dutch design world happened along two separate but closely entwined lines. The first development in this sense was a radical revolution in the curriculum of the most important non-academic design college in the Netherlands, the Academie voor Industriële Vormgeving (Academy for Industrial Design) in Eindhoven, initiated by one of the lecturers: design guru and trend watcher Lidewij Edelkoort. [ILL. 32]



31a



31b

In the last decade of the 20th century the entire course, previously wholly based on Ulm functionalism, was changed into an orthodox postmodernist program. In 1999, when Edelkoort was elected president of the Board, the college had gained international fame and its Dutch name was changed to the more internationally oriented Design Academy. [ILL. 33]

A second milestone was the establishment of a platform for young, talented designers in 1993 by an other lecturer at this same Design Academy, designer Gijs Bakker and design critic Renny Ramakers. The

platform was named Droog Design. [ILL. 34]. “Droog” is Dutch for “dry”, a tongue-in-cheek reference to the intended simplicity and humor in the products it promoted. [ILL. 35a & 35b] Notwithstanding the criticism one might like to utter at Droog Design’s address – and in the next paragraphs we shall maintain that there is ample room for criticism – no-one can deny that this very movement was the main contributor to the great international success of Dutch design of the past twenty years. Never before have Dutch designers received such lavish international praise and acclaim, and

31a. 风格派的扶手椅（里特维德 红蓝椅）De Stijl armchair (Rietveld red blue chair)

31b. 包豪斯的设计（彼得·科勒 摇篮）Bauhaus (Peter Keler Cradle)

设计学院的一名讲师吉斯·巴克和设计批评家伦尼·拉梅克。(图 34a、34b) “Droog”在荷兰语中是“不加渲染”的意思,同时也有流氓团伙的意思,这个词在这里被以开玩笑的方式使用,意味着他们推崇产品的简单与幽默。(图 35a、

35b) 尽管有人会批评 Droog Design——我们在下一段会证明它确实有应被批评之处,但没有人会否认这一运动是荷兰设计在过去 20 年内取得国际成功的主要贡献者。在荷兰的设计师取得这样巨大的国际赞誉和声誉之前,荷兰的埃因霍

温设计学院从来没有吸引过如此多的学生。所有成功地从 Droog Design 开始其职业生涯的设计师都从该校的学生中招收员工。

另一方面,从来也没有这样的先锋设计会在关于设计的质量标准和关于学

32. 设计师里德维奇·埃德库特 Design guru & trendwatcher Lidewij Edelkoort

33. 埃因霍温的设计学院 Design Academy Eindhoven



never have Dutch design colleges attracted so many students. Virtually all successful designers starting their career at Droog Design's studio, had been recruited amongst students of the Design Academy.

On the other hand – and that is the drawback of Droog Design's overwhelming success-: never before has an avant-garde design movement caused so much vagueness and confusion about quality criteria in design and about the very foundations of the discipline itself.

The other side of the coin: vagueness in foundations of product design

What are the grass roots of this paradox? We maintain that it had to do with the fact that exactly at the apogee of the successful alliance between design and industry (approximately the 60s and early 70s of the twentieth century), fostered by 'Ulmian' functionalism, a complete turnaround in the dominant design philosophy took

place with the advent of postmodernism. As stated before, postmodernism was strongly antimodernist and it indeed seriously undermined functionalism, the then universally accepted foundation of product design. The ensuing boom of conceptual design in the eighties and nineties is in our view the main reason for the vagueness and ambiguities surrounding the fundamental principles of product design as a discipline that characterises the design discourse since the last quarter of the 20th century, and that lasts in fact until today.

The enormous success of the Design Academy and Droog Design contributed to the fact that postmodernist ideas exerted considerable influence on the curricula of other art academies offering some type of design training. Each and every academy gradually veered more and more towards the Droog viewpoints, becoming ever "drier". Of course, there is no objection

to this slow but certain change in taught design philosophy, as long as one bears in mind the fact that Droog Design was, and is, an important innovative current, featuring artisanal, small-scale product development, strongly rooted in the tradition of artisanal crafts.

On the other hand, Droog Design had and has nothing to do with the technological innovations that are, as we speak, causing a revolution in the realm of the production techniques of mass produced consumer goods surrounding us. A first glance will prove this viewpoint: a single look at lamps, furniture, flower vases and other decorative objects will suffice to conclude that the product assortment that Droog Design is offering, is literally the same as what made the Arts and Crafts movement such a success in the late nineteenth century. [ILL. 36 a & 36b] And once again, just like what happened with the Arts & Crafts products, a century before, the inevitably exorbitant

科本身的基础上引起如此之多的模糊与混淆,这也是 Droog Design 巨大成功的反面。

硬币的另一面: 产品设计基础的模糊性

这种悖反的根源在哪里? 我们认为,原因在于恰好在乌尔姆学派滋养的设计与工业成功结合的最高点(大约是60年代和70年代),随着后现代主义的到来,主流设计哲学发生了一场彻底的转变。就像前面讲到的,后现代主义是强烈的反现代主义,它实际上严重地破坏了本应作为一切产品设计之基础的功能主义原则,而随后20世纪八九十年代概念设计的繁荣,也成为了产品设计作为一门学科,在20世纪的最后25年(甚至直到今天),其基本原则一直

比较模糊,而设计的本质特征也不清晰的主要原因。

埃因霍温设计学院和 Droog Design 的巨大成功致使后现代主义思想对其他艺术院校的设计课程产生了深刻的影响。每一个设计学院都逐渐转向了 Droog 的立场,变得越来越“简单”。当然,只要我们明白这样一个事实: Droog Design 曾经是并且现在依然是一个重要的创新思潮,它是植根于手工艺传统的艺术化的、小规模的产品开发,那么,就不会反对这种缓慢但明确的设计教学理念的变化。

另一方面, Droog Design 与引发大批量化商品生产的技术创新毫无关联。只要看看他们设计的灯具、家具、花瓶和其他的装饰物品就足以得出结论:

Droog Design 提供的产品种类可以说是和19世纪艺术与手工艺运动的完全相同。(图36a、36b、36c)正如一个世纪前的艺术与手工艺运动的产品,他们的产品再一次不可避免地价格奇高、由少数人精心地以手工制作,这使得 Droog 的产品只能销往小规模、个性化的小众群体。

至此,我们对英国19世纪艺术与手工艺运动的折衷主义与 Droog Design 对设计的巨大影响力(同样是折衷主义的)之间进行的比较基本完成。值得承认, Droog 使产品设计对手工艺传统的继承达到了一个新的层面,但同时也加大了产业界与学院之间的鸿沟。在这个意义上,就像过去的艺术与手工艺运动所扮演的角色一样,概念设计的广泛流行和像

prices of these pieces, handmade in small numbers, make Droog- products available only to a small and exclusive circle of connoisseurs.

Thus, the comparison between the English nineteenth century eclecticism of the Arts and Crafts movement and the huge influence of, equally eclectic, Droog Design on design academies is complete. Droog's influence does admittedly take those aspects of product design that are rooted in craftsmanship to the next level, but at the same time it causes an ever increasing chasm between the know how that large scale production companies expect from an industrial designer and the curriculum taught at the academies. In that sense the gigantic popularity of conceptual design in general and the influence of a movement like Droog Design in particular are, just like the role of Arts & Crafts in the past, in fact nothing but "A Great Inhibition" to the necessary modernisation of design education.



34a. Droog Design 的创建者吉斯·巴克和伦尼·拉梅克 Founders of Droog Design Gijs Bakker & Renny Ramakers

34b. Droog Design

35a. Droog Design (特茹·雷米 衣柜 1991) (Tejo Remy Chest of Drawers 1991)

35b. Droog Design (特茹·雷米 牛奶瓶灯) (Tejo Remy milk bottle lamp)



Droog Design 这样的设计运动的巨大影响力实际上只不过是设计教育现代化进程中的“一大阻碍”。

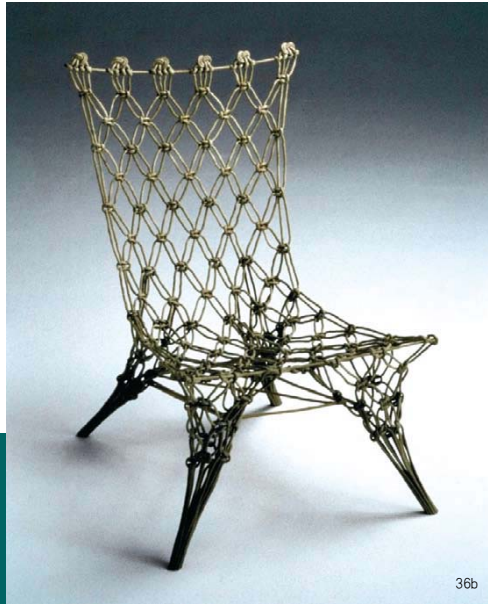
20 世纪末，后现代主义思想不仅在

荷兰，而且在整个西方世界的艺术院校的设计课程中取得了主导性的影响力。然而，在技术院校中的情况却有所不同，在那里后现代主义实际上也是对工业设

计课程发展起推动作用的因素之一，但是方式却完全不同。后现代主义的基本特征是质疑——“怎样都可以”是后现代主义者的口头禅，如厌恶现代技术、返回格罗皮乌斯以前的观点，即将设计提升为某形式的实用性“纯艺术”。而这些特征致使后现代主义思想无法被整合到技术院校的设计课程之中。后现代主义喧嚣地占据设计话语的方式迫使其他对设计未来至关重要的话题退缩到背景之中。在后现代主义如日中天的时代，“技术的第三次浪潮”所带来的技术极大地改变了我们的生存环境。但是，由于后现代主义的存在，很多问题我们都无法讨论，也就是说我们无法将相关的技术整合到设计实践当中。假如不引入特别的、特定的改变，例如引入“可持续性



36a



36b

36a. Droog Design (特茹·雷米 破布椅) Droog Design (Tejo Remy rag chair)

36b. Droog Design (马歇尔·万德斯 打结椅) Droog Design (Marcel Wanders knotted chair)

Thus, by the end of the 20th century postmodernist ideas had gained a dominant influence on design curricula in art academies, not just in the Netherlands but elsewhere in the Western world, too. However, the situation was different at technical universities, where postmodernism was indeed also one of the factors contributing to the development in curricula of industrial design, but here in a completely different way. The fundamentally questioning character of postmodernism – “anything goes” is a favorite saying among postmodernists –, the aversion to modern technology and the return to pre-Gropian viewpoints, i.e. the elevation of design to some form of applied “fine art”, led to a situation where postmodernism could in no way be integrated in design curricula at technical universities. The vociferous way postmodernism dominated design discourse in general, forced other crucial

issues concerning the future of design to the background.

This means that one question remained unanswered, namely how the technology of the ‘third technological wave’ (miniaturisation, electronics, bio- and gene technology) that was drastically changing our living environment during the very heyday of postmodernism, should be incorporated into design practice. Apart from some odd, rather ad hoc adaptations, for instance the introduction of ‘sustainable design’, design education at technical universities continued to be based on the technical-scientific foundations of Ulm-ian functionalism. This meant that academic training in industrial design in the early 21st century was based on technological principles of, by that time, nearly half a century ago!

Epilogue: A plea for a more technological attitude in design

This realisation carries certain implications. The current technological development is mainly fed by ultrafast developments in the realms of electronics, artificial (man made) materials, construction techniques and, last but not least, bio- and gene technology. It is more than obvious that these developments are changing both the products we use and their production methods to the point where products and methods are rapidly becoming unrecognisable. In turn, this will lead to a revolutionary change with respect to product design requirements. There can't be the slightest doubt that existing design schools will only be able to develop the required revolution within design philosophy and establish the necessary curricula in close collaboration with the disciplines mentioned above in which these technological breakthroughs are actually happening and with those branches of industry that are experimenting with the practical application of new technologies. However, if for the time being we limit ourselves to

设计”，技术院校中的设计教育就只能以乌尔姆的功能主义技术—科学方法为基础。这意味着 21 世纪的工业设计中的学术训练只能以一个半世纪之前的设计原则为基础。

结语：对设计采取一种更为技术性的观点

这种认识会带来一些启示。当前技术的发展主要来自于电子、人工材料、工程机械以及生物基因技术的极大拓展。很明显，这些发展正在改变我们所使用的产品和生产它们的方法，以至于产品和方法很快变得与过去大不相同。进一步，这些将为产品设计要求带来革命性变化。无疑，现在的设计学校只能在设计哲学中发展顺乎要求的革命性变化，建立与我们上面提到的学科密切合

作的课程——这些学科中技术突破正在发生，还要与试验使用新技术的工业部门密切合作。然而，假如我们暂时把自己限制在我们国家（荷兰）最近的技术发展之中，那么上面所说的变化在近年内将很难出现。

在目前的设计院校中，假如设计学习和设计训练不能将当代的技术革命纳入课程，高科技产品的设计很快将会被其他学科接管。实际上，我们已经开始看到这种变迁的第一步：例如，在计算机软件发展、微创手术、纳米技术的实践应用等领域，设计师都没有扮演显著的角色。这些新领域的特征是飞速发展，每天都在使我们周遭的物质世界发生着革命性的变化。

假如这种趋势持续下去，产品设计

师的任务很快就将限制在发明老项目的各种各样的变体，而这种“简单的创新”的唯一社会意义，也只是做出一些迷人的灯罩，或者为其他的琐屑之物装扮新的外观。

作者简介：

J.W. 德鲁克，荷兰特温特大学设计史学教授，《装饰》杂志特约撰稿人，曾于2008年应邀在清华大学美术学院举办学术讲座。

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

the recent design developments in our own country, the Netherlands, it looks as if there is very little chance of this happening in the near future.

If design studies and training, at the existing design academies and technical universities alike, will not somehow manage to incorporate the current technological revolution in their curricula, the designing of high tech objects will very soon be taken over by other disciplines. In fact we have already started witnessing some first steps of this shift: industrial designers do not play a noteworthy role in, for instance, computer software development, minimal invasive surgery and practical implications of nano technology, to name a few fields that are characterised by ultrafast changes, and that are revolutionizing from day to day the material world that surrounds us.

If this trend continues, the product designer's task will soon be limited to

the invention of an umpteenth variation on an age-old theme with, for sole social relevance, the fact that the "happy few" will from time to time be treated to the sight of a new, utterly charming lampshade or other trivia.

Authors' Info

J.W. Drukker is professor of design history at the University of Twente (The Netherlands). Following a guest lecture at Tsinghua University in 2008, he was invited to contribute to ZHUANGSHI magazine.

Marjolein van Velzen holds an MSc in neuropsychology and is an independently working scholar and writer at Garminge (The Netherlands).



36c. Droog Design (马歇尔·万德斯·蕾丝椅)
Droog Design (Marcel Wanders lace chair)