

From Abstraction to Empathy-----The Transformation of Henry Van De Velde's Design Ideas

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Keywords: Art Nouveau; Abstraction; Empathy

Abstract: The “Art Nouveau” movement is an important part of the history of world design, and Henry Van de Velde is one of the most active designers in the “New Art” movement. In this paper, the keywords are actually also used as the subtitles of the paragraph. This setting attempts to use the key words as a clue to the discussion to look at the life of Van De Velde from a variety of different perspectives. The designer and the design situation at that time can be viewed more objectively. At the same time, we can see how the individual designer interacts with society and how the society reacts to the designer.

Introduction

Belgium is located in the northwest of Europe, bordering Germany to the east, the Netherlands to the north, and France to the south and the Atlantic Ocean to the west. Flemish, French and German are all spoken in this country. The capital of Brussels is known as the “European Capital” and is the headquarters of several international organizations such as the European Union and the North Atlantic Treaty Organization. The natural geographical advantage makes Belgium a “crossroad” in Western Europe. Henry Van de Velde (1863-1957) was born in this country, and the openness of the country itself also exists in him. Henry Van de Velde was trained by the painter. He succeeded in his first career and later became a member of the Belgian post-impressionist group “Twenty Teams”. However, he is also interested in design, read the views of John Ruskin and William Morris, and even went to London to ask Morris. He worked in Paris for Samuel Bing's “Modern Home” and where he drew the nourishment of the French Art Nouveau. Later, Henry Van De Velde worked mainly in Germany. In 1907, Muther Hughes, Peter Behrens and Henry Van De Velde and others initiated the establishment of the first German design organization: German Industrial Alliance. Since 1908 he has served as Dean of the Weimar School of Arts and Crafts (Kunst- und Technikschule Weimar), which was the direct precursor of the later world-famous Das Staatliche Bauhaus Weimar. It was not until the outbreak of the First World War in 1914 that he became a Belgian national enemy and lost his position in Weimar. After World War I, he became a professor at the University of Ghent in Belgium. The rich experience of Henry Van De Velde makes it not only an important influence in Belgium but also an international design figure.

Art Nouveau Movement

The name Art Nouveau has never been translated into English, and this style has different names in other places. In Italy, Art Nouveau was named “Liberty style” because of the store opened in 1875 by Arthur Lasenby Liberty in London; in Germany, the humor magazine “The Youth” was first published in 1896. It is called the youthful style; it is called the Vienna Separatist in Austria; it is called the noodle style in France because of its soft curve, since the beginning of 1900, by Hector Guimard Made by the Paris Metro Station entrance design, this style is also known as the Guimard style or the subway entrance style. In fact, the real source of the name Art Nouveau is the “House of New Art”, a famous store called “Art Nouveau” in Paris in 1895 by Samuel Bing. The guest's store

is known for its art on the European continent: Marjorie's furniture, Tiffany's enamel-patterned glass, Rene Lalique's elegant jewels, and the Belgian Henry Van • The work of Henri van de Velde.

The "Art Nouveau House" is especially appreciated by the influential German writer Julius Meier-Graefe. In 1894 he founded the influential German art magazine "Pan" and published a wonderful graphic work by Henry Van De Velde and Peter Behrens. In 1899, Meyer-Grave opened his own store in Paris and named it "Modern House." It greatly appreciates the work of new art, especially Henry Van De Velde, who and he visited Van De Velde in 1895. Van De Velde designed the store and his office for the new magazine Art Deco.

Van De Velde's work reached a very high level of art, so Meier-Graefe is highly respected for him. Since 1893, Henry Van De Velde has been designing new art textiles and book covers. In 1895, he built his own house in Brussels, and Meier-Graefe and Bent visited it. Since then, he has been involved in architectural design and has been influenced by Belgian new art architect Victor Horta. The popularity of Van De Velde's work in Germany is largely due to the promotion of Meyer-Grave. He moved to Berlin in 1900, where he has completed a lot of design work. It was in Germany that his influence was exerted and in 1902 he obtained the right to reside in the artist through the Weimar court. In Weimar he designed a lot of beautiful Art Nouveau silverware, most of which was made by Weimar Palace jeweler Theodore Muller. His metal and ceramic design reveals the characteristics of Art Nouveau, while in Germany, they are styled in youth. Van De Velde's work is characterized by a typical whip pattern, twisted and asymmetrical. However, his work is inevitably criticized, including Adolf Loos. Adolf Loos is a Viennese, a pioneer of the European modernist movement. His most important work is "Decoration and Crime", which opposes decoration and opposes cumbersome stance. He sneered a little bit arrogantly: "The design of Van De Velde is guilty of sin" (published in Architecture, 1931). Due to the outbreak of World War I, Henry Van De Velde was sent back to China as an enemy of the enemy and lost his position at the Weimar School of Art and Technology. From then on, Art Nouveau began to go downhill. From 1900 to 1914, Henry Van De Velde was the most influential leader of the Art Nouveau movement in many ways.

Abstraction and Empathy

Since the mid-1990s, Van De Velde has been influenced by the aesthetic theories of the Vienna art historian Alois Riegl and the Munich psychologist Theodor Lipps. Alois Riegl is a famous Austrian art historian in the late 19th and early 20th centuries, the main representative of the Vienna Art History School, the founder of modern Western art history. He is devoted to the theoretical exploration of art science, and his book "Style Problems" (Stilfragen) is one of the most important works in the history of decoration. Alois Riegl emphasizes the primacy of the individual "Kunstwollen" in his creation. Otto Lips is a German psychologist and aesthetician. Advocating "empathy" (Empathy is translated as "God" in some literatures) says that the aesthetic pleasure is characterized by the self-appreciation of the subject by the life of the subject; the root of aesthetics is not the subject but the subjective emotion Empathy is not a physical feeling, but an emotion and personality are projected into the aesthetic object. These complementary thoughts reached a more specific context in Nietzsche's 1871 titled "The Birth of Tragedy from the Spirit of Music", in which Nietzsche regarded Apollo and Dionysus. For the irresistible dual character of Greek culture, the former pursues the typical and freedom within the scope of law, while the latter seeks the expression of super-self-sufficiency and pantheism. There is some degree of integration in Willow Worringer's 1908 book, Abstract and Empathy. Van De Velde diligently studied Worringer's article and found that his own work seems to be the opposite of the Woolinger cultural model: on the one hand, the impulse of the "empathy" expression of the central mind state, On the other hand, the tendency to achieve transcendental through abstraction is combined in a single unit.

Henry Van De Velde's first appearance as an architect and designer was in 1895 when he built a home for his own estate in the Ukule area near Brussels. The design of this home undoubtedly reflects Van De Velde's attitude towards design, because in addition to the overall integration of the furniture and furnishings to the design of the cutlery, Van De Velde also designed for his wife. The pattern of fluidity in the costumes is such that the "whole form" is perfectly combined. The hem, cut

and lace trim of these garments show that Henry Van De Velde hints at the theme of nature with energetic flowing and wavy lines. Van De Velde believes in the improvement of society through the design of the environment. That is to say, he has an emotionalist belief that the physical form is above the program content. For him, in the tradition of art and craft movements, single-family homes are the primary social medium through which the value of society can be gradually changed. Van De Velde focuses on the design of all aspects of the home environment. Being an artist in the context of an artist made it difficult for him to think on the scale of the city: he planned for Karl Ernst Osthaus in 1906 in Hagen, Germany. The Enshagen Garden Territory shows his lack of the ability to combine individual housing into a larger, more important social unit.

Van De Velde recognizes the inherent trend of various architectural art towards abstraction. In such a way of thinking, his lifelong respect for Gothic art can be seen as a nostalgic feeling for architectural art, in which the direct vitality of formal power transcends the lofty abstraction of the overall structure. This power manifests itself as the main source of his own aesthetic thoughts, from the set of furniture called "yacht style" designed by Samuel Bing at the Art Nouveau Stadium in Paris in 1895. It can be seen in the theory of the principle of "structural linear decoration" proposed by Weimar in 1902. Henry Van De Velde maintains a subtle difference between "decoration" and "decoration". He believes that the former is additive and has nothing to do with the object; the latter is determined by function (structure). It is integrated with the object. He wrote in 1902: "The lines carry the power and energy of its creators."

Since 1901 he has served as a handicraft consultant for the Saxon-Weimar Grand Duke territory, and in 1904 he was appointed as the newly established Professor of the Grand Duke Art and Crafts School. This appointment allowed him to undertake the design of many new projects at the school and the existing Academy of Fine Arts, with the core becoming the Weimar Bauhaus 14 years later. Before the completion of these buildings in 1908, Henry Van De Velde taught in Weimar and gave cultural education and art lectures to a group of artists. However, this period of his life, which was a lifelong career, was shrouded in deep inner doubts, when he began to doubt whether the artist should have the privilege of determining the object form. In 1905 he wrote: "For what reason do I have the right to impose a purely personal hobby or desire on the world. Suddenly, I can no longer see the bond between my ideal and the world."

Following Peter Behrens, Henry Van De Velde has been exploring the role of drama to strengthen this social and cultural bond, and to see the connection between actors and audiences as the highest form of social and spiritual life. Directly influenced by set designers Max Reinhardt and Gordon Craig, he is dedicated to the development of the three-way arena, first embodied in the 1904 Weimar Dumont Theatre. . In 1911, he designed this design for the Lisboa Theatre in Paris (built in August 13th by Auguste Perret), and in 1914 the Cologne Manufacturing Union Exhibition Theatre was the essence of all his pre-war works. . Erich Mendelsohn's comment is: "Only Van Der Wald, through his theatre, is really looking for new forms. His concrete structure is used in Art Nouveau style. The conception and performance are strong." The volume that emerged from it showed Van De Velde's super-control of form, which later became Mendelsohn's Einstein Tower in Potsdam in 1919. Outline paradigm. The Alliance Theatre was highly appreciated and became the last work of Van Der Wald's "formal power" aesthetics.

Henry Van De Velde's design idea was as early as the end of the 19th century, "technology is an important factor in the creation of a new culture", and "a completely practical design created according to the rational structure principle can realize the first element of beauty. It is also possible to achieve the essence of beauty." The principle of technical firstness was put forward and the technology was affirmed in product design. Van De Velde's thoughts after Weimar have further developed. He believes that if the machinery is properly applied, it can lead to a revolution in design and architecture. It should be "reasonable product design structure, strict and accurate material application, clear and clear working procedures", with these three points as the highest principle of design, to achieve "the combination of industry and art." At this point, he has broken through the Art Nouveau movement to pursue only changes in product form, regardless of the limitations of the product's function, and promoted the development of modern design theory.

In 1907, Herman Muthesius, Peter Behrens and Henry Van De Velde initiated the establishment of the first German design organization, the German industry. Deutscher Werkbund. This is a semi-official organization designed to promote design. This organization is supported by all aspects of the German government, including funding, information, event arrangements, etc., and became the world's first official design promotion center. The most significant event of the Industrial Alliance, a major debate in 1914, in a sense, this is a major debate in the history of industrial design. The two sides of the debate were Herman Mute Hughes and design reform veteran Henry Van De Velde.

Everyone who advocates design reform since William Morris has always regarded design as the artist and designer himself. The design activity is the artist's self-expression and self-creation, and is not bound by any rules. This kind of idea is actually the expression of the concept of plastic art in the design activities. However, as a technical discipline such as industrial design, it must follow the principles of science and technology and be bound by natural laws. This is the central topic of the 1914 controversy, which is embodied in the debate on standardization. The debate broke out at the annual meeting in Cologne.

Van De Velde believes: "As long as there are artists in the industrial alliance for one day, they must resolutely oppose any attempt to standardize. The artist is essentially a passionate self-presenter and a freelance performer. They are free and absolutely spontaneous, and they will never succumb to any laws and principles." Mute Hughes believes that "all activities of architectural design and industrial alliances are aimed at standardization. Only by standardization, stylists In order to achieve the goal of adhering to the most common and important factors in the civilized era, it is only through standardization that the general public can accept the resulting results (ie, standardized design), on the basis of which the design style interesting question can be discussed."

In this debate, Mute Hughes won, and most of the participants supported the theory of Mutter Hughes. The factory buildings and other industrial products designed by Walter Gropius and others exhibited at the Cologne exhibition were designed in a standardized way. These exhibits proved the thoughts of Mutter Hughes. The correctness. The 1915 Industrial Alliance's yearbook mainly featured exhibits from the Cologne exhibition. The industrial alliance administration building designed by Gropes is the most eye-catching. The industrial alliance theater designed by Henry Van De Velde in this issue has a clear neo-art curvilinear style. Van De Velde's theory and practice show that this person who once had advanced ideas in design and first recognized the role of machinery and industry in design, because of the form of the Art Nouveau movement, does not accept new theories and Development has finally fallen behind the trend and become a laggard.

Conclusion

History is made up of countless characters, and the history of design is the same. This article uses the term slice to explore how designers such as Henry Van De Velde are trying to look at historical issues from a relatively objective perspective in order to better penetrate into history. This paper analyzes the object of discussion through the nationality of the character, the activities of participation, the source of the thought, the change of the profession, and finally the change of the mind, and gradually deepens in a step-by-step manner. In the process, we linked several familiar names in the design history by a name, and the coverage has expanded from one country to almost the entire continent of Europe, as if it were cell-like, from point to line, from line to network, from the network. On the surface, it seems to be discussed as a monolithic designer. The actual purpose is to discuss the development of the whole society and design behind this monolith. It is also to seek a new way to discuss history, no longer using traditional The chronological mode is a linear narrative, but a point-like slicing method is used for nonlinear description. History is the construction of a relationship, and this construction has a symbiotic relationship with the complex factors of the characters. Thus history has become an imaginary space with great possibilities, rather than linearly expanding in accordance with historical laws as in the past.

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