

设计的理想国 The Utopia of Design



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摘要

20世纪60年代由维克多·帕帕奈克提出的“设计伦理”对西方现代设计思想的发展产生了非常深远的影响。这是一种批判性思考，是对过度地看重消费、不重视环境和用户体验的商业设计的反思。本访谈讨论了设计伦理的核心内容，以及道德伦理的思考与设计实践之间的关系。

关键词

设计伦理；维克多·帕帕奈克；道德思考；消费

Abstract

The concept of design ethics was first put forward by Victor Papanek in 1960s. It is a rethinking for the commercial design excessively valuing consumption as well as ignoring the environment and users' experience, which has influenced the western design theory deeply. This interview discussed the core content of design ethics, and the relationship between ethical thinking and design practice.

Key words

Design Ethics; Victor Papanek; Ethical Thinking; Consumption

在设计中讨论“伦理学”的问题具有怎样的意义？

周博（以下简称周）：在我对“设计伦理”的研究中，试图回答一个问题：伦理与设计之间究竟是怎样的一种关系？对伦理的思考是如何推动现代设计发展的？“设计伦理”（Design Ethics）这个概念是维克多·帕帕奈克在20世纪60年代的《为真实的世界设计》一书中明确提出的。那时是现代西方文化设计的一个重要分水岭，当时有观点认为，设计师的主要工作就是为客户服务，以实现销售利润的最大化。如今，设计师通常还是将商业上的成功视为最大的成功，把销售曲线看作最美的曲线。但设计伦理着重强调设计行为的后果及其社会责任。以往美国工业设计界也有职业道德规范，主要强调的是设计师与客户之间的一种契约关系。但产品最终将到达终端用户的手中，设计伦理将对于伦理道德的思考扩展到终端用户，进而扩展到对社会、环境、政治、民主等问题的思考。20世纪末对现代世界影响较大的一些设计理念，比如生态设计、可持续设计、绿色设计，其形成均与设计伦理的思考有关。

设计伦理中的一个非常重要但却难以回答的问题是，一个人的伦理道德状况与他的职业技能之间有什么关系？是不是建立了“善”的理念，就能使一个医生成为一个更好的医生，使

一个设计师成为更好的设计师？是不是一个道德高尚的人，就一定能将设计做好？这样的问题是难以回答的。阿玛蒂亚·森的福利经济学，通过研究经济学和伦理学之间的关系，来探讨道德思考（Ethical Thinking）是如何影响经济行为的。受到他的启发，我将所研究的问题设定为在整个20世纪现代设计的发展过程中，道德伦理的思考如何影响了现代设计思想的发展，进而影响了现代设计史和设计实践的发展。

将设计伦理学作为一个学科来研究是很困难的。但是，我们可以研究这种伦理的思考会对我们的行为与选择造成何种影响。伦理学讨论的是人和人之间的行为操守规范和道德规范。设计伦理，是在人和人之间的这种关系中加上了设计，它不仅要处理人和人之间的关系，还要处理加在人与人之间的设计关系。在今天，这种关系不仅限于这三者之间，它们之间产生的联系，最终还会对社会、环境，甚至文化产生影响。所以说，设计伦理处理和研究的其实是处于多个利益交叉点上的一种非常复杂的关系。但设计伦理最后还是应该落实在设计师的选择行为上。因为出于一种设计伦理的思考，你可能会做出一些对社会和环境更加负责任的行为，而不仅仅是在金钱利益驱使下简单地做一些形式变化。我们如何区分一个作品比另一个更具高尚的情感？那些能带给人感动、幸福、尊严的作品，一定体



1. 《为真实的世界设计》中文版封面，该书首版于瑞典（1969），已经被翻译为20多种语言，是世界上读者最多的设计经典著作之一。
 2. 维克多·帕帕奈克及夫人哈兰尼·帕帕奈克在哥本哈根的寓所（1973）。居室的布置显示了他对于人类学的兴趣，他曾从设计和文化的角度对因纽特人的生活进行过认真的研究，人类学背景也使他的设计思想具有平等的价值关怀和广阔的文化视野。
 3. 帕帕奈克反对“功能-形式”二元论的设计叙事模式，这是他在《为真实的世界设计》一书中所绘制的功能联合体示意图。他采用了中国的太极图，其中的“阴阳”表示每一个评价标准都是软-硬、情感-思考、直觉-智慧的交合。
1. The cover of *Design for the Real World*, Chinese version. First published in Sweden in 1969, the book has been translated into over 20 languages and is one of the most popular design masterpieces.
 2. Victor Papanek and his wife Harlanne Papanek at their home in Copenhagen, 1973. The decorations in the room implied his interest in anthropology. He has made researches on Inuit people's life from the perspective of design and culture. His background in anthropology added value of equality and broad cultural horizon into his design thinking.
 3. Papanek objects the design narrative pattern of "function-form" dualism. This is the diagram of function union in his book, *Design for the Real World*. He adopted the diagram of Taichi from China, in which Yin and Yang present that every criteria is a union of soft-hard, emotion-thinking and intuition-intelligence.

What is the meaning of discussing “ethics” in design?

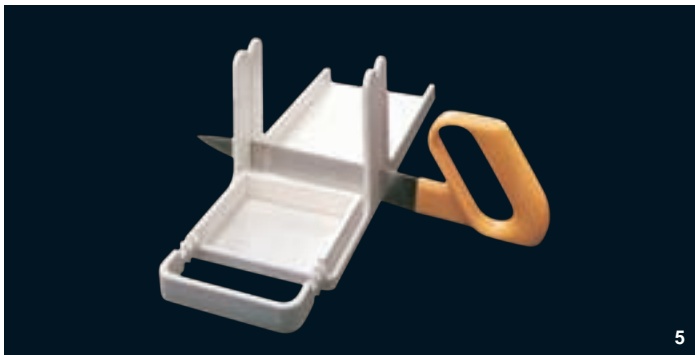
Bo ZHOU (ZHOU hereafter): During my study of “design ethics”, I am trying to answer a question: what is the relationship between ethics and design? How has thinking of ethics promoted the development of modern design? The concept of design ethics was first put forward by Victor Papanek in 1960s in his book *Design for the Real World*. The 1960s were an important watershed in modern western culture design. At that time, it was believed that the main task of designers was to serve their clients and to maximize the selling profit. Today, while, designers still regard business project as success, and take sales curve as the most beautiful curve, they now also have a regard for design ethics, which emphasizes the consequence of design behaviors and their social responsibilities. In the past, the design industry in the United States had its own ethical regulation, mainly underlining a contractual relationship between designers and their clients. Design ethics make the thinking of ethics extended to those terminal users, then to social, environmental, political and democratic issues. The formation of some design concepts at the end of the 20th century, which has great impact on the modern world, such as eco-design, sustainable design, and green design, is related to the thinking of ethics.

There is an important but difficult question in design ethics: what is the relationship between one's ethics as well as morality and his professional skills? Can being “good” or “kind” make a doctor, or a designer a better one? Does a wonderful design need to be created by a moral person? All of these are difficult to answer.

Amartya Sen's welfare economics aimed at discussing how ethics thinking influences economic behaviors through researching the relationship between economics and ethics. Inspired by him, I studied how ethical thinking influenced the development of modern design history in the 20th century.

It is very difficult to study design ethics as an independent discipline. However, we can study how ethical thinking influences our behaviors and choices. Ethics discusses the code of moral norms and regulations; meanwhile, design ethics adds design into a person-to-person relationship. It tends to not only process the relationship between people, but also the relationship between design and people. By now, it is not simply a relationship concerning those three elements. The connection between them will eventually influence the society, environment, and even





4. 帕帕奈克为第三世界所做的设计坚持就地取材，倡导当地民众参与，并反对西方设计师把自己的审美观强加给不同的文化中的人们。图4-1是帕帕奈克20世纪60年代用废弃的锡罐为刚独立的印尼的贫穷老百姓设计的收音机，被许多设计师认为是“丑陋的”。但是当地人民很喜欢这个设计，图4-2是他们按照自己的美学趣味对这种收音机进行的外观装饰。
5. 受帕帕奈克设计思想影响的瑞典设计师玛利亚·本科特松和斯文·艾力克·诺林于1974年设计的切面包器，设计减少了残疾人生活中的困难，是此类设计中一个著名的成功范例。
4. Papanek insisted adopting local materials and local people's participation in designs for the Third World, and opposed western designers to enforce their aesthetic value on people in different cultures. Fig. 4-1 shows a radio made of littered tins for the poor in Indonesia by Papanek in 1960s, at Indonesia's independence. It was considered clumsy by many designers, but popular among local people. Fig. 4-2 shows the decoration on the radio made by local people according to their own aesthetics.
5. Influenced by Papanek's design thinking, Swedish designers Maria Benktzon and Sven-Eric Julin made a bread slicer in 1974, to reduce obstacles for disabled people, which was a success in this kind of design work.

现了对人的尊重；一个作品若要产生精神性，就一定要包含对伦理的思考。

“设计伦理”能够等同于“设计的社会关怀”吗？

周：首先要回答一个问题，设计为谁服务？设计伦理不是为弱势群体代言。帕帕奈克有一个非常好的观点——在绝大多数时间里，你都属于弱势群体。即使你现在正当壮年，也可能会因为意外而变得行动不便，这时候你就会知道没有无障碍坡道的台阶是多么的糟糕。而对于有行动障碍的人，设计不仅要解决他们的基本使用问题，还要考虑心理层面。例如将刀叉设计得既能够满足普通人的使用，也便于残障人使用，而不是加以区别对待。所以设计的关怀要求设计师具有一个平等姿态。设计师不可能了解所有的事情，因此让利益相关方和专家都参与到

设计的过程中就显得非常重要。一种跨学科的、满足多方利益需求的设计模式可以帮助设计避免伦理道德上的错误。

设计师总有一种根深蒂固的思想，认为自己如同造物主一般在创造事物，该由他来告诉你，你的世界应该变成什么样。对于设计伦理的思考是要提醒设计师，你所设计的建筑最后不是由你来居住，也不是为了印到报刊杂志上炫酷，而是要尊重居住者和使用者的诉求和选择权。20世纪六七十年代，西方通过消费者权益保护运动唤起消费者的消费伦理思考，人们乐意去选择绿色、环保的产品，而不去选择污染环境或血汗工厂生产的产品。在自由市场的支配下，如果你不尊重消费伦理，终将被市场淘汰。

消费者对于设计有着导向作用，但设计师不能一味地迎合消费者的口味，您是否认可设计师还应该去引领消费者的观念？

周：我们不能敌视商业设计文化，这其中存在很多有意思的地方。产品为了更好地卖就需要考虑用户的需求，冲着消费者的心理需求去生产。不要认为你觉得是对的，大家就一定得跟着你走。但是另一方面，你应该具备专业的知识和素养。沟通交流和参与的方法因此变得特别重要。我觉得并不一定存在谁引导谁的问题，你与你的客户、使用者在共同建立一个世界，你要相信你的客户、使用者能够理解你。如果你按照一种非常职业的、科学的方法去做设计，不见得是基于一种道德责任的驱使，但也能获得一种非常好的结果。而有时你认为是出于道义的帮助，也许并不被买账。例如一些建筑师在中国农村所做的示范设计，虽然采用了当地的材料，但当地的老百姓并不接受这种类型的建筑，村子里的建筑依旧是水泥墙和大铁门。

设计伦理是否是一种不切实际的理想主义？

周：设计伦理其实是一种批判性思考，是对于过度地看重消费、不重视环境和用户体验的商业设计的反思。设计伦理与对理想国的憧憬有关，某种程度上要超越现实。我们不能只看到现实的问题，只谈论一个个具体的设计“活儿”。20世纪初，欧洲的先鋒建筑设计师想要解决的城市平民住宅问题就是乌托邦，那些景观设计的先驱者要将田园理想带到城市，也是乌托邦。因为有理想国，才能有所行动和改变。今天，我们谈论设计伦理，前提是我们认为这个社会应该是朝着公民社会，朝着一个更加民主、平等、自由的社会在发展。设计是建设公民社会的重要力量。LAF

culture. As a result, design ethics is actually concerning a very complex relationship with multiple intersections. Design ethics are eventually implemented in the designer's choices. In light of an ethical approach, you may choose those more responsible behaviors to the society and environment, rather than simply doing something just for money or so forth. How do we identify one piece of work as more moral than another one? The works giving people happiness and dignity must represent their respect to people. A work with spiritual meaning must involve ethics.

Is design ethics equal to social agency of design?

ZHOU: At the very beginning, we should answer a question, whom we are designing for? Design ethics is not speaking for disadvantaged groups. Papanek has a very good viewpoint, "at any point in time, you are vulnerable". Even if you are in the summer of your life, you may become handicapped due to an accident. At that time, you will realize how difficult it is without a accessible facilities. For disabled people, design should be not just for their basic use, but for their psychological feelings. For example, designing the knives and forks without discrimination to meet the needs of both common and disabled people. It requires the designers to respect equality. For designers cannot be all-knowing, it is very important to get all stakeholders and experts involved to join in the design process. A multi-disciplinary and multi-stakeholder model for design can be helpful to avoid the ethical defects.

Designers often have an entrenched ideology, considering themselves as God in creating things. Designers may insist on telling you what your world should be like. Thinking of design ethics is to remind the designer that, in the end the architecture you designed is neither for you to live, nor is it a set of images to be printed on the newspapers or magazines for you to show off; the key point is to respect the demands and choices of the residents and users. In 1960s and 1970s, the West aroused consumers' consumption ethics by launching the movement of consumer rights protection. People were willing to choose green, environmental-friendly products, instead of environment-polluting products or products created by sweatshops. Under the reign of free market, if you do not respect the consumer ethics, you will be eliminated by the market.

Although consumers' preferences can influence design products, designers should not simply meet the consumers' favor. Should designers be led by the consumers' opinions?

ZHOU: We should not be hostile to the commercial design culture, for there are so many interesting things in it. To sell the products, we should consider the needs of users and produce things to meet the psychological needs of consumers. Do not think everyone should follow you just because you think you are right. But you still need to possess professional knowledge and expertise. Thus, the way of communication and participation is particularly important. I do not think there is a dominant part to lead. Your clients, users and you share one world, you have to trust your clients, users in that they could understand and appreciate your design. If your design is based on a very professional, scientific approach, even not driven by a moral responsibility, you can also get a very good result. Sometimes you thought that you offered moral help, but people think nothing of you. In rural China, for instance, some architects use local materials in their works, but the local people do not accept this type of construction. In the end, buildings in the village are still being constructed with concrete walls and iron doors.

Is design ethics a kind of impractical, idealist ideology?

ZHOU: Actually, design ethics is a critical thinking. It is a way of rethinking for the commercial design excessively valuing of consumption as well as neglecting the environment and users' experience. To some extent, design ethics exceeds the reality and is related to the vision of Utopia. We should not just focus on problems in reality or on the specificity of every work. At the beginning of the 20th century, the urban civilian residence problem led pioneers of European architects to search for utopia, the fact that those pioneers of landscape architects brought pastoral ideal to the city is a utopia as well. The actions and changes are the results of utopia. Today, we talk about the design ethics based on the premise that the development of the society is on the way to civil society, to a democratic, equal and liberal society. Design is an important driver to build up a civil society. **LAF**