

### 向读者的致歉

本文专为2011年6月16日—20日在兰州大学举办的设计批评研讨会而作。文中表达的观点基于笔者在特温特大学教授设计史的讲义而撰写，无论其价值如何，这些观点都是从未发表过的。笔者是在仓促中撰写的这篇文章，因此提交给研讨会的版本在文后列出的参考文献是极其有限的，笔者对此表示歉意。在将文章提交给《装饰》杂志之前，笔者又对其进行了精心的修订。这篇文章有其独特之处——在笔者所知范围内，这是世界上第一篇在注释中采用图片形式的学术论文（见注释6、11和17及之后）。最后要说明的是，正文中的插图并不仅指其个体，而是具有代表意义的，以功能主义设计与后现代主义设计进行对比的形式呈现。（J.W. 德鲁克）

注：本文是提交给2011年6月16日-20日在中国甘肃的兰州大学举办的“意识·态度·方法：设计批评何以成为可能？”国际学术研讨会的论文。

### 摘要

本文分析了“好”设计和“坏”设计在功能主义和后现代主义视角下的不同定义。首先，笔者尝试论证了功能主义这个主导了20世纪的设计范式，它深深植根于人文现代主义的世界观之中。人文现代主义世界观是20世纪的伪宗教，功能主义标准的“好”设计直接遵循了这种世界观，因此其本质是具有伦理意义的。这暗示着被其信徒所严格遵循的功能主义并不是“短暂的时尚”风格，而有着放之四海而皆准的普适性。功能主义的“好”设计被认为是可以超越时间和空间的局限而独立存在的。在20世纪的最后25年，后现代主义者成功地挑战了这种普适性，在他们看来，功能主义就是一种文化（如同其他的许多文化一样），它伴随西方世界启蒙运

动的兴起而出现，在20世纪中叶时达到高潮，并从那时起（像其他所有文化一样，一段时间后）开始呈现衰败之势。虽然后现代主义对于功能主义“普适性主张”的这种破坏是基于其有利的论据而应被认真对待的，但我们不应忽视后现代主义批评的基础，它根源于对“什么是产品的本质特征”观点的根本转变。在功能主义那里——毫无疑问！——这个本质特征被认为是产品的功能性。而在后现代主义那里，这个本质是“意义”，而“意义”是由文化所决定的。换句话说，后现代主义始于一种假设——产品的价值是由文化所决定的。因此，后现代主义在对什么是“好”设计和“坏”设计的判断上，从本质上是持有一种审美的而非伦理的观点。笔者认为，这意味着即使后现代主义对功能主义设计范式的

## 伦理 VS. 审美：基于功能主义和后现代主义视角的设计批评 (1)

The Battle between Ethics and Aesthetics:  
Design Criticism from a Functionalist and Postmodernist Perspective (1)

(荷) J.W. 德鲁克 翻译：滕晓铂 J.W. Drukker, Translator: Teng Xiaobo

Paper, Presented to the International Conference on Design Criticism, "Consciousness, stance and method: How could design criticism be possible?" Lanzhou University, Lanzhou, Gansu province, P.R. China, June 16 – 20, 2011.

### Apologies by the author to the Conference attendants.

This paper is especially written for the Conference on Design Criticism, Lanzhou University, June 16 – 20, 2011. The views expressed in it, whatever they are worth, have never been published before, based as they are on the lecture notes for my course in design history at the University of Twente. So far for the good news. The bad news is that I had to prepare this paper on such short notice, that literature references in this version have been limited to a minimalist degree. The author wants to apologize for that. A revised and more elaborately documented version will be submitted in due time to Zhuangshi. In one respect, however, this article is unique. According to my best knowledge, it is the first scholarly article in the world that has illustrations in its footnotes (See: Footnotes 6, 11 & 17 here after). Finally, the illustrations in the main text do not refer to particular parts, but are intended to demonstrate in a general sense the

radically different results one gets, following a functionalist versus a postmodernist design paradigm. JWD.

### Summary

This paper analyzes the differences in what constitutes 'good' and 'bad' design from a functionalist and postmodernist perspective. First I try to demonstrate that functionalism, the dominant design paradigm for the greater part of the 20th century, is deeply rooted in the worldview of humanist modernism, presented here as a pseudo-religion. It appears that functionalist criteria for 'good' design follow directly from these roots, and are therefore essentially of an ethical nature. The implication of this is that functionalism is considered by its adherents, not as a 'temporarily fashionable' style, but as a universally valid system: The criteria for a 'good' product in the functionalist sense are thought to be independent of time and place. This claim of universal validity was successfully challenged by postmodernism

since the last quarter of the 20th century. Postmodernists deny that functionalism holds a universal message for all mankind. In their view functionalism is a culture (like many others) that came up in the Western world together with the start of the Enlightenment, had her climax somewhere halfway the 20th century and since then (like all other cultures, after some time) showed signs of decadence and decay. Although this undermining of the functionalist 'claim of universal validity' has to be taken seriously, based as it is on sound arguments, it should not be overseen that the basis of the postmodernist critique stems from a fundamental change in what is considered to be the essential feature of a product. In functionalism – no great wonder! – this essential feature is supposed to be its function. In postmodernism it is its 'meaning', where 'meanings' are supposed to be culturally determined. In other words, postmodernism starts from the hypothesis that the appreciation of a product is

批判有效地削弱了其普适性的价值观，然而却也付出了一定的代价。后现代主义的原则是：“意义”由文化所决定——这意味着同样的产品在不同的文化语境中会显示出不同的意义——意味着后现代主义可以被认为是“解释世界的广义相对论”。因此，可以推断后现代主义虽然有效地挑战了功能主义的范式，却没有提供给我们另一个如何分辨“好”设计与“坏”设计的准则。就长期以来我们对于功能主义原则的盲从而言，后现代主义以“怎样都行”取代了功能主义的“形式服从功能”，这也许让我们睁开了双眼，但最后，它也让工业设计师们两手空空……

### 一、人文现代主义与伪宗教

从比较的、元宗教的视角看，所有

的宗教都很相似。<sup>[1]</sup>例如，它们都就如四个同样的问题给出了答案：世界是如何被创造的？我们为什么存在？在这个尘世，我们该如何按照造物者的意志去行动？以及，当这一切都结束的时候，我们会怎么样？

我承认，对于一篇设计批评的论文来说，这个开头有点奇怪，但是，无论你相信与否，如果你与我一同探究这些问题，很快我们就会再进入“什么是好的/坏的产品设计标准”的讨论。

不但各种宗教回答的问题是相同的，而且它们在回答问题的方式和结构上也惊人地相似。所有的宗教都预设了一个真实知识的唯一来源，即全能的权威：上帝、世界的创造者，只有他知道那四个问题的答案。所有宗教也都预设上帝以某种方式使他的知识能够被人类

所了解，大多数都是通过大量宗教文本的形式。最后，所有宗教都有其神职人员，这些宗教专家的任务包括解释宗教经典，将其翻译为信徒的行为准则。<sup>[2]</sup>

标准的百科全书认为有五种世界性宗教。但是假如着眼于每个宗教所回答的基本问题，我们就会发现，其实还存在着长久以来一直被忽视的第六种宗教。这种忽视并不是因其规模——它的信众比基督教和伊斯兰教加起来都多，而主要是由于即使按照最基本的标准，在相关的语境中它也很少被认为是宗教。这种宗教是以人取代了上帝的核心位置，因此我们最好称其为“伪宗教”。笔者所指的这种世界观，在西方文化里，至少自启蒙运动以来，就已逐渐取得了统治地位。人们一般称其为“人文现代

注释：

[1] (伊斯曼, 1999)。  
[2] 当然在实践层面上，各种宗教是不尽相同的。在伊斯兰教和罗马天主教中，神职人员的地位是非常突出的，然而在新教中，他们被放回到一个基础性的地位，因为新教的焦点是人们自己对圣经的解读。在某些宗教中（基督教、犹太教、伊斯兰教），宗教文本是经过严格审定的文献汇编，而在其他宗教中（佛教、印度教），宗教文本则相对零散。然而令人震惊的是，所有这些特征都以这样或那样的方式呈现在世界五大宗教之中。

1. 《形象的叛逆》，雷尼·马格里特，1929，下面的文字为“这不是一只烟斗”

2-3. 书架：功能主义 VS. 后现代主义



culturally determined. So, postmodernism holds essentially an aesthetical viewpoint instead of an ethical one in its judgment on what is 'good' and 'bad' design. The implication of this is, I argue, that, although postmodernist critique thus effectively undermines the claim of universal validity of the functionalist design paradigm, there is a price to be paid for this. The postmodernist fundamental that 'meanings' are culturally determined – implying that one and the same product will radiate different meanings in different cultures – implies that postmodernism can aptly be seen as 'the general theory of relativity on the interpretation of the world'. For that reason, it can be concluded that postmodernism effectively challenges the functionalist paradigm, however, without providing us another solid, and clear cut set of rules on how to discern between 'good' and 'bad' design. As far as we have been blind for the relativity of the functionalist design paradigm, postmodernism, replacing the functionalist

'Form Follows Function' by 'Anything Goes', may have opened our eyes, but in the end, it leaves industrial designers also pretty empty handed...

### 1 Humanist Modernism as a Pseudo-Religion

Seen from a comparative, meta-religious viewpoint, all religions are pretty much identical. <sup>1</sup> For example, they all provide an answer to the same four questions: How did creation come about? Why are we here on earth? How should we behave according to the Creator's intent in this sublunary world? And what happens to us when it's all over?

I admit, this seems a pretty weird start for a paper on design criticism, but, believe it or not, if you stay with me we shall soon be re-immersed in the question what criteria constitute 'good' and 'bad' product design.

It's not just the questions that religion answers that are all the same; the way the answers are structured are strikingly

similar, too. All religions postulate one single source of true knowledge, in the form of an omniscient authority: God, the world's creator, the only one who knows the answer to the four questions. All religions also postulate that God has made His knowledge available, somehow, to the human race, most often in the form of a number of holy texts. Finally, all religions have some sort of priesthood, religious specialists whose tasks include interpreting the holy books, translating them into rules governing the behavior of the faithful. <sup>2</sup>

Standard encyclopaedia knowledge counts five world religions. But if one looks at the fundamental questions that every religion answers, one could reasonably hold that there is a sixth, that is systematically ignored. This cannot be ascribed to its size – it probably has more adherents than Christianity and Islam put together. It is caused by the fact that it is simply a rara avis in this context, based on an even more fundamental criterion. It is

1 (Eastman 1999).

2 Of course religions differ in the way these characteristics work out in practice. The priesthood is very prominent in Islam and Roman Catholicism, for example, whereas it has been brought back to a rudimentary presence in the protestant denominations, since the focus there is on people's own biblical exegesis. In some religions (Christianity, Judaism, Islam) the holy texts form a closely defined corpus, whereas in others (Buddhism, Hinduism) they are more fragmentary. What is striking nevertheless is that all these characteristics are present, one way or another, in all five world religions.

[3] (波特, 1930; 戴维斯, 1997)。

[4] (以色列, 2001)。

主义”, 简称“现代主义”。<sup>[3]</sup>

现代主义将科学作为真实知识的唯一来源, 所以上帝这个造物主、无所不知的权威被“砰”地一声赶下了舞台。这里的“砰”可以从字面上去理解: 现代主义就是用宇宙大爆炸理论取代了《创世记》最开始的内容, 此后, 只有通过物理学研究才能够获得真知。这种向人类揭示知识的方式在本质上是不同于其他“真正的”宗教的。所有宗教都赋予知识一种不变的、永远有效的、启示性的特征, 而现代主义认为, 知识会随着时间的推移而逐渐被揭示出来。这就是“进步假说”的核心所在, 根据这一假说, 爱因斯坦的世界观不仅是与牛顿的不同而已, 它实际上更高级, 即与他的前辈相比, 爱因斯坦提出了一种对世界运行方式的更好说明。这当然也同

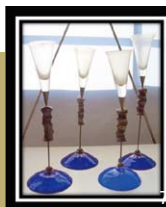
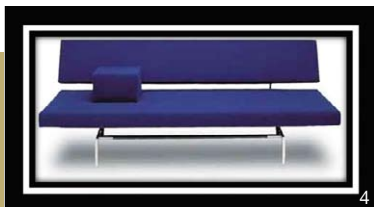
样适用于现代物理学家, 他们比爱因斯坦更为高级。<sup>[4]</sup>

在我们的文化中, 现代主义尤其流行, 其代价是传统宗教的衰落。现代主义的广泛流行使我们看不到如下事实: 用存在主义的词汇来说, 任何“真正的”宗教, 无论其经验基础多么有说服力, 世界观都是失败的。其核心观点是与“人文的”这一形容词相反, 人文现代主义完全是无情的——从“无情”最自由的意义上来讲。毕竟, 假如我们周遭的世界, 包括我们, 都是冰冷的自然规律的结果, 那么不可避免的是, 我们所关注的外在世界没有任何意义, 片刻的意义也没有。实际上, 现代主义只回答了四个基本问题中的一个, 其他的问题也就此得到了回答。这就是第一个问

题: “世界是如何被创造的?” 对于其他的问题, 它所能说的要么是这些问题没有意义 (假如上帝不存在, 你如何能够按照上帝的意图去行为呢?), 要么是这些问题的答案在经验上是不能够得到检验的, 因此属于形而上学的臆测, 也就是说, 已经超出了真正知识的范围。只要上帝消失了, 我们就不可避免地失去了往生之后在天堂里获得一席之地的希望。很明显, 在这种情形下, 人文现代主义不能为人类的行动提供一点的指引。而且, 当人们遭遇到对死亡的恐惧时, 现代主义在为人类提供安慰的方面是完全失败的, 而这正是“真正的”宗教的基本功能之一。现代主义唯一的用处是告诉我——我完全是发生在几亿年前的宇宙大爆炸以及无限的因果关系的任意结果, 这些都是物理规律盲目驱使

4-5. 长椅: 功能主义  
VS. 后现代主义

6-7. 酒杯: 功能主义  
VS. 后现代主义



3 (Potter 1930; Davies 1997).

4 (Israel 2001).

a religion that has moved 'God' out of the centre, replacing Him by 'Man', so in that regard one could better term it a pseudo-religion. What I am referring to is the world view that has come to play an increasingly dominant role in Western culture, at least since the Enlightenment. It is known under the epithet humanist modernism for short.<sup>3</sup>

Modernism takes science as the only source of true knowledge, so God the Creator and All-Knowing Authority has been sent off stage with a bang. This 'bang' should be taken literally: modernism replaces the first verses of Genesis with the Big Bang, whereafter knowledge can only be acquired by doing physics research to see what happened next. The way this knowledge is revealed to humanity is essentially different from the way the other, 'real' religions conceive it. All religions assign to knowledge an immutable, eternally valid, revelatory character, while modernism has it that knowledge unfolds gradually over time. This is the core of the

'progress hypothesis', according to which Einstein's Weltanschauung not only differs from Newton's, it is actually superior, in the sense that Einstein presents a better explanation of the way the world works than his predecessors. The same holds for the modern physicist, of course, vis à vis Einstein.<sup>4</sup>

Modernism has gained enormously in popularity in our culture, at the cost of the traditional religions. Its immense popularity often causes us to lose sight of the fact that, in existential terms, this Weltanschauung loses out to any of the 'real' religions, no matter how persuasive its empirical underpinnings. The central point here is that, in contrast to what the adjective might suggest, humanistic modernism is utterly pitiless, in the most literal sense of the word. After all, if the world about us, ourselves included, is the result of the blind laws of nature, then inevitably there is nothing, outside ourselves in the entire universe that

concerns itself with us, not for a single second. In fact, modernism only answers one of the four fundamental questions that the others all answer, the first one: 'How did creation come about?' The only thing it can say about the other three is either that they are senseless (How can you behave according to God's intentions when there is no God?), or else that they are not empirically testable and therefore belong in the realm of metaphysical speculation, that is, outside the realm of genuine knowledge. As soon as God passes through the vanishing point one inevitably also loses hope for a place in heaven after one's present life. Obviously, in this form, humanistic modernism offers little in the way of guidance for human actions. Moreover, it is a total failure at offering comfort when one is confronted with an existential fear of death, which is one of the fundamental functions of a 'real' religion. What use is a conviction that tells me I am the absolutely random result of a gigantic explosion and an infinite number

的结果。然后它这样结束其告诫：“哦，关于对死亡的恐惧？当然，是讨厌的情感。人类有这样的情感。你知道，你不应该让这样的情感困扰你。这样才是最好的。祝好运，朋友。”

当然，现代主义的支持者们也意识到了其世界观中这一惊人的缺陷，他们热切地寻找各种方式缝补现代主义这双袜子上明显存在的漏洞，他们是按照如下方式做的：

基本的弥补方式是从技术中寻找。他们的推理是这样的：技术构造了以科学为基础的整个方法，技术可以有助于减缓人类的欲望或者满足人类的需求——这两者在该语境中可以说是相同的。因为技术以科学的洞见为基础，因为科学必然会随着时间的推移，将我们带到更高的层次，因此技术也能够向前发展，并不断地带我们向上进步。这就

是我们所拥有的东西：阿弥陀佛！我们又一次看到了古老的美好的进步预设。技术所提供的可能性永远能够很好地满足长时期人类的需要。科学进步促进技术进步，这意味着我们的孩子将生活得比我们更好，而他们的孩子将比我们更好。这就意味着，上帝的天堂之前被现代主义者所破坏，现在又从后门溜了回来，尽管现在它看上去与宗教的描绘已经大不相同。天堂不是在尘世生活之后出现了，而是就在其中；不是在现在，而是在将来。对那些坚信来生能在华丽的天国团结在上帝周围的人来说，这种思想无疑完全是没有吸引力的，但是无法否认，它为人文现代主义提供了一线希望。

滑稽的是，尽管上帝消失了，原来困扰现代主义的第二个问题（我们如何

按照上帝的意图去行动？）现在突然能够被回答了。当然只有人人都乐观地积极合作，在尘世的未来天堂才能够实现。换句话说，只有你真正地相信科学以及从科学中生发出来的技术确实是唯一通往更好未来的道路，并且按照这条道路前进才行。只有现代人无论在语言和行动上都遵循严谨的理性，抛开所有形而上学的臆测，他们才能够打造出更好的未来。那些不能做到的人将（很悲哀地）是进步的障碍。<sup>[5]</sup>

那么，为什么在一篇设计批评文章的开头，滔滔不绝地讲这么一大段比较宗教学的内容呢？主要有两个原因：首先，20世纪最有影响力的设计哲学——功能主义与人文现代主义思想紧密地联系在一起。只有我们理解了现代主义世界观，才能够理解功能主义设计原则。



8-9. 灯具：功能主义 VS. 后现代主义

of causal relations, all of them driven blindly by the laws of physics, all of them spread out over billions of years. And then it just closes with, 'O yeah, about that fear of death? Sure, nasty feeling. People have that. You know, you shouldn't trouble yourself about it too much. That would be best. Good luck, pal.'

Modernism's adherents, of course, have also encountered this striking lacuna in their world-view, and they have searched feverishly for ways to darn the most obvious existential holes in the modernist sock, and they have done so in the following way.

The fundamental supplement was sought in technology. The reasoning is that technology forms the entirety of science-based methods and techniques that can serve to alleviate human wants or serve their needs – which comes to the same thing in this context. Since technology is based on scientific insights and because science ineluctably leads us to ever-higher levels over time, technology, too, develops

onwards and ever upwards. And there we have it: Abracadabra! It's the good old progress hypothesis once gain. The possibilities offered by technology are ever better able to satisfy human needs over the course of time. Scientific progress, which underlies technological progress, thus means that our children will live better lives than we do, and that their children in turn will do even better. The implication is that heaven, which initially seemed to have accompanied God down the modernist drain, has now re-entered through the back door. Now, though, it looks very different from the way other religions depict it. Not after this earthly life, but during it. Not now, but in the future. In the eyes of someone who is firmly convinced of his post-rapture union with a shining Heavenly Father this will undoubtedly be a total frost, but you can hardly deny that this sort of thinking offers a spark of hope to humanistic modernism.

The funny thing is, despite God's

disappearance, the second question that initially embarrassed modernism (How can one act in accordance with God's intentions?), now suddenly can be answered. The future paradise on earth, of course, is only achievable if everyone cheerfully cooperates to achieve it. In other words, only if you genuinely believe that science and the technology derived from it, is indeed the only, unique way to a better future and you act accordingly. If modern people allow themselves to be led in word and deed by a strict rationality, freed of all forms of metaphysical speculation, only then can they contribute to a better future. Those who are unable to do so (sadly) are obstacles to progress.<sup>5</sup>

So where is this extended monologue on comparative religion leading, in a paper on design criticism? There are two reasons for it. In the first place, the 20th century's most influential design philosophy, functionalism, is seamlessly interlaced with humanist modernist thinking. The functionalist design principles can only be understood

5 This, of course, reveals that humanist modernism is less tolerant than its adherents – among which the present writer must count himself – would have us believe. Fundamentally, it closes ranks against 'dissidents', just as tightly as some world religions, except that in religious circles dissenters are called 'heretics'.



[6] 左: 克里斯托弗·德雷塞, 水罐 (约 1880), 右: 包豪斯(玛丽安·布兰德), 咖啡壶 (1924)。  
[7] (菲德尔 & 菲拉本德 (编著) 1999)。

功能主义与现代主义的密切关系可以通过如下事实而得以加强和引证: “功能主义”这个词从来没有在建筑中使用过, 相同的设计原则——在产品设计中被认为是“功能主义”的原则, 在建筑中则是被称为“现代主义”建筑。

其次, 人文现代主义与功能主义不可分离, 这至少为功能主义设计原则在 20 世纪的最后 25 年失去统治地位提供了一个合理的说明: 这很大程度上是源于当时对人文现代主义的攻击。笔者将在之后对此进行深入论证。

## 二、功能主义的伦理根基: 包豪斯和无产阶级

很难确定功能主义什么时候开始了其胜利的征程, 但我们能看到早在 19 世纪时, 设计中的功能主义思想就已经

很明显了: 如果把克里斯托弗·德雷塞设计的水罐和酒杯的图片混进包豪斯晚期的一系列作品图像中, 笔者敢保证, 除了资深的设计史学家外, 没有人会对此生疑。<sup>[6]</sup>然而, 我们可以确定的是, 功能主义纲领第一次清晰地出现是在包豪斯时期。<sup>[7]</sup>这发生在包豪斯 1919 年成立之后不久, 最早可以追溯到 1923 年后, 格罗皮乌斯发表了“艺术与技术新的统一”的演讲。这一著名演讲第一次将技术作为设计的核心, 因此提出了清晰的、直接的现代主义世界观的观点。包豪斯只繁荣了十多年: 从 1923 年到 1933 年, 最终被纳粹作为犹太教 - 共产主义 - 无政府主义暴动的温床而消灭。然而, 在这个短暂的时期——无疑是历史上最混乱的设计阶段之一, 却产生了一种最清晰、最融贯的设计哲学,

它将会影响整个西方世界, 直到 20 世纪末期。

从包豪斯所追求的终极目标开始, 我们可以很容易地总结出这种设计哲学。很奇怪的是, 它其实与设计本身并没有多大关系; 它本质上是关于伦理的。包豪斯的观点是, 所有的设计 (包括作为最高形式的建筑) 都服务于唯一的目标: 提升那些当时被称作“无产阶级”的人们的精神生活。这条道路的第一步就是改善大多数人的物质条件。我们可能会认为这很简单, 但是我们忽略了这一事实——即 20 世纪早期的大多数人口普遍处于非常低劣的生活条件下, 即使在相对繁荣的欧洲亦如是。以荷兰 20 世纪 20 年代 (这肯定不是一个社会的倒退时期) 的社会总体情况来看 (按照可比较的购买力来衡量), 人们每小时



10-11. 博物馆: 功能主义 VS. 后现代主义

6 Left: Christopher Dresser, Jug (approx. 1880); Right: Bauhaus (Marianne Brandt), Coffeepot (1924).  
7 (Fiedler & Feierabend (Eds.) 1999).

if one understands the modernist worldview. The intimate relationship between functionalism and modernism is underlined by the fact that the term functionalism has never been taken on board in architecture. Exactly the same design principles, which in product design are known as functionalism, in architecture are called ... modern architecture.

Secondly, the inseparability of humanistic modernism and functionalism provides at least a plausible explanation of why the functionalist design principles lost their dominance in the last quarter of the 20th century. For, in large part this was due to contemporary sniping at humanistic modernism. I will come back to that point further on.

## 2. The Ethical Roots of Functionalism: Bauhaus and the Proletariat

It is difficult to fix exactly when functionalism started its triumphal march. With hindsight it takes no effort to determine that functionalist ideas were

evident as early as the 19th century: just conceal a picture of Christopher Dresser's claret jugs and tumblers in a series of Late Bauhaus icons and I can guarantee that only a trained historian of design will voice any suspicion. <sup>6</sup> Nevertheless, it would be perfectly justifiable to maintain that the outlines of functionalism first became clear in the Bauhaus. <sup>7</sup> Moreover, that did not happen immediately after its foundation in 1919, but at the earliest after 1923, which is when Gropius issued his lecture 'Kunst und Technik: eine neue Einheit' (Art and Technology: A New Unity). This famous lecture was the first to locate technology at the centre of design, thus presenting a clear, immediate vision of the modernist world view. The institute flourished for only a little more than the decade, from 1923 to 1933, before the Nazis finally killed it off as a corrupt breeding ground of Judaeo-communist-anarchist agitation. Nevertheless, this brief period, in what was indubitably one of the most chaotic design courses in history, brought forth

one of the clearest, most coherent design philosophies, one that would come to dominate the entire Western world right up to the later years of 20th century.

This design philosophy can readily be summarized by starting with the ultimate goal to which the Bauhaus aspired. Oddly enough, this had nothing to do with design as such; it was fundamentally ethical in nature.. It was the view of the Bauhaus that all design capacity (including architecture as one of its highest forms) served but a single purpose: the spiritual elevation of what was referred to then, in all innocence, as 'the proletariat'. The first stage on the path consisted of improving the material conditions under which the majority of the population lived. We may consider that naïve, but then we would be ignoring the fact that the majority of the population in the early 20th century commonly lived in utterly degrading conditions, even in a relatively prosperous Europe. In real terms (i.e. expressed as comparable purchasing

的平均工资低于现在工资水平的五分之一。当时人们对平均寿命的预期很少有超过 50 岁的，而今天这一数值已接近 80 岁。

在格罗皮乌斯和他的追随者眼中，艺术家或者设计师（这两个头衔在当年并没有什么不同）的生命中只有一个目标：他是视觉上的向导，向人们展现通向更好未来的道路；以其一贯的精细严谨，他知道工人们的未来天堂是什么样的——那是一个由技术统治的严谨的理性社会。这就是格罗皮乌斯 1923 年演讲的本质，它说明了为什么从那时起，拉兹洛·莫霍利·纳吉（他的作品是艺术与技术完美融合的典范）的作品逐渐占领了包豪斯的课程。技术是工厂大规模生产的根基，正是技术使得高质量的消费品能够以低廉的价格生产出来，工人阶级才有能力购买。1928 年，极

power) in the Netherlands of the 1920s, certainly not a socially backward era, the average hourly wage was less than one fifth of the present level. The average life expectancy at birth was scarcely more than 50 years. Nowadays it approaches 80 years.

In the eyes of Gropius and his disciples, the artist/designer (titles that were not differentiated in those days), had only a single purpose in life. He was the visionary guide, revealing to humanity the path to a better future. With unerring precision he knew what the workers' paradise of the future looked like. It was a strictly rational society, dominated by technology. This was the essence of Gropius' 1923 lecture and it explains why from that time László Moholy Nagy, whose work was characterized by a total fusion of art and technology, came increasingly to dominate the Bauhaus curriculum. Technology lay at the root of factory-based mass production and it was this alone that permitted high-quality consumer goods to be produced

左的汉斯·迈耶接替了格罗皮乌斯的校长职位之后，在一系列的暴风雨般的事件中，包豪斯的上述态度开始不断地积聚起来。

### 三、功能主义视角的设计批评

功能主义的核心<sup>[8]</sup>是：设计过程是

由一定原则决定的，这些原则可被归纳为“十诫”（见表 1）。机械化大生产要求产品设计应该使得标准化构件能够被简单轻易地组装。功能主义将这一要求转化为以最基本的几何形状（平板、立方体、球体、圆锥体）或者有机形状（如斯堪的纳维亚的设计）为基础的设计语

功能主义的十诫 THE TEN COMMANDMENTS OF FUNCTIONALISM
1. 好的产品是基于科学研究和系统观的。 1. Good product design is based on scientific research and scientific point-of-views.
2. 一件好的产品在其功能上是明确的和可理解的（“形式服从功能”）。 2. A good product is clear and understandable in its functioning (“Form follows function”).
3. 一件好的产品在设计上是极简的（“奥卡姆的剃刀”）。 3. A good product is minimalistic in its design (“Ockam's razor”).
4. 装饰是被禁止的，因为它没有必要并且有碍于功能（阿道夫·卢斯，“装饰与罪恶”）。 4. Ornaments are taboo, because: unnecessary, and so: dysfunctional (Adolf Loos, “Ornament and Crime”).
5. 审美经验是基于数学原则的。因此，提倡数学的或者抽象的设计（普适性的审美原则）。 5. Aesthetical experiences are based on mathematical laws. So: mathematical or abstract organic ways of design! (“Universal Aesthetic Laws”).
6. 虽然有可能无法实现，但是每种产品总会有一个“理想型”（“柏拉图式的理想主义”）。 6. There is an ‘ideal type’ of each product that can be thought, although it cannot be materialized (“Platonic idealism”).
7. 无论如何，这种理想型可以随着时间发展，通过运用最新科技来设计产品的原则而逐渐实现（进步假设）。 7. However, this ideal can be asymptotically approached in the course of time, by making designs based on the most recent scientific points of view and most recent technology (“Progress hypothesis”).
8. 本质上，人人平等，因此，好的产品对所有人都是有益的！ 8. In essence, all men are equal, so, a good product is good for EVERYBODY!
9. 大批量生产是为大多数人提供好产品的唯一解决办法。 9. Mass production is the only unique solution for bringing good products within reach of the majority of the population.
10. 设计师的任务是为那些更需要改善物质生活条件的人服务，因此，设计师坚决不为有钱人和贵族服务。 10. A designer's task is to improve the material conditions of those who most need it, so a designer NEVER works for a rich, elitist clientèle.

at such a cheap price that they lay within reach of the working class. This same attitude was to culminate in a stormy series of events in the Bauhaus after 1928, when the ultra-left Hannes Meyer succeeded Gropius as its director.

### 3 Design Criticism from a Functionalist Perspective

The core of functionalism<sup>8</sup> is that the design process is derived from a number of principles, that can be summarized in ‘Ten Commandments’ (See: Figure 1). Mechanized mass production requires a product designed so that standardized components can be assembled simply

and easily. Functionalism translates this requirement into a design language based on elementary mathematical shapes (plane, cube, sphere, cone, etc.), or else organic forms, as in the Scandinavian variant. These organic forms may well have been the original inspiration, but they were radically abstracted to such a degree that any indication of nature's capriciousness has been eliminated. Functionalism also states that the only thing that really matters in design is that the product is best suited to the job it is supposed to do. The problem of discovering what this job is, is answered by a method of reasoning that would appear to be

[8] 关于功能主义原则的讨论，见：（比约尔迪克 1991）。关于二战后功能主义优势性的讨论，见：（瑞兹曼 2010，第 11 章）。一个严谨的功能主义传统方法论的教科书范本，见：（罗森伯格和埃克尔 1995）

表 1: 功能主义的十诫

8 On the principles of functionalism, see e.g.: (Bürdek 1991). On the dominance of functionalism after the Second World War: (Raizman 2010, Chapter 11). A leading methodological textbook in a strict functionalist tradition is: (Roozenburg & Eekels 1995).

言。这些有机形式可能一开始很有原创性，但是很快它们就被抽象到一定的程度，将任何自然的变异的意味都排除在外了。功能主义还认为，在设计中唯一重要的事情就是产品应该被设计得最适合于其本身该进行的工作。回答如何发现产品应该进行什么工作问题的是，一种来自于人文现代主义教义的直接推理。每一种产品，从飞机到茶匙，都有其最理想的、典型的形式。产品就要完美地完成其被设定的工作。当前，我们的技术状态可能无法实现这种理想，但是随着时间的推移，许多新技术将会被不断地应用到设计上来，理想就在时间的推移中不断地被接近。功能主义要求产品设计必备的功能性，可通过研究使用者已有产品的相似功能、使用者的行为方式和各类人群的使用意愿而得出。



12-13. 童车：功能主义  
VS. 后现代主义

directly derived from the catechism of humanist modernism. Every product, from airplane to teaspoon, as it were, has some idealized, characteristic form. The product perfectly does the job it is supposed to do. Now, it may well be that this ideal cannot be attained given the present state of our technology, but the many technological improvements that accrue with time can be applied consistently to the design, so the ideal is approached ever more closely over time. The functional requirements that a product must fulfill can be set down exhaustively by research into the functioning of similar, existing products in their own user environment, together with the behavior and wishes of the various user groups. The result is a Program of Requirements (PoR) which has to be compared with the existing range of technological options. This in turn gives rise to a number of concepts, one of which will be selected based on how closely it approaches the 'ideal' product derived from the PoR.

这种结果就是“需求研究”(PoR)，它必须与现有的技术水平相结合，得出若干设计概念，并从中选择最接近“理想”的产品形式加以实现。

对设计过程进行这种严谨的科学解释的结果是，功能主义者的伦理也来自于科学标准。其基础来自于一个古老的知识论教义——“奥卡姆的剃刀”，即当我们面临两个理论，而两者都能够给出非常相似的、同样准确的预测，且我们必须在两个理论中做出选择时，我们应该选择两个理论中相对简单的那一个，根据其所使用的理论预设的数量来判断。假如理论A说，重力是苹果向下运动而非向上运动的原因，理论B也得出同样的结果，另外补充说，重力是由来自于另一个太阳系的能量引起的，那么，我们应该选择理论A。毕竟，理论

B另外强加给我们的东西，并不是我们解释苹果落地所需要的东西。此外，它可能会真的阻碍我们进一步的推理。假如我们将“奥卡姆的剃刀”理论运用到产品设计的原则上，那恰好是功能主义设计的颂歌：“形式服从功能”。一个产品的功能应在其设计中得到独一无二的、排他性的清晰表达。根据这一论点，功能主义的十诫可以被理解为向设计师提出了四个基本的“可为与不可为”原则：

1. 忠实地使用材料。换句话说，水泥必须看上去像水泥，钢材必须像钢材。不要让大理石看上去像木材。
2. 追求最简单的形式和色彩。换句话说，以最基本的形状和最简单的方式来建构产品。色彩的使用也是极简的：风格派的黄红蓝与白黑灰就足够了。
3. 尽量使产品的功能清晰易懂。换

The consequence of this strictly scientific interpretation of the design process is that the functionalist ethic is also derived from scientific criteria. The foundation comes from an ancient dogma of the theory of knowledge, Ockham's razor, which has it that, when one has to choose between two theories, each of which makes exactly similar, equally precise predictions, one chooses the simpler of the two, expressed in terms of the number of hypotheses involved. If Theory A says that gravity is what causes apples always to fall down and never up, and Theory B maintains exactly the same, adding that gravity is caused by mighty aliens from another solar system, then Theory A is preferred. After all, Theory B saddles us with matters that we do not need to explain how apples behave. Moreover, they might really get in the way as we carry our reasoning further. If one translates Ockham's razor into product design, then at one blow one has captured the functional design mantra: 'Form follows function'. A product'

s functioning should be clear solely and exclusively from its design. Based on this arguments, the ten commandments of functionalism can be translated in four fundamental "Do's and Do-Not's for the designer.

1. Use your materials honestly. In other words, concrete must look like concrete, steel like steel. And please, marble shouldn't look like wood.
2. Aspire to the greatest simplicity of form and colour. In other words, build the product in the simplest way from elementary, basic shapes. Limit the range of colours to an absolute minimum: the yellow / red / blue and white / black / grey of De Stijl are enough.
3. Make the product's functionality as transparent as possible. In other words, derive the product's form directly from the construction underlying the functions the product should fulfill.
4. Let your design be guided by a strictly observed minimalism. In other words, eliminate everything from the design

句话说，产品所要实现的功能决定了其结构，而结构直接决定了产品的形式。

4. 设计严格遵循极简主义。换句话说，在设计中排除所有无益于产品功能的东西。要记住：设计精良的产品，只须观者的一瞥，就能够得到其赞扬。要做到增之一分则太多，减之一分则太少。<sup>[9]</sup>以至于（这已变得平淡无奇了）绝对禁止装饰。装饰做得最好也对显露功能没有任何贡献，最差时则会分散我们的注意力。所以用奥卡姆的剃刀给它来个横扫，将其赶到一边去！

功能主义的科学——技术基础也要求普适性原则。按照现代主义者的观点，理性在知识论中是普适性原则。当然一些种族群体（当时人们可以没有一丝不安地称其为“原始部落”，例如俾格米人）并没有把理性当做我们关于世界知识的

最终来源，但这只是时间问题。只要让历史进程发挥其有益影响，在你知道之前，每一个俾格米人都会变得像麻省理工的教授一样理性。在功能主义中，这被转化为一种坚定的信念——设计优良的产品具有普适性的良好功能，它们独立于其被使用的具体情境。这一思想说明了为什么在面对文化和种族差异方面的产品适用性评价时，功能主义就像蝙蝠一样，什么也看不见。在设计过程中，这些差异因素根本就没有被考虑进去。这就是在20世纪20年代在包豪斯孕育出的设计哲学，在包豪斯的后继者——乌尔姆设计学院手中，这一哲学日臻成熟。

然而，在20世纪70年代，功能主义失去了其统治地位，最重要的原因是对现代技术的大规模信仰（也称人文现代主义）受到了来自各方面的攻击。功

能主义与人文现代主义关系密切，这意味着现代主义在20世纪晚期灰飞烟灭的时候，功能主义也不可能独善其身。功能主义的终结由后现代主义的设计批评运动引发，给产品设计领域带来了一场危机。在下一部分，笔者将试论何时及为什么现代主义突然变得过时了。（未完待续）

J.W. 德鲁克  
荷兰温特大学设计史学教授，  
《装饰》杂志特约撰稿人

译者：滕晓铂  
北京印刷学院设计艺术学院  
理论教研室



14-15. 服装：功能主义  
VS. 后现代主义

that does not contribute to the product's function. Always recall that a well-designed product can be appraised at a single glance. More is too much and less is impossible.<sup>9</sup> By extension (this tale gets monotonous), there is an absolute prohibition against ornamentation. At best it does nothing to contribute to the obviousness of the function; at worst it distracts one's attention from it. So away with it, with a single swipe of Ockham's razor!

The scientific-technological foundation of functionalism also dictates the dogma of universality. In the modernist's view, rationality is a generally applicable principle in the theory of knowledge. Of course, some ethnic groups (at that time – without a trace of embarrassment – called 'primitive tribes', such as Pygmies) don't seem to hold much truck with rationality as the ultimate source of our knowledge of the world, but that's only a matter of time. Just let progress exert its beneficent influence and before you know it, every Pygmy

will be every bit as rational as an MIT professor. In functionalism this translates into a firm conviction that well-designed products are universally well-functioning products, independently of the context within which they are used. It is this idea that explains why functionalism is as blind as a bat when it comes to cultural and ethnic differences in the way products are used and valued; they are simply not taken into account in the design process. This was the design philosophy that was bred in the Bauhaus in the 1920s, reaching maturity in the successor to the Bauhaus, the exalted Hochschule für Gestaltung in Ulm.

However, during the 1970s functionalism lost its dominant position, the most important reason being that the belief in modern large scale technology – and therefore: humanist modernism, – came under attack for a number of reasons. The inextricable linkage between functionalism and humanistic modernism in fact implied that functionalism could

not remain untouched when modernism ultimately came under fire late in the late 20th century. The end of functionalism brought with it a crisis in product design, sparked off by a critical design movement that operated under the banner of postmodernism. In the next section, I will try to elucidate when, and why, modernism suddenly became old fashioned.

\*\*\*\*\*

<sup>9</sup> This variant on the functionalist creed comes from Dutch designer and professor at Delft University of Technology, Bruno Ninaber van Eyben.

J.W. Drukker  
University of Twente, The Netherlands