

比较文化丛书

汉英双语版

Culture Aesthetics of Design in China and the West

中西设计 文化美学

贾荣香◎著译



世界科学出版社

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图书在版编目(CIP)数据

中西设计文化美学 / 贾荣香著. —北京: 世界知识出版社,
2018.6

ISBN 978-7-5012-5754-6

I.①中… II.①贾… III.①艺术—设计—比较艺术学—中国、
西方国家 IV.①J06

中国版本图书馆CIP数据核字(2018)第125807号

责任编辑
责任校对
责任出版

张迎辉
马莉娜
王勇刚

书 名

中西设计文化美学
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出版发行

世界知识出版社

地址邮编

北京市东城区干面胡同51号(100010)

网 址

www.ishizhi.cn

电 话

010-65265923(发行) 010-85119023(邮购)

经 销

新华书店

印 刷

北京虎彩文化传播有限公司

开本印张

720×1020毫米 1/16 14¼印张

字 数

226千字

版次印次

2018年8月第一版 2018年8月第一次印刷

标准书号

ISBN 978-7-5012-5754-6

定 价

38.00元

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标准书号

ISBN 978-7-5012-5754-6

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北京未来城市设计高精尖创新中心成果
北京市建筑文化研究基地成果
创新中西设计文化美学教育模式成果

序 言

《中西设计文化美学》是作者“比较文化丛书”的其中一本,“文化美学”是作者提出的一个新观点,即以美学的视角审视文化。美学是人们看待事物的一种态度、一种习惯、一种模式,不同的文化背景有不同的美学标准。进行文化比较需要立足于具体的文化本源,或者说换角度,而不可以戴着某种文化的美学眼镜审视另一种文化,无视其文化产生与发展的脉络。

我们常有一个说法“把本民族的优秀文化传播出去”,为什么要在“文化”前面加一个词“优秀”?实际上就是经过本民族的美学标准衡量后选拔出来的文化。但是一个民族的优秀文化是否可被另一个民族接受,这就需要不同民族的美学标准有交集,交集越大,接受度越高。比如我们说西方文化,实际上就是认同西方有一个形成共识的美学标准,而东方文化同样是东方有一个较为相近的美学标准。我们还经常用到一个词语“世界大同”,其根本意思是在中西文化美学标准中搭建一座桥梁,通过桥梁进入彼此的美学世界,在彼此的美学中找到共同点,从此点出发逐渐接受对方的文化。接受对方的文化不是被“同化”,而是包容、欣赏与尊重。

Forewords

Culture Aesthetics of Design in China and the West is one of the books on comparative culture by the author, and culture aesthetics is a new concept she puts forward, namely to examine the culture in the perspective of aesthetics. Aesthetics is a kind of an attitude, a habit and a style, and different cultural backgrounds are featured with different aesthetic standards. To compare cultures must depend on the specific cultural origins, and we should stand in the shoes of others, allow no aesthetic glasses of one culture in looking at another, and value origins and evolution.

We often say “Spread the excellent culture of our nation.” Why should we have “excellent” before “culture”? In fact, it refers to the culture that has been selected by our aesthetic standards. But whether the excellent culture of a nation can be accepted by another nation depends on the intersection of different national aesthetic standards. The more intersected, the more accepted. When we mention western culture it is actually an agreement that the West has a common standard of aesthetics, and the same with the Eastern culture. We also often say “one world”, and its basic meaning is to build a bridge between the culture aesthetic standards of the East and the West, through which we enter each other’s aesthetic world, to find common ground in each other’s aesthetics, from which we get to accept each other’s culture gradually. To accept each other’s culture does not imply assimilation, but respect, inclusiveness and appreciation.

文化比较是一个庞大的工程，涉及文化的方方面面，如哲学、文学、建筑、宗教、艺术等，每一种文化的表现形式都犹如一棵大树的枝或叶，共同拥有一个树根，这个树根也是文化发展过程中形成的美学标准的根，所以文化和美学是同根生。世界犹如一个森林，拥有不同的树、不同的根、不同的枝叶、不同的花果。树与树之间和平相处，才能构成森林。《中西设计文化美学》的创作意图是客观平等地阐述中西方的设计文化，从它们各自文化的源头追踪设计文化的魅力、活力，探寻美学在文化发展过程中撷取精华的能力。

《中西设计文化美学》的创作思路首先从“设计之道”入手，以哲学的思维剖析设计之道，感悟存在于设计行为本身之外的能量。其次，给设计赋予社会性，任何设计都不是孤立存在的，是一定社会的产物，而社会的最基本原则是正义，比如民族间的战争、团体之间的纷争、人与人之间的斗争等都有正义与非正义之说，所以坚守设计的正义性是规范设计行为、使设计尽可能符合文化美学标准的主要途径。再次，设计不断创新，无处不在，所以设计始终需要焕发蓬勃积极的活力，或者说是生命力，也就是说设计文化的树根需要汲取养料，以保证设计之树常青。为此，设计要扎根于本民族文化，保持生发力通道畅通无阻。如果出现短暂阻塞，可以在一定时间内恢复。一旦长时间阻塞，文化便会被扼杀，这就是为什么有的古代文明会消失，有的文化会失去生命力。最后，设计的目的是被欣赏、被享受、被使用，具有通用标准的设计语言才会达到如此的目的，才会被人看懂、听懂、读懂。不同的文化具有不同的设计语言，但语言是可以学习的。通过学习设计语言了解对方的设计文化，了解对方的美学标准。但就像中国人学英语，是为了解世界，而不是为了把自己国家的语言变成英语，或犹如西方人学汉语，同样是为了了解中国，并不是要取代自己国家的语言。当然，设计是一个全方位的过程，是否能完美呈现不仅取决于设计者本身，还取决于上层建筑、接受者的认知水平和态度；不仅取决于把握当下，还取决于对过去的认知、对未来的预知；不仅取决于熟知本土，还取决于了解外界，最终回归设计之道。

Cultural comparison is a huge project, involving many aspects, such as philosophy, literature, architecture, religion, art, etc. Every aspect is shaped like a big tree with branches or leaves on a common root, which also serves esthetic criteria in culture development, and culture aesthetics shares the same root. The world is like a forest, with different trees, different roots, different branches and different fruits. Peace between trees constitutes a forest. The book intends to expound the design culture of China and the West in an objective and balanced way, to track its vitality and charm and to discover how aesthetics can get access to the essence of culture.

Culture Aesthetics of Design in China and the West begins with the Way of Design, explaining it philosophically, finding the energy beyond the design itself. Second, sociability is bestowed to design, because no design can exist outside the society. It is the product of a society. Social justice is the most basic principles, as justice in the war, disputes between ethnic groups and struggles between persons. It is crucial to stick to the design justice in regulating the design suitably to cultural aesthetics. Third, the design ever changes and exists everywhere. It always needs booming positive energy, or life force, so that its root can absorb nutrients to make the design tree evergreen. Therefore, the design should be rooted in the national culture, keeping the germinal force channels unblocked. If there is a short cut, it can recover in a certain time. But once longer, culture will be killed, and that is why extinction of some ancient civilization has occurred, and why some cultures lost their lives. Fourth, the design aims to be appreciated, enjoyed and applied, which can not be attained until the universal standards of the design language are invented, read and understood. Different cultures have different design languages, and the language can be learned. The study of the design language can make culture and aesthetic standards understandable, as the Chinese study English to understand the world rather than replace their own language with English or like westerners who learn Chinese to understand China rather than replace their language with Chinese. Design is a comprehensive process, so whether it can perfectly be displayed depends not only on the designer itself, but also on the superstructure and on the receiver's cognitive level and attitude. It depends not just on the present, but on the past and the future. It depends not just on awareness of the local, but on awareness of the foreign world, and finally it will return to the Way of Design.

作者多年来从事英语语言工作，研究领域曾涉及英美文学、比较文学、翻译，积淀了深厚的英语语言能力，所以本书延续文化比较丛书的写作风格，采用汉英双语创作，顺应国家提倡文化走出去的潮流。作者爱好摄影、剪纸、绘画等，为了让读者更好地感受设计的内涵，选配了一定的插图，多为作者的摄影作品，旨在起到图文并茂、相得益彰的作用。

文化比较丛书倡导和平相处、共同进步和文化多元。在继《中美城市建筑文化美学》与《中西设计文化美学》之后，还会在其他方面进行比较，比如宗教建筑文化等。老子说：“道可道，非常道；名可名，非常名。”同样，“设计可设计，非常设计；文化可文化，非常文化”，“比较可比较，非常比较”。作者非常赞同费孝通提出的美学之16字格言“各美其美，美人之美，美美与共，天下大同”。我们免不了“各美其美”。对于他民族文化，我们要“美人之美”。在彼此包容和欣赏的基础上达到“美美与共”的境界，最后实现“天下大同”的美好未来。这是文化比较丛书所追求的最终目标。

贾荣香

2018年5月18日于北京

The author has worked on the English language for many years, as on British and American literature, comparative literature and translation, and with much accumulation of English she continues her style of writing bilingually, in response to the trend of spreading the Chinese culture abroad. She loves photography, paper-cutting, paintings, etc., and in order for readers to have a better understanding of design, a certain amount of illustrations are inserted, most of which are her pictures, shining mutually with words.

The books on cultural comparison advocate peace cooperation, common progress and the diversity. After *Urban Architectural Cultural Aesthetics of China and the US in a Comparative Way* and *Culture Aesthetics of Design in China and the West*, more books will be published to compare in other aspects of cultures, for example, religious architectural culture. Laozi said: "The way which can be spoken of is not an eternal way and the name that can be named is not an eternal name." So here also when the Design can be designed, it is not an eternal Design, when the Culture can be cultivated, it is not an eternal Culture, and, when the Comparison can be compared, it is not an eternal Comparison. She agrees to Fei Xiaotong's motto of the 16 words on beauty "to tell of one's own beauty, to give an account of others' beauty, to share the beauty of all, and to attain the world of the Great Harmony". We will tell of our own beauty, we will also give an account of the other beauty, we will have to share the beauty on the basis of mutual tolerance and appreciation and we will finally achieve a bright future in the world of the Great Harmony. This is the goal set by this monograph.

Jia Rongxiang
In Beijing
May 18, 2018

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第一章 设计之道

“设计”在不同时代有不同的解读。“设计”在西方最初为：通过某种行为完成一种思维过程和图式创造过程而形成某种计划。15世纪前后到18世纪，定义限定在艺术范畴之内：以线条手段说明人心中存在的构思，通过想象力构造形状，借助熟练的技巧将艺术家心中的构思在作品身上现实化。艺术作品在于协调线条的比例、形状、动态和审美。18世纪以后的工业革命使设计具有现代意义，走出纯艺术的范畴，有了“想象、计划、谋划、创造”等含义。1974年《大不列颠百科全书》的解释更明确全面：设计常指拟定计划的过程。而汉语中的设计最早是“设下计谋”，如《三国志·魏志·高贵乡公髦传》：“赂遗吾左右人，令因吾服药，密因酖毒，重相设计。”在近现代意为：根据一定要求对某项工作预先制定图样、方案，如鲁迅《书信集·致李小峰》：“书面我想也不必特别设计，只要仍用所刻的三个字，照下列的样子排。”由此可见，“计谋”“算计”等层面的含义已日益淡化。英文 design 在20世纪初开始引入中国，当时翻译为“图案”，“工艺美术”最早由蔡元培使用。