

人类服饰文化全书

HUMAN CLOTHING & ADORNMENTS
CULTUROLOGY RESEARCH COLLECTION

服饰 与时尚

The Research on Clothing &
Adornments and Fashion

丛书主编◎华梅 编著◎要彬 曹寒娟

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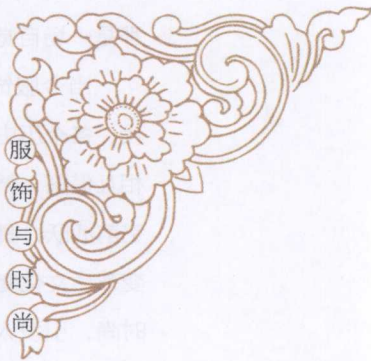
嬗变与觉醒

时尚，当属创新行为，是每个时代极具生命活力的新生事物。倘若没有时尚，我们的世界、我们的生活，便会变得机械、枯燥与乏味，充满了惰性与灰色。追求时尚，寻求刺激与挑战，创新与征服，是人类的一大天性，甚至可以说，时尚为人类的觉醒注入了巨大的活力。

服饰是时尚流行的符号，也是一种个性的体现。事实上，每个时代都有自己的时尚，只是有时寿命极短，如昙花一现稍纵即逝；有时仅为“小众”所接受……如今，时尚的概念更宽泛了，时尚就是要为大众所接受，继而认同，由时尚变成流行。而此时，时尚似乎也渐渐褪去了浮华的鲜艳光泽，取而代之的是具有一定生命周期和鲜明时代印记的社会属性。

服饰与时尚融汇在一起的确有一种内在的召唤力和诱惑力，惟其如此，才会有潮流，才会有趋之若鹜的现象。从服饰的演变中，当然还可以看出人们时尚意识的嬗变。且不说我们非常熟悉的国风国韵，就拿西方来说，无论是古希腊时期的“和谐韵律之美”、中世纪的“理性之美”、文艺复兴时期的“造型曲线之美”、17世纪的“巴洛克繁复之美”，还是18世纪的“洛可可精巧之美”，无不体现出时代赋予时尚的审美倾向。

在凡勃伦和齐美尔的经典时尚理论中，时尚总是上层阶级对下层阶级的影响所致，但事实上在时尚文化发展过程中也存在着其他方式。特别是反文化时尚，这种时尚的特点是：传播者地位卑微且知名度较低，路径因自下而上传播的速度较慢，持续时间较长，与社会所广为接受的观念和价值相对抗，拒绝正统的、标准的和一成不变的理念。作为





最经典范例的牛仔裤，前后经历了几十年，才最终被消费社会的庞大机制所吸纳，被中产阶级所效仿，成为主流文化的某种新的流行文化符号。反文化时尚营造了独特的生活氛围，代表了现实世界中尚未有过或鲜见的生活方式。这也正如坎贝尔所说的，时尚经常源自反主流文化，那是一场自觉的运动……

当今服饰时尚潮流的显著特点是进入到一个追求个性与多元的时代，各个历史时期、不同民族地域、迥异风格流派都可以在服装时尚中相互借鉴、循环往复，传统与前卫、新观念与新意识以及新的表现手法空前活跃，具有不同于以往任何时期的多样性、灵活性和随意性。社会变革、文化变迁、现代科学的进步以及艺术潮流的涨落，都影响着服装时尚，引发人们对服饰时尚新一轮的追新逐异。

物质文明高度发达的社会，服饰与时尚的内涵和外延都在不断地延展，渗透于人们的日常生活之中。它们已经成为现代社会不可或缺的一个部分，具有以视觉消费品建构个人身份的定位功能。同时，人们越发意识到，追寻服饰时尚也预示着提升自我，进入一种有格调、有品位的生存状态。

Transmutation and Awakening

Fashion, as an innovative activity, is the most vigorous newborn thing. Without fashion, our world and life would be too ponderous, insipid, boring and full of grayness and inertia. In a way, human beings are born with the pursuit of fashion, innovation and conquest. It is fashion that puts great vitality into the awakening of humanity.

Clothing is a symbol of fashion and a manifestation of personality. In fact, every era has its own fashion. Fashion sometimes only exists for a short time, fleeting as a flash in the pan; or at other times, accepted only by the minority of people. Today, the conception of fashion has been extended. Fashion is meant to be accepted by the majority, be recognized, and finally be prevalent among the public. At this stage, the sheen of glitz and glamour on fashion gradually fades away. Instead it is replaced by social attributes with a certain life span and distinctive historical marks.

The combination of clothes and fashion definitely has an evoking and intrinsic temptation. Only in this way, would there be the trend, and then people's rush to it. The transmutation of the concept of style can be seen from the evolution of clothes. Take the example of the Western culture: the rhythmic and harmonious style of Ancient Greece, the rational beauty of Medieval Period, the shape of line beauty in the Renaissance, the Baroque's Classicism in 17th century, and the exquisite style of Rococo in 18th century. All of them reflected the aesthetic tendencies of certain historic periods.

In Veblen and Simmel's theories of classic fashion, fashion always comes from the impact of the upper class to the lower class. However, in the development of fashion culture there were times that fashion started from other ways, especially the counter-culture fashion. This type of fashion is characterized by some unknown leaders with lower social status. Due to its bottom-up spreading route, it would take a longer time to lead the trend and last for a longer time. Usually it went contrary to the widely accepted concepts and value system by confronting the formal, standard, and static concept. Jeans,

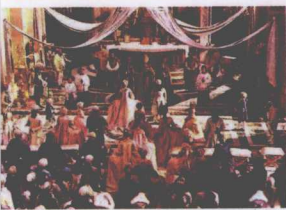




as a classic example, took several decades before they were accepted by the consumer society, then by the middle class, and finally became the mainstream as a new symbol of popular culture. Counter-culture fashion creates a unique living environment, which represents a new way of life that has never existed in the real world. This is, as Campbell said, a conscious movement that often derived from the anti-mainstream culture....

Nowadays the outstanding feature of fashion is that it has come to a special and unprecedented era of pursuing individuality and multiculturalism. Fashion styles of different historical periods and different ethnic regions learn from each other and develop in spiral circles. No matter traditional or avant-garde, the new ideas and concepts in the stirring activities are more diverse, flexible and random than they have ever been. Social reforms, cultural developments, the improvements of modern science, and the rise and fall of any trend in the field of arts have their influence on fashion, and lead to a new round of fashion following.

In this society where material production and spiritual civilization are highly-developed, the connotation and extension of both fashion and clothes have been extended. And they are also embodied into people's daily life. They have now become an indispensable part of modern society with a function of building individual status by their visual consumer goods. At the same time, more and more people become aware that the pursuit of fashion also indicates a lifestyle of good tastes and self-improvement.



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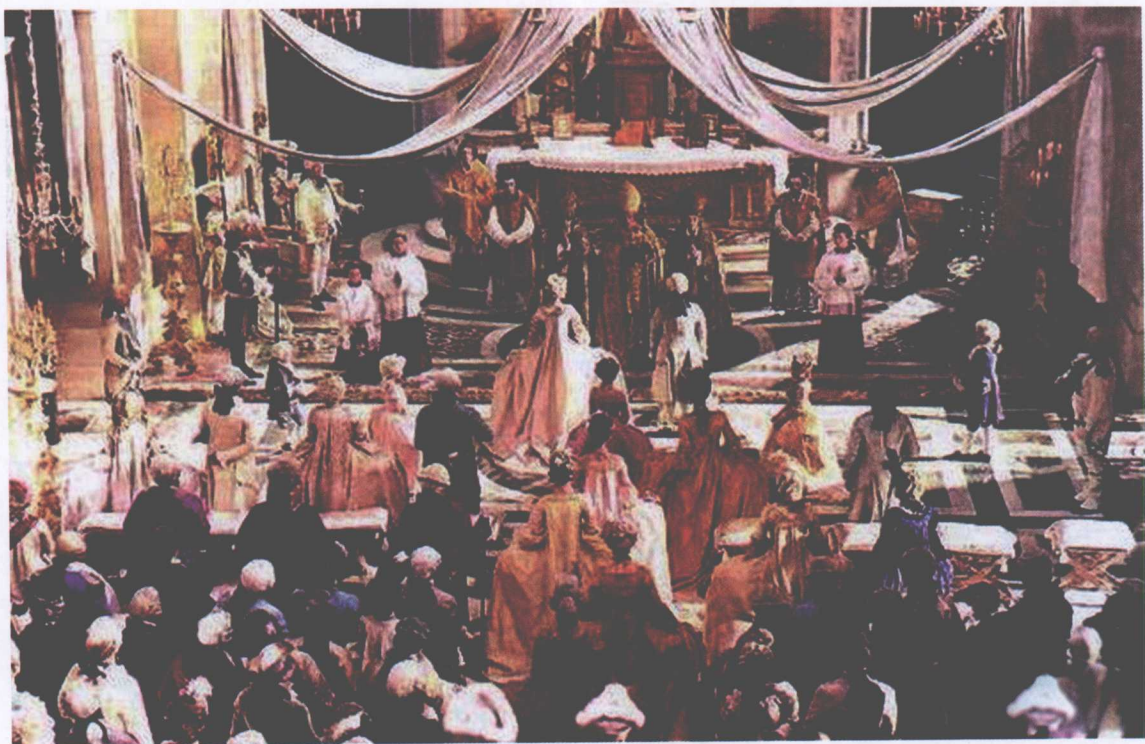
一、时尚恒久远 贵气袭人勇当先



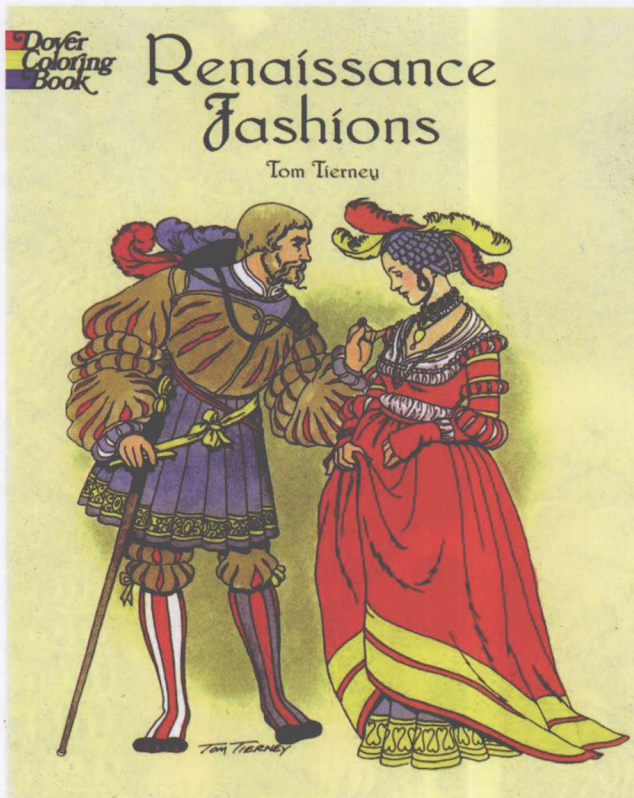
文艺复兴时期贵族男装

时尚，特别是高度个人化的服饰时尚，可以表达出某一社会群体的共同思想，从而满足他们心中潜藏的需求。自古以来，就有一些人以他们特殊的着装风格而鹤立于常人之中，而一些特殊的个人风格对时装的发展又产生了重大影响。通过人们对这些风格做进一步的精雕细琢，便形成了当时整个社会的时尚，同时也完成了服装由“小我”到“大我”的时尚过渡。

在欧洲，时尚主要是由宫廷贵族引领的，宫廷中的皇帝、皇后，甚至是皇帝的情人和侍女的某些行为举止就是众人推崇的对象，人们竞相模仿宫廷贵族的生活方式和习惯



欧洲的宫廷生活



宫廷贵族



亨利八世

爱好。

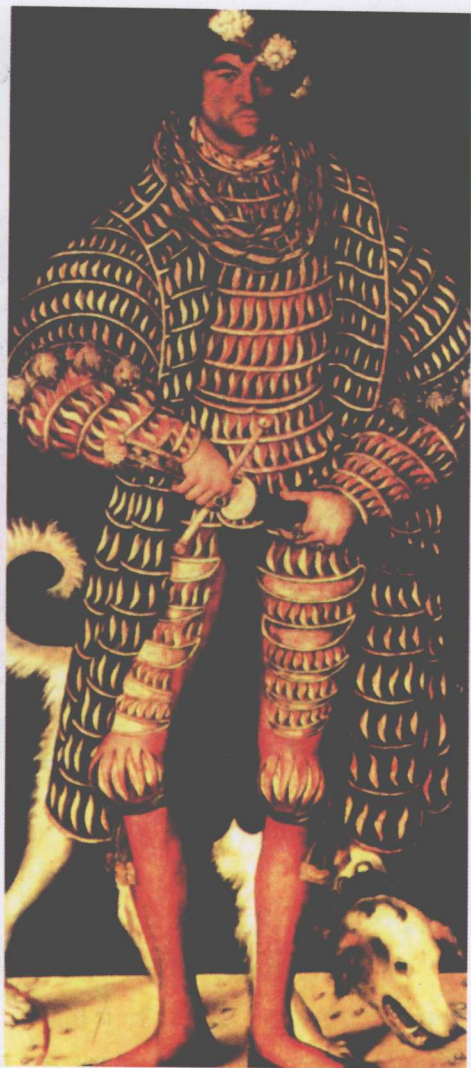
16世纪，亨利八世曾引领欧洲男式服饰潮流，成为当时最具影响力的时尚领导者。亨利八世英俊潇洒、冷酷无情、体格健壮、服饰华丽，他的衣服都是用奢华的浮花织锦做成，上面镶有珠宝，绣有精美的图案。那个时代，人文主义思潮已经波及生活的各个方面，与人类生活密切相关的服装也发生了前所未有的变化，从欧洲服装总体趋势上来说，便是更加凸显男女的性别特征。

上衣以达布里特（Doublet）为主，下着灯笼裤褙布里齐兹（Breeches），双腿穿紧身的肖斯（Chausses）。以亨利八世为代表的上流社会不断地创造出新的时尚，而他们的着装不仅只是一种潮流，更多的体现着他们的身份和地位。

此时，男装通过宽大的上半身和紧贴肉体的下半身之对比来呈现阳刚的男性化特



体现男子宽大魁梧性格特征的华丽服装成为时尚



文艺复兴服装潮流样式

征。因此，为了表现男性的第一性征，在灯笼裤的裆部，出现科多佩斯（Codpiece，俗称阴囊袋）的特殊造型。科多佩斯是连接两裆的挡布，这时得到了大肆的夸张和渲染，早期做成小口袋挂在大腿根部，也有的以斯拉修装饰（Slash，流行于15—17世纪的衣服上的裂口装饰），并从裂口中露出薄薄的白丝绸，科多佩斯上面刺绣着精美的花纹，镶嵌宝石、珍珠，装饰得非常华美惹眼。再后来，科多佩斯被塞进填充物使其膨大，并