

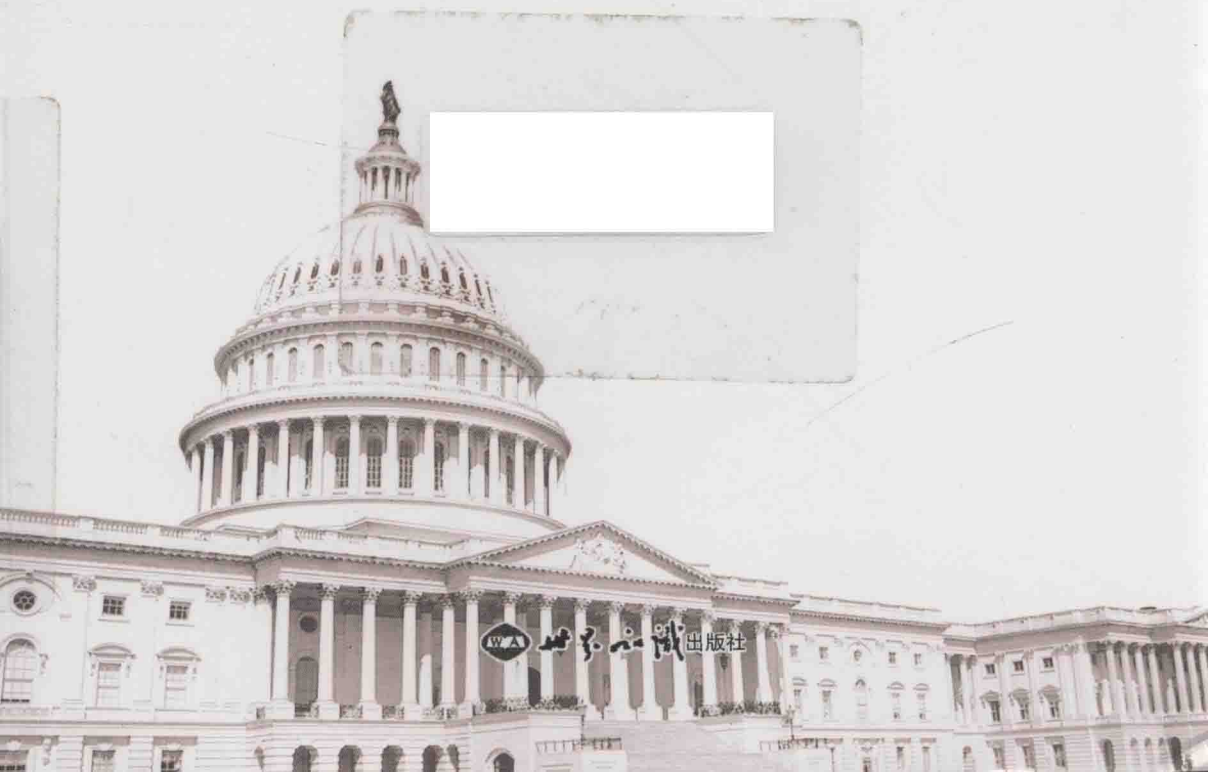
比较文化丛书

汉英双语版

Urban Architectural Cultural
Aesthetics of China and the US in a Comparative Way

中美城市建筑 文化美学

贾荣香◎著



W A 世界出版

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图书在版编目(CIP)数据

中美城市建筑文化美学 / 贾荣香著. —北京: 世界知识出版社, 2016.1

ISBN 978-7-5012-5110-0

I. ①中… II. ①贾… III. ①城市文化—对比研究—中国、美国
IV. ①C912.81

中国版本图书馆CIP数据核字(2016)第313417号

责任编辑
责任校对
责任出版

张迎辉
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书 名

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出版发行

世界知识出版社

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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

北京九州迅驰传媒文化有限公司

开本印张

720×1020毫米 1/16 14%印张

字 数

260千字

版次印次

2016年5月第一版 2016年5月第一次印刷

标准书号

ISBN 978-7-5012-5110-0

定 价

38.00元

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序

《中美城市建筑文化美学》主要讨论中美城市文化以及中美城市建筑文化，以美学的角度审视中美城市建筑文化的异同。但是对于美学，不同的学者有不同的定义：鲍姆嘉通认为美学研究的对象是美本身，即美学讨论的问题不是具有美的事物，而是所有美的事物共同具有的美本身，即一切美的事物之所以美的根本原因；黑格尔认为美学的研究对象是艺术，美学就是艺术的哲学，并且进一步提出美学研究的五门类典型艺术：建筑、雕刻、绘画、音乐和诗歌；还有人认为美学的研究对象是审美经验和审美心理。美学的释义因人而异是因为美学不像城市学或建筑学等，它的研究对象不是具象物质，而是意象、是心灵感知，在感知过程中由于感知者自身的文化背景不同就会产生差异。

Forewords

Urban Architectural Cultural Aesthetics of China and the US in a Comparative Way mainly focuses on the urban culture and urban architectural culture of China and the US, examining the similarities and differences of urban architectural culture from the perspective of aesthetics. As to aesthetics, however, definitions vary from person to person: Baumgarten thinks that aesthetic research is concerned with the beauty itself, namely with the beauty embodied by all the beautiful but not with the beautiful things, and with why all the beautiful things have beauty in common; Hegel believes that aesthetics deals with art, in other words, aesthetics is the art of philosophy, and he furthers five sorts of typical arts of aesthetic research: architecture, sculpture, painting, music and poetry; others hold that aesthetics can't do without aesthetic experience and aesthetic psychology. The differences of interpretation lie in the fact that aesthetics, unlike architecture or urbanology which is concrete, is figuration, the image and the spiritual perception, in the process of which the personal different cultural backgrounds bring about variation.

本书从美学角度进行探讨，就是想展示一种思维，即文化解读既不能一刀切，也不能因个体差异而导致整体差异。我们聚焦城市文化和城市建筑文化发展过程中人们积累的审美经验和经历的审美心理，但并不是要断言中美文化的谁是谁非，而是从中发现中美文化差异构成的差异美。比如我们说蒙古族的舞蹈奔放、朝鲜族的舞蹈细腻或彝族的舞蹈活泼等，我们并没有定义哪种舞蹈优越或哪种舞蹈拙劣，而是从整体的美学角度去感知其差异中体现出的精彩纷呈。再比如中国的空间有时间感，弯弯曲曲的小路、潺潺流水的小溪和景点的布置会让人体会到时间在空间中流动，而美国则更多是直接的开放空间，但我们同样不是说空间有时间感好或是空间开阔好，因为美学的根本是差异性。本书作者在感知文化的过程中尽量靠近整体美学体验，但一定也不可避免地有个人体验掺杂其中。作者在此与读者分享，目的是为了把中国和美国两个国度范围内的城市文化和城市建筑文化进行梳理，呈现出经得住时间和能被跨区域接受的文化，因为只有这样的文化认同才能真正成为美学研究的对象。

费孝通先生曾提出美之16字格言“各美其美，美人之美，美美与共，天下大同”。对于自己的城市建筑文化，我们免不了“各美其美”；对于他国的城市建筑文化，我们要“美人之美”；在彼此容忍和欣赏的基础上我们达到“美美与共”的境界，最后实现“天下大同”的美好未来。这是本书所追求的目标。

另外，本书得到多方帮助与支持。感谢恩师王恩铭先生，作为研究美国文化的大家在学术上给予谆谆教导。感谢我的家人，父亲（已去世）和母亲的殷切期望鼓励我不断前进；先生的倾情关爱使我如鱼得水；儿子遥相呼应赋予我活力。没有他们便没有本书的完成，在此向他们深表谢意。

This monograph is to be developed by means of aesthetics, to demonstrate a kind of thinking, namely the cultural interpretation is not one-size-fits, nor fits for individual differences. We focus on process and the accumulation of aesthetic psychology in the urban culture and architectural culture, not on which side is right or which side is wrong, but on the differentiated beauty shown in the cultural differences between China and America. As we define Mongolian folk dance forceful and Korean dance exquisite and Yi dances lively, we do not mean what dance is superior or what dance is clumsy, but to find their brilliance reflected in the differences from the angle of aesthetics. For another instance, Chinese space is featured with a sense of time, and visitors can feel that time is flowing in the space with winding paths, gurgling streams and other attractive layouts. And American space is more featured with the openness. We cannot say that the feature with a sense of time in space is good or the feature with openness in space is good, because aesthetics is rooted in differences. The author tries to keep as close as possible to the overall aesthetic experience in the process of cultural perception, but inevitably personal experience will be included in, which the author would like to share with readers, to sort out the urban culture and architectural culture in two countries, sieving out the culture capable to withstand time and to be accepted by cross-regions, because only such cultural recognition can be truly worth the aesthetics research.

Mr. Fei Xiaotong has proposed the motto of 16 Chinese characters on beauty “Tell of one’s own beauty, give an account of others’ beauty, share the beauty of all, and attain the world of the Great Harmony”. we will tell of our own urban architectural culture, we will also give an account of the other nation’s urban architectural culture, 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 the monograph.

Moreover, during writing the monograph I have been greatly assisted and supported. Mr. Wang Enming, my revered tutor, who is a well-known expert in American culture, has given me much academic instruction. My Dad(who has passed away) and my Mum have encouraged me with their expectation, my husband loves whatever I want to be, and my son cheers me across oceans. The monograph couldn’t be published without them, so my deep thanks go to them now.

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绪 论

探讨城市建筑文化美学就是探讨城市的本质，探讨城市的本质就是探讨人的本质。“城市集中展现了人类文明的全部重要意义，凝聚了文明的力量和文化，城市文化培育了人类的精神思想。”（郑时龄，2012：7）城市、建筑、文化构成了相辅相成的关系：建筑是城市的文化记忆，文化是城市和建筑的灵魂。正如梁思成认为的，历史上每个民族的文化都产生了它自己的建筑，建筑随着该文化而兴盛衰亡。

人是城市建筑的设计者和建造者，也是城市建筑的使用者和欣赏者。城市建筑是人创造的环境，既是人所依存的环境又是人所改造的环境。反过来，人创造的城市建筑作为一种人文和物化的环境，既养育了人类，也改造着人类，在养育和改造的过程中形成城市建筑文化。这就是城市、建筑、文化和人类相互作用形成的轮回。

中美城市建筑文化主要表现为：中国人强调天人合一，美国人强调人为万物之尺度；中国人强调群体意识，美国人强调个体意识；中国人以过去时间为中心，美国人以未来时间为中心；中国人具有等级观念，美国人具有均等观念；中国人善用模糊思维的建筑风水理论，美国人推崇量化的环境行为学；中国人重农，美国人重商；中国人崇文，美国人崇武；中国人偏爱含蓄，美国人追求直接。

Introduction

To explore the aesthetics of the urban architectural culture is to explore the nature of the city, and to explore the nature of the city is to explore the essence of man. "The city shows what human civilization is and unites its power and culture. The city culture shapes the spirit and thought of man." (Zheng Shiling, 2012:7) The city, architecture and culture constitutes a mutual correlation: buildings are the memory of a city culture, and culture is the soul of a city building, as Liang Sicheng argues that the culture of each nation historically has formed its own architecture, which rises and falls with the culture.

Man does not only design and make the city and building, but also use and appreciate them. City buildings are created by man, on which man depends and improves. In turn, city buildings, as a kind of humane and materialized environment, nurture as well as transform man, and city architectural culture takes form in such process of nurturing and transformation. This is the cycle made by the interaction of the city, architecture, culture and man.

Urban architectural culture of China and the US mainly shows as follows: the Chinese stress harmony of man and nature, while Americans emphasize man is above all; the Chinese emphasize the group value, while the American emphasis is on individual value; the Chinese take the past time as the orientation, while Americans take the future time; the Chinese are hierarchically arranged in the society, while Americans are homogeneously done. The Chinese make better use of fuzzy concept of the architectural geomantic theory or *Fengshui*, while Americans respect quantitative study of Environmental Behaviorism ; the Chinese emphasize agriculture, while Americans emphasize mercantilism; Chinese put pen before sword, while Americans are in the other way round; the Chinese prefer to be enclosed, while Americans prefer to be open.

中国天人合一思想贯穿于中国城市建筑发展的全过程，从城市的选址，城市的规划，城市建筑的布局，到城市建筑的符号内涵，追求“天”和“人”相互包容，相互吸纳。“天”代表所有外在因素的总和，“人”代表所有内在因素的集合。天人合一强调内外和谐、阴阳平衡，这是中国城市建筑文化的根本所在。美国强调人是万物的尺度，这种哲学思想促成美国城市建筑很大程度上承袭欧洲城市建筑文化。“自我意识”认为“我”是第一位，“我”可以置于人以外的世界之上，由此美国城市建筑中彰显出“我”的力量，使之形成源于欧洲又异于欧洲的城市建筑文化。

中国人遵循“中庸”思想，忍让有度，不走极端。在发展过程中不仅在横向上融于自身以外的世界，而且在纵向上融于现在时之外的过去时，由此形成了以传承过去为重心的城市建筑文化。比如几千年前的城市建筑指南《考工记》一直沿用到今天。美国人的时空观是以创新未来为重心，认为过去服务于未来，而不可以为了迁就过去而滞后未来。比如：当殖民者们把宗主国的建筑理念带到殖民地时，他们不是坚守不变，而是基于现实进行调整，因而形成了殖民时期的建筑风格。

中国的个体融于群体观念使中国城市文化存在一种等级分层倾向，比如城市颜色有官色和民色之分。而美国崇尚自我，强调人独立于自然，个体独立于群体，300多年前欧洲移民从不同国家移居美国，摒除了君主制的等级观念，这种观念渗透到美国城市建筑的各个方面。

中国人的思维是一种模糊式思维，不以逻辑推理为主，讲究“悟”。比如为什么在城市规划中要“左祖右社”、“前朝后市”没有量化推理，依赖一种感觉。（王子林，2010：240）这种感觉经过数千年的积累形成了中国的建筑风水理论——一种主要靠直觉的建筑理念。风水来自于几千年人们的实践，是一种经验理论。由于这种实践中凝练出来的经验理论缺乏科学性，容易形成因人而异的理解和应用，从而失去了应有的严肃性和准确性。（王贵祥，1998：384—410）

The Chinese view on harmony between man and nature goes throughout the whole process of Chinese urban construction development from the city location, city planning, city construction layout to the symbol of city buildings, pursuing mutual tolerance and absorption of “heaven” and “man”. “Heaven” represents all external factors, while “man” represents all internal factors. Harmony between man and nature emphasizes the harmony between the internal and the external, balance of *yin* and *yang*, which is rooted in China urban architectural culture. The US emphasizes that man determines all, which greatly attributes to the heritage of American urban buildings from European culture. “Self-centered consciousness” puts “I” in the first place, and “I” can be placed on the top of the outside world, so American city buildings highlight “I” and as a result stem from Europe, but different from Europe.

The Chinese follow the “doctrine of the mean”, self-surrendering and going to no extremes. They endure the external world horizontally, but also bear the past time vertically, and thus the past-centered urban architecture culture is formed. For instance, urban construction guide *Artificers' Record*, written thousands of years ago, is still in use today. Americans have future-centered time concept, so they use the past for the future, never hindering the future for the past's sake. For example, when the colonists brought suzerain architectural concept to the colonies, they changed according to the surroundings instead of keeping the same pattern, and then they formed their colonial architectural style.

The Chinese rank individuals in the group which results in China urban hierarchical culture. For instance, the city color is divided into civil one and official one. And Americans stress self value, believing man is independent of the nature, and individual is independent of groups, so when the European immigrants moved to the US more than 300 years ago they abandoned monarchal idea, leading to American urban construction without hierarchy.

The Chinese tend to think in a fuzzy way, not dominated by logical reasoning but “suddenly enlightened”. For example, there is no quantitative reason to “worship the ancestors in the left temple and pray for the nation in the right temple”, “to build the palace in the front and the market at the back” in the city layout, except for feelings. (Wang Zilin, 2010:240) These feelings are accumulated through thousands of years and form the building geomantic theory, *Fengshui*—an architectural theory mainly by intuition. *Fengshui* originates from people's experience. This experience theory mainly varies from person to person in the understanding and application just due to the lack of scientific nature and scientific accuracy. (Wang Guixiang, 1998:384-410) Americans follow the logic thinking

美国人沿袭西方的逻辑式思维和因果式思维，擅长“非此即彼”的求证，由此发展出的环境行为学就是完全量化的理论。比如，城市建筑空间规划中人与人之间应该保持多远的距离才最舒适等都给出具体的量，这使之在任何国家、任何地区都有可操作性。所以我们说，在某种程度上，规划师和建筑师有教材可学，而风水师却更多依靠自身感悟。尽管如此，风水学和环境行为学异曲同工，有机结合二者是推动两个学说更好地为人类城市建筑服务的有效途径。

本书从四个方面阐述城市建筑文化美学：城市发展史、城市意象、城市空间和城市符号。

中国的城市经历了大约4000年的发展，几经兴衰，锤炼着城市中的人们，凝练出城市文化：不屈不挠成为城市建筑的灵魂，在其他古文明城市建筑文化相继消失之后的今天仍然延续着。美国的城市走过300多年的历程，从印第安人到殖民地移民，从独立战争到南北战争，从工业革命到环保运动，城市见证了这一切。城市文化培养出美国人独立、自由、开放、创新的精神，使其现代建筑引领一个时代潮流。

古代中国建筑、古巴比伦建筑、古埃及建筑和古印度建筑构成世界四大古代建筑，在古巴比伦、古埃及、古印度相继消失之后，古代中国建筑是延续至今的“活建筑”。在当今世界三大建筑体系中，中国建筑和欧洲建筑、伊斯兰建筑被称作三大建筑体系。但是，不同的学者会持有不同见解，比如班尼斯特·弗莱彻尔在其《比较建筑史》一书上用了一幅“建筑之树”的插图：美国被放在这棵树的中心主干的顶端，而中国被摆在下面最纤弱的幼枝上。（参见绪论图1）再比如：英国建筑师詹姆斯·法古孙认为“中国无哲学、无文学、无艺术，建筑中无艺术价值，只可视为一种工业。此种工业极其低级不合理，无异于儿戏”。（宋启林等，2004：19）