

自序

歷史很有趣，也很殘酷。中國近百餘年來的衰弱，使我們對西來文化有所謂迎拒的問題，分別有「全盤西化」之說、有「中學為體，西學為用」之說、有「恢復中國本位文化」之說……等，不一而足。本書針對「民族設計文化」的歷史波折及其展望作出論述；嘗試以全方位的視野審視設計文化的問題，以寬廣的觀照面，從設計史、藝術史學及人類文化史等不同的角度來解析設計風格及文化符碼的面相。最後建構出相關理論使之得以貫穿至實務更新的應用。

人類文化設計史本來就是一個融合的過程，文化的接觸總難免引起設計符碼的交換。近代中國文化承受西潮的衝擊，經此百餘年，我們已不知不覺在生活上西化了。今天我們雖然還以中國食物為主食，但衣、住、行等各項已是純然西化。全球西化的許多價值（工業生產、現代科技、民主政治制度……等）毋庸置疑，只是要問當我們接受對方大部分文化符號觀點時，是否仍然可以保持獨自的想法？設計文化交換的取捨與抉擇，如果不經過有意識的反省與思考，終究會在潛移默化之中失去了自己抉擇的機會。今天我們在生活方式以外，最需要思考的範疇，就是設計文化中的自我更新及價值創新的標準；而這些課題正是面對二十一世紀中華文化再度崛起時，最難約束與掌握的方向。

本書期許國內及世界華人新一代設計家能深切體會中華文化符碼更新的重要。在這個議題上，由於二十世紀中葉以後，人類學家對多元文化採取了包容的態度，不再視文化為單一直線的進化，而現代主義的窘態畢露，均使得多元「文化符碼」在一九七〇年代以後得到無限的生機，因為每一個文化都有可能從其他文化中汲取新的因素，以資適應新的形式。今後的設計問題將不再是誰學誰的單向輸出，而是在全球性的文化締造過程中，讓每一個文化都貢獻其有用、有意義的部分，提供下一代去融鑄一個新的設計文化。我們必須把握此一契機，做好更新與重振自我民族文化符碼以及文化溝通的工作。

最後我們要強調，本書乃是以「整個中華民族的前途」作出發，這個角度在當今臺灣社會中，恐怕需要投以較大的包容。的確，今天在臺灣要談「文化」或文化認同的議題是件辛苦的事；在臺灣，文化已成為意識型態上的課題，可說是各有主張、各有信仰；而最棘手的是此議題無法透過辯證去找到答案。其實，書中所述的「民族風格」亦可不限何種民族，並可自我轉換意識之設定，因為風格理論乃是相通的。未來臺灣文化的發展型模是不可抗拒地捲入今天又再度興起、在世界上重獲重視的中華文化之中；或是獨善其身，自我發展出所謂的「臺灣風格」，兩條路都無法以是非對錯來論斷，更何況它們也是可並行不悖的。總之，希望新一代的設計家發揮我民族傳統「萬物有情」的宇宙觀，透過科學的態度、包容開

闊的胸襟，必將可以為民族風格開拓一條新的途徑，放射出新的光輝。

本書得以付梓，要特別感謝國立臺灣藝術教育館的大力幫忙。也謝謝林惺嶽、王俠軍等藝術界先進同意使用其圖版，共同推廣文化藝術、振興國家設計事業。本書許多圖版也來自大陸地區，包括國家文物局、北京日知經遠圖書、上海古籍、上海辭書、中國青年等出版社等等；因本書是以「整個中華民族的前途」感懷而發的著作，以振興民族設計為目的，非作營利之用；若疏於聯繫，特請包容，並申謝忱。

馮永華

2005年11月12日
於輔仁大學應用美術系所

History has an interesting but yet realistic approach to Chinese culture in few hundred years, which also takes effect in different attitudes in receiving Western culture. Those are, "Overall Westernized", "Based on Chinese Culture and Applied with Western Culture", and "Recover Chinese Based Culture" ...etc. This book, based on our historic revolution and relevant expectations on "Nation Design Culture", makes its attempt to interpret its overall perspectives to investigate design culture. Viewed from wider perspectives in this, this book examines design styles and culture signs from different angles, such as design history, art history, and human culture history...etc. Furthermore, this investigates deep into every stage of possibilities in cultural transmission with The Origins of Semiotics. After all, it presents theory that constructs cultural signs to perform into reality perspective.

History of human cultural design itself is a process of integration. Through communication of different cultures, it somehow causes exchange of design signs. Therefore, through hundred years of communications with Western culture, we have somehow been westernized. Although we still take Chinese foods as major, but our clothing and living styles have already been westernized. Although this is a trend that the world has been westernized and this has brought many different values, such as industrial production, modern technology, and democratic politics system, when we receive most of cultural signs and perspectives from the West, should we still be able to keep our individual thoughts? Choosing between design cultures, if we haven't experienced conscious retrospect and thinking, it will eventually keep ourselves from other opportunities. Other than our living styles at present, we also think to explore into thinking area, which is to self-update values and creation standards in design cultures. Facing these topics in 21st Century when Chinese culture is again developed is most unlikely understood and controlled.

The publishing of this book aims to encourage national and global Chinese, the new generation, would deeply appreciate importance of updating Chinese signs. In this topic, anthropologists tend to be more tolerable in receiving multiple types of cultures, instead of seeing culture as one straight-line development, after middle of 20th Century. Moreover, it seems that modernism has ended its climax time, and multiple "cultural signs" after 1970 has earned ultimate opportunities. Therefore, it is possible for each culture to gain new elements from other cultures, in order to fit in new styles. Design problems, after now, are no longer single way output, but inputting useful contributions from

each culture for our next generation to build a new design culture. We must get hold of this chance, so we can perform well of updating and rebuilding self-cultural signs and cultural communications.

At the end, we would like to emphasize that this book is made for "future of entire Chinese people". At present, it takes more patience for Taiwan society to accept this topic, "culture" or "culture recognition". In Taiwan, culture has become a topic of conscience. Everyone seems to have their own believes; therefore, is hard to find an answer through debates. Therefore, "the Race Style" written in this book is not limited to any kind, but the definition of self-transfer conscience. Therefore, style theories are mutually communicated. In the future, Taiwan culture development will still arise attention as it is today, either appreciated by the whole world, or restrained to oneself and one style, as "Taiwan style", these two choices are not able to be judged by right or false. Moreover, they are not contradictive to one another. Anyways, we hope that designers in new generation make good use of race tradition, the universal perspectives of "Everything is Feeling", and prove with scientific attitudes, so we can together create a new path to our race style and develop new success.

We give special thanks to National Taiwan Art Education Center, for publishing of this book. We also thank you Mr. Lin Hsing-Yueh, Wang Hsia-Chun, and all professionals in arts consent us for using photos, and jointly promote cultures and arts, in order that national design industries will be appreciated once again. Many of photo copyrights in this book are generated from Mainland China, including State Cultural Relics Bureau, Beijing Rizhijingyuan Books Co., Ltd., Shanghai Chinese Classics, Shanghai Lexicographical Publishing House, and China Youth publishers. This book is made for "future of entire Chinese people", and aims for purpose of developing entire race, instead of using for business. If we have not put all of you in this list, please forgive us. Sincerely appreciated.



Applied Art Department, Fu Jen Catholic University

Nov 12, 2005