

石屏古建筑

SHIPING ANCIENT ARCHITECTURES

上册 Vol.1

编著:中共石屏县委 石屏县人民政府

Prepared by CPC Shiping County Committee

Shiping County People's Government



云南出版集团公司

云南美术出版社

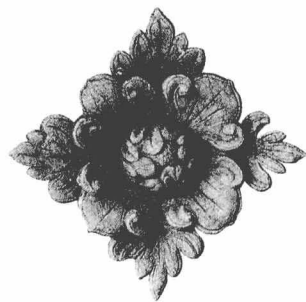
Yunnan Publishing Group Corporation

Yunnan Fine Arts Publishing House

TU-092. 2/103D

:1

2009



中国·美丽神奇彩云南
石屏文化丛书之二

石屏古建筑

SHIPING ANCIENT ARCHITECTURES



编著：中共石屏县委 石屏县人民政府

Prepared by CPC Shiping County Committee

Shiping County People's Government

云南出版集团公司

云南美术出版社

Yunnan Publishing (Group) Corporation

Yunnan Fine Arts Publishing House

文化石屏

历史悠久

山川秀丽



精良古建

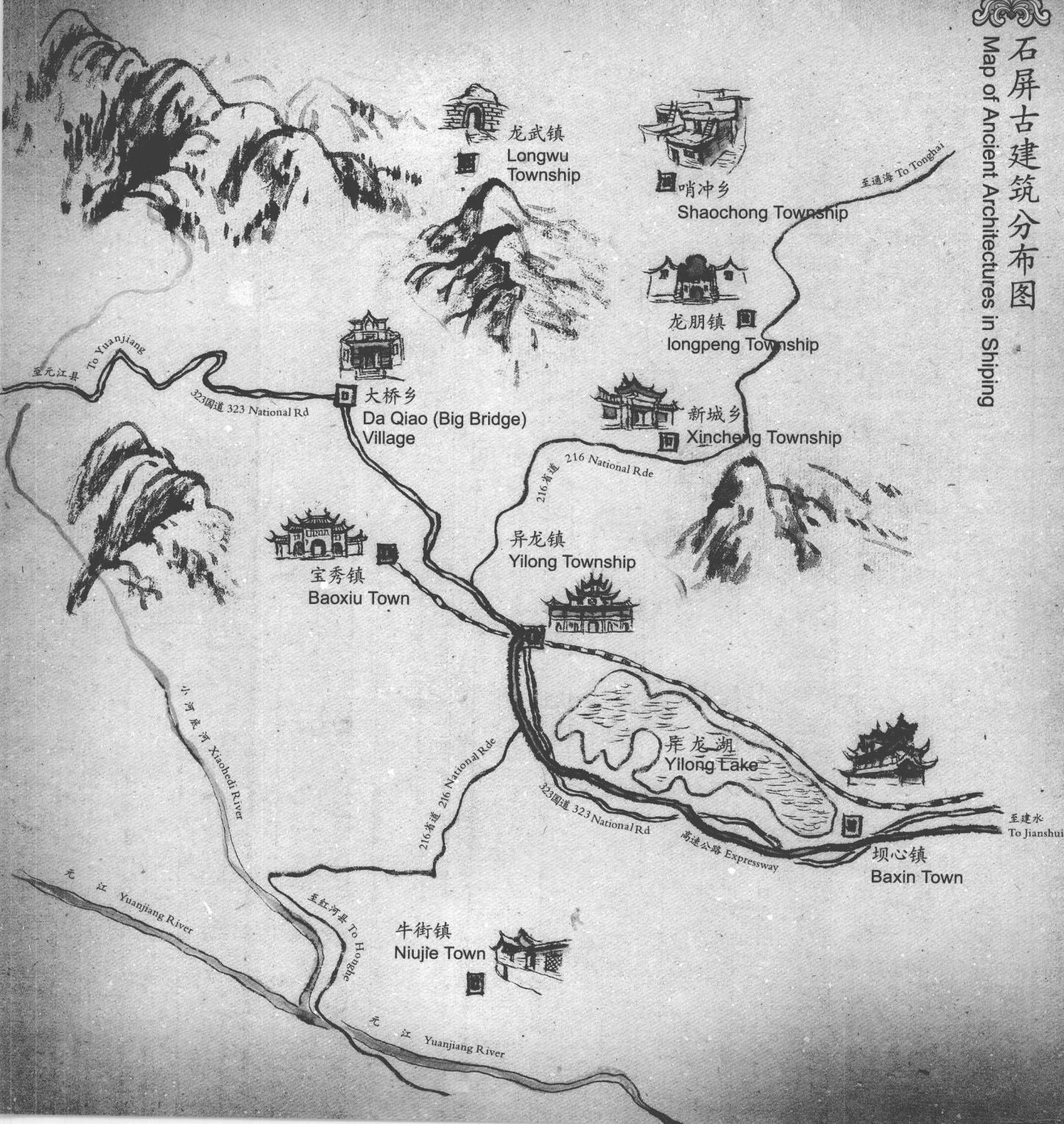
巍峨壮观

星罗棋布



石屏古建筑分布图

Map of Ancient Architectures in Shiping







序

饶维纯

1995年获全国设计大师称号

1996年获美国建筑师协会荣誉奖

云南省地处祖国西南边陲，有着悠久的历史 and 厚重的文化遗存。现有国家历史文化名城、名镇、名村13个，省级历史文化名城、名镇、名村和街区39个。石屏县是省级历史文化名城之一，辖区内的郑营是国家历史文化名村之一。

随着社会经济的发展，一些历史文化名城、名村正面临着逐步消失的危机。城市与村落的形成与发展是人类社会经济发展的必然结果，但社会经济的发展不应以名城、名村的消失为代价，而名城、名村的消失也不是社会经济发展的必然结果。在社会经济高速发展的地区，人们急切地希望改变城镇的功能布局，改善居住环境，改变城镇面貌。因而大拆大建，把一些具有历史文化价值的古建筑和街区拆除，使历史文化名城面临消失的危险境地。在社会经济发展相对滞后的地区，城市化进程较缓慢，城镇结构布局、面貌变化不明显，历史文化的遗存和城镇发展的矛盾冲突也不是那么激烈。这对名城、名村的历史文化保护是有利的。云南多数县、区社会经济发展相对滞后全国的发达地区，还保留着部分历史文化名城、名村的基本格局。经济发展的滞后，一方面没有能力改变城镇的功能、布局与面貌；另一方面没有资金保护维修遗存的历史文化，使之陷入了年久失修，自然损毁，逐步湮灭的危险境地……这种情况多半出现在农村。石屏的郑营可以说

是其中的幸运者，挽救了一些弥足珍贵的遗存……

历史文化名城、名村中的文化，是历史发展过程中不断积累下来的，文化的内涵和历史的价值也是随着时代的更替不断积累、沉淀形成的，年代越久远，价值越高。历史文化的遗存是不可再生的，不可重复的。这是我们保护历史文化名城、名村的理论基础。

石屏和郑营被列为历史文化名城、名村，因为那里还保留着丰富的厚重的历史文化遗存。古建筑是历史的遗存，是文化的载体，是历史文化名城、名村的重要物证。“皮之不存，毛将焉附”。

石屏历史悠久。据史载，秦时属楚地，汉时属益州郡胜休县，唐天宝年间（752年）彝族先民掘地得石坪，聚居为邑。元至元七年（1270年）设石坪州。明洪武十五年（1382年）改称石屏州，明成化十六年（1482年）始建四城门，明嘉靖三十年（1551年）筑土城墙。清沿明制。民国二年（1913年）改州为县。1958年石屏县和龙武县合并称石屏县至今。1999年云南省人民政府公布石屏县城为云南省历史文化名城，旧城区列为重点保护对象。1999年郑营被命名为云南省历史文化名村，随后被命名为国家历史文化名村。

石屏，历史悠久、山川秀丽、人才辈出、文物众多。古城保持着较完整的城市格局，遗存着许多古建筑群和历史环境，真实地记载、延续了历史文化和民族文

化,展现了历史变迁的轨迹。是石屏社会经济的历史印记,是研究石屏社会经济发展的重要物证,是中华民族和云南各族人民宝贵的物质和精神财富。

石屏的古建筑包括街巷市井、商铺店面、衙署书院、寺庙宗祠、楼阁塔桥、宅院民居等。这些建筑多数始建于清末民初,少数始建于明清年代,后经改建或重建。书中收录的建筑除彝族的土掌房外,多数建筑的型制与风格均与中国传统建筑的型制和风格一脉相承。建筑的平面空间布局均为合院式:或为三合院、四合院;或为多重院落组成。结构方式为穿斗式木构架,砖墙或夯土墙。屋面为坡屋顶,民居多为硬山顶或悬山顶,其它建筑多为歇山顶。古建筑形式多样,类型众多,体现了中国传统建筑的风格。古建筑的装饰非常丰富,多姿多彩。梁头斗拱、木格窗扇的雕花彩绘,柱础台阶、拱桥栏板的精美石雕,门头照壁、匾联书法的雅致装饰,体现了深厚的文化内涵,具有很高的历史价值、文化价值和艺术价值,应进行有效的保护和维修。

数年前,我曾撰文《云南省历史文化名城、名镇(村)的保护与发展》。在论证石屏古城保护规划时提出:“古城范围不足一平方公里,北、西、南三面为新城区所包围,仅东面为开敞地带。为了保护古城的整体环境,东面不宜安排新建项目,以避免古城陷入四面被新城包围的困境……新城区应避免古城,在古城的

北面和西面发展……”今天,石屏的城市建设肯定有了长足的发展,城市发展的布局一定会考虑到历史文化遗存的保护。

《石屏古建筑》的出版,是石屏县人民政府对遗存古建筑调查研究工作的初步成果,向世人展示了多姿多彩、丰富厚重的文化积淀,对名城、名村的保护起到了积极的作用。今后,还要对重点保护的古建筑进行测绘,真实地记录和反映原有建筑的平面空间布局、结构构造及细部装饰等,以便后人了解和研究这些古建筑在历史学、社会学和建筑学上的意义和价值,为以后的保护和修缮工作提供详实的技术依据。这是古建筑保护的基础工作。并根据《云南省历史文化名城、名镇、名村、名街保护条例》,针对每幢古建筑的实际情况提出保护和修缮的具体措施。

历史文化名城、名村的保护工作,是一项复杂的综合性的系统工程,涉及到多学科、多部门。如果每一个历史文化名城都像石屏那样认真地落实、开展工作,历史留下的文化遗产在未来的社会经济发展中将成为巨大的内动力。

《石屏古建筑》的出版,感谢石屏县人民政府做出的不懈努力,同时希望能引起各级政府和社会各界对历史文化名城、名村保护工作的关注和重视。



Prologue

Rao Weichun
August 30, 2009

The modern world is fast developing with the risk of eliminating many old towns and old villages that have existed for centuries. Such a crisis should not be the unavoidable outcome of social development as people are concentrating more on sustainability.

A large piece of urban land excavation increases people's desire to improve their housing conditions. A great number of historical relics and sites disappear when old city sites are pulled down for renovation.

In places where social-economic development moves comparatively slower than that of some fast growing places in China, such a crisis seems to be less serious in terms of the conflicts between development and protection. Yunnan, in particular some rural areas, lags behind the most developed areas in China, yet this slower pace of development helps the province to retain some historical sites, some old towns and even old villages.

However, the lagged development in social and economic aspects has made it difficult for Yunnan to find enough energy and funds to repair and protect the surviving history and culture. Most of the old houses we can find today are in rural areas. Among the survivals, is Zhengying, a small village which offers us a rare look at an old site rescued from cultural disaster.

During the development of history, old cultural sites and the

culture of the old villages accumulate profoundly. Moreover, cultural connotation and historic value are continuously replaced and deposited before and after coming into being. The longer an old culture stays, the higher it is valued. The remaining historical culture can never be replicated or reproduced, which serves as the basic concept for our protection of old towns and old villages.

Both Shiping and Zhengying are categorized as old towns and villages due to their massive historical and cultural remains. The ancient architecture is the carrier of culture speaking for and through history, and these two places constitute magnificent evidence of such ancient real estate.

Shiping has maintained a long history. It was enlisted by the Yunnan Provincial People's Government as a famous historical cultural town in Yunnan. In particular, the old town of Shiping was especially enlisted as a key protection focus. Zhengying was denominated as a famous historic cultural village, and later ranked as a state-rated famous cultural village.

The old town of Shiping presents a well-retained city setup, and the remaining ancient architecture and historic ambience have truly recorded and continued the historic and national cultures. In fact, it exhibits traces of historical vicissitude, which is a historic imprint that reflects the social-economic development of Shiping. On the other hand, it is an important material proof for studying the social-economic development

of Shiping, and the material and spiritual wealth of the whole Chinese nation and the ethnic groups inhabiting Yunnan.

The ancient architecture cluster consists of streets, shops, governmental offices, colleges, ancestrals hall, temples, pavilions, bridges and residences. Many constructions were completed during the dusk of the Qing Dynasty and the beginning of the Republic of China, and some were built during the Ming and Qing dynasties, through several enlargements and reconstructions.

This album is a fine collection of old architectures reflecting the patterns and styles that come down in one continuous line. It has collected the courtyards of different forms including three-sided house courtyard and Siheyuan (four-sided houses) courtyard. The structures embrace through-jointed frame, brick wall, and earth wall structures. Slope roof, yingshan roof, xieshan roof, and xuanshan roof are quite often used in all kinds of houses, symbolizing the typical Chinese traditional style in construction.

Decoration varies dramatically to display the colorful cultural ideas in ancient architecture. There are tons of architectural elements, including the carving works and paintings in the dougong, and wooden lattice. Exquisite stone carvings are used widely in stone stairs, column base, platform, and arch bridges. The elegant decorative arts appeared in the screen walls, plaques and steles embodying the cultural connotation,

and expressing very high historical, cultural and artistic values.

Shiping Ancient Architecture concludes the preliminary outcome regarding the survey and research of the remaining ancient architectures. More work will be carried out to map and record the key ancient architectures, to leave valuable real estate for our coming generations. It must be a significant attempt to provide technical data and a basis for retaining the ancient houses.

It necessitates a multi-disciplinary effort and systematic practice to implement protection for old towns and old villages, since it requires coordination and support from multi-disciplinary departments. If every famous historic town could follow Shiping's practice in seriously and conscientiously protecting and maintaining the old sites, it would definitely bring a huge inner driving force to future social-economic development.

Hopefully, the publishing of Shiping Ancient Architecture will arouse the concern and attention of the governments at all levels and people of all walks of life, to earnestly and continuously implement the protection of old towns and old villages.

概说

张佐

石屏，历史悠久，山川秀丽，文化发达，科甲鼎盛，是滇南的文献名邦、历史文化名城。

石屏古建筑，是古代文明的载体，是社会发展的主要的历史印记，是研究历史文化和社会发展重要的物证。尤以遍布城乡的古民居特别引人注目，建造精良，巍峨壮观，星罗棋布。

明初，江南和中原的汉族大批军屯、民屯到石屏，使边疆的文化、经济有了很大地发展。汉族的合院式住宅在石屏落地生根。

清朝至民国初年，石屏的汉族通过开矿、经商，积累了丰厚的财富，一院一院的华屋豪宅在城镇、乡村拔地而起。这些历史的杰作历经百年风雨，仍屹立在县城（含周边的符家营、陶村、张家村、冒合村、松村等）、宝秀镇、坝心镇、龙朋镇等地。

石屏的古民居可分为三大类：

一是矿主、富商的豪宅。这类民居建筑质量最好，建筑面积也较大，门头、额枋、花牙子、柱头、柱础、门窗都有很精美的雕刻，属豪华型的深宅大

院，建筑年代一般在清末到民国年间。

二是文人、官宦的住宅。文人、官宦重个人修养、情操，门头和庭院内一般少雕刻，不以华丽张显，属淡雅清丽型的宅院，建造年代一般为清代。

三是乡绅、地主的农村大院。这类民居建筑质量中等，建筑面积较大，门头和庭院的雕刻装饰较简朴，属实用富裕型的农家大院，建造年代一般在清末末年到民国年间。

石屏古民居，豪华不媚俗，简朴凝书香。

大门分为门墙和门两部分。门墙有“一”字门墙和“八”字门墙，八字门墙更显气派。大门（含二门、三门）又分字匾式、四柱牌楼式、西洋式、垂花式，从门首到石阶都有精雕细刻的装饰。如中式大门在约三平方米的门头上精工雕刻着珍禽瑞兽、花草虫鱼、人物山水、文字器物，并彩绘得斑彩夺目、金光灿灿，人称“花大门”。门槛前两旁分列精美的石枕。

民居的院墙一般用土坯筑砌，气派的人家在门墙

的两侧镶嵌有拴马石，地域较宽的农村许多大门前建筑有高大的照壁。

大门与二门之间大多有一段或长或短，形状不同的露天空间（俗称“二门巷”），是大门进入主院或花厅的缓冲地带，建筑学上称“前导空间”。功能作用：一是使家庭生活隐而不显；二是丰富了宅院空间的层次和建筑对含蓄美的追求；三是隔离了街道的喧嚣；四是增加了安全感。

主院落，一般依山形、地势、风水择向而建，多为坐北朝南，但其他坐向的也不少。院子的大小和多少根据财力而定，一至三院不等。布局结构有“三房一照壁”“四合五天井”“四马推车”“三间六耳下花厅”等。天井皆用青石板或方砖铺砌。民间建宅修院有一个原则“要一字天井，不要棺材天井”。“四马推车”式民居，天井虽呈纵长方形，工匠们在纵向约三分之一处，加建一道照壁或横墙，使布局结构与民俗文化完美结合。这种宅院为一进两院布局，两院之间的照壁或隔墙左右两侧开券门，形成主次之分的

大小的两个天井，上下两个堂屋（客厅加卧室）。居前的小天井称下院，房基较低的反向房屋称下堂屋；居后的大天井称上院，房基较高的房屋称上堂屋。长辈（家长）住上堂屋两侧的房间（暗间），其他长辈住左右厢房；晚辈住下院，长子及儿女住下堂屋两侧的房间，其他晚辈及儿女住下院的左右厢房。下堂屋是主人会见一般客人的地方，上堂屋是接待贵客的场所。“四马推车”的布局结构、居住次序，遵循了儒家尊卑、长幼、亲疏、男女、内外不同的礼制。

分割院落的照壁主要有两种：一是“独脚照壁”，又称一字平照壁，壁面等高不分段，屋顶一般为庑殿式，在建筑等级森严的明清两代，只有官宦人家的宅院才允许建筑独脚照壁。二是“三叠水照壁”，壁面横长而平整，分三段，中段较高较宽，两端留有矮肩，形似牌坊，下院斗书“福”字，上院斗书“寿”字。有的照壁不施白粉不书福寿，用镂雕的青砖错砌成“万朵梅花”墙。重园林品位的宅院，在上天井照壁前堆砌花台，置精雕细凿的石鱼缸，植柚

子或桂花，喻意“育子显贵，望子成龙”。

正房、厢房、倒座（“四马推车”式的下堂屋）前的檐廊进深都很浅（厢房一般都没有檐廊），而明间、暗间的进深却很深，常把暗间的进深平分为二，因此正房、倒座多为一明间（堂屋）、四暗间（四卧室）。明间很少安装格子门，作敞开式处理，与檐廊连成一体，称为“敞堂”。敞开的明间采光、通风好，夏天凉快，弥补了在檐廊下休息、做家务的不便。但坝心镇芦子沟小高田村的民居，明间安装有雕刻精美的格子门，与建水、昆明、滇西一带的民居建筑风格相同，正房前的檐廊进深较深，称为“游春”，可在宽敞的檐廊下休息、做家务，还可接待串门子的邻居。明间和暗间的进深却相对较浅，布局为一明间（堂屋）、两暗间（两卧室），暗间装有窗棂。

正房、倒座和左右厢房的交接处（主院落的四角），多建有“漏角天井”，并建有房屋（称为“夹耳”）。正房一侧的漏角天井凿有水井，“夹耳”作

厨房，另一侧作书房或客房。倒座的漏角天井一般堆放杂物、农具，“夹耳”作厕所。有的民居在左右厢房背后还辟有狭长的小天井。

屋顶大多为硬山式，正房和倒座的屋脊两端向上翘起，左略高于右侧，取“左青龙，右白虎，青龙压白虎”之意。屋顶的坡度从檐口至屋脊由平变陡，坡度值为三分半水（出檐部分）、四分水（檐檩至老檐檩）、五分水（老檐檩至金檩）、六分水（金檩至脊檩），呈“衣兜水下坡”，又称“笞箕凹”。另一显著的特点，是用双层瓦片覆盖屋顶，冬暖夏凉，防漏、隔热、避寒性能俱佳。铺瓦的工艺，先在椽子中间平铺一层底瓦，用石灰精浆填充接头，然后在底瓦上糊一层粗塘泥，再铺上一层蓑衣瓦，瓦头叠接之处用石灰精浆粘接，两路中间用粗塘泥填充，最后铺上筒瓦用少许石灰精浆粘接。

合院式古民居，大都建造于清末至民国年间。土木结构的建筑，寿命极限约350年，现存几所明代以前的建筑，都是历代多次修葺保存下来的。清初以后



几十年中的民居建筑，沿袭着明代的建筑风格，仍然使用尺寸较大的木构件，鼓形断面的大梁，梁端外加丁字拱，雕刻粗犷豪放。建筑风格滞后于朝代更换是一种普遍现象，特别是边远、闭塞的云南更是如此。二十年前农村建造的传统民居，与清末至民国年间的建筑风格没有实质的差别，就很能说明问题。

石屏彝族聚居的一些村寨，至今仍保留着成片的土掌房。哨冲镇木瓜冲村的土掌房鳞次栉比地建筑在向阳的缓坡上，前低后高，参差有致，密集成片。土掌房的修建，就地取材，冬暖夏凉，屋顶能晾晒粮食，是特殊的民族文化在特殊的地理环境中创造出的建筑文化。不过，这里的土掌房已经融合了合院式建筑的元素，每座民居都有一个小天井，四周屋檐覆盖着一排青瓦。折射出在历史的发展进程中，中原文化与边地民族文化的相互借鉴融合。

宗祠会馆、书院学校、寺庙宫观、亭台楼阁、宝塔桥梁，虽然不属民居建筑，但与居住在这里的百姓息息相关，与民居建筑的材料、细部的装饰有着

密切的联系，共同体现着相同的民族文化和民俗文化。因此，建筑学家建议，将民居建筑与民居建筑相关的其它建筑合称为“乡土建筑”。北京清华大学陈志华教授在《北窗东记》一书中说“就学科的界定说，现在应该用乡土建筑研究代替民居研究了。乡土建筑研究包容民居研究、其他各种建筑类型研究、聚落研究、建筑文化圈研究，也包容装饰研究，工匠研究、有关建筑的迷信和礼仪研究等等”。鉴于以上各种原因，把宗祠会馆、书院学校、寺庙宫观、亭台楼阁、宝塔桥梁等都收进了集子，故取书名《石屏古建筑》。

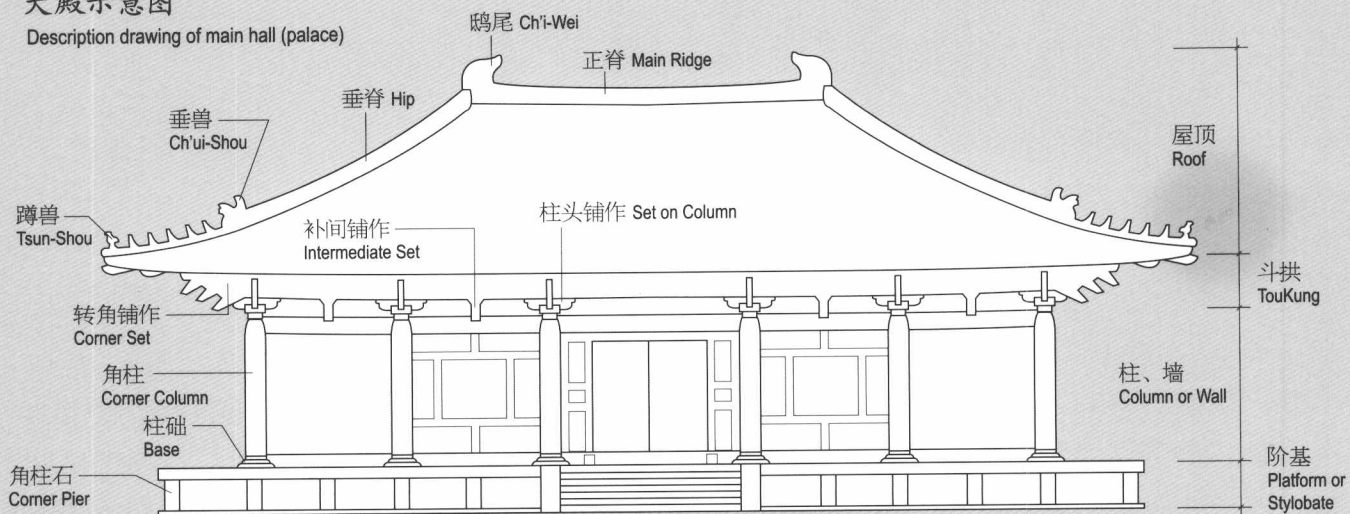


中国传统建筑部件示意图

Sketch drawing of Chinese traditional architecture

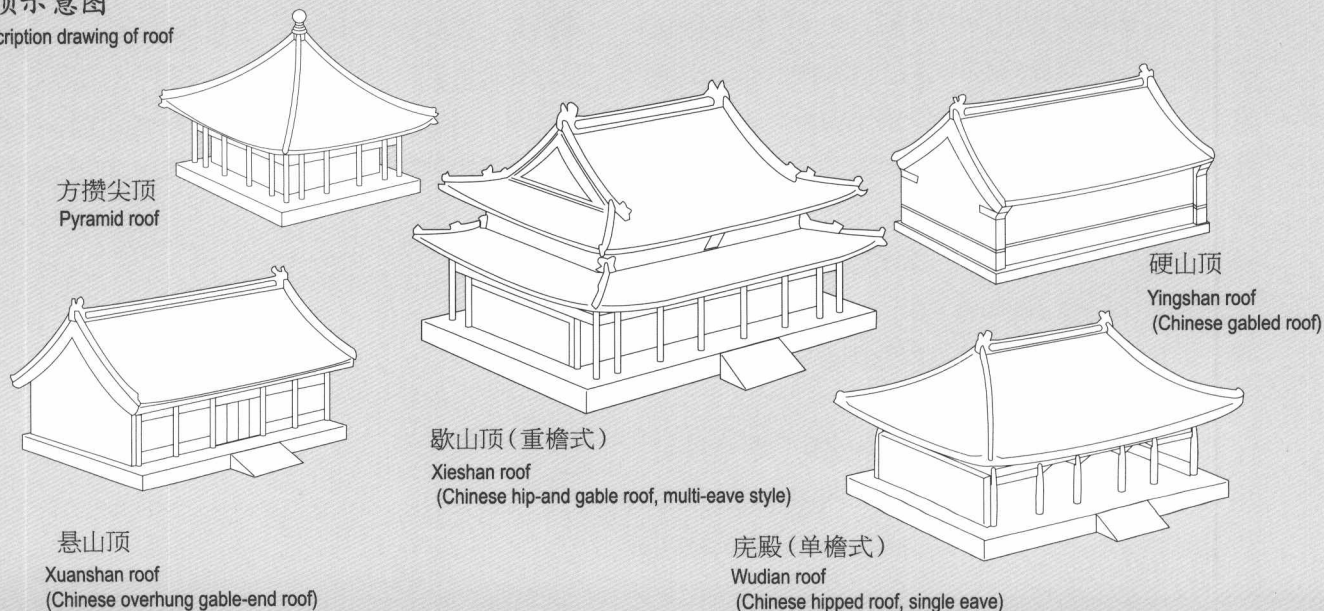
大殿示意图

Description drawing of main hall (palace)



房顶示意图

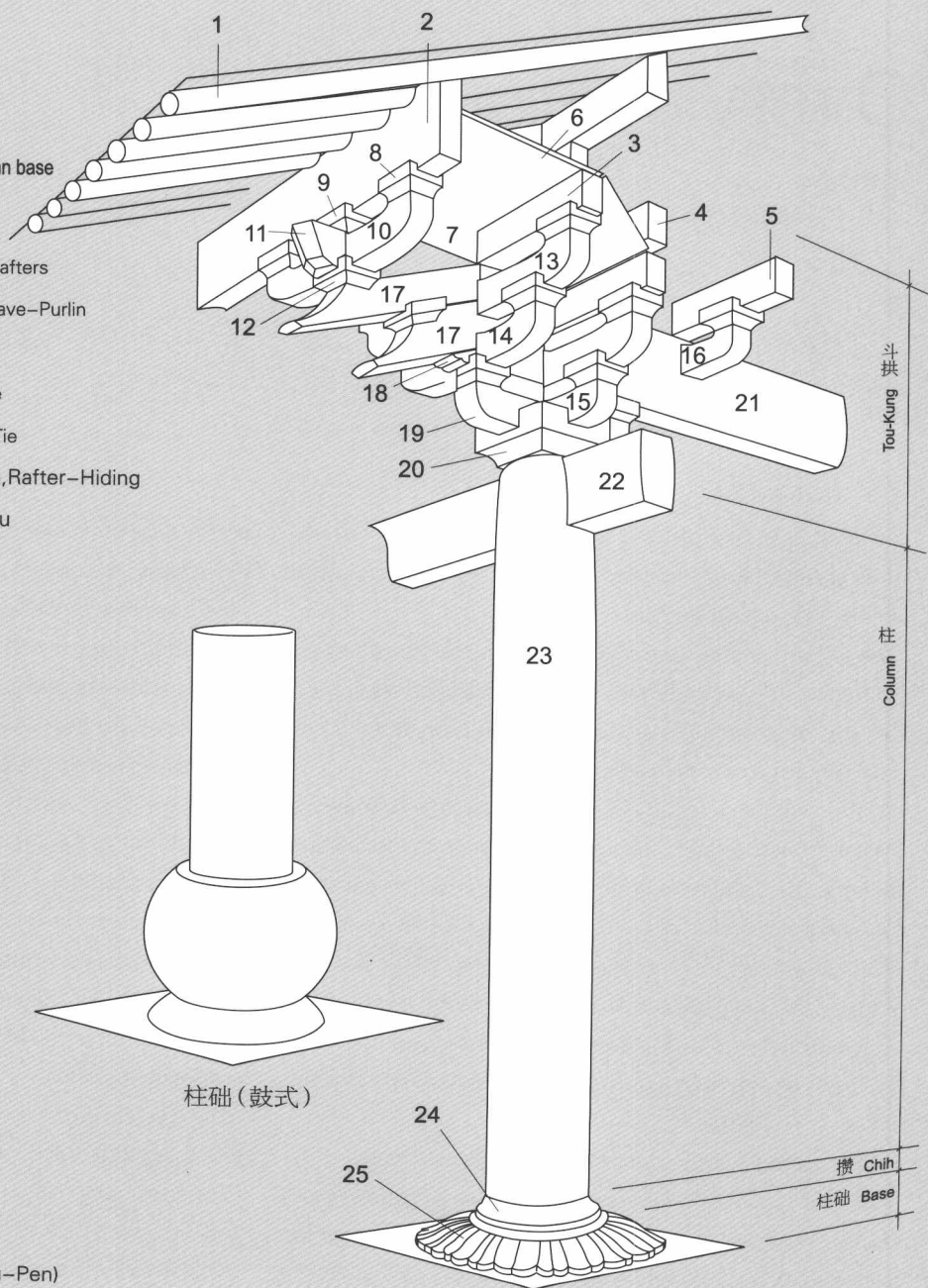
Description drawing of roof




斗拱、柱、柱础示意图

Sketch drawing of dougong, column and column base

- 1 檐椽 Yen-Ch' uan, Eave-Rafters
- 2 撩檐枋 Liao-Yen-Fang, Eave-Purlin
- 3 罗汉枋 Lo-Han-Fang, Tie
- 4 柱头枋 Chu-Tou-Fang, Tie
- 5 井口枋 Ching-Kou-Fang Tie
- 6 遮椽板 Che-Chuan-Pan, Rafter-Hiding
- 7 衬枋头 Ch' en-Fang-Tou
- 8 散斗 Shi-Tou
- 9 齐心斗 Chi-Sin-Tou
- 10 令拱 Ling-Kung
- 11 耍头 Shua-Tou
- 12 交互斗 Chiao-Hu-Tou
- 13 慢拱 Man-Kung
- 14 瓜子拱 Kua-Tzu-Kung
- 15 泥道拱 Ni-Tao-Kung
- 16 骑袱拱 Chi-Fu-Kung
- 17 昂头 Ang-Tou
- 18 华头子 Hua-Tou-Tzu
- 19 华拱 Hua-Kung
- 20 栌斗 Lu-Tou
- 21 梁 Meam
- 22 阑额 Lintel or Architrave
- 23 柱 Column
- 24 攒 Chih
- 25 柱础 (覆盆式) Base(Fu-Pen)



注: 根据梁思成先生建筑手稿绘制



Overview

Zhang Zuo

Shiping is a city of long history and glorious natural landscape, with a rich cultural heritage. It is a famous cultural offering of southern Yunnan.

The ancient architecture of Shiping is the carrier of historic civilization. It is an important mark of developed civilization. The ancient residences scattered throughout the old city especially attract people's attention.

At the beginning of the Ming Dynasty, the Han troops and civilians from the south and center of China came to Shiping, aiding in the development of this border city. The enclosed courtyard style houses of the Han people took hold and began to multiply. From the Qing Dynasty to the time of the Republic of China, the Han people of Shiping used mining and business to accumulate great fortunes, and one by one luxurious Han-style houses were constructed throughout the city and villages.

There are three types of ancient residences in Shiping:

The first type is the mansion of the mine proprietors and wealthy business people. This type of construction is of the best quality and of the largest area, with many splendid engravings. These are all very luxurious large houses. Most

of this type of residences were built at the end of the Qing Dynasty and the beginning of the Republic of China period.

The second type of residences were the homes of scholars and government officials. Emphasizing individual's accomplishments and personal sentiment, the doorways and courtyards are decorated with small engravings. This is an elegant and tasteful style of house. This style was mostly built during the Qing Dynasty.

The third type are large village houses built for country squires and landlords. This type is of average quality with a fairly large area. The doorways and courtyard is decorated with simple engravings. This style was designed to be a practical village house for the wealthy. This type of architecture was mostly built from the late Qing Dynasty to the early period of the Republic of China.

The ancient homes of Shiping. True natural luxury, and scholarly simplicity.

The main gates are composed of two parts: the door-wall and the door. There are two types of door-walls: the first in the shape of the Chinese character of the number 1, and the other for the Chinese character for the number 8. The number 8

door-wall is much more dignified.

There are many types of front doors (still containing a second and third door). There is the "character tablet" style, the "sign on four posts" style, the "western style", and "hanging flower" style. From the top of the door to the steps are intricate engravings for decoration. People call this, "Big Flower Door". There are ornate stones laid on each side.

The door-wall of each residence is built of layered earth. More prominent individuals inlaid their outer walls with horse posts. If the area in front of the gate is relatively large, a large screen wall was built.

Between the front door and the second door there is an open-air space, this is a buffer area between the main gate and the living area; this space is called "preceding space" in Chinese architecture. This space has many purposes: one is to make the living space more private; the second is to enrich the space of the home in the pursuit of beauty; the third is to separate the living space from the noise of the street; and the fourth is to increase a feeling of safety.

The main courtyards are mostly built according to the shape of the mountains, topography, and Fengshui. Most of them are

built facing the south, but there are many built facing different directions. The size and number of the courtyards depends upon the wealth of the proprietor. There can be one to three courtyards.

The main structural designs of the residences are "three houses with one screen wall", "four-side enclosed courtyard with five patios", "four horses pushing cart", and "three rooms and six ears around a flower hall", among others. The patios are usually laid with slabs of blue stone or square bricks. There is a principle among the people when building a house, that is to build a patio in the form of "—" (meaning the shape of the Chinese character for 1) patio, not a coffin patio". In the "four horses pushing cart" style of house, although the patio is built in a long rectangular shape, the craftsmen often build a screen, or horizontal wall, at about one third the length of the patio. This makes the structural design of the house and the customs of the people fit together perfectly. On each side of this screen wall are doors, this shape separates the bigger and smaller patios, and upper and lower halls. The smaller patio is called the lower courtyard, and the room with the relatively lower foundation is called the lower hall. The bigger patio is