

世界文化遗产
WORLD HERITAGE

中國徽派建筑

王力



HUIZHOU SCHOOL ARCHITECTURE OF CHINA

樊炎冰 主编

Chief Editor Fan Yanbing



中国建筑工业出版社

CHINA ARCHITECTURE & BUILDING PRESS

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CONVENTION CONCERNING
THE PROTECTION OF THE WORLD
CULTURAL AND NATURAL
HERITAGE

*The World Heritage Committee
has inscribed*

*Ancient Villages in Southern Anhui - Xidi
and Hongcun
on the World Heritage List*

*Inscription on this List confirms the exceptional
and universal value of a cultural or
natural site which requires protection for the benefit
of all humanity*

DATE OF INSCRIPTION.
2 December 2000


DIRECTOR-GENERAL
OF UNESCO



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序言

罗哲文

在我国封建社会的后期，明、清两代王朝大约五六百年的时间里，曾经出现了“无徽不成镇”的商业经济繁荣的局面。其影响面之大，几乎波及全国。徽州人不仅推动了生产的发展，社会经济的繁荣，而且也促进了科学技术和文化艺术的繁荣与发展。他们之中，许多人为官致富或致富为官，他们同时还培育了许多科学技术和文化艺术的杰出人物，推动了科学技术、文化艺术和社会经济的繁荣与发展。

建筑，是政治、经济发展的具体表现，是科学技术与文化艺术的载体，徽州人在其显达和致富后，首先想到的就是修建宅第、祠堂、书院、牌坊……等等光宗耀祖的大业。由于建筑业的长期发展，工程技术、工艺操作技艺经验的成熟，逐渐形成了具有特殊地区风格的徽派建筑，成为我国古代建筑中，一个独特的流派，建筑艺术园地中一朵绚丽的奇葩。其中，不少已成了国家各级重点文物保护单位，有的还列入了世界文化遗产的名录，十分珍贵。

徽州古称新安，曾下辖黟县、歙县、休宁、婺源、祁门、绩溪六县。山灵水秀，人文荟萃。仅清代休宁一县中状元者就有 13 人之多，位居全国之首。其他县乡，或有“父子尚书”、“同胞翰林”，或有“一门八进士”、“一镇四状元”者，文采风流，莫此为甚。徽州历史文化源远流长，内容广博。新安程朱理学、皖派朴学、新安画派、新安医学、徽剧戏文等等，对徽派建筑的形成，都有着深刻的影响。

诚如本书所言，徽派建筑虽然多姿多彩，但从特定的角度上观察，人们举目一望，就可归纳为一系列显明的特点：外观上的粉墙黛瓦，四水归堂的天井庭院，错落有致的山墙造型（马头墙），气宇轩昂的门楼门罩，巧夺天工的雕刻技艺，高大宽敞的楼上厅堂，临水观赏的飞来椅、美人靠等等。

散落于黄山白岳之间，承负着数百年明清风霜的古民居、古祠堂、古牌坊，号称徽派建筑三绝。例如：具有“民间故宫”美誉的黟县宏村“承志堂”，占地面积数千平方米，气势宏大，包括内、外院，前、后堂，东、西厢，以及书房厅、小客厅、鱼塘厅，还有曲径通幽的“排山阁”与“吞云轩”。该处的楼阁厅堂典雅灵巧，其中砖、木、石雕精美异常，抬头望去，额梁上“百子闹元宵”、“唐肃宗宴百官”、“郭子仪做寿”、“九世同堂”等雕刻，金碧辉煌，一一映入眼帘，

国内极其罕见。总而言之，宏村“承志堂”无疑是徽州古民居中的一处经典之作。

历史上，祠堂作为缅怀先祖、加强宗族内部凝聚力的一种特殊公共场所，在徽州地区星罗棋布，盛极一时，几乎达到了“无姓无祠，无宗无堂”的地步。现存绩溪龙川胡氏宗祠与歙县呈坎村罗东舒祠（又称宝纶阁）被当代古建筑保护专家称之为国家的两大祠堂。龙川胡氏宗祠，前后三进，建筑面积达 1000 多平方米，高大的门楼方梁上雕刻精美图案，一为“九狮滚球遍地锦”，一为“九龙戏珠满天星”。两旁木梁上雕刻“三国演义”各种人物场景，玲珑剔透，栩栩如生，可谓独步一时。呈坎村罗东舒祠四进四院，建筑面积达 2000 多平方米，包括照壁、棂星门、碑亭、仪门、两厢、露台、享堂、后寝，整个布局严谨，气势雄伟恢弘，令人叹为观止。

徽派建筑的村落选址依山傍水，大都与风水观念相关，而宅第厅堂的形态布局、图案雕刻，又暗含儒道佛哲学意蕴。例如棠樾保艾堂坐南朝北（与常例相反），且大小房间建有 108 间，这无疑同道教崇拜七星北斗以及向往三十六洞天、七十二福地的观念有关。棠樾村口七座牌坊前后贯穿一气，遥相呼应，取名题词极力张扬的忠孝节义，显然源自儒家。至于在墙壁、门窗、梁柱上随处可见的如意图案、莲花图案、文字图案，都可以说明佛教思想对徽派建筑的影响。其次，黟县宏村的牛形布局，西递村的船形布局，都借助当地具体的地形条件，随后加以人工开凿修饰，表面上似乎看来与古代流传已久的风水观念一一吻合，但从深层次观察，却与当代国内外流行的生态建筑学与景观建筑学有相通之处。所有这些方面前人研究不多，开拓不深。本书主编熟悉现代建筑设计、传统方术与儒道佛哲学，故能引经据典，从这几个层面来提示徽派建筑不同寻常的深层奥秘与文化底蕴。

中华文明渊源悠久，灿烂辉煌。倘如说，诞生于华夏大地的先秦诸子哲学、唐诗宋词是一大笔不朽的精神遗产，那么留存至今的江南园林、徽派建筑则是积淀了优秀传统文化的物质载体，值得后人大力研究。本书主编樊炎冰先生历时八年数十次下徽州，跋山涉水，考察“一府六县”的古民居、古祠堂、牌坊群以及典型村落布局形态，数历寒暑，批阅大量文献，终于撰写了图文并茂的《中国徽派建筑》一书，为徽派建筑研究作出了重大的贡献。本人为徽州古建筑的保护和西递、宏村申报世界文化遗产的工作等，曾多次到徽州进行考察，深受徽派建筑历史文化艺术之感染与吸引，与之结下了深厚的情缘，今见此书之即将出版，不仅乐见其成，并且冀望其早日问世，爰书数语以为序。

Preface

Luo Zhewen

In about five or six hundred years of the Ming and Qing Dynasties, the late period of China's feudal society, there was a time of prosperous commercial economy marked by the saying of "No Huizhou merchants, no towns and cities". The impact of Huizhou merchants could be felt almost all over the country. Among them, many became officials for seeking profits, or sought profits for holding the official posts. But at the same time they brought up a number of talented people in science and art, not only promoting the development of production and the prosperity of the social economy, but also accelerating the progress of science and technology, as well as art and culture.

Architecture reflects the development of politics and economy, and it is the physical carrier of science and technology, and art and culture. When the Huizhou merchants became rich or held high official posts, the first thing which came to their minds was to build residences, ancestral halls, academies, memorial archways, etc., in their home town for the sake of bringing honour to their ancestors. Based on the long development of building industry, the rich experience of building technology and the maturity of skills and practice, Huizhou architecture has formed its own special local characteristics and become a unique school in China's ancient constructions, an exotic flower in the garden of the architectural art. Among the precious buildings, many are listed as the most important historical sites to be given special protection by the central and local governments and some are officially inscribed on the World Cultural Heritage List by the UNESCO.

Huizhou was called Xin An in ancient time, governing 6 counties of Yixian, Shexian, Xiuning, Wuyuan, Qimen and Jixi. It is a place full of beautiful scenes and outstanding people. In Xiuning County alone, there were 13 Zhuangyuan (title conferred on the one

who came first in the highest imperial examination) only in the Qing Dynasty. In other counties, there once appeared “father and son ministers”, “brother Hanlins”, or “eight Jinshi in one family” and “four Zhuangyuan in a small town”. Huizhou had a long history of culture and high reputation in many aspects of literature, philosophy, arts and crafts, such as Xin'an Neo-Confucianism headed by Cheng brothers and Zhu Xi, Anhui School of philosophy, Xin'an School of Painting, Xin'an School of medicine, Anhui Opera, etc. They all deeply influenced the formation of the Huizhou-school Architecture.

As is said in this book, the features of the Huizhou architecture can be summed up as follows, though various in shape and size: white walls and black tiles in appearance; courtyards and skywells to admit daylight and rain, meaning “receiving wealth”; high and steep and well arranged horse-head walls; magnificent gate towers and shieldings; exquisite and beautiful carvings; tall and spacious halls upstairs and enjoyable beauty chairs, etc.

The ancient folk residences, ancient ancestral halls and ancient archways, scattered between the Huangshan and Qiyun Mountains and existing for several hundred years during the Ming and Qing periods, are regarded as the three masterpieces of Huizhou-style constructions. Among them is the Chengzhi Hall of Hongcun in Yixian County, which has a local name of “folk imperial palace”. It covers an area of several thousand square meters and contains the outer compound, inner compound, front hall, rear hall, east and west wing rooms, studies, sitting hall and fish-pond halls. Besides, there are a hall for mah-jong playing and a hall for opium-taking, which are quiet and secluded. All the halls and pavilions here are elegant and exquisite, and the wood, brick and stone carvings in them are delicate and lively, the best of which are the rare carvings of “A Hundred Children Celebrating the Lantern Festival”, “Emperor Su Zong of Tang Dynasty Entertaining the Officials”, “Guo Ziyi's Birthday Celebration” and “Nine Generations Living Together” on the beams and architraves. In a word, Chengzhi Hall of Hongcun is undoubtedly the classical and representative work of the ancient folk dwelling houses in Huizhou.

Ancestral halls, as special public places of worshiping ancestors and strengthening the cohesion of a clan, were all the vogue in history and spread in large numbers all over the Huizhou District. It seems that almost every family clan had its own ancestral hall. The extant Ancestral Hall of the Hu Clan in Longchuan of Jixi County and Baolun Pavilion of Chengkan Village in Shexian County are listed as the two ancestral halls of national value by the present experts of ancient architecture protection. The Ancestral Hall of the Hu Clan in Longchuan covers an area of more than 1000 square meters with three sections. The surface of the square beams under the eaves of the huge gate tower are decorated with delicate carvings: one of them is the pattern of nine lions and the other is that of nine dragons. The wooden beams on both sides are carved with figures and stories from The Three Kingdoms, which is very special and exquisite. Baolun

Pavilion of Chengkan Village has four sections and four courtyards, covering an area of more than 2000 square meters and including the screen wall, Lingxin Gate, stele pavilions, ceremonial gate, corridors, platform, Xiangtang (reception hall) and Qindian (ceremonial hall). The whole hall is well arranged and in an imposing manner, acclaimed by people as the acme of perfection.

Hamlets in Huizhou are usually situated either at the foot of mountains or by the riverside, mostly relating to the concept of Fengshui. However, the plan and shape of residences and halls, as well as the patterns of carvings, embodies the philosophical connotation of Confucianism, Taoism and Buddhism. For example, Bao'ai Hall of Tangyue faces the north, which is contrary to the convention, and has 108 rooms, big or small, which is related to the concept of Taoism. The seven archways in front of Tangyue Village are arranged in a line and named according to the teachings of Confucianism. The patterns of carvings on the walls, doors, windows, beams and columns, such as Ruyi (an S-shaped ornamental object, usu. made of jade, formerly a symbol of good luck), lotus and characters, reflect the impact of Buddhism on the Huizhou constructions. Then, the ox-shape planning of Hongcun of Yixian and the boat-shape planning of Xidi, taking the advantage of the practical local terrains and adding some artificial decorations, are in accordance with the traditional concept of Fengshui on surface, but in depth these plans are in harmony with the current eco-architecture and landscape-architecture which are very popular both at home and abroad. Few people are involved in the study of these fields and there are not many findings. The editor of this book, familiar with modern architecture designs, traditional divination and philosophy of Confucianism, Taoism and Buddhism, can therefore search, by citing various theories, for the unusual secrets in depth and cultural meaning of the Huizhou architecture from different aspects.

China has a long and splendid civilization. If we say that the philosophies during the pre-Qin period, emerged in China, and poetry during the Tang and Song Dynasties are our immortal mental heritage, the extant gardens in south Yangtze and the Huizhou constructions are the physical carriers of our excellent traditional culture, reserving a thorough study and research. Mr. Fan Yanbing, chief editor of this book, had paid tens of visits to Huizhou in eight years, traveling afar under difficult conditions and investigating the ancient folk residences, ancient ancestral halls, groups of archways and typical hamlets. After reading large volumes of records, he finished the writing of this book, which is a great contribution to the study of the Huizhou architecture. Since I was engaged in the reservation of the Huizhou ancient buildings and the application of Xidi and Hongcun for the list of world cultural heritage, I went to Huizhou many times and have been deeply moved and attracted by the historical and cultural arts of Huizhou-school architecture, thus being irrevocably committed to it. I am happy to see the publication of this book, hence the preface.

还没有去过徽州之前，我就神游在徽州的葱茏的峰峦和清淑的山水之间！

记得读汤显祖文集时，他对徽州，对徽州山水的向往，特别是他对于徽州的建筑名胜的描绘，就曾让我萌生了对徽州的魂系梦绕之情。汤显祖曾因去徽州未成而写下了以下的诗句：“欲识金银气，多从黄白游。一生痴绝处，无梦到徽州。”（《吴序怜余乏绝，劝为黄山白岳之游，不果》）写下了他对徽州的一片痴情。晚年，他终于实现了他的梦想，到了徽州的海阳（休宁），写下了著名的《坐隐乱笔记》，这是一篇海阳镇的山水园林的赞美诗：

予尝闻海阳之地，松萝奇秀，不让匡庐、九嶷、巫峡，心窃慕之。戊申秋，偕陈子伯书裹粮履杖其间。海阳里旧门墙之士，复彬彬在侧。果飞障茜葱，列（巖）回合。入其里，曰高士里；望其庐，曰坐隐先生宅也。门人皆知先生者，交口而述先生。先生诗文之外好为乐府、传奇种种，为余鉴赏。正与余同调者。余亟欲阐扬之。先生有园一区，堂曰环翠，楼曰百鹤，湖曰昌湖。其中芝房茵阁露榭风亭，传记大备，诸名贤之诗歌辞赋不可指数。先生灌花浇竹之暇，参释味玄，雅好静坐。间为局戏，黑白相对，每有仙着，近成《订谱》（即《坐隐先生精订捷径棋谱》）行于世。人号坐隐先生。盖先生屏却世氛，独证妙道，有日月在手，造化生心之意。其精神常与纯阳通，提醒假寐，仍见于乩仙语沥沥。缘字丹书，独于先生泄其秘义，称为全一真人者，信不诬也。先生行无辙迹，言无瑕谪，夫岂自见自矜，亦岂炫奇骇世哉！盖不必覩霞标，接玄尘，雅知其为通籍于八公，藏名于三岛者也。予奇其事而爱慕之不已，故为先生记。（万历戊申秋九月临川汤显祖为友人汪其朝先生记）

这里对海阳的赞美，也是对于整个徽州的赞美，其山松萝奇秀，其园环翠百鹤，其阁榭风亭犹如仙境……这般绮丽的风光怎不令人神往！

我还没有去过徽州，我就倾倒在徽州古老的独树一帜的文化氛围之中！就感受着这片充满神奇的土地的神秘色彩！

从读清人曹文埴的诗《咏西递》，就知道西递是一个为人赞不绝口的“小桃源”，甚至把徽州真的当作陶渊明所写的《桃花源记》的世外桃源之所在地了。这更增添了徽州的神奇和神秘感。

青山云外深，
白屋烟中出。
双溪左右环，
群木高下密。
曲径如弯弓，
连墙若比栳。
自如桃花来，
墟落此第一。
.....

这首诗，也让我梦系徽州。西递，西递！是多么诱人去探索的去处！
总之，所有这些，都让我未识徽州真面目，已是徽州梦里人了！

二

我不迷信，但是，我却相信命运。在我看来，命运就是一种坚韧地自我追求、痴迷的梦想同客观条件碰撞的结果。它似乎很神秘，而细细地追味似乎也很合乎情理。

说来都很神。新世纪之初，我早期的一个学生——本书的主编樊炎冰，突然找上门来，非邀我为这部画册写一篇介绍性的文字，邀我亲自作一次徽州之行。你所梦想的，所盼望的，突然降临，自然我很爽快地答应下来。我说：我一定去，我一定写，但是我不一定写得好！

3月，正是春花烂漫的季节，炎冰陪我开始了徽州之游。出屯溪，先是西北行，去歙县、黟县，这是徽州民居保留最多最好的地方。出城不久，在眼前展开的是一片小平原，路边的水杉、三角枫和冬青树缀满着春天的气息，而满眼的菜花，更把田野山峦装饰得一片金黄！不久，即进入齐云山境，汽车在山谷中穿行，迂回崎岖，山峦起伏，确有进入世外桃源之感。

炎冰显然是有意这样安排的，第一个让我看的景点就是被联合国列为世界文化遗产的宏村。这是一个保存比较完好的古村落。它真的把我震呆了，我真的不敢想象，在这样僻远的深山中，居然有着这样一个天人合一的佳境，一时间，恍惚疑非人间。那如镜月塘和南湖，那依山面水犹如一只卧牛般的村落，那富丽的承志堂，让我流连忘返。再请我看的就是西递村了，这个如同船形的村落，同宏村一样，也被联合国列为“世界文化遗产”。

炎冰又带我去棠樾看著名的牌坊群，天淅淅沥沥地下起雨来。在村口，七座牌坊由东北向西南依次按忠、孝、节、义逶迤展开：鲍象贤尚书坊、鲍逢昌孝子坊、鲍文渊继妻节孝坊、乐善好施坊、鲍文龄妻节孝坊、慈孝里坊和鲍灿孝行坊，每一座牌坊都有它的故事。在一座贞节牌坊前，我凝望着那“节劲三冬”和“脉存一线”的题词，似乎看到这贞节牌坊的女主

人公凄苦的身影，听到了她们啼哭之声。此刻，雨，依然戚戚地下着！

三

徽州，这不仅是一个地理的概念，一个历史的概念，一个文化的概念，而且它是中国古老文化的象征。因此，徽州成为一门专门的学问——徽州学。

先说说徽州的地理。

徽州位于安徽南部的黄山和齐云山之间。

据说，大禹时代，在徽州地域，就栖息着彪悍勇猛的土著先民，三民族和古越族。到汉代，史称“山越”。秦代开始设黟县和歙县。唐代设有歙州，下辖绩溪、歙县、休宁、黟县、祁门、婺源六县。

宋宣和三年，即公元1121年，歙州改称徽州，起名徽州是据所属绩溪有徽山、徽水、徽岭之故。北宋末至清代的徽州，其辖境相当于今安徽省的歙县、黟县、休宁、祁门、绩溪和江西省婺源等县，既当年的“一府六县”。

在祖国辽阔的大地上，徽州的地理环境极为特殊，山地和丘陵占据十分之九。徽州东有昱岭、大鄣山，西有浙岭，南有江滩，北有黄山，地理环境显得格外闭锁险峻，素有“山限壤隔，民不染他俗”之称。

它处于“山岭川谷崎岖之中”，位于“吴楚分源”之界。战国时代，吴楚争雄，徽州即处于两国中间。在婺源的浙源乡的浙岭上，至今还保留着“吴楚分源”的界碑。从历史上看，它避开多次的战祸，偏安一隅，成为一个少受战乱的地方，成为一个相对独立而安全的地域。它似乎又是格外的外向，徽州人走遍了祖国各地，成就了著名的徽商，也造就了大批的徽州官宦之家。因此，在徽州到处都可以看到皇家赐下的牌坊，即使在偏远的山村，也可以看到高门豪宅。

就是在这样一个独特的地理环境中，形成它特有的历史轨迹。到过徽州的人，无不感受着它曾经拥有的巨大的财富，无处不昭示它的辉煌；也无不体验到它深厚的历史文化积淀，一碑一桥，一屋一物，一草一木都烙印着绚丽的历史文化的记忆。在历史上，它不但是理学的桑梓之邦，而且是中国京剧文化的故乡。可谓物华天宝，人杰地灵。在徽州，诸多领域都曾涌现过杰出的代表人物，理学大师朱熹，集中体现了徽州儒学的深厚根基和贡献，而著名的反理学家戴震更标志着徽州活跃的哲学思维。这里，还曾出现过著名的明代的珠算大师程大位，以及著名的画家渐江、汪采白、黄宾虹等。至于文人学士的著作更是不可胜数，据统计，明清两代的经、史、子、集的著述，总计为2486部，蔚然壮观。

四

我生在北方，对于北方的民居，自然十分熟悉。无论是东北的大院落，还是北京的四合院，还是山西的多进的大院，基本是以平房，或砖，或砖坯结合，或土坯作为建筑材料的。而徽州的建筑，则以石材、木料为主体，加之它的地理形势，直接影响着徽派建筑的风格和特色。“居庐之制，因居山国，木植价廉，取材宏大，坚固耐久，今元代所营之室，村之旧者犹数见焉，明代建筑不足奇矣。然以山多田少，病居室之占地，多作重楼峻垣。”（民国《歙县志·风土》）

卷一)这些,直接影响着徽派建筑的风格和特色。

对于徽派建筑的风格特色,很多专家都曾作出很好的描述和艺术概括:

“朴素淡雅的建筑色调,别具一格的山墙造型,紧凑通融的天井庭院,奇巧多变的梁架结构,精致优美的雕刻装饰,古朴雅致的室内陈设等。”(《徽商研究》)

“就徽州同类建筑而言,同是民居,均有明敞透亮的天井,高峻腾飞、跌落有致的马头墙,昂然挺立、逐层跳出的斗拱,形象凸现、生机盎然的三雕(木雕、砖雕、石雕)。”(《徽派建筑艺术》)

的确,那富有节奏感和韵律感的马头墙;那高高的院墙内,狭窄的天井所形成的狭窄的空间,都给我留下了深刻的印象。但是,它最初给我的感受是更为独特更为深刻的:当你第一次跨进这里高大的院门,却进入一个逼仄的阴暗的、潮湿的甚至还带有一点霉味的空间。站在那个狭窄的天井中,仰天望去,眼界中天空被割成一个小长方形,人,真的成为井底之蛙了。我不曾感到特别明敞,也许,正赶上阴天下雨的缘故。即使是放晴的时候,我想这个天井也不如北方的院落那么敞亮。人住的房间,也是比较狭窄的。到了楼上,内眷居住的地方,光线就更为灰暗;那些空守闺房的少妇,成年累月凭依着窗栏所能看到的不过就是眼前那灰色的高高的墙,还有头顶上的一小片天空。身处其中,就感到《徽州女人》的故事是真实的。

只有当我从直接的氛围感受进入对这些民居的沉静的观赏之中,才使我从逼仄的感觉中走出来,慢慢地体味到徽派建筑的特有的美的风格特色。特别是作为历史文物,作为观赏的美学对象,徽派建筑的价值是具有其不可忽视的历史价值和美学意义的。也许随着历史的流失,它的建筑艺术的持久力和文化的魅力越加显现出来。

马头墙是徽州民居最具特色的构件,每间住宅的两侧,都有高出屋面的山墙,它沿着屋顶的斜坡而逐次分层跌落,而且一律都涂上粉白色。引人注目的是封火墙的端部都有造型,武官人家都砌成黛青色的马头形,文官人家都砌成黛青色的官印型。特别是马头墙的造型,给人以动感,好像骏马奔腾。从远处观望徽州的村落,错落的马头墙,形成一种万马腾空的景象。

马头墙的色彩基调也是徽州民居色彩的基调,它以灰白色作为基调,又辅以青色,所谓粉墙青瓦。从远处望去,灰白色的村落闪现在一片葱茏的绿树丛中,又有绿水青山的映衬,显得它格外的和平、安祥、宁静。徽州民居的色彩美学,独具一格,简单、素朴的色彩,却有了最为耐人寻味的欣赏价值。的确如有学者所说的:“特别是几百年后的今天,经过长期的日晒、风吹、雨淋,墙面上的白粉早已斑斑驳驳地脱落,从而出现一种冷暖相交的多次复色。尽管它失去了白色的明朗、单纯,却因此产生了一种厚重的历史感。”(余治淮:《桃花源里人家》)

天井也是徽州民居的一大特色,它建于门堂之间。敞开的大堂与大门之间,多了这样一个天井,它似院非院,在高的院墙的闭锁之中,又带来一片湛蓝的天空,一个相对开阔的空间,显然使之更为敞亮明朗,空气也更为流通清新。据说,原是为了防盗而建的高大的墙体,为人增添了安全感,但是,却又带来采光、通风和心理压迫诸多不便,于是才又设计了“天井”。倒是一位日本建筑学家对徽州的天井具有独到的审视眼光,他说:

“在中国的住宅建筑中经常有的‘院子’,在徽州却被二层楼的建筑物所框围住,作为‘光庭’而被室内化了。据说它是明亮敞开的天空之井,故称之为‘天井’。楼下中央,正对着