

前言

中国传统民居是世界建筑艺术宝库中的珍贵遗产。中国几千年的文明史积累了丰富的建筑设计经验，广泛地表现在各地民居建筑中。我们应该从民居中继承经过长期检验后留存下来的宝贵设计遗产，把传统村镇民居中优秀的布局手法运用到新时期的建筑设计中，使我们的建筑设计水平在历史传统基础上进一步向前发展，走出我国自己的住宅建筑设计道路。

建筑设计中不论什么流派，都是在前人经验的基础上不断进化的。在人类建筑历史的长河中，摩登运动^[1]只是工业技术发展时期的一股支流。当前风行于西方的所谓文脉主义、后摩登主义等等建筑派系，已经对世界主义光秃秃的摩登建筑采取了批判的态度。新的建筑思潮极力从传统中吸取精华来充实当代摩登建筑，促进其发展。我国历史悠久，地域广大，民间传统经验丰富，当前世界上许多名家大师的优秀设计思想，常常与我国传统民居的设计思想不谋而合。这当然是出于对共同的建筑美学规律的探求，而我国的民居建筑实践远在西方新理论之先。如果我们运用西方建筑学的理论观点来考察和验证我国的传统民居和村镇设计，就会发现我国民居的精湛技艺是闪耀于世界建筑艺术中的一颗明珠。

民用住宅是各种建筑中数量最大的，如果生搬硬套，照抄外国的经验，盲目引进外国的设计手法，就会给我国城乡建设带来严重的恶果。片面的理性主义，单纯的经济观点，已经使我们的某些居民区外形千篇一律，呆板沉闷，环境欠佳。当前我国民用居住建筑的需求量很大，建筑师如果单从完成住宅的平方米数着眼，就会造成许多难以克服的遗留问题。我国广大农村正逐渐富裕起来，越来越多的农民要盖新房。为了迎接我国村镇建设的高潮，应该及时整理和总结我国传统民居的设计经验，以利于兴建具有民族和地方特点的新式民居。我们不应把城市型的住宅搬到农村去，更要避免重犯城市住宅建设中的某些弊病，创造出具有我国传统风格的民居建筑新格局，来代替那些单调呆板的城市型住宅。

中国传统民居建筑中值得我们学习和借鉴的经验是很多的，本书所列一百例，讲述了民居设计的布局手法，它们是我国历代劳动人民智慧的结晶。但也应注意到，传统的建筑手法和当时的生产力、技术、政治、文化水平是密切相关的。我们应从这份文化遗产中继承其精华，为四化建设服务。

本书的插图及资料来源列于书后。在编写工作中曾得到文秉勋先生的帮助，特在此致谢。

由于作者水平所限，仅就目前的资料对民居设计提出一些值得探讨的问题，供有关方面参考，不足之处，恳请指正。

荆其敏

1999年3月

注：

1. 摩登 (Modern) 即“现代”，如现代运动、后现代主义、现代建筑等。

Foreword

The traditional Chinese dwelling is the valuable heritage in the treasury of world architectural art. The rich experience in architectural design accumulated in the thousands of years of the history of civilization has been expressed in the dwellings throughout the country. We should inherit the valuable heritage of architectural design tested and handed down to us and apply the outstanding techniques of layout of dwellings in towns and villages to architectural design practice in the new period so that our architectural design can develop to a higher level and we can walk along a new way of architectural design on the basis of the historical tradition.

Whatever school of architectural design may be, it is the result of evolution based on the experiences of predecessors. In the long river of history of architecture the Modern Movement is only a tributary in the developmental period of industrial technology. The schools prevailing now in the Western world such as contextism and post-modernism have taken a critical attitude towards the bald modern architecture of International Style. The trend of new architectural thought tries to absorb the quintessence from the tradition to enrich the contemporary modern architecture and promotes its development. With its long history and vast territory our motherland has an abundance of traditional experience in the people. The design theories and thoughts of famous masters in the world happen to express the same view as the design thoughts of our dwellings. This coincidence comes of course from the pursuit of the common law of architectural aesthetics, and the practice of our dwellings dates far more earlier than the Western theories. If we use the Western theories to examine and verify the design of our traditional dwellings and of towns and villages we shall find that the consummate skills are a bright pearl in the world architectural art.

Of the different kinds of buildings the civil dwelling is the largest in quantity. If we copy mechanically foreign experiences and introduce blindly foreign design techniques, we will reap serious evil consequences. One-sided rationalism and simple economic viewpoint have made the appearance of some of our residential areas stereotyped, stiff and dull, in a depressing environment. There is an enormous demand for civil housing at present. If the architect starts his work only for the purpose of fulfilling the required area of the housing, the consequence will be large numbers of left-over issues hard to solve. The peasants in the vast countryside are getting rich and more and more of them want to erect their own houses. To greet the high tide of the construction of towns and villages in the country we must make great efforts to sort out and sum up in good time the experiences in the design of traditional dwellings so as to contribute to the construction of new dwellings with national and regional characteristics. We should not move the urban residence to the countryside and further avoid repeating the grave malpractice in the construction of housing in the city, and create the new patterns of dwellings with traditional style to replace the monotonous and dull urban houses.

Numerous are experiences in the construction of traditional dwellings which are worth learn-

ing and drawing lessons from. The 100 themes listed in this book deal with the techniques of layout in the design of dwellings. They are the crystallization of the wisdom of the labouring people. However, note must be taken that the traditional techniques were closely associated with the levels of production, technology, politics, and culture at that time. We should inherit and carry forward the essence from the cultural legacy to serve the four modernizations.

The illustrations and references are at the end of this book. I would like to thank Mr. Wen Binxun for his help in the preparation of this book.

Basing on the material available at present, the author of this book sets forth some problems worthy of probing in the design of dwellings for the reference of departments concerned. Comments and opinions are welcome.

Jing Qimin

March 1999

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一、中国民居的类型和传统 (图 1-2)

1 民居的类型

中国民居有许多种。刘敦桢先生在《中国住宅概说》一书中按平面形式把民居分为九种。其中横长方形住宅是中国民居的基本形式，中间为明间，左右对称，以三间为最普遍。四合院住宅在我国分布很广，北京四合院最为典型。窑洞式穴居分布在我国少雨的黄土高原地区，历史久远，目前至少有 4 000 多万人口居住其中。有单独的沿崖式窑洞、土坯或砖石的拱式覆土窑洞以及天井地坑院落式窑洞。还有各少数民族种类繁多的民居形式。

2. 民族、文化、传统

中国民居所表现的多种多样的形式和各异的特点，显示了许多因素之间复杂的相互作用和影响。民族、传统的因素在不同的时间空间，时而突出某一因素，时而重视其他因素，某些有趣的社会现象也反映到民居的形式特征上来。各地民居明显的差异是由于地理气候条件的不同，地方材料和传统的构造技术与方法的不同，环境落位的不同以及防御要求带来的特点，经济条件的差别，宗教因素等等对建筑形式的影响所致。民居之所以有种种不同的形式是一个复杂的现象，反映出因社会、种族、文化、经济及自然物理因素的交互作用而各有差异。在中国民居中可以看到多民族的特征，蒙古包以及藏族、朝鲜族、维吾尔族、西南少数民族民居和福建、广东的客家民居……，都强烈地表现出各民族的传统风格和风俗习惯。宗教信仰也影响住宅的平面形式、空间安排和方位。北京四合院的入口和厕所是根据阴阳风水确定的，古代民居的屋顶、墙、门、灶火……处处都有神灵护卫。云南彝族民居的屋脊都朝一个方向，蒙古包演化的定居点中，西窗上是供神的位置，生土窑洞中宁可不开后窗通风以免“漏财”等等。家族组织及社会等级观念也反映在民居中堂屋的地位和院落的平面组织上。

只要是物质条件与社会生活方式改变了，它原有的那些含义就不复存在了，但适合后人生活需要的传统形式却被继承下来。

— The Form and Tradition of Chinese Dwellings (Drawings 1~2)

1. Various Forms of Chinese Dwellings

There are many kinds of Chinese dwellings. In his work 《Introduction to Chinese Dwellings》 Mr. Liu Dunzhen classified Chinese dwellings into 9 types of form according to the form of the plane. Of the 9 forms the basic form is the transverse rectangle. Consisting of three rooms, the most common house of such a type is symmetrical on both sides with the main hall in the middle. The quadrangle-shaped dwellings are widely built in the country, the courtyard house in Beijing being the most typical. With a long history earth cave-dwellings are found in the loessic regions where rain is scarce. At least 40 millions of people live in such dwellings. There are single cave-dwellings dug in along the slope, arch-type earth cave-dwellings made of adobes or bricks and stones, daubed with earth, and cave-dwellings with a courtyard or a pit. Besides, there are many dwellings of multifarious forms constructed by national minorities.

2. National Minorities, Culture Tradition

Various forms and distinctive features of Chinese dwellings exhibit the complex interaction and influences among large numbers of factors. In different times and places emphasis sometimes is placed on one factor and sometimes is on another. Some interesting social phenomena find their expression in the distinctive form of dwellings. The apparent distinction of dwellings in different places stems from the difference in geographic features and climates, local materials, traditional techniques and methods of construction, environmental site repair; the characteristics owing to defensive requirements, disparity in economic conditions, the influence of religious factors on the form of buildings and so on. The great diversity of dwelling forms is a complex phenomenon, reflecting the interaction and influences of social, racial, cultural, economic and natural physical factors. Multinational features can be seen in Chinese dwellings. Yurts and dwellings of nationalities such as Tibetans, Koreans, Uigurs and those nations living in Southwest China and the Hakkas living in Fujian — all display traditional styles and habits and customs. The religious belief also has its effects on the form of the plane, the arrangement of space and direction. The positions of the entrance and lavatory in quadrangles in Beijing are determined by the fengshui theory, and the roof, wall, door, cooking stove in ancient times are believed to be guarded by deities. The ridges of the dwellings of the Yi nation in Yunnan are always pointing to a given direction, in the houses in the Mongolian settlement, evolving from the yurts, the western window is the habitat of deities, and in the cave dwellings built with raw earth, no back window can be dug in the wall so as not to “let the wealth leak out”, and so forth. The family organization and the concept of hierarchy are also reflected in the position of the central room and the planar orga-

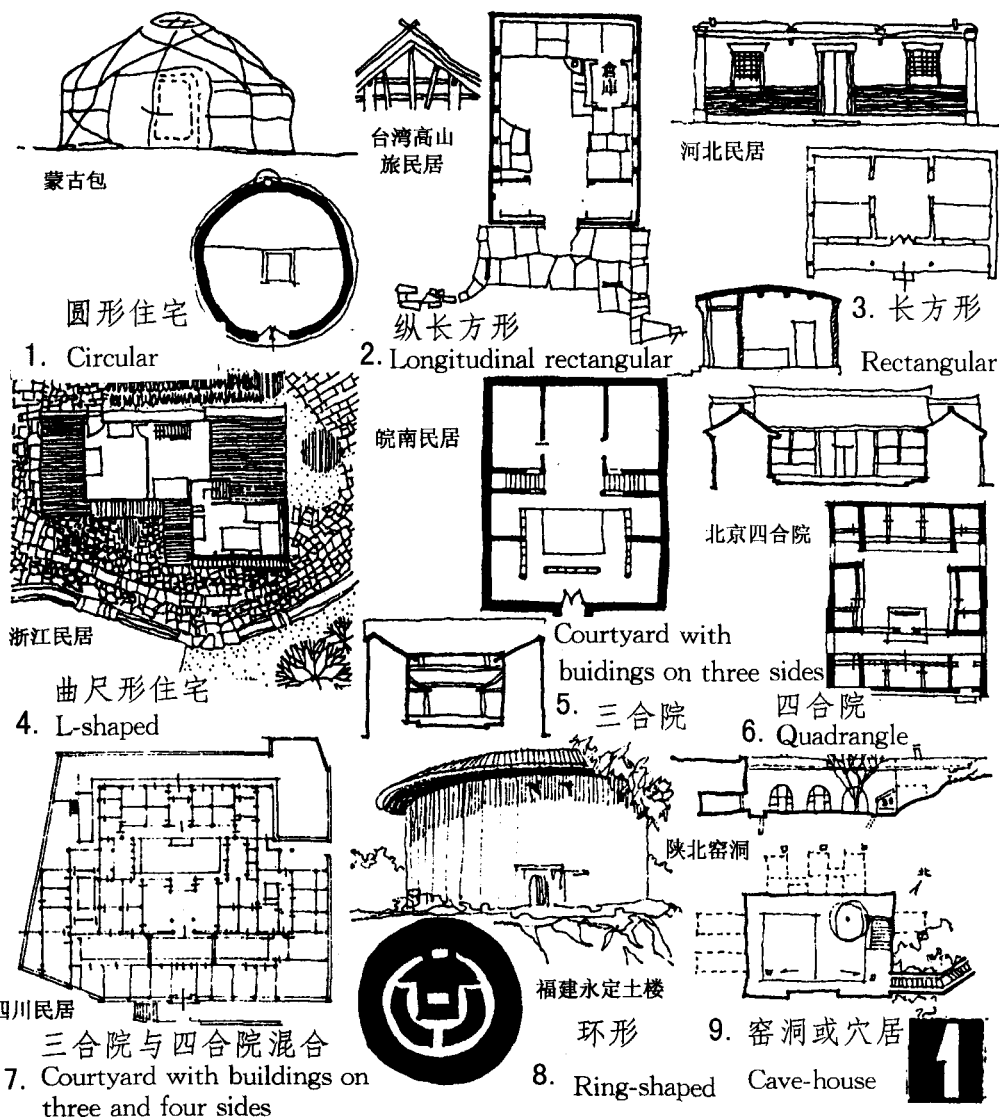
nization of the courtyard.

Once the material conditions and way of life change, their original implications exist no longer, but those traditional forms suitable for the need of living will be inherited.

民居的类型

我国幅员广大，地理气候、自然条件、地方材料等各异，各地民居有许多类型，大致有以下九类。

1. 圆形：如蒙古包。
2. 纵长方形：原始穴居形式，常见于云南、华北、华中等地。
3. 横长方形：民居的基本形式，有不同的开间。
4. 曲尺形：常见于南方农村。
5. 三合院：常见于浙江、广州、上海、云南等地。
6. 四合院：东北及北京等地。
7. 三四合院的混合：常见于江浙、四川。
8. 环形：常见于福建。
9. 窑洞：河南、陕甘宁。



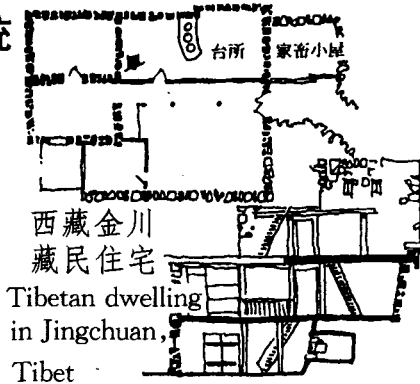
Various Forms of Chinese Dwellings

China is a great country with a vast territory, a wide variety of geographic features, climates, natural conditions, and local materials. Numerous dwellings over the country can be roughly divided into 9 categories:

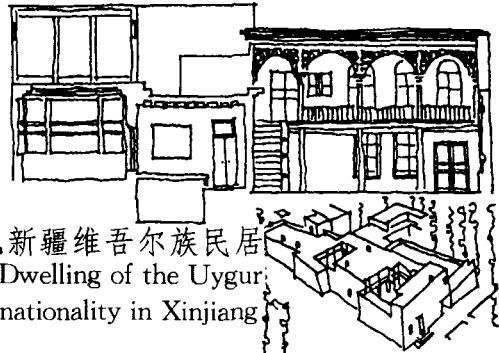
- (1) circular: Mongolian yurt
- (2) longitudinal rectangular: primitive cave-dwellings in Yunnan, North China and Central China
- (3) transverse rectangular: the basic form of dwellings with different spans
- (4) L-shaped: often found in the countryside in South China
- (5) courtyard with buildings on three sides: often found in Zhejiang, Shanghai, Yunnan, etc.
- (6) quadrangle: in North-east China and Beijing
- (7) quadrangle mixed with a courtyard with buildings on three sides: often found in Jiangsu, Zhejiang, and Sichuan
- (8) ring shape: often found in Fujian
- (9) earth cave-house: Henan, Shaanxi, Gansu, Ningxia

民族、文化、传统

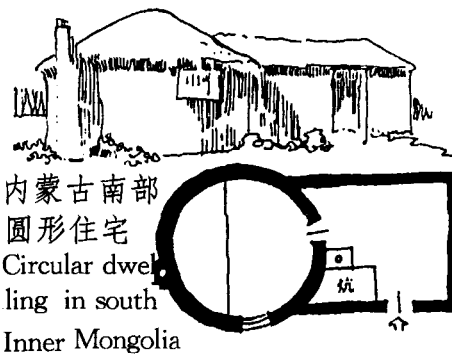
我国是多民族的国家，各民族的文化历史传统和生活习惯不同，故各族民居在平面及空间处理、构造方法和艺术风格上表现出多样的形式。西藏民居是外墙实多虚少的“碉房”，底层为畜圈，二层为贮存及灶房，三层为卧室及贮存，顶层为经堂和晒台。新疆民居按维吾尔族的习俗风貌，平顶，有外廊的内院，室内密梁彩画花饰。蒙古包为蒙古族传统民居形式，发展到半农半牧的固定住宅，仍维持毡包的形式。云南传统的竹楼民居，木柱承重、草顶、竹墙、廊前有“展”，出檐很多，屋顶折线型。东北延边朝鲜族民居为“五开间”、“八开间”、“多门无窗，居室满炕”。台湾高山族民居则保留了部落生活的原始形式，集居住与生产于一室。



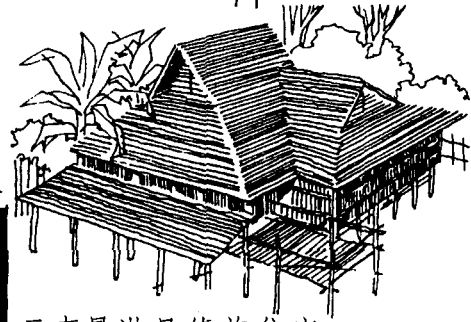
西藏金川藏民住宅
Tibetan dwelling in Jingchuan, Tibet



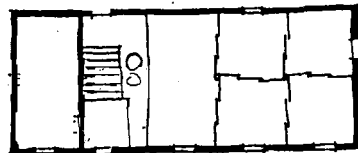
新疆维吾尔族民居
Dwelling of the Uygur nationality in Xinjiang



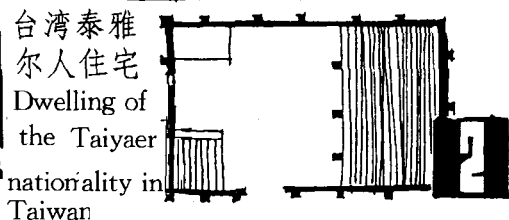
内蒙古南部圆形住宅
Circular dwelling in south Inner Mongolia



云南景洪县傣族住宅
Dwelling of the Dai nationality in Jinghong County, Yunnan Province



延边朝鲜族住宅
Dwelling of the Korean nationality in Yunbian, Jilin Province



台湾泰雅尔人住宅
Dwelling of the Taiyaoer nationality in Taiwan

National Minorities, Culture, Tradition

China is a multinational country. The differences in cultural and historical tradition and the habits and customs manifest themselves in various forms of the space treatment, structural methods and artistic style. The dwellings in Tibet are castles, their outward walls being more solid than hollow. The ground floor serves as livestock pens, the first floor is used for storage and kitchen, the second floor is used for bedrooms and storage, and the top floor is arranged as a place for the Tibetans to recite the scriptures and a flat roof for drying clothes and others. According to the customs of the Uigurs in Xinjiang the dwelling has a flat roof, an inner court with passageways. Indoors the rooms with closely arranged and beautifully painted beams, are decorated with colored drawings and ornamental designs. The semi-agricultural and semi-nomadic settlement growing out of the yurt, the traditional form of dwellings, still keeps the form of a yurt. Bamboo houses, the traditional dwellings in Yunnan, have wooden load-bearing pillars, a thatched roof, bamboo walls, and a "zhan" in front of the passageway. The eaves extend out a lot, and the roof is in the form of a broken line. The dwellings of the Koreans in the Korean Autonomous Prefecture of Yanbian are characterized by their five-span or eight-span houses with many doors but no windows, and a kang in the room. The dwellings of the Gaoshan nationality in Taiwan keep the primitive form of the tribal life, and activities of production and livelihood are going on in a room.

二、布局特点 (图 3-7)

中国民居的布局特点是：明确的流线，完整的格局，明显的主体建筑，建筑组合体和渐进的层次。

3. 明确的流线

明确的流线好比画在人们心中的一幅导游图，自然而然地引导人们到要去的地方。例如北京这样的历史名城，城市分为几个主要区域，如东四牌楼，西四牌楼，东单和西单，每个区又有大街、中街、小街，街道再通达胡同小巷，胡同中才是住家门户，有明确的流线层次。北京传统四合院也有清楚的流线层次，由入口进入庭院，首先进入门道，影壁指引你向左转进入前院，垂花门引入中庭，左右分别有跨院，再到第三层后院，一步步领你到要去的房间。这个层次的导游图早已印在当地人的心中了。组合建筑的流线应遵循以下三点：

- (1) 从当地居民的传统习惯出发，组合建筑时，以主体建筑为核心，形成明确的流线；
- (2) 由入口直接通向下一个主要流线空间；
- (3) 进入一个流线空间之后又与下一个区域有明确的联系。

组成流线的每一部分应有自己适当的称呼，如前庭、后院、跨院、前门、后门、旁门等等。门道、门楼的命名都有助于人们方便地找到所要去的地方。

4. 格 局

格局是组织建筑群体构图的关系，中国民居的三合院、四合院形式正是以庭院为公共中心的内向的家庭组合体，建筑的组成有严谨方整的格局。单看建筑之间的关系，是围绕纵横轴线形成前后左右对称的布局；单看庭院空间，也自成完整的格局；单看建筑群之间的相互连接的檐廊、转角回廊、院墙与垂花门等，也是自成格局的。因此一座完整的民居不论规模大小都组成严谨清晰的格局。

5. 主体建筑

主体建筑在城市中控制着道路和其他从属建筑，居民都希望自己居住的街坊有个显眼的标志。把一组建筑或一座建筑或一座建筑中的一部分作为主体处理时，就形成了村镇、建筑群或家庭住宅中的核心部分。例如中国传统村镇中的佛塔、庙宇或戏台，住宅中的起居室或堂屋。要精心选择建筑组合中人们生活或活动的中心部分作为主体建筑，把它布置在最重要

的轴线部位，安排高大的屋顶和显眼的外形体量。例如在西藏民居中，把经堂放在顶层上；在河北民居中，正房和堂屋在全组院落中体量最大；在福建土楼中，正房堂屋的部位有显眼的层层下跌式重檐屋顶，主体建筑非常明确突出。

6. 建筑组合体

中国传统民居不仅注重组合体自身的布局变化，更注重街、坊、院落相互之间的划分与联系，成组成区地布置具有社会生活内容的建筑社区组合。这种组合可以表现出组织邻里生活社会化的思想。在人口低密度地区，建筑组合可以用小型房子以回廊、小路、小桥、花架、围墙等互相连接组成。在人口高密度地区，单幢建筑本身应作为组合体来对待。即使是一幢小型住宅，宅地内部关系也可以认为是一个多种房间的相互关系的组合体。

7. 渐进的层次

建筑格局的安排要按其使用的公共性程度，形成一个有层次的布局，按人们的亲疏关系布置宅院，如生人、熟人、朋友、客人、亲属、家庭成员各自活动的场所要有层次地安排。在住宅中需要这种由公共性逐渐过渡到私人性的渐进的层次布局。卧室和闺房是最具私密性的，工作室和书房是渐次的，厨房和公用的地段有一定的公共性质，前室和入口则在住宅中最有公共性质。要根据这种渐进的层次细心地安排这些房间的位置。如果不考虑渐进的层次，把许多房间混杂地罗列在一起，就不能反映社会与家庭生活中的交往关系。因此在规划布置一幢宅院时要创造一个这样的渐进层次，从入口公共性的部分引进至半公共性的部分，最后达到最私密性质的部分。

二、Pattern Characteristics

The pattern characteristics of Chinese folk dwellings are circulation realms, complete pattern, evident main building, building complex, and intimacy sequence.

3. Circulation Realms

The circulation realm is like a tourist map in people's mind, which automatically leads people to the place they want to go. Take for example Beijing the famous historical city. It is divided into several main districts, such as East Four Archway, West Four Archway, East Dan, and West Dan, and each district has its own main streets, middle-sized streets and small streets. The streets in turn branch off to alleys where stand residence gates in which you can find circulation realms. There is a distinct circulation realm in the traditional Beijing quadrangles: you enter the courtyard through an entrance. First of all, you see the doorway. After you pass the doorway, a screen wall directs you to turn left into the front yard. A decorative gate ushers you into the central courtyard, with a side courtyard to the left and right, respectively. Then you go into a backyard, the third courtyard, and you step by step go to the room you want to. Such a step-by-step tourist map has long been inscribed in people's mind. To organize the circulation realm in a building the following three points must be observed.

(1) In constructing a building in line with local traditional customs the main building must be the core to form a circulation realm.

(2) The entrance leads directly to the next main space of the circulation realm.

(3) The space you have entered is definitely connected with the next zone.

Each portion of the circulation realm must have its own name, for example, front courtyard, back courtyard, side courtyard, front gate, back door, side door, etc. The names of the doorway and an arch over a gateway help people find where they want to go conveniently.

4. Patterns

The pattern is the relation to organize the composition of a group of buildings. The form of Chinese folk dwellings, such as courtyard with three side buildings and quadrangle, is the inward complex of families with courtyards as the public centers, and the formation of the building is a strict and foursquare pattern. If you examine only the relationship between buildings you will find it is a symmetrical pattern in all directions around the longitudinal and horizontal axes; if you examine only the space of the courtyard it is a complete pattern in itself; if you examine only the connectors between buildings, such as corridor under eaves, winding corridor in corner, walls and decorative gate, they are all patterns in themselves. Therefore, a complete folk dwelling, whether be large or small, presents itself as a strict and clear pattern.

5. Main Building

The main building controls the road network and other subordinate buildings in the city. All residents hope that there can be a conspicuous mark in the block they live in. A group of buildings, a single building or a part of a building, when treated as a main body, will constitute the core of a village, a town or a residence. To name a few of them, a pagoda, a temple, or a stage in a traditional village or town in China, a living room or central hall in a residence. It is essential to select elaborately the central part of a building complex where people live and participate in public activities as the main building, and put it in the most important position in the axis. It must have a high roof and an enormous volume in external appearance. For example, in Tibetan folk dwellings the room where the Tibetans recite Buddhist scripts is situated on the top floor; in the folk dwellings in Hebei Province the principal room and central hall are the largest in volume in all courtyards of the whole complex; double eaves in a Fujian earth tower where the central hall or the principal room is, the main building is very clear-cut and outstanding.

6. Building Complex

Emphasis in traditional Chinese folk dwellings is laid not only on the changes in patterns of the complex itself, but even more on the delimitation and connection with streets, block neighbors and courtyards so as to arrange buildings by groups and by districts into complex communities of buildings, exhibiting signs of social life. Such complexes are expressive of socializing people's life in the neighborhood. In the scarcely populated area the building complex consists of small-sized houses connected each other with corridors, small paths, small bridges, flower trellises and enclosing walls. In the densely populated area a single building must be regarded as a complex. Even a small residence can be taken as a complex of rooms with different relations.

7. Intimacy Sequence

The pattern of a building must be arranged according to the degree of public character to form a pattern with progressive sequence. The arrangement of a residence must be in accordance with the different degrees of closeness among people. For example, the place where strangers, acquaintances, friends, guests, relatives and family members meet and do daily routine has different degrees of intimacy sequence. The pattern of a residence should exhibit the transition from a place with public character to a place with private character. The bedroom and boudoir are the most private places, the next are the study and workroom. The kitchen and the place for public use have a public character in some measure. The front room and entrance have the highest degree of public character. These rooms should carefully be put in their right place according to the intimacy sequence. The rooms randomly put together without intimacy sequence cannot reflect the relation of association in social and family life. Therefore, in planning and arranging a resi-