

## <<江南民居>>

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## 前言

Everyone has his own memories , among which the old house is the essential one. I have read a piece of information in a magazine that Samuel C.C. Ting , an ethnic Chinese scientist who won the Nobel Prize for physics in 1976 , carefully placed together the medal and the certificate of the Nobel Prize , the primary experimental datum and treatise in manuscript , the telegram to inform him of the award , the air tickets for receiving the prize as well as the layout of Ting's old house located in Taolu Town of Rizhao City , Shandong Province and drawn by his father from memory , and safely kept them in a metal trunk. The goal of Ting's scientific research is to search for the existence of "antimatter" and "dark matter". As a scientist with large concepts but casting his research to diminutive materials , Ting values the layout of old house as much as the medal of the Nobel Prize and his treatise and he keeps them together to show that the old house is very important and significant to him in his life. I think that a man from the countryside must have attached special feeling to the old house because the old house has the function of subconscious motivation to him. To myself , my occupational choice is closely related to my old house. When I studied as a second-year student in junior high school , a senior schoolmate named YU Kuan told me that he wanted to engage in architectural design when he grew up. What he said drove me to choose the university and my subject major , but the old house also played an important role in my choice. As a sophomore , when I talked with my classmate named LIU Zhengcai about our dreams , he told me that he wanted to read more books on Marxism-Leninism , and I told him I wanted to travel and visit all the places in Zhejiang Province , and the old houses were also the motivation for my dream. Both of our dreams have come true : he found a job at a newspaper , and I got a job in a government office for town and country planning and designing.

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### 内容概要

本书作者以文化拾穗的方式论述了江南民居的生成发展条件和文化内涵，它以合院式形制，大屋顶、木构架、抬梁与穿斗结合。

江南民居不仅仅是住人的容器，而且还有品节制度、礼仪精神。

作者还论述了江南传统大屋中人与天地之间的辩证关系。

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### 作者简介

DING Junqing , born in Longyou County of ZhejiangProvince in 1943 , studied in the Department of Architectureof Tongji University , China and graduated in 1968. He hasbeen engaged in planning and design management for morethan 40 years. He served as an assistant chief engineerin Wenzhou Planning Bureau , President of Wenzhou CityPlanning and Design Institute and Senior City Planner. Hehas published many books including Study on ResidenceCulture in China , Village Buildings in Wenzhou , GushuiLongyou as well as a poetry anthology-Flint.

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## 章节摘录

Upon inheriting the traditional style of ancient buildings , the curved roof south of the Yangtze has been simplified according to the practical condition and needs. The prominent feature of the roof is its function besides the universal spirit inherited from the ancients. Among the folk houses , the roofings of the ordinary people are built in straight slopes , but those of the nobles are built in inverted-universe roofs which are formed by adopting the raising-of-truss method. The altitude difference of the adjacent ridge-poles is calculated by the length of the supporting rack times numbers of the supporting poles. This makes the roof form an "A-shaped slope for the good drainage and for the immobility of the roof which is securely clasped by the pressure of the roof tiles. Just like the curved palm , the inverted-universe roofs can make the roof obtain the tensile force which equals the inherent stress in reinforced concrete to strengthen the rigidity of the whole roof truss. This kind of roof is also good for wind resistance because the wind will glide away along the curved surface to reduce the pressure. When the famous Chinese esthetician Professor ZONG Baihua described the beauty of the colourful collocations and the golden decorations in his "Aesthetics Causerie" , he took the poems written by the two famous literati XIE Lingyun and YAN Yanzhi of the Southern Song Dynasty as examples. He said that XIE's poems were natural and lovely just like the budding lotus , and YAN's poems were noble and elegant just like the unfolded colourful samite. XIE's poems were like the bathing beauties and YAN's poems were like the elegant colourful samite. They typify the two esthetic sentiments in the history of aesthetics of China. The Chu-verse of the Warring States Period , the poetic essays of the Han Dynasty , the porcelain wares of the Ming and Qing Dynasties , the modern embroideries , and the costumes of Beijing Opera belong to the colourful and elegant beauty. The bronze wares of the Han Dynasty , the calligraphy of WANG Xizhi , the paintings of GU Kaizhi , the ceramic whitewares of the Song Dynasty belong to the lovely and natural beauty.

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