



项目一 土家族文化解码

Project One Decoding Tujia Culture

任务三 土家族民间艺术文化发掘

Task Three: Excavation of Tujia Folk Art and Culture

3.4: 土家族建筑艺术—吊脚楼

3.4: Tujia architecture art - Stilted building

1、土家吊脚楼的造型

1、 The shape of Tujia stilted building

土家吊脚楼多采用“一明两暗”三开间、正屋与两侧的厢房组成。以平房为主，由正屋和厢房围合成较大的院落。

Tujia stilted building is mostly composed of three bays, the main house and the wing rooms on both sides, that is, “one light and two dark”. Mainly bungalows, the main house and wing rooms form a larger courtyard.

土家吊脚楼的基本平面类型可归纳为“L形”和“门”字形。在结构方面，有两种不同的形式——“挑廊式”吊脚楼与“干栏式”吊脚楼。

The basic plane types of Tujia stilted building can be summarized as "L-shaped" and "door"-shaped. In terms of structure, there are two different forms - the "corridor type" stilted building and the "dry column type" stilted building.

平面的“L形”是在正屋一侧的厢房设吊脚楼，为不对称形式。门字形的是在正屋两侧设吊脚楼，因吊脚楼的大小、高低与正屋连接方式的不同，又可分为完全对称和不完全对称两种。

The "L shape" of the plane is asymmetrical in the wing room on the side of the main house with a stilted building. The door-shaped stilted building is set up on both sides of the main house, and due to the size and height of the stilted building and the connection method of the main house, it can be divided into two types: complete symmetry and incomplete symmetry.



2、土家族居住文化的变迁

2、Changes in the culture of Tujia

吊脚楼虽是土家族的精彩艺术，但其普及到土家族地区则是近 200 年间的事。在改土归流之前，土家人的雕梁吊脚楼仅限于各级大小土司。大小土司可以将自己的房子雕梁画栋，而规定普通老百姓只能以树木架屋、编竹为墙，用树皮或茅草盖房，以至连屋柱都不许立。乾隆本《永顺县志》中记载有永顺第一任知府发布的告示：“查土民尽属茅屋穷檐，四围以竹，中若悬磬，并不供奉祖先。半屋高搭木床，翁姑子媳，联为一床，不分内外，甚至外来贸易客民，寓居于此……”事隔半个多世纪以后，另一个知县还在严禁陋俗的告示中指责这些土家族：“土民之家，不设桌凳，亦无床榻，每家惟设火床一架，安楼灶于火床之中，以为吹饮之所。阖宅男女，无论长幼尊卑，日则环坐其上，夜则卧其间，惟各夫妇共被。即有外客留宿，亦令同卧火床。”从这些记载来看，土家族普遍修造吊脚楼，还不是太久远的事情。尽管很多人把改土归流看成土家族建筑变迁的分水岭。但事实上，在改土归流之后的几十年，普通老百姓还是住在茅草屋里。

Although the stilted building is a wonderful art of the Tujia, it has been popular in the Tujia region for nearly 200 years. Before the bureaucratization of native officers, the Tujia people's carved-beam stilted buildings were limited to the large and small Tusi at all levels. While all Tusi were allowed to carve their own houses with beams, the common people were only allowed to use trees to build their houses, weave bamboo for walls, and bark or thatch to build their houses, and were not even allowed to erect pillars. The Qianlong book "Yongshun County Chronicle" records a notice issued by the first prefect of Yongshun: "The people of Tujia are all poor eaves of thatched houses, surrounded by bamboo, and if they are hanging in the middle, they do not worship their ancestors." A wooden bed is set up halfway up the house, and aunt and daughter-in-law are united into one bed, regardless of whether it is inside or outside, even foreign trade visitors and residents live here..." More than half a century later, another magistrate is still in the notice of strictly prohibiting bad customs. He accused these Tujia people: "The homes of the natives do not have tables, stools, or beds, but each house only has a fire bed, and the stove is installed in the fire bed as a place to drink. Men and women in the house, no matter how old or young, sit on it in the daytime and lie down in it at night, but each couple share a quilt. Even if there are foreign guests staying overnight, and they are also made to lie on the fire bed." From these records, it is not too long ago that Tujia generally built stilted buildings. Although many people see the bureaucratization of native officers as a watershed in the architectural changes of Tujia, in fact, for decades after the bureaucratization of native officers, ordinary people still lived in thatched huts.

到了乾隆后期，由于朝廷对土家族地区加大了开发力度，普通老百姓才在朝廷的支



持鼓励下，逐渐建起了类似于今天的瓦片盖顶的干栏吊脚楼。土家瓦顶木架吊脚楼的大量修建，曾引发了一个近 200 年的建筑经济市场。周边汉族工匠纷纷涌进土家族地区，为老百姓烧瓦，这正如今天西部大开发引出东部人走向西部淘金热潮一样，总之，当年的建筑改革也为大量汉族工匠涌进这个地区铺平了道路。

It was only in the late Qianlong period that ordinary people, with the support and encouragement of the imperial court, gradually built dry-roofed stilted building similar to today's tile-roofed ones, as the imperial court increased development of the Tujia region. The construction of a large number of tile-roofed wooden-frame stilted building triggered an economic market for construction for nearly 200 years. Han artisans from the surrounding areas flocked to the Tujia region to burn tiles for the people, just as today's western development has led to a gold rush from the east to the west, and in short, the construction reform back then paved the way for a large number of Han artisans to flock to the region.

3、土家民居建筑的文化价值

3、The cultural value of Tujia residential buildings

土家族的建筑艺术以吊脚楼为主要代表。著名建筑学家张良皋先生认为，土家民居“集华夷之大成”。张先生是把土家吊脚楼放在干栏序列中加以比较研究后得出这一结论的。

The architectural art of Tujia is mainly represented by the stilted building. Mr. Zhang Lianggao, a famous architect, believes that Tujia dwellings "collect the culmination of all nationalities whole". Mr. Zhang came to this conclusion after comparing and studying the Tujia stilted building in the dry column sequence.

作为干栏建筑的总汇（顶峰），土家吊脚楼有其不可替代的文化价值。土家民居取一种开放心态，表达了一种开拓精神。无论是“L”形抑或“门”形建构，都与中原的四合院取封闭和内宿不同。L形或门形，前后均设有门窗，其视野可以向前后拓展辐射，从而拥有一个无限开放的空间领域。尤其是那矗立于悬崖之巅或溪河之畔的木楼，这种空间的拓展则更为突出。加之那上翘的屋脊檐角，凌空的柱角悬吊，更富于一种冲向宇宙，势不可挡的运动感。乾隆《永顺县志·风土》：“（土人）散处溪谷，所居必择高峻”。在土家人看来，宅基的高峻与视野的开阔，是与家业发达，子孙兴旺分不开的。所以每当新楼落成，人们总要这样颂之：“千里听得发锤响，万里听得美名扬，东家屋场应得高，家发业兴万年长。”这种歌颂里表达着土家人内心对空间视野的高远追求。

As the summit (pinnacle) of dry bar architecture, the Tujia stilted building has its irreplaceable cultural value. The Tujia dwellings take an open mind and express a pioneering spirit. Both the "L" and "door" shaped structures are different from the closed and inner houses of the Central Plains. The L-shaped or door-shaped houses are equipped with doors



and windows in the front and back, so that the view can be expanded and radiated forward and backward, thus having an infinite open space field. Especially for the wooden buildings standing on the top of the cliff or on the banks of the river, this expansion of space is more prominent. In addition, the upturned ridge eaves, overhanging column angle, are fuller of a sense of unstoppable movement toward the universe. Qianlong's "Yongshun County Chronicle • Terroir": "(The natives) are scattered in the valleys, and they must choose high places to live." In the Tujia people's view, the high base of the house and the openness of the field of vision, are inseparable from the development of the family business, the prosperity of children and grandchildren. So whenever a new building is completed, people always praise it like this: "A thousand miles to hear the sound of the hammer, ten thousand miles to hear the beauty of the name, the east house field should be high, the family development and prosperity will be prosperous for ten thousand years." This kind of praise expresses the Tujia people's inner pursuit of spatial vision.

