

Cultural Survey on Inheritance, Protection and Restoration of Modern Hakka Traditional Architecture and Decoration

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Abstract:

From the collapse of the current situation of Hakka traditional buildings and the fragmentary of many traditional buildings, traditional buildings and decorations need to be protected, inherited and repaired. The protection, inheritance and restoration of Hakka architectural space and decoration are considered from the perspective of the formation of geomantic omen and original ecological space of Hakka traditional architectural space decoration, the formation of Hakka architecture and decoration and folk customs. Through the application of regional materials in Hakka traditional architectural space, the natural decorative form and influence are formed; The influence of the layout and decoration of Hakka architectural space on the traditional architecture and decoration; The influence of Menbang culture on the shrines, couplets and partition fans of Hakka traditional architectural space; The influence of folk belief on traditional space and decoration; Analyze how to define the style and time of Hakka traditional architectural culture and decoration; Put forward the strategy of protection, inheritance and protection of traditional architecture and decoration; Integrate the characteristics of the environment and materials of Hakka traditional culture, restore the ancient Hakka architecture and traditional environment, return to the ancient Hakka living environment and decoration in the architectural space, and form a decorative and ecological view of the architectural space environment. Combined with the visits to architectural cultural relics in the current era. This paper analyzes the impact of several aspects of Chinese ancient culture on architecture and decoration from the perspective of culture, and examines the significance of protection and inheritance from the perspective of modern cultural tourism, and puts forward the thinking of fully understanding the factors of the formation of Hakka traditional architecture and decoration, and examining the inheritance, protection and restoration of traditional architecture through participation and use and in combination with cultural tourism.

Keywords:

Feng Shui, Chinese Five Colors, Practical, Menbang Culture, Device to Carry Channel, The Law of Heaven and Earth, The Unity of Heaven and Man, Participation and Use

1. Introduction

When we walk into the traditional Hakka architectural space, we will find that many houses have disappeared, such as the nine buildings in Jiaoling. In the Jiaoling volume of Hakka folk houses published in May 2012, the nine houses still stand there, but today many houses have collapsed, and the partition leaves have no door cores. [1] At the Zhaoqing building in Tai Po, the colored paintings in the past are now colored ceramics. In Dongshan academy, though the window lattice is resplendent, the carving level is simplified. In Huang Zunxian's former residence, the partition wood carvings are exquisite, but the styles and patterns have changed. It can be seen that there are still problems in the restoration of traditional culture, which need to be re-examined.

2. Factors Affecting Hakka Traditional Architectural Space and Decoration

2.1. Influence of Feng Shui on Space and Decoration

Feng Shui, formed by ancient geomancy, left green dragon and right white tiger, surrounded by mountains and waters, winding lingering, south or homestead in front of the left ancestral right bank, the mountains are surrounded by water, winding and hovering in the south. forming a geographical back mountain of rich vegetation, facing the direction of water from high to low level, like a person's arms forward stretching, the middle of a wide and warm well-cared for space, which is an ideal ecological environment. Compared with the walled dragon houses on Xing-mei Basin, which one is not backed by mountains and water, or it is a tall wind-enclosed forest behind it, a half-moon shaped pond in front of it, "Dragon master Ding, bureau chief merit and fame, water lord wealth road" [2], There is a prosperous scene of bumper harvest in the fragrance of rice flowers.

2.2. Influence of Menbang Culture

The menbang has only two words, but it is rich in content and profound in meaning. It is a manifestation of genealogy, ancestor worship, reflecting the sense of belonging of ethnic groups and educating future generations. Above the hall, in the form of a plaque. For example, Huang's "origin of Jiangxia"; Chen, Zhong, Lai and Wu surnamed "Yingchuan Shidi"; Because Zhang Jiuling is a Shaoguan Qujiang people, so the family list of Zhang surnames is "Qujiang style", "Xiangguo legacy" and "Jinluan Qianqiu"; Yang's "innocent heirloom"; "Three Huai Shide" surnamed Wang; Zeng's "Three Provinces Heirloom" [3], and so on. All are reflected on the plaque at the entrance of the gate and highlighted in the upper hall shrine.

2.3. Influence of Folk Belief on Multi God Worship Culture

The worship of animistic fetishism in Hakka architecture is still very strong, including the Three Mountain Kings, the three blessing masters, the Goddess, the God of water, Nature worship (the God of heaven, the sun, the moon, the stars, wind, rain, lightning, fire, plants) and so on. They will be related to the Hakka people's life, livelihood, the reproduction of children and grandchildren, peace, misfortunes and blessings. For example, write "Sun" and "Moon" on the cornice board of the quadrangle to bless good weather and good luck. Kuixing Pavilion is built at the auspicious place of the village, which is the embodiment of star worship, used to

dominate the prosperity of culture, and incidentally becomes a scenery and decoration of the village. [4] In plant worship, such as the old banyan, metasequoia, pine and cypress planted in the village, because they are luxuriant and vigorous, people believe that they can bring auspiciousness and even sacrifice, Which will also bring scenic beauty and ecological prosperity to the village. [5]

2.4. Influence of Blending of Various Ideas on Decoration

Confucian thoughts of practical application, official career and moral education, it is expressed on flagstones and bookpage in front of Hakka buildings. In the past, when people were admitted to the civil and military examinations, and scholars were admitted, they would set up flagstones on both sides of the Heping of the house to honor their achievements, so as to promote their prestige and encourage future generations. Flagpole stone is a kind of clip stone, and the other is a kind of stone pen, which is the record and memory of fame. On the lintel of the main hall, there are grey sculptures, which are made into volumes, with the words “Farming and reading heirs” and “Poetry and book heirs”, implying that the landlord of the house will not forget to serve the country while paying attention to agriculture for future generations of the family.

In the upper hall of each Hakka traditional building and above the shrine, there is a hall name. For example, the “Longchuan hall” of the surname Li, the “Yingchuan hall” of the surname Lai, the “Baoshu hall” of the surname Luo, the “iangxia hall” of the surname Huang, the “Taiyuan hall” of the surname Wang, the “Henan hall” of the surname Qiu, the “Nanyang hall” of the surname Deng, the “Pengcheng hall” of the surname Liu, and so on, embody a Confucian spirit of worshiping the ancestors and pursuing the future carefully. [6] Church couplets are often “xx Shide”, “xx Family reputation” reflects the family reputation and social prestige.

There is a semicircular pond in front of the hall cross house around the Dragon House, and a semicircular shaped tire in the back. In addition, the square shape of the hall cross house reflects the idea of a round place. The tire is paved with pebbles. The shape of the pebbles of the tire is like fish roe, which metaphors the multiplication of children and descendants. The architectural technique reflects an architectural idea of imitating heaven and earth.

The inheritance and continuation of the thought of ritual system. Architectural form: the ancestral temple of the earth building is at the end along the axis of the earth building gate, on the central axis. There are turnstiles, lower halls, quadrangles, middle halls, upper halls, or no middle halls in the building space. The upper hall is dedicated to the God of the shrine. At the end of the axis is the Dragon hall. From low to high, the negative Yin embraces the Yang. On the axis, there are fans, shrines, carved beams and painted buildings, beautifully decorated, and red gold carvings, Which have become the most beautifully decorated places in the whole building. The houses on both sides are simple and simple, with simple decoration, but not much decoration, which fully reflects the beauty of the architectural structure. The shrines in the upper hall, with red paint or black background and golden objects, have become places to decorate the memorial tablets of the gods and ancestors.

The gold, wood, water, fire and earth of geomantic Gables are embodied in the five elements theory of ancient simple materialism. In the form of five elements generating and conquering each other, it also corresponds to the traditional Chinese five colors [7]. These five elements are reflected in the gable form of Hakka architecture, the

dragon or turtle on the ridge of the roof, as well as the colored paintings on the beam and the painting of the shrine. They reflect the Hakka people's spiritual sustenance for the correspondence of destiny and auspicious transportation in the architectural form, as well as the yearning for a beautiful and prosperous life.

2.5. Influence of Materials and Art Forms

What effect does the material have on the decoration? Because of the defense, there are few windows in the periphery of Hakka buildings. Most of the windows are high and carved with stones. Because the defense windows are not large, they are decorated with Ruyi shape, gourd shape and "T" shape. The main door of the building is framed by a strip of stone. On the lintel is a door hairpin engraved with the words "blessing, wealth, longevity and happiness". In this way, the stone and words become decoration. The beams, frames and partitions of Hakka buildings are made of a large number of Chinese fir. Chinese fir is a fast-growing local wood. It is hard, straight, light, easy to process and difficult to carve. It is often made of mullion windows and girders. The partition fan and the shrine are carved with meticulous images, and hardwood is used. In this way, various carved color paintings such as Tuodun, chicken tongue and Xinzai on the beam are achieved. In the past, after the Hakkas went to Nanyang to make a fortune, they built houses in their hometown, such as Nanhua Youlu, Lianfang building, Yuelu building, wanqiu building, etc. These buildings used new building materials, such as cement, to make gray sculptures on the indoor door openings and use cement materials to make relief sculptures. The forms of decoration were no longer traditional topic such as piano, chess, calligraphy and painting, farming, reading, family heirs, twenty-four filial piety, but western cars, steamboats, bridges, white people In the form of poodle, Baroque, neo classical. Changes in materials have led to changes in the form of architecture and decoration, while the topic is still the pattern of rolling grass in the past, which reflects the reflection of ancient traditional cultural etiquette in modern times.

3. Strategies for Protection and Restoration of Decoration Space of Traditional Buildings of Modern Cultural Tourism

3.1. Spiritual Expression of Decorative Themes of Confucianism, Buddhism, Taoism and Zen

Hakka architecture adopts the form of architectural space and the decorative form of the building hall, the spatial pattern of facing the water behind the mountain and embracing the sun with negative Yin, as well as the liangdun lion like kyllin on the beam frame of the hall, the fisherman and woodcutter farming and reading, Qin, chess, calligraphy and painting [8]. Twenty four filial piety, the romance of the Three Kingdoms, the story of the water margin, the eight immortals, the eight treasures of Buddha (eight auspicious) and the Eight Immortals crossing the sea. And other decorative themes, which comprehensively reflect the integration of Confucianism, Buddhism, Taoism and Zen. Because the fishermen, woodcutters, farmers and readers reflect the farming life; Qin, chess, calligraphy and painting represent the four skills of literati and bureaucrats; The twenty-four filial piety represents the filial piety culture advocated by Confucianism; The romance of the Three Kingdoms and the legend of the outlaws of the marsh are the culture of loyalty and filial piety advocated by Confucianism; The dark eight immortals are props used by the Eight Immortals in the Eight Immortals crossing the sea. Using these props to compare the eight

immortals reflects a story of Taoist culture; The eight treasures of Buddhism (Eight auspicious) embody the Buddhist culture in Buddhism. In this way, these symbolic things, as decorative themes, That are combined in the halls of Hakka traditional buildings and become images to jointly narrate the stories of Confucianism, Buddhism, Taoism and Zen, a kind of contemporary life. It can be found that this form shows the ancient people's yearning for a better life in the farming era, and shows the spiritual connotation of "things carry the Tao and paintings express their aspirations".

3.2. Influence of Building Materials on Decoration Culture

Changes in modern architecture and decorative materials. The form of modern decoration tends to absorb western style, but it is still interspersed with and decorated with patterns such as curly grass in the past. However, no matter what changes have taken place, they have maintained the importance of ancestral halls, highlighted the importance of halls and shrines in decoration, and the luxury and fine decoration of fluted doors reflect the requirements of etiquette and order. In the decoration process, from the performance of traditional Chinese painting to the glazing of relief painting; From plane geometric patterns to three-dimensional flowers, birds, insects and fish, hollowed out wood carvings of character stories, and even gold lacquer wood carvings; From the traditional groove door facade form to the Baroque door and window arch form, or the eclectic form, but the Hakka traditional architectural decoration still fell and stayed at the door of the modern republic of China. This shows how to define the time format and style characteristics of retro and restoration in the process of retro and restoration.

3.3. Strategies for Protection, Inheritance and Restoration of Hakka Traditional Architecture and Decoration

It is conceivable that the maintenance and restoration of Hakka architecture and decoration need to understand the Hakka culture and geomantic landscape, and maintain the overall pattern of Hakka traditional architectural space. In the past, Hakka architecture was used by people, Subconsciously filled with the piety of worshipping ancestors, multi gods and animism. The statues, gods and ancestral tablets are enshrined on the beams of the main hall, in the partition screens, on the windows, on the shrines and backboards, and in the whole earth building or enclosure. Through the residence and use of traditional buildings and the development of various folk activities, we can better protect, inherit and use the space of Hakka architecture and decoration, so as to give play to and display the charm of Hakka architectural space and decoration [9].

4. Conclusions

The number of traditional buildings in Hakka area is very large, but there are not many complete ones. Due to financial constraints and the impact of geographical environment, we should choose key protection objects instead of general protection; Protection should be legislated and regulated to make the old as the old; Technically, It is necessary to establish a team skilled in business and able to provide original style design for design and construction; Provide prefabricated components to reduce service costs. The protection, inheritance and restoration of Hakka traditional architectural decoration, on the basis of carrying forward traditional culture, fully understand the ideological reasons for the formation of Hakka decoration, and better

control it. Therefore, it is necessary to focus on selecting geographically valuable space, complete architectural space and complete and exquisite buildings or architectural complexes as cultural relics protection units. At the same time, it is necessary to regularly screen and review the actual situation of protection, inheritance and restoration. It is also necessary to make full use of cultural tourism and agricultural tourism project activities to revitalize the protection, inheritance and restoration of Hakka traditional buildings and decorations, so as to combine culture with industry, and do a good job in the protection, inheritance and restoration of traditional buildings and decorations during utilization, use and protection. [10]

Looking at the past from the perspective of modern cultural tourism today, in order to achieve sound protection, inheritance and restoration, it is necessary to maintain the ideal geomantic omen schema and ecological environment in the past completely and as a whole, and use the past materials, processes, schemas and colors for decoration and restoration in the buildings and decorative spaces of the hall houses of Confucianism and ritual system. Through the participation and development of various folk activities and the use of functional space, the Hakka architectural decoration and cultural relics that have been inherited, protected and restored can be brought to life and radiate vitality.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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