

Study on Decorative Art of Temple of Arrondissement in Zhangzhou Area

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Abstract

The purpose of this thesis is to make an in-depth study of the decorative arts in Zhangzhou. As an important part of the traditional culture in Zhangzhou, the decorative art carries rich humanistic connotation and unique artistic style. By discussing the history and development of Zhangzhou decorative arts, traditional decorative arts, the relationship between decorative arts and cultural traditions, as well as modern development and innovation, we can better understand the role of Zhangzhou decorative arts in local cultural inheritance and its role in promoting local economy and tourism.

Keywords

Zhangzhou arcade; Decorative arts; Traditional culture.

1. Background

1.1. Policy Background

Since ancient times, the stock of Chinese historical buildings can be described as huge, with rich elements and diversified value, which is an important part of China's urban and rural historical and cultural heritage system. In 2008, The State Council promulgated the "Regulations on the Protection of Famous Historical and Cultural Cities and Villages", which is the first administrative regulations to protect the protection and management of China's historical and cultural heritage system, and the concept and positioning of "historical buildings" were defined for the first time in the regulations, which refers to "the city and county people's governments to determine and publish a certain protection value, can reflect the historical style and local characteristics." Buildings and structures that have not been declared as cultural relics under protection or registered as immovable cultural relics ". It increasingly affirms the emphasis on historical authenticity in the protection of cultural heritage[1].

1.2. Theoretical Background

Zhangzhou is one of the nine cities applying for the "Maritime Silk Road" as a world heritage site. It is also a famous hometown of overseas Chinese. With its rich cultural accumulation, Zhangzhou occupies an important position among many cultural relics in the historical and cultural development process of southern Fujian. Zhangzhou is a coastal city located in the southeast of Fujian Province. With a history of more than 1330 years since its establishment, Zhangzhou is also a famous treaty port city with numerous regional and foreign cultural buildings[2]. Overseas Chinese have played an important role in the construction of local architecture. The coastal area of southern Fujian has been a window for foreign trade and transportation since ancient times due to its specific geographical location. Deeply influenced by Chinese traditional culture[3]. This cultural integration is particularly significant in the traditional architecture, especially in the residential architecture, showing a distinct regional characteristics. The decoration of traditional buildings has had unique regional characteristics since ancient times. The architectural decoration culture in southern Fujian reflects regional

and national styles, folk customs, values, spiritual relics, science and technology, and is an important carrier for the development and dissemination of southern Fujian culture[4].

2. History and development of decorative arts in Zhangzhou

In the Shang and Zhou Dynasties, bronzes appeared in Zhangzhou area. The bronzes are decorated with exquisite ornamentation, mostly animal ornamentation, but also a small number of geometric patterns. These patterns reflect the worship of Zhangzhou ancestors for bronzes, and also reflect their pursuit of beauty. During the Spring and Autumn Period and the Warring States Period, iron ware appeared in Zhangzhou area. In the Qin and Han Dynasties, lacquerware appeared in Zhangzhou area. The lacquerware is decorated with exquisite patterns, which are mostly geometric patterns, but also a small amount of animal patterns. In the period of Wei, Jin, Southern and Northern Dynasties, Buddhist art appeared in Zhangzhou area. The Buddhist art had a great influence on the decorative art of Zhangzhou. Ethnic groups and religions appeared earlier in Zhangzhou, and people lived here 10,000 years ago. Zhangzhou was once known as the "Country of Buddhism"[5].

The earliest book on architecture in China is "Building a French Style", which also has detailed records and pictures on architecture. Then the Chinese Construction Society was established, and many scholars led by Liang Sicheng began to think about the architectural tradition. Subsequently, two scholars, Long Qingzhong and Liu Dunzhen, wrote the theoretical books and periodicals "Cave-House Miscellaneous Examination" and "Survey of Ancient Architecture in Southwest China". The two monographs clearly introduced the development history of ancient Chinese architecture and provided a solid theory for the latter. Mr. Lou Qingxi's book "Chinese Traditional Architectural Decoration" introduced the various types of architectural decoration in detail, and on the basis of in-depth research, summed up the general law of traditional architectural decoration. After entering the 21st century, the architectural decoration art in southern Fujian has gradually attracted extensive attention from the academic circle. Many scholars have invested in the research, and a number of monographs have emerged focusing on this field.

The Origin and Form of Residents' Architecture in Fujian and Taiwan is a book written by Dai Zhijian, in which the decorative and architectural characteristics of residents in Fujian and Taiwan are comprehensively and deeply discussed. Through careful investigation and analysis, he reveals the cultural origin and unique charm behind these buildings. Cao Chunping's book Traditional Architecture in Southern Fujian makes a more detailed study of traditional architecture in southern Fujian. The book not only analyzes in detail the components, techniques and related customs of traditional architecture in southern Fujian, but also deeply interprets the architectural charm of this region from a cultural perspective. Mr. Cao's research presents us with a three-dimensional and vivid world of traditional architecture in southern Fujian. In addition, Huang Hanmin's "Fujian Tulou" and Huang Weijun's "Minyue People's House" also classified the ancient buildings in Fujian Province. For example, Ye Chaoyang published in 2013, "The Architectural Decoration Art of Pinghe Rope-Wu Building in Fujian", which detailed the very characteristic decorative patterns of rope-wu building in Tulou, and also provided valuable reference and reference for future research.

3. Zhangzhou architectural decoration details

3.1. Zhangzhou Arcade

The earliest architectural form of Zhangzhou Arcade can be traced back to the establishment of Min 'an Law Protection District in 1918. Since then, the arcade has become one of the important representatives of Zhangzhou architecture. As the pioneer of arcade buildings in southern

Fujian in modern times, the first batch of arcade buildings emerged in Zhangzhou, not only the exchange of Chinese and Western culture, but also become a beautiful landscape in the local architectural culture. With its unique form and exquisite decoration, these shophouses have become an indispensable part of Zhangzhou city style. They are not only the witness of the city's history and culture, but also a beautiful landscape in the local architectural culture. Walking in the streets and alleys of Zhangzhou, it is not difficult to find these shophouses. They coexist harmoniously with the surrounding environment and jointly build an urban space full of historical charm and cultural heritage.

3.1.1. Railings

The method of railing and parapet wall in Zhangzhou area is the same, originally referring to the railing of the roof above. This is a very important construction, mainly used in the decoration of the roof. In the practice of parapet wall statistics, the most widely used is the cement texture of the railing and parapet, followed by the glass vase railing, followed by the practice of cement vase.

3.1.2. Walls

The wall of the middle part of the arcade is the largest and most influential construction in the facade of the arcade. It is mainly divided into two parts: the upper wall of the window and the lower wall of the window. The materials and practices of these two parts are different. In the window wall according to different types, can be divided into wood wall, brick wall and plaster money wall three types of three different material practices. The middle wall of Zhangzhou Arcade is divided into heavy wall and light wall because of the different weight it bears. Heavy wall, mainly including brick wall, brick wall plaster and cement wall and other types, because these materials themselves have strong load-bearing capacity, they will produce relatively large pressure on the lower colonnade. In order to effectively alleviate this pressure, cement rings are usually used as the bottom beam structure in the architectural design to ensure the stability and safety of the entire structure. Light walls are wood walls, wood reinforcement and gray walls, which exert less pressure on the colonnades and beams below them.

3.1.3. Lintel of doors and Windows

Lintels and window lintels in Zhangzhou Arcade are rarely decorated, usually only when the middle wall is a solid wall facade, or when the door and window openings of special style arcade buildings are decorated. In terms of materials, there are two kinds of materials in Zhangzhou arcade: brick and wood. Wooden window lintel is mainly divided into two categories in shape: round arch window lintel and flame pattern window lintel. Among them, the flame-patterned lintel dominates in number. As for the brick window lintel, there are two common design methods: brick beam window lintel and circular arched window lintel. The unique feature of the brick beam window lintel is that it cleverly uses the brick lintel on the square window to create a visual effect of flat beams by changing the building method so that the lintel forms a sharp contrast with the wall. This design not only adds a sense of hierarchy to the building, but also makes the Windows more noticeable. As show in table 1.

Table 1 Window lintel

		
Round arch window lintel (picture from the Internet)	Flame pattern window lintel (picture from the Internet)	Brick window lintel (picture from the Internet)

3.1.4. Decorative tape

In Zhangzhou arcade building, decorative belt plays a crucial role in decoration. Since Zhangzhou Arcade building mainly adopts a mixed structure of brick and wood, the facade type of "stacked columns" was born. The roof decoration of the upper part and the decorative layer line of the lower part are the two prominent positions where the decorative belt is mainly distributed. However, if you look closely, you will find that most of the decoration is concentrated at the junction of the middle part and the lower part, while the upper part and the middle part are less likely to see the figure of the decorative band. This layout not only highlights the hierarchical sense of the arcade, but also adds its unique artistic charm.

3.1.5. Plaques

As a mixed building of commercial and residential buildings, his buildings needed to meet the commercial publicity work and display functions at that time to meet the background of The Times. The plaque is the best component that can meet this function in ancient and modern times and even in modern life. Zhangzhou Arcade is of course no exception, Zhangzhou used plaques concentrated in the colonnade, under the Windows of this area. But only one fifth of the shophouses use the plaque as an architectural component. In addition, in order to promote the shop in the later period, many shophouses added a shop sign at the junction of the first and second floors. The plaque material of the arcade is divided into brick and cement. The brick plaque has two methods of fine seam and wide seam rouge, while the cement plaque includes the Western cement process and the process of combining traditional wood carving and clay sculpture. The design of Western craft plaques usually adopts a simple and clear approach, which is characterized by outlining the line feet only in the four corners of the plaque through cement molding, which is both simple and generous.

3.2. Decorative details of Confucian Temple

Chinese culture is profound and has a long history, and its humanistic and spiritual connotations are incomparably rich. The development of Confucianism greatly promoted the prosperity of Confucian temples throughout the country, especially in ancient Fujian, especially in the areas of Zhangzhou and Quanzhou in southern Fujian, the prosperity of Confucian temples was particularly remarkable. There is a long history of religious activities in Zhangzhou, with Buddhism, Taoism, Catholicism and Christianity co-existing. By 2002, there were 363 temples and churches registered according to law. However, the damage caused by historical changes has resulted in the damage of many buildings, and only the architectural remains such as Dacheng Hall and Lingxing Gate have been preserved.

With the passage of time, most of the existing decorative patterns of Confucian temples still maintain the decorative pattern of the Ming and Qing dynasties, and also reflect the decorative art characteristics of the Qing Dynasty. As a national ritual architecture, although there are no explicit regulations, but deeply affected by people's belief and respect of the ritual system, most of the Confucian temples are in line with this norm. However, due to the differences in national customs, culture and geography, the decorative styles of Confucian temples also show diversified characteristics.

The temple buildings in Zhangzhou ancient City are deeply imprinted with the architectural characteristics of the Song and Yuan Dynasties. From the beginning of the Qin and Han Dynasties to the flourishing times of the Jin and Tang dynasties, a large number of Han people from the Central Plains moved south one after another and poured into the hot land of southern Fujian. They contacted, communicated and integrated with the local people in Fujian and Vietnam, and together gave birth to the unique charm of southern Fujian culture. Under the influence of this unique cultural background. These architectural patterns, with their exquisite craftsmanship and rhythmic lines, show strong local characteristics and become an important symbol of the culture of Zhangzhou and even southern Fujian.

Their formation and development, after a long time of precipitation, contains profound historical and cultural deposits. In the traditional architecture of Zhangzhou, the application of patterns is everywhere, whether it is the facade decoration of the building, or the doors and Windows, screens, eaves and other components, they can be seen. These patterns are rich and colorful, exquisite workmanship, not only enhance the beauty of the building itself, but also highlight the unique charm of Zhangzhou traditional architectural culture. They are the crystallization of the wisdom of the people of Zhangzhou and an important carrier of the culture of southern Fujian, inheriting the memory of history and demonstrating the prosperity of culture.

The production process of Zhangzhou architectural patterns is very exquisite, which is usually hand-made by skilled craftsmen. The production process usually includes pattern design, wood or stone carving, painting and other links. Among them, pattern design is the most critical step, it needs to take into account the proportion of the pattern, layout and color issues, to ensure that the final pattern has beauty and coordination. Wood carving or stone carving is the core of the pattern production, which requires craftsmen to use a variety of carving skills and tools to carve the pattern into a three-dimensional form to show its beauty and exquisite style. Finally, painting is the process of modifying and decorating the pattern, usually using colorful pigments to make the pattern more vivid and bright.

4. Concluding Remarks

As an indispensable part of Chinese traditional residential architecture culture, southern Fujian traditional architecture has formed a very distinct regional style with its unique decorative details, exquisite craftsmanship, diverse techniques, exquisite spatial layout, complete functional aesthetics and rich theme connotation. With the accelerated pace of modernization, the traditional architectural culture in southern Fujian is facing unprecedented challenges and tests. It is hoped that more people will pay attention to and study the traditional architectural culture of southern Fujian, carry it forward, and make positive contributions to the inheritance and development of the excellent traditional culture of the Chinese nation. It is hoped that more people will pay attention to understand and study the traditional architectural culture of southern Fujian to be seen by more people, carry it forward, and make positive contributions to the inheritance and development of the excellent traditional culture of the Chinese nation.

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