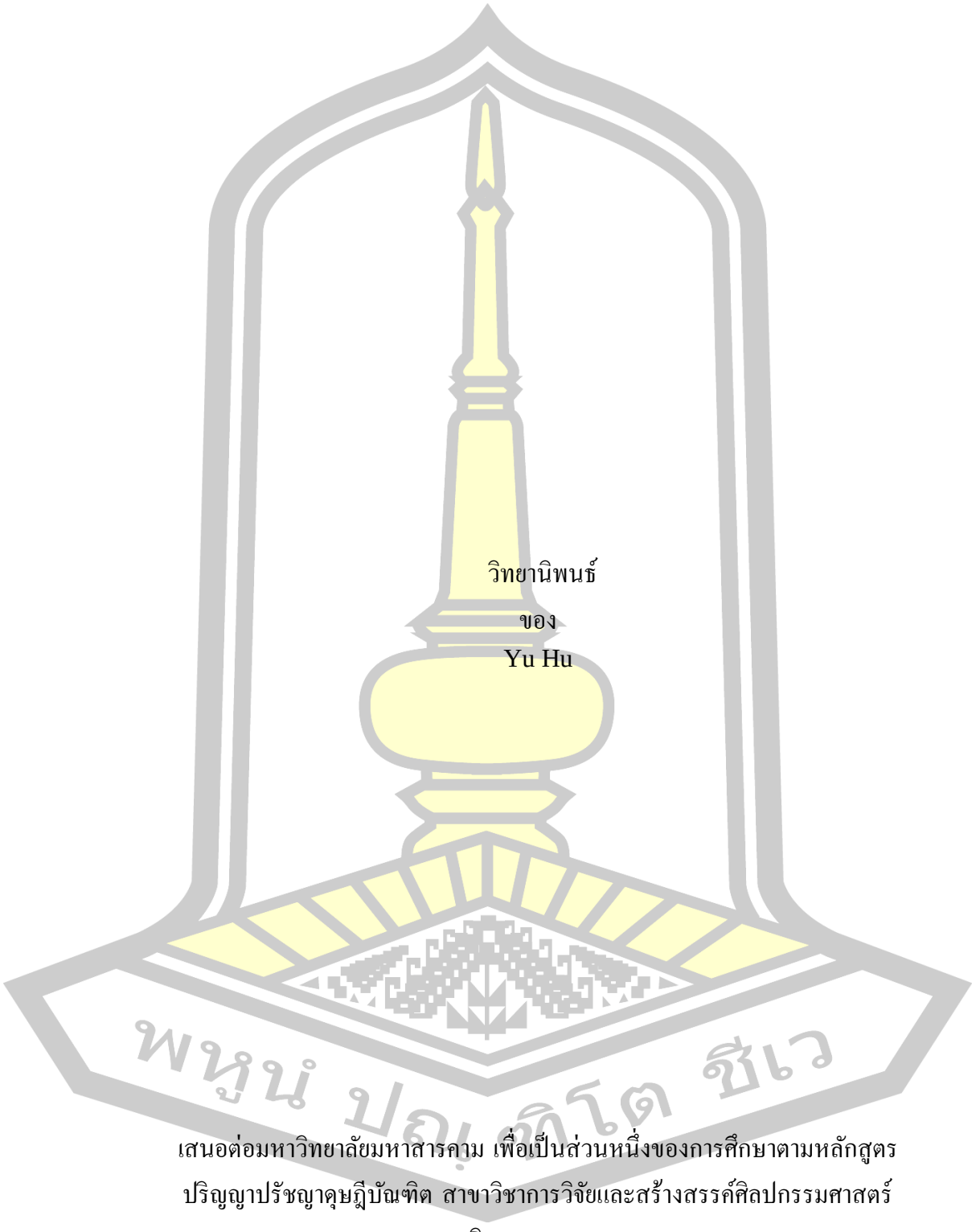
Architectural art in Wuyuan: Cultural identity and Re invention traditional in the context of new rural construction in China

Yu Hu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation
August 2024

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Architectural art in Wuyuan: Cultural identity and Re invention traditional in the context of new rural construction in China



วิทยานิพนธ์

ของ

Yu Hu

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ABSTRACT

This paper aims to explore the cultural identity and traditional re-invention of architectural art in Wuyuan area in the context of China's new rural construction. As one of the representatives of traditional Chinese rural areas, Wuyuan area has rich historical and cultural heritage and unique architectural art style. However, driven by the modernization process, Wuyuan region is also facing conflicts and transformations between traditional culture and modern development. This study will explore the feasibility and effectiveness of inheriting cultural identity and realizing traditional re-invention in the context of new rural construction through the analysis of architectural art in Wuyuan area.This study is a qualitative study that uses the concepts of cultural identity and tradition creation. This study has two research objectives: 1) Study the history and cultural identity of Wuyuan through community architectural art. (2) Study the process of cultural inheritance and traditional re-invention through the architectural art of Wuyuan in China's new rural construction. The two research purposes respectively correspond to two questions that need to be answered: (1) In the context of new rural construction, how to protect and inherit the architectural art in Wuyuan area? (2) How to achieve the integration of Wuyuan area’s architectural art and contemporary needs in the process of modernization, and promote the cultural identity and sustainable development of Wuyuan area through the re-invention of architectural art?Wuyuan County has a special geographical location and rich historical and cultural heritage. Because it was once part of the "One Prefecture and Six Counties" in Huizhou, Anhui Province, Wuyuan's culture has distinctive Huizhou cultural characteristics, and Wuyuan's residential buildings have typical Huizhou style. Architectural features, through the study of Wuyuan’s architectural art, we can see a clear historical context and profound historical and cultural accumulation, which shows the cultural identity of Wuyuan people towards Huizhou. This cultural identity supports the Wuyuan Huizhou style. The protection and development of architecture, the development and changes of each era in history, can see the imprint of the times on the buildings in Wuyuan, but at the same time, we can also see the cultural propositions adhered to by the Wuyuan people. This proposition is rooted in the Wuyuan people's respect for

Huizhou. The cultural identity of the culture.

In the context of China's "new rural construction", this article takes the national cultural identity and commercialization of Wuyuan architectural art as the theoretical core, proposes the "Wuyuan model" of rural construction and tourism, and uses the concept of national cultural identity to analyze the inheritance and development of traditional culture. Put forward constructive suggestions for development, use commercialization thinking to promote the popularization and development of "Wuyuan's architectural art model" in China's "new rural construction", provide specific feasible plans for the protection and development of my country's traditional culture, and formulate new plans for government departments It provides reference for rural construction policies, rural planning, design and construction work, and rural tourism development.

In summary, through the study of these issues, this paper aims to propose specific strategies and suggestions to promote the protection and re-invention of architectural art in Wuyuan area, while strengthening the recognition of traditional culture and the value of traditional culture among residents in Wuyuan area. Pay attention to. This study also hopes to provide reference and inspiration for the re-invention of cultural identity and tradition in the construction of new rural areas in other rural areas in China, and to promote the sustainable development of rural areas in China.

Keyword : Wuyuan, architectural art, new rural construction, cultural identity, traditional re-invention

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Chapter I

1.Research background

In China's urban and rural development, new rural construction, as an important measure to promote rural modernization and urban-rural integration, is constantly moving forward to achieve the strategic goal of rural construction of "rural revitalization." However, with the acceleration of the modernization process, many rural areas suffer from a lack of vision and blind development. Cultural traditions are gradually lost, buildings lack artistic style, and the countryside has no charm at all.



Figure 1 The status of residential buildings in rural areas of China
Pragmatism prevails in residential architecture in most rural areas of China, which lacks the beauty of architectural art, as well as cultural and regional characteristics. Image source: Hu Yu, November 2020, Location: Guangxi Zhuang Autonomous Region, China.

Faced with such a dilemma, protecting and inheriting excellent cultural traditions and re-creating traditional rural architecture have become an urgent task. We need to study classic examples of traditional Chinese rural construction and summarize some of the advances in new rural construction since the reform and opening up. experience, improve theory from practice, and use theory to guide practice to achieve cultural revitalization and sustainable development in China's vast rural areas.

As one of the representatives of traditional Chinese rural areas, Wuyuan area has a long history and typical architectural art style. However, with the acceleration of the modernization process, Wuyuan area is also facing problems such as the protection of traditional culture and how to renew rural buildings. Therefore, it is necessary to conduct in-depth research on the cultural identity and traditional re-invention of architectural art in Wuyuan area in the context of new rural construction in order to find feasible protection and development strategies.



Figure 2 Rural architectural appearance in Wuyuan County, Jiangxi Province
The rural buildings in Wuyuan County, Jiangxi Province present the artistic style of the typical "Hui Style Architecture".
Image source: Hu Yu, July 24, 2022, shooting location: Wuyuan County, Jiangxi Province, China.

1.1 Background and current situation

Today, China is in a period of great development and construction. The Chinese government is vigorously promoting the construction of new rural areas and revitalizing the countryside. However, rural buildings that are simple, cheap and purely practical, lack beauty and artistic features, or are blind imitations Western and vulgar and gorgeous rural buildings are common in rural construction, but traditional buildings with cultural characteristics and regional characteristics are not protected. New rural buildings generally do not pay attention to cultural heritage, do not pay attention to regional characteristics, and have no artistic style. These problems have directly led to the lackluster rural architecture and indirectly affected the development of local rural tourism and related industries. There are many reasons for this problem:

(1) China is a traditional agricultural country, but in modern times - from 1839 to 1945, China suffered an aggressive war that lasted for more than a hundred years. This was the change of traditional agriculture and traditional agriculture by Western industrial countries after the Industrial Revolution. The invasion of small peasant economy countries and long-term war defeats caused China's internal trend of seeking change and lack of confidence in its own system and culture. As a result, the local culture formed by long-term imperialism and closed-door policies began to be fundamentally shaken.

(2) Foreign invasion is usually accompanied by cultural invasion. People's cultural worship of powerful countries and novelty of foreign culture have made

"worship of foreign countries" become the mainstream. Colonial culture gradually replaced traditional culture, and China's traditional culture suffered a huge impact. .

(3) With the founding of the People's Republic of China in 1949, at the beginning of the founding of New China, Chinese leaders urgently needed to establish a new modern country. The Soviet style and industrial style began to become the mainstream of China's post-war reconstruction, and traditional culture was further restricted. , and even the "Destroying the Four Olds" and the "Cultural Revolution" movements emerged. Long-term economic backwardness and lack of attention to aesthetics and art education have resulted in the low artistic literacy and aesthetic appreciation of most people. Most of the agricultural population lacks attention to art and awareness of beauty.

(4) Since the Third Plenary Session of the Eleventh Central Committee of the Communist Party of China in 1978, reform and opening up has become China’s basic national policy. After the window opened, various ideological trends and foreign cultures further impacted China, and China became a culturally diversified society.

(5), "With the emergence of reinforced concrete and steel frame structures, Chinese architecture is facing a severe situation. It is true that there are some basic similarities between ancient Chinese architecture and the most modern architecture, but the two Can it be combined? Can the traditional Chinese building structure system use these new materials and find a new form of expression? Can the traditional Chinese building structure system use these new materials and find a new form of expression? Yes, but this should never be a blind imitation of the past, but must be innovative, otherwise, Chinese-style architecture will no longer exist in the future." (Liang Sicheng. (2001). Graphic History of Chinese Architecture. Baihua Literature and Art Publishing House (Chinese-English Bilingual Edition), 62.)

(6) Today, after more than 40 years of peaceful development and economic construction, China has gradually become a world power and accelerated the pace of becoming a world power. The Chinese nation has ushered in a rejuvenation, the Chinese people have regained cultural confidence, and Chinese traditions Culture has once again come closer to people's vision and life, and ushered in a period of major development opportunities. What kind of environment should be created that is more suitable for Chinese rural areas, consistent with the culture of various places, and can inherit Chinese civilization? The rural architecture of Wuyuan may provide a reference answer to this question.

1.2 The historical reasons for the emergence and formation process of Wuyuan Huizhou architectural art

According to the Records of Jin and Book of Jin, at the end of the Western Jin Dynasty, the Central Plains, which experienced the Yongjia Rebellion and the Wuhu Chaos, turned into a war-filled hell. In order to avoid the wars and disputes, people of the same clan in the Central Plains migrated to the south together. They found It is a land of beautiful mountains and clear waters, including Huangshan Mountain, Assembly Mountain, Tianmu Mountain, Baiji Mountain, Wulong Mountain, etc., as well as rivers such as Xin'an River and Le'an River. With the barrier of mountains and the nourishment of water, this place has become a pure land to protect our ancestors. It was called "Huizhou" by later generations. Later, during several wars such as the

Huangchao Rebellion in the late Tang Dynasty and the Jingkang Disaster in the late Northern Song Dynasty, powerful families from the Central Plains came here to seek refuge.

However, the other side of Huizhou’s beautiful landscape is that there are many mountains and few plains. The courtyard houses that people live in the north do not have sufficient flat ground to carry out their development. The stilt-style buildings built by the local indigenous people have an elevated ground floor and two-story residences. Although the "floor living" in China is adapted to the natural environment of the south, the whole family, old and young, has to live in the same room, which is very inconvenient. How can immigrants settle down in the face of various difficulties? In the face of people's desire to live and work in peace and contentment, there is no problem that cannot be overcome. Since neither architectural form can meet the needs of living, a great integration of northern and southern architecture will be carried out.

First of all, it is the integration of the internal structure of the building. The stilt-type building structure is a bucket-type structure, which has smaller components and saves wood. The courtyard building structure is a beam-lifting structure, and the internal space is relatively spacious. People draw on the advantages of both parties. , in important spaces such as the hall, the beam-lifting frame is used as the support, and in the secondary spaces such as gables and bedrooms on both sides, the bucket-type frame is replaced. A new type of architectural structure "hybrid frame" was born;

Secondly, it is the integration of architectural forms attached to the structure. The immigrants referred to the "floor dwelling" form of local stilt-style buildings and raised the courtyard buildings originally flat on the ground to 2-3 floors. Generally speaking, A hall is arranged in the middle of the first floor, bedrooms for the elders or the owner of the house are arranged on both sides, and bedrooms for the younger generation or female relatives are arranged on the second floor. In this way, it can not only adapt to the narrow and dense mountain environment, but also separate the spaces for family members. The top floor On the floor, wooden slats can also be picked out to form a sunbathing area, which greatly reduces the area occupied. The bedrooms, halls and other spaces follow the layout of the courtyard, enclosing a courtyard in the building.

The "floor" form of the stilt-style building makes it appear deep and narrow in visual proportions. People vividly call it the "patio". This new type of courtyard has been given new connotations by people. The second floor on the inside of the patio There is a circle of seats with carved flowers and delicate hollows, which are flying chairs; the female relatives living upstairs often rest here and lean on the curved railing backrest of the railing seat, so it is called the "beauty chair"; on rainy days , the rainwater flows into the patio along the surrounding sloping roofs, which is called "the four waters return to the hall", which means "the rich water does not flow into the outsiders' fields". I wonder if there was a beautiful woman in the past, leaning against the beauty, listening to the rain silently. The third is the integration of building appearance: Gantan-style buildings generally have exterior walls of 2-3 stories, forcing the single-story courtyard gate to be reduced from an independent building to a "patch" attached to the high wall, which is called a gatehouse.

Doors of different architectural styles such as hanging flower doors and eight-character screen walls in courtyards are all made of brick carvings and become part of

the exterior wall. Even the entire archway can be "attached" to the exterior wall. It is the so-called "Qianjin Gate Tower Four Liang". House", the gatehouse is a symbol of the wealth and status of the owner of the house, and is the key decoration of the house. The brick carvings on the gatehouse are often detailed, complex and colorful. A well-carved door plaque usually has 7 elements from close-up to distant view. - There are as many as 8 levels, which can be called a masterpiece of craftsmanship. The stone drums, stone lions and other stone carvings on both sides of the gatehouse are also exquisitely carved. The interior wood carving decorations are even more unique, such as: the two ends are carved with flowing clouds and flying clouds, and the moon beams are curved like the moon. , Yuanbaoliang, Dougong, window sash, and even door panels at the feet. All wooden parts of the house from top to bottom can be carved and decorated, which is breathtaking. Wood carvings, together with the brick carvings and stone carvings mentioned before, are called the "Three Carvings".

The themes people carve are: animals such as dragons, phoenixes, unicorns, turtles, deer, magpies, and bats; plants such as plums, orchids, apricot flowers, bamboo, Chrysanthemums, pines and cypresses, crabapples, scenes such as farming, cutting firewood, grazing, hunting, banquets, words such as blessing, wealth, longevity, treasure... all of these express people's desire for a better life, and they came here to avoid disaster. People not only settled here, but also managed their lives in a lively and colorful way. From the structure to the appearance, this architectural integration from the inside out allowed the immigrants to successfully create their own residence, "one village, one family".

However, as immigrants continue to With more and more houses connected into villages, the large population and scarce land resources have made the relationship between houses even more awkward. Some streets and alleys even have only a "thread of sky" left. If a wooden building catches fire, it will inevitably cause disaster. Therefore, people raised the outer wall higher than the roof of the building to prevent the spread of fire. It was called a fire wall. The wall fell down layer by layer along the herringbone eaves and was covered with tile eaves, resembling a horse head. Therefore, it is also called "horse head wall". Depending on the number and floor height of the buildings on the central axis of a residential house, the horse head wall of each household will also show a different rhythm and rhythm.

With the blessing of the people, every household is connected to form a village along the uneven terrain, creating an overall harmony. What maintains all this is the clan etiquette. Because the immigrants move as a family, kinship is the cohesion, and the rituals used for clan activities are The ancestral hall has become the top priority in village construction.

Every household is arranged with the ancestral hall as the core. In villages where land is tight, there is an extremely "luxury" square space in front of the ancestral hall, and the facade is exquisitely decorated, which is used for the whole village's celebrations. Assemblies, the numerous ancestral halls in the village are also different: the ancestral hall recognized by the whole clan is the main ancestral hall, and branch ancestral halls will be branched out as the clan reproduces. In addition, each household will also set up a family ancestral hall.

Countless ancestral halls maintain a huge clan society. , under the constraints of clan etiquette, the orientation and appearance of each house are basically the same, even the richest one is no exception. This makes the entire village orderly. These

aristocratic families are not only extremely united, but also attach great importance to family education, The inheritance of literary style has formed a cultural heritage of "Confucianism is the most prosperous".

People often discuss each other and hold literary gatherings in the pavilions, pavilions, ponds, corridors and bridges in the village. These buildings are also deeply influenced by the taste of literati, such as Wuyuan The name of the Rainbow Bridge is taken from Li Bai's poem "Two waters hold a mirror, and a rainbow falls on a pair of bridges." Under the influence of this atmosphere and the spread of Cheng-Zhu Neo-Confucianism, the school of thought "Xin'an Neo-Confucianism" was gradually formed. Taking indifference as reality, Wuyuan's architecture also washes away the five colors, allowing black and white, two colorless colors, to deduce the unique aesthetic thought of Wuyuan's "Hui-style architecture" that is similar to Chinese ink painting.



Figure 3 Buildings in Likeng Village, Wuyuan County, Jiangxi Province

The architecture in Likeng Village, Wuyuan County, Jiangxi Province, has typical "loud residence" characteristics. Its "white walls, black tiles, cornices and raised corners" and wood carving techniques show the artistic characteristics of "Hui Style Architecture".

Picture source: Hu Yu, May 26, 2017, shooting location: Likeng Village, Wuyuan County, Jiangxi Province, China.

1.3 Representative traditional arts in Wuyuan society and culture

Wuyuan's social culture is colorful, and its traditional art categories are also diverse, but the diverse art categories have local characteristics. These art categories and Wuyuan's architectural art form an organic whole, influencing each other, learning from each other, and jointly It constitutes the social and cultural system of Wuyuan. The following are representative art categories in Wuyuan County.

1.3.1 Wuyuan Anhui Opera

Hui opera is a distinctive local opera and a major opera well-known throughout the country. Wuyuan Hui Opera has a long history and far-reaching influence. The repertoire of Hui Opera is easy to understand, and the vocals and art can be appreciated by both refined and popular people. Anhui Opera spreads widely throughout the country, not only laying the foundation for the formation of Peking Opera, but also providing rich nourishment for other local operas. The formation and development of Hui Opera is of great value to the study of the development history of Chinese opera. Wuyuan Hui Opera is an ancient local opera.

During the Qianlong period of the Qing Dynasty, (time-honored) Anhui troupes such as "Qingsheng", "Caiqing", "Tongqing" and "Dayangchun" successively performed in Wuyuan. In the third year of Jiaqing (1798), when Cao Zhenyong, a scholar of Wuyingdian University, returned to his hometown to worship his ancestors, he changed the "Hualian" theater troupe founded by his father Cao Wenqian into the "Qingsheng" theater troupe and brought the theater troupe back to Wuyuan Xiaoyong. Since then, more than 20 Anhui opera troupes have performed in Wuyuan, among which the more famous ones include the "Qingsheng", "Yangchun", "Tongqing" and "Caiqing" Huizhou troupes, known as the "Four Major Anhui Opera Troupes Outside Beijing" . At the same time, many local Huizhou troupes have been formed in Wuyuan, and they have developed outwards with their own different characteristics and toured around. During the Guangxu period, Wang Wangjin of Zhongyun Village in Wuyuan formed the "Hong Fulin Troupe".

The actors were mainly from Wuyuan and performed in southern Anhui and adjacent areas of Jiangxi and Zhejiang. In addition, "Ziwu Troupe", "Xian Stage", "Wang Hefu", "Xinyangchun", "Xinhongchun" and other troupes have performed and expanded in Anhui, Jiangxi and Zhejiang. In the 1940s, due to the decline of the rural economy, the Huizhou troupes in Wuyuan countryside were disbanded one after another. Some of the Huizhou troupe artists organized troupes, and some switched to farming and performed part-time performances during farm leisure festivals. In 1956, after the founding of New China, the Wuyuan Hui Opera Troupe was re-established. After rescue, excavation, and organization, Wuyuan Hui Opera was reborn.

In 1958, Wuyuan Hui Opera Troupe participated in the Jiangxi Provincial Drama Festival with traditional Hui operas "Seven Flooded Troops", "Jin De Shan Na Hu", "Hujiazhuang" and "Hundred Flowers Give Swords". In 1959, the traditional Anhui opera "Fenhewan" participated in the presentation and performance of ancient operas in Beijing, which was valued and praised by experts and scholars. In 2006, Wuyuan Hui Opera was listed in the first batch of national intangible cultural heritage lists.



Figure 4 Wuyuan County’s large-scale live performance “Dream Hometown”
The live performance innovates Wuyuan's traditional drama. The stage background is the representative Huizhou architecture of Wuyuan. This is a traditional re-invention in the cultural field of Wuyuan County.
Image source: www.sohu.com/a/435239839_120308856.Access date: March 30, 2024.

1.3.2 Wuyuan Nuo Dance

Nuo dance is a dance performed during the sacrificial ceremony of "driving away ghosts and diseases" in ancient times. It originated from the primitive witch dance. Confucius recorded in "The Analects of Confucius" that "the villagers Nuo danced in court uniforms and stood on the steps." Wuyuan Nuo dance is commonly known as "Ghost Dance" or "Dancing Ghost", also known as "Dancing Ghost Show". In ancient times, people used Nuo dance to express their worship and reverence for their ancestors. People believed that performing Nuo dance could protect their villages, make every household in the village safe, have abundant grains, and prosperous livestock. Nuo dances are performed in Wuyuan every year during the Spring Festival and important festivals. Wuyuan Nuo dance is mainly distributed in Kengtou Village of Zhongyun Town, Youshan Village of Zhentou Town, Fenshui Village of Xucun Town, Changjing Village, Likeng Village, Jinzhukeng Village of Qiukou Town, Jiangwan Village, Gushudi Village and Suzhou of Jiangwan Town. Mukeng Village, Qingyuan Village, Duanxin Township, Likeng Village, Xitou Village, Tuochuan Township, etc. Among them, Changjing Village in Qiukou and Qingyuan Village in Duanxin Township have the richest programs, the most exciting performances, and relatively complete preservation.

Wuyuan Nuo dance is not only widely spread, but also has a rich program content. According to a survey, there are more than 10 Nuo classes, more than 100 programs, and more than 60 programs with different names, including original performances of welcoming gods and exorcising ghosts. "Building a Frame", "Chasing the King", as well as "The Creation of the World", "The Sun Shoots the Moon", "Meng Jiangnu Sends Winter Clothes", "Bangs Playing with the Golden Toad", "The Prime Minister in Arms", "Guan Gongmo" which reflect myths and folklore "Knife", "Dancing Crane" and "Two Monkeys Catching Lice" that simulate animal habits, as well as some "Single Stick", "Double Stick", "Dancing Imp" that express play and stick fighting, and those that imitate farming and hunting movements. "Plowing the Fields", "Catching Birds" and so on. Wuyuan Nuo Dance went to Beijing in 1953 to participate in the "First National Folk Music and Dance Performance".

Since 1986, Wuyuan Nuo dance data has been included in monographs such as "Collection of Chinese Ethnic Folk Dances • Jiangxi Volume", "Chinese Dance Chronicles • Jiangxi Volume", and "Han Noodle Drama in China" published by Japan's Fungus Society. In 2005, the Nuo dance programs "Chasing the King", "Meng Jiangnu Sending Cold Clothes" and "The Prime Minister Drills the Soldiers" participated in the "China • Jiangxi International Nuo Culture and Art Week Chinese and Foreign Nuo Art Exhibition" and won the "Gold Award" and "Excellent Performance Award" respectively, 2006 In 2006, Wuyuan Nuo Dance was included in the first batch of national intangible cultural heritage projects.

1.3.3 Wuyuan Three Eagles

Wuyuan's "Three Sculptures" art is mainly attached to Huizhou's "Three Wonders of Ancient Architecture" (ancient dwellings, ancient ancestral halls, and stone archways). It is a general term for the three folk sculpture arts of brick, stone, and wood. Wuyuan's "three carvings" art has a long history. It originated in the Tang Dynasty and reached its peak in the Ming and Qing Dynasties. There are four main social backgrounds for its emergence and development: first, the prosperity of Huizhou merchants; second, the peak of Huizhou's literary style; third, the feudal residential hierarchy, which forced Hui merchants who were rich but not expensive to have some differences in the layout and decoration of their residences. Fourth, Huizhou has "many skillful craftsmen in the city". During the Ming and Qing Dynasties, Huizhou's hundreds of craftsmen competed and used all their skills to master the craftsmanship, creating extremely favorable conditions and opportunities for the glory of the three-carving art. The art of "three carvings" is widely used, involving various aspects such as decorative parts and household appliances in Ming and Qing architecture. It integrates decorative art and architectural structure into one, connecting and complementing each other.

However, the art of three carvings is different from the art of painting. Its form of expression requires the use of "knife" instead of writing, and is based on the word "carving". Therefore, craftsmen must fully consider the modeling and composition methods, techniques, and visual effects when conceiving. Only when you are confident can you use the knife in different levels, and finally turn the overall composition into a simple yet detailed depiction. The main expression techniques used are shallow relief, high relief, openwork, round carving, hollow carving and line

carving to create shapes. The carvings are exquisite and superb, either delicate or rough, rigorous or unrestrained. In 2006, Wuyuan’s “Three Sculptures” were included in the first batch of national intangible cultural heritage lists.



Figure 5 Wood carving, one of the “Three Carvings” in Wuyuan
This is a wood carving component in the "Hui Style Architectural Art" in Wuyuan County, Jiangxi Province, with a typical style of the Ming and Qing Dynasties.
Image source: Hu Yu, May 27, 2017, shooting location: Wuyuan County, Jiangxi Province, China.

1.3.4 Wuyuan She Inkstone

She inkstone, also known as Longwei inkstone because the inkstone is produced in Longwei Mountain in Xitou Township, Wuyuan County, is one of the four famous inkstones in China. In the Tang Dynasty, Wuyuan belonged to Shezhou, and it was customarily called She inkstone because of the famous thing in the state. Longwei inkstone is of excellent quality and has the characteristics of "astringent but does not retain writing, slippery but does not resist ink, melon skin and beetle inside, golden sound but jade virtue", and has been highly praised by the past dynasties. In order to obtain the Dragon Tail Inkstone, Su Dongpo once wrote the highly praised "Song of the Dragon Tail Inkstone", and Huang Tingjian left a poem in his "Travel to the Inkstone Mountain" that "the sun shines brightly and the stars fly, and the blue clouds capture Duanzhou purple". Sighing, Cai Xiang even said sincerely, "Xiangru still insists on hearing the truth and is willing to take fifteen cities from the Qin people."

The natural texture of Longwei inkstone is beautiful and diverse, including dozens of varieties such as ribs, eyebrow lines, gold stars, gold halo, caviar, silver halo, dragon scales, jade belts, bean spots, etc. Nowadays, on the basis of inheriting the tradition, Wuyuan inkstone-making artists widely draw on the nutrients of calligraphy, painting, epigraphy, stone carving and other artistic categories to produce

inkstones with more cultural connotations and modern aesthetic consciousness. They are praised by contemporary calligraphers and painters as " The Pearl of the Inkstone Kingdom". Wuyuan She inkstone production skills have been listed in the first batch of national intangible cultural heritage lists. Comrade Jiang Lianggen of Wuyuan is the inheritor of the national-level She inkstone production technology project.



Figure 6 She inkstone, a handicraft from Wuyuan County, Jiangxi Province Picture source: Hu Yu, May 26, 2017, shooting location: Wuyuan County, Jiangxi Province, China.In addition, Wuyuan tea art, Wuyuan cultural space, Wuyuan lifting pavilion, Wuyuan tofu rack, Wuyuan lanterns, Wuyuan paper umbrella making techniques, Wuyuan green tea making techniques, etc. are listed in the provincial intangible cultural heritage list. Wuyuan's tourism industry is said to have four major colors: one green (green tea), two red (purse red carp), three black (dragon tail inkstone), and four white (Jiangwan Sydney). All of the above have converged into various cultural and artistic features of Wuyuan.

2. Research purpose

The purpose of this study is twofold: (1) To study the history and cultural identity of Wuyuan through community architectural art. (2) Study the process of cultural inheritance and traditional re-invention through the architectural art of Wuyuan in China's new rural construction.

The two research purposes respectively correspond to two questions that need to be answered: (1) In the context of new rural construction, how to protect and inherit the architectural art in Wuyuan area? (2) How to achieve the integration of Wuyuan area’s architectural art and contemporary needs in the process of modernization, and promote the cultural identity and sustainable development of Wuyuan area through the re-invention of architectural art?

Through in-depth analysis and discussion of the content, time, location, concept, and scope of architectural art in Wuyuan area, that is, studying the history and cultural identity of Wuyuan through community architectural art. Study the process of cultural inheritance and traditional re-invention of Wuyuan architectural art in China's new rural construction, and answer the following questions: In the context of new rural construction, how to protect and inherit the architectural art of Wuyuan area? How to realize the integration of Wuyuan area's architectural art and contemporary needs in the process of modernization, and promote the cultural identity and sustainable development of Wuyuan area through the re-invention of architectural art? details as follows:

2.1 Study the history and cultural identity of Wuyuan through community architectural art.

Wuyuan County has a special geographical location and rich historical and cultural heritage. Because it was once part of the "One Prefecture and Six Counties" in Huizhou, Anhui Province, Wuyuan's culture has distinctive Huizhou cultural characteristics, and Wuyuan's residential buildings have typical Huizhou style. Architectural features, through the study of Wuyuan’s architectural art, we can see a clear historical context and profound historical and cultural accumulation, which shows the cultural identity of Wuyuan people towards Huizhou. This cultural identity supports the Wuyuan Huizhou style. The protection and development of architecture, the development and changes of each era in history, can see the imprint of the times on the buildings in Wuyuan, but at the same time, we can also see the cultural propositions adhered to by the Wuyuan people. This proposition is rooted in the Wuyuan people's respect for Huizhou. The cultural identity of the culture.

2.2 Research on the cultural inheritance and traditional re-invention process of Wuyuan architecture and art in the construction of China's new countryside.

This article will find the research target from the phenomenon through research. In the context of China’s “new rural construction”, this article takes the national cultural identity and commercialization of Wuyuan architectural art as the theoretical core and proposes the “Wuyuan Model” of rural construction and tourism. Use the concept of national cultural identity to put forward constructive opinions on the inheritance and development of traditional culture, use commercialization thinking to promote the popularization and development of "Wuyuan's architectural art model" in China's "new rural construction", and contribute to the protection and development of our country's traditional culture. The development provides specific feasible plans and provides reference for government departments to formulate new rural construction policies, carry out rural planning, design and construction work, and rural tourism development.

Through the study of these issues, this paper aims to put forward specific strategies and suggestions to promote the protection and re-invention of architectural art in Wuyuan area, while strengthening the recognition of traditional culture and the emphasis of traditional cultural value by residents in Wuyuan area. This study also hopes to provide reference and inspiration for the re-invention of cultural identity and tradition in the construction of new rural areas in other rural areas in China, and to promote the sustainable development of rural areas in China.

3. Research questions and significance

This paper will explore the effective paths and strategies of how to achieve cultural identity and traditional re-invention in the context of new rural construction through the study of architectural art in Wuyuan area. Through the protection and inheritance of traditional architecture in Wuyuan area, as well as the practice of innovation and integration, it can provide reference for the cultural identity and traditional re-invention of other regions. It is hoped that this research can promote the protection and development of traditional architectural art in Wuyuan area, while improving people's awareness and respect for traditional culture, and promoting the sustainable development of new rural construction at the cultural and artistic level.

3.1 This research will focus on the following core issues:

(1) What problems are faced with the protection and inheritance of architectural art in Wuyuan area?

(2) What challenges exist in re-creating the traditional architectural art in Wuyuan area?

By in-depth exploration of these issues, we aim to reveal the current situation and potential problems in the field of architectural art protection and inheritance in Wuyuan area, and provide inspiration and suggestions for solving these problems.

3.2 Research significance:

This research has the following significance:

(1) Cultural identity and cultural heritage protection: As a precious cultural heritage, the architectural art in Wuyuan area, its protection and inheritance are of great significance for maintaining the historical memory, cultural identity and uniqueness of the region. The research results will provide theoretical guidance and practical reference for cultural identity and heritage protection work in Wuyuan area.

(2) Community development and impact on the quality of life of local residents: The protection and inheritance of architectural art is not only beneficial to the cultural development of the region, but also promotes the sustainable economic, social and environmental development of the community. By studying the impact of architectural art on community development and residents' quality of life in the Wuyuan area, we can provide guidance to relevant policymakers and practitioners to promote the comprehensive development of the community.

(3) Promotion of tourism and cultural exchange and dialogue: As a unique form of cultural expression, architectural art in Wuyuan area has rich historical and artistic connotations. By protecting and inheriting this cultural heritage, it can not only promote exchanges and dialogue with other regions, countries and cultures, deepen mutual understanding and friendship, but also promote the development of local tourism in Wuyuan, thereby enhancing local economic vitality.

(4) Inheritance of architectural skills and innovative development of design concepts: The architectural art in Wuyuan area carries rich traditional craftsmanship and artistic skills. Research on conservation and inheritance issues can help promote the inheritance of these valuable skills and provide contemporary artists and designers with a basis for innovative development.

(5) Social education and cultural popularization: By studying the protection and inheritance of architectural art in Wuyuan area, the public's awareness and understanding of architectural art can be promoted. Relevant research results can be

applied in the fields of education and cultural popularization, enriching people’s artistic experience and improving the public’s cultural literacy.

(6) Urban and rural architectural renewal and traditional re-invention: The development of architectural art is always accompanied by discussions of protection and renewal. Through research on the concept of traditional re-invention, we will better understand the protection of Huizhou architectural art in Wuyuan area Inherit and develop innovation, and summarize the successful models and experiences brought to people by Wuyuan as a famous tourist destination in China, the protection and renewal of Wuyuan architectural art, and provide reference for the construction of new rural areas in other parts of China.

(7) This research is also of great significance in promoting the development of tourism and economic growth in Wuyuan area. Wuyuan area attracts a large number of tourists and cultural enthusiasts with its unique architectural art and cultural landscape. However, the protection and inheritance of architectural art poses challenges to the sustainable development of tourism. Through in-depth research on the protection and inheritance of architectural art in Wuyuan area, we can provide theoretical guidance and practical experience for tourism planning and management, and promote the effective utilization of tourism resources and the improvement of economic benefits. At the same time, the results of this study will also provide experience and guidance for the protection and inheritance of cultural heritage in other similar regions, and promote the development of cultural heritage protection nationwide and even globally.

(8) This research also has a positive impact on strengthening cultural exchanges and promoting cross-cultural understanding. The architectural art in the Wuyuan area represents the treasure of traditional Chinese culture and is of great cultural significance to domestic and foreign tourists. By protecting and inheriting the architectural art in the Wuyuan area, it can promote dialogue and exchanges between different cultures, enhance people's understanding and appreciation of traditional Chinese culture, and also provide valuable resources and platforms for international cultural exchanges. This study also fills the research gap on the protection and inheritance of architectural art in Wuyuan area. At present, there are relatively few studies on the protection and inheritance of architectural art in Wuyuan area, and the relevant theoretical framework and practical experience are also relatively limited. This study enriches the research results in this field and provides new directions and ideas for future research by deeply exploring this issue and proposing corresponding theoretical models and practical strategies.

(9) Finally, this research is also of great significance for improving the public’s cultural literacy and art appreciation ability. Through in-depth research on the protection and inheritance of architectural art in Wuyuan area, more art education and cultural popularization activities can be provided to the public, and the public's awareness and appreciation of architectural art can be improved. This helps cultivate the public's aesthetic awareness and artistic accomplishment, promotes the artistic development of society, and also enriches the public's spiritual and cultural life. At the same time, this research has positive significance in promoting exchanges and cooperation between academia and practice. This research will deeply explore the issues of architectural art protection and inheritance in Wuyuan area, integrate multi-disciplinary theories and methods, and promote exchanges and cooperation between

different fields in the academic world. This research will also work closely with the practical community and cooperate with relevant stakeholders such as government departments, community organizations, and tourism agencies to implement the research results and promote the implementation and implementation of the protection and inheritance of architectural art in Wuyuan area.

In short, the research questions and significance of this study are to explore strategies and models for the protection and inheritance of architectural art in Wuyuan area, promote tourism development and economic growth, promote cultural exchanges and cross-cultural understanding, and enhance the public's cultural literacy and art appreciation ability. Through the application and promotion of research results, this study provides useful reference and inspiration for the protection and inheritance of cultural heritage in relevant areas, enriches the results of academic research, and promotes and promotes exchanges and cooperation between academia and practice.

In summary, by studying the protection and inheritance of architectural art in Wuyuan area, this study can promote the inheritance of cultural identity, cultural heritage protection, community development, tourism and cultural exchange, skill inheritance and innovative development, social education and cultural popularization, Progress in many fields such as the renewal and re-invention of architectural art. Discovering and exploring the issues of protection and inheritance of architectural art in Wuyuan area has important academic significance and practical value for the research on the protection and inheritance of architectural art in Wuyuan area. The results of this study will provide useful reference and reference for relevant decision-makers, practitioners and researchers, promote the sustainable development of architectural art in Wuyuan area, and provide theoretical guidance and practical reference for the development of related fields of new rural construction in China.

4. Definition of terms

4.1 Wuyuan, Jiangxi

Wuyuan County is located in the northwest of Jiangxi Province, bordering Anhui Province. It was under the jurisdiction of Huizhou Prefecture in ancient times and is now under the jurisdiction of Shangrao City, Jiangxi Province. It is a famous rural tourism destination in China because of its beautiful scenery, simple folk customs, preserved history, culture, art, and traditional architecture. It is so good that it is praised as "the most beautiful countryside in China" by the outside world.

4.2 New rural construction

China is currently undergoing rural transformation, which includes all aspects of rural social life such as rural environmental management, land consolidation, landscape construction, changing customs, poverty alleviation, and revitalization of rural industries.

4.3 Cultural identity

Cultural identity is the consensus and recognition of human tendencies toward culture. It is the meaning of belonging to culture. It is a dynamic concept that accompanies the development of human culture.

The concept of cultural identity in this article refers to the recognition of Chinese traditional culture, as well as the national cultural identity of regional culture and new culture derived on this basis. The cultural identity referred to in this article is the cultural identity formed by Huizhou culture in Wuyuan County, Jiangxi due to historical and traditional reasons.

4.4 Re-invention of tradition

Traditional re-invention is a cultural and cognitive process at the same time. Architecture is not only a materially constructed object, but also something with cultural imprints; traditional re-invention is a process of generation, not a yes or no. state of being. The "traditional re-invention" studied in this article is a diachronic process that combines Wuyuan's architectural art with the modernization process. It is a process of constructing the modern value of traditional Chinese style, and it is also a process of expanding the value of Wuyuan's architectural art itself.

4.5 Huizhou Architecture

Hui-style architecture, also known as Huizhou architecture, is popular in Huizhou [now Huangshan City, Jixi County (now Xuancheng City, Anhui Province), Wuyuan County (now Shangrao City, Jiangxi Province)], Yanzhou, Jinhua (ancient name Wuzhou), and Quzhou in Zhejiang Province and other areas in western Zhejiang. As an important part of Huizhou culture, Huizhou architecture has always been praised by Chinese and foreign architectural masters, and it does not specifically refer to Anhui architecture.

It uses bricks, wood, and stone as raw materials, and mainly uses wooden frames. The beam frames are mostly made of large materials and pay attention to decoration. Brick, wood, and stone carvings are also widely used, showing a superb level of decorative art. Huizhou architecture originally originated from ancient Huizhou and is a typical representative of Jiangnan architecture. Historically, Huizhou merchants operated in Yangzhou, Suzhou and other places, and Huizhou architecture also had a considerable impact on local architectural styles. Huizhou architecture faces south and pays attention to internal lighting; it uses bricks, wood, and stone as raw materials, and mainly uses wooden frames. It uses wooden beams to bear the load, and uses bricks, stones and earth to build protective walls. With the main hall as the center, it is famous for its carved beams and painted roofs and decorative roofs and cornices.

4.6 Huizhou has one prefecture and six counties

Huizhou One Prefecture and Six Counties refers to Huizhou Prefecture and the six counties under its jurisdiction, including: Shexian, Yixian, Xiuning, Wuyuan, Qimen, and Jixi. Fucheng is located in Huicheng, She County, and is the political, economic and cultural center of the entire Huizhou region. Historically, the geographical concept of one prefecture and six counties in Huizhou has existed for nearly nine hundred years, with profound cultural heritage and unique local characteristics.

4.7 Huizhou culture,

Huizhou culture refers to the sum of the cultures of one prefecture and six counties in ancient Huizhou, and is not the same as Anhui culture (Anhui culture consists of four cultural circles: Huizhou culture, Huaihe culture, Wanjiang culture, and Luzhou culture). Huizhou culture involves Huizhou's economy, society, education, academics, literature, art, crafts, architecture, medicine and other disciplines, including: Huizhou merchants, Huizhou architecture, Huizhou villages, Huizhou folk customs, Huizhou crafts, Huizhou religion, Huizhou geography, etc. .

5. Research scope

5.1 Time scope of the study:

The time range of the study includes:

The period of ancient Chinese feudal society, from the chaotic times at the end of the Western Jin Dynasty, through the late Tang and Northern Song Dynasties, to the Ming and Qing Dynasties. This period was the period when Wuyuan's architectural art style was formed;

1949 From 1978 to 1976, during the Cultural Revolution after the founding of the People's Republic of China, the traditional architectural art style suffered a certain degree of damage;

From 1978 to 2012, at the beginning of China's reform and opening up, the foreign culture during this period Influenced by the influence, Chinese people's cultural concepts have become diversified, and the styles of architectural art have also become diverse;

From 2012 to the present, the period of contemporary China's new rural construction and rural revitalization, during which rural revitalization is advocated, Wuyuan's architectural art and cultural tourism industry operation model, which will provide common practice and reference for the construction of new rural areas in other regions of China.

5.2 Geographic scope of the study:

The geographical scope of this article's research is mainly concentrated in Wuyuan County, Jiangxi Province, and relatively representative scenic spots and villages in Wuyuan County are selected. Wuyuan County has 1 AAAAA-level tourist attractions and 11 4A-level tourist attractions, and is a national 4A-level tourist attraction. It is also the only county in the country with the most national AAA tourist attractions named after an entire county.

6. Research methodology

This study adopts "qualitative research method". Qualitative research methods will be used to deeply understand and explore the issues of architectural art protection and inheritance in Wuyuan area. Collect and analyze relevant cases, experiences and opinions through literature review, expert interviews and on-site observations. This will help us obtain detailed descriptive data and gain an in-depth understanding of the history and cultural background of architectural art in the Wuyuan region, as well as the challenges and opportunities in conservation and inheritance. The methodology is structured as follows:

6.1 Study population

6.1.1 Main information provider

The key information respondents include two groups: (1) Tour guides or staff of Wuyuan Scenic Area. (2) Local people engaged in business activities in Wuyuan. The information they provide will be able to directly locate the current situation in Wuyuan.

The researcher will conduct formal interviews around the research topic. In addition to focusing on research data providers, official interviewees are mainly representatives of a certain industry or various types of people to obtain broader information coverage and content depth.

6.1.2 General informants

General informants are obtained mainly through informal interviews.
Villagers in Wuyuan area

Informal interviews were conducted in various locations. The interviewees were composed of diverse members widely involved in various social and economic groups with different professional backgrounds. Through interviews with them, a relatively comprehensive analysis of the current situation in Wuyuan County was conducted.

6.1.3 Temporary interviewer

Temporary interviewers include people engaged in various activities, such as tourists, construction workers, villagers, traders, etc.

6.2 Research instruments

Research tools include basic surveys, observations, interviews, focus group discussions, and literature searches.

6.3 Research data collection methods

6.3.1 Vision research

As a data collection tool, in my visual research, I will collect information about the ancient city of Kaifeng, the commercial venues of the ancient city, the Nostalgia Courtyard, and the theaters of the past.

6.3.2 Field work

To collect data, fieldwork will be carried out in

(1) Scenic spots and villages in Wuyuan.

(2) Places with representative buildings.

In various tourist attractions and villages in Wuyuan, I will focus on representative buildings or distinctive places, such as Wuyuan County Jiangwan Scenic Area, Wuyuan Tuochuan Sketching Base, etc.

6.4 Data collection tools

6.4.1 Interview

Interview questionnaire is one of the important research data collection tools. Based on the research questions formulated in advance, they were submitted to the interviewees in written form. Interviewees will have a clearer understanding of the research content and be able to explain it in a targeted manner. The researcher may also ask new questions about the answers given by the interviewee or consider more in-depth interviews.

At the same time, the question-and-answer format allows participants on both sides of the question and answer to maintain communication and flexibility, and gives the interviewees enough time to think about the issues.

However, during the interview process, the interviewer needs to explain the content on the question and answer sheet to help the interviewee understand.

After the interview, the researcher can consider whether more in-depth interviews need to be organized based on the interview process and results. Interviews are conducted with different people or multiple times.

6.4.2 Field work notebook

The main contents of fieldwork notes are research objectives, research plan and time schedule. I can also set different goals for different time periods. At the same time, it should also include the list of researchers, address, contact information, notes, time schedule, research funding, etc. Researchers need to review work records in a timely manner to identify stages of work and considerations for different stages of work. Finally, work records are stored in the research data as secondary data.

6.4.3 Voice and picture recording tools

The basic data recording tools are cameras and video recorders. The camera is used to collect image data, and is used to collect image data of traditional Chinese painting works themselves and on-site image data collection of activities related to traditional Chinese painting. A voice recorder was used to record conversations in formal or informal settings to facilitate further data analysis and research.

6.5 Field work

Fieldwork is a general term used to describe the collection of primary research data. Field work is mainly carried out in the field. The nature of the field work depends on what the subjects say and where they live or operate. Other processes such as interviewing or observing people to learn their language, folklore, and their social structure are also included. In some cases, particularly when the subjects of study are humans, the work must be designed to avoid the risk of observer effects or over-theorizing or idealizing of actual cultural activities. Field investigation is divided into five stages: preparation stage, initiation stage, investigation stage, investigation report writing stage and supplementary investigation stage. Only the first three stages are explained here.

6.6 Data tabulation and analysis

6.6.1 The data sheet is used to group all data collected according to the research purpose or objectives, please make sure to bring in all data collected using all research tools or tools.

6.6.2 Data analysis is used to analyze research data. When a researcher analyzes research data, she often uses some statistics. In qualitative research, the situation described by the researcher must be consistent with the goals or objectives. The researcher used numbers, frequencies, percentages, pictures, spoken words, diaries, and stories.

6.7 Research results

The basic data recording tools are cameras and video recorders. Cameras are used to collect image data and should be used to collect image data of Wuyuan representative buildings themselves and on-site image data collection of activities related to Wuyuan representative buildings. Audio recorders were used to record conversations in formal or informal settings to facilitate further data analysis and research.

Within the scope of the scientific and technological research projects or research projects that I am engaged in, through a series of physical and mental work such as experimental observation, investigation and research, comprehensive analysis, etc., and review and identification, to confirm the creative achievements with academic significance and practical value. Research articles: Published at the "scopus" international journal level.

7. Literature review

Today, the "Hui Style" architecture in Wuyuan, Jiangxi Province has attracted more and more attention from designers and relevant government departments. Research on the "Wuyuan Hui Style Architectural Art Style" has also flourished, and most researchers are committed to exploring it. However, academic papers that combine the two concepts of national cultural identity and traditional re-invention are still rare.

Searching "Wuyuan Architectural Art" on Baidu Academic, there are 188 related papers, such as: Huang Yan's "A Preliminary Study on Wuyuan Residential Architectural Art" (2002) published in "Decoration" magazine, Wang Fan's "Literary Life" magazine "Analysis of the Architectural Art and Culture of Wuyuan, Jiangxi" (2010), Zeng Ying's "A Preliminary Study of Woodcarving Art in Wuyuan Architecture" published in "Everyone" magazine (2011), Jin Qinke's "Research on Harmonious Living Environment" (Guangdong University of Technology 2013), Luo Ruijuan "The Combination of Humanity and Function - On the Application of Wuyuan Wood Carvings in Interior Decoration" (Donghua University 2010), Zhang Jianrong "Research on Farmhouse Architectural Design in the Context of Wuyuan Rural Tourism Transformation" (Nanchang University), etc.

Looking at the current research status at home and abroad, we find that there are still many studies on Wuyuan's architectural art, including research on architectural style, architectural decoration, and research on Wuyuan's overall living environment and rural tourism. However, There are not many papers that comprehensively study the architectural art of Wuyuan based on its history, humanities, society, and population. In this context, the study of architecture and art in Wuyuan, Jiangxi Province needs to draw on international perspectives and use the concepts of cultural identity and commercialization to conduct richer practical exploration and profound theoretical thinking.

8. Concepts, theories and conceptual frameworks

8.1 Concepts and arguments of this study

The main concepts of this study are cultural identity and tradition Re-invention.

This study uses these two main concepts to analyze the architectural art of Wuyuan.

8.2 Research Conceptual Framework

This study uses Wuyuan's architectural art research as the framework, cultural identity and traditional re-invention as the research concepts, and China's new rural construction as the research background. Driven by changes in the social environment and a series of related policies, Wuyuan's architectural art continues to develop.

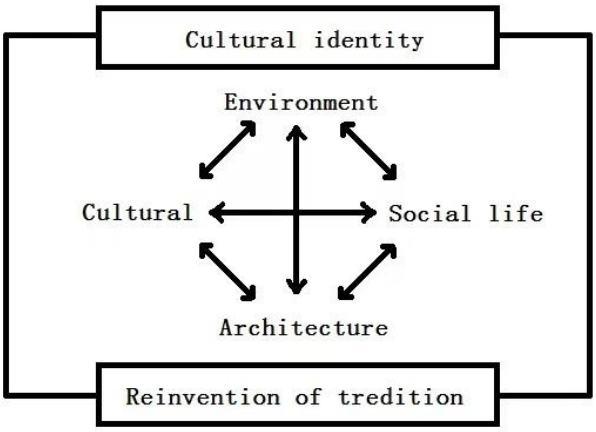


Figure 7 Conceptual framework diagram of this article
Image source: Hu Yu, April 26, 2023.

9. Draft Research Structure

This article will focus on some of the following:

(1) Detail enhancement: Add close-up photos of architectural details, such as gables, roofs, etc., to the PPT presentation to better show the style and characteristics of the building.

(2) Division of use areas: Discuss in depth the division of use functions of the house and explain the cultural and practical considerations behind it. For example, does the order in the Book of Changes correspond to human relations?

(3) Community attitude survey: Through communication with community members, collect their attitudes and opinions on new traditions and renovated buildings to enrich the content of Chapters 2, 3, and 4.

(4) Research consistency: Ensure the consistency of research goals and questions, and avoid too many or too scattered research questions.

Chapter One Introduction:.

This chapter will focus on the following aspects:

(1) Background Introduction:: An overview of the natural, geographical, historical and cultural background of the Wuyuan area, as well as the impact of China's new rural construction policy on Wuyuan and its architecture.

(2) Research purposes and questions: Clearly state the research goals, define the research questions, and ensure the consistency of the goals and questions.

(3) Research methods: Briefly describe the methods used in the research, including fieldwork, literature review, etc.

(4) Specifically include: research background and purpose; historical reasons for the emergence and formation process of Wuyuan Hui-style architectural art; representative traditional art in Wuyuan social culture; research purpose; research questions and significance; research methods, research framework, Research field, relevant other boundaries, research scope, definition of terms, Introduction: of research results; related papers and research echoes; concepts, theories and conceptual framework related theoretical concepts and structural framework of the research; research plan and implementation plan; chapter structure; and Expected benefits from research results, etc.

Chapter 2: Cultural identity in Wuyuan.

This chapter will introduce the cultural identity of Wuyuan: To introduce the cultural identity of Wuyuan, we must first understand the cultural beliefs of Wuyuan people, and secondly, the geographical factors that lead to the uniqueness of the architecture. This chapter will also discuss the identity of the Wuyuan people. The topic of Wuyuan people's identity will mainly answer the question about the identity of the Wuyuan people by focusing on the Wuyuan people living in the house.

Research and discussion will be conducted around the following three parts:

(1)Cultural beliefs: Explore the historical and cultural background of Wuyuan and the cultural beliefs of Wuyuan people.

(2)Geographic factors: Analyze how geographical factors lead to the uniqueness of architecture in Wuyuan area.

(3) Identity theme: Focus on the Wuyuan people living in the house and explore how the Wuyuan people’s lifestyle and cultural identity are reflected through architecture.

Chapter 3: Wuyuan’s architectural features.

This chapter introduces the characteristics of Wuyuan architecture, explains the characteristics of Wuyuan architecture, introduces Wuyuan's representative scenic spots, and theoretically dismantles one or several Wuyuan representative buildings to see what details it is composed of, such as doors, windows, and pillars. , and other components in the house, and the production process of the materials used will be explained, including the function and role of each part of the house. These details will be explained one by one.

This chapter will be divided into the following three parts for research and discussion:

summarize the characteristics of Wuyuan architectural art.

(2) Introduction: to Wuyuan’s representative scenic spots.

(3) Interpretation of representative buildings in Wuyuan.

The discussion focuses on the following two points:

(1) Architectural analysis: theoretically dismantle Wuyuan’s representative buildings and explore their planning and layout, space utilization, detailed composition (doors, windows, pillars, etc.) and material production processes.

(2) Function and role: Analyze the functions and roles of each part of the house, as well as their significance in Wuyuan culture.

Chapter 4: Re-invention of tradition in the context of new rural construction

Discuss the re-invention of culture and tradition in Wuyuan's new folk houses, talk about architectural changes in response to the new rural lifestyle, further explain these changes, and explain the changes in the structure and function of houses and beams.

Before talking about the development and changes of Wuyuan architecture, I would like to first talk about China's new rural development policy, and then discuss the changes in Wuyuan people's lifestyle and production. From an agricultural society to a tourist attraction, what new impact does the change in production methods have on people's lives?

Explaining these does not mean right or wrong.

Analyze and distinguish what factors lead to changes in rural areas and new rural areas, because it is necessary to explain the reasons for the emergence of new buildings.

Wuyuan is one of the few areas in China where new materials can be used in county-wide buildings while retaining traditional styles.

Focus on the following two parts:

Architectural Change: Discuss how buildings are changing to accommodate new ways of living, including changes in structure and function.

New rural policies and lifestyle changes: Analyze how China's new rural policies affect the development of Wuyuan and the impact of changes in production methods on residents' lives.

Chapter 5: The practice of traditional re-invention in Wuyuan area (the persistence of architecture and identity changes).

This chapter will discuss the changes and persistence of Wuyuan’s architectural identity. Explain the relevant points. In addition to explaining the lasting and changing shape, people and society should also be explained, because architecture is a part of culture, and both architecture and culture should constantly change to adapt to changes in people and society, otherwise, architecture will have no value.

I n the world, many buildings are disappearing because they no longer meet people's needs. Although the appearance of buildings in Wuyuan has changed, their value still exists, so the buildings will retain some traditional shapes.

Now, not just in China, buildings remain traditional (or adapted) because they still have value. Therefore, protecting a building does not mean to preserve the integrity of the appearance, structure or form, but to maintain its meaning or value. Even if the appearance changes, its value does not seem to have changed.

Focus on the following two parts:

The persistence of appearance and value: Discuss the changes in architectural appearance and persistence of value in Wuyuan, and how to maintain cultural continuity.

The significance of architectural preservation: Analyze the significance of preserving buildings, emphasizing not only preserving their appearance, but also maintaining their cultural value.

Chapter 6: Conclusion.

This chapter summarizes the findings. By introducing the changes that have occurred in Wuyuan, whether it is the changes in the Chinese community led by the government, or the development and changes in Wuyuan itself and people's ideas, but whether it is external factors, internal people, or policy factors, this change should retain the people An identity in itself. This is a summary of the study.

What knowledge will we gain through research? This will guide the social development process in line with government policy but under change and development we will see how the development approach is shaped as it is developed without losing value in the identity of the community or region.

Focus on the following two parts:

Research summary: Summarizes the research findings, emphasizing that Wuyuan’s identity maintains continuity with culture.

Policy recommendations: Propose social development recommendations that are in line with policy orientation to ensure that the value of regional identity is not lost during development.

10. Benefits of Research

10.1 Benefits to local residents

Through research on local culture, architectural art, and the commercialization of the cultural tourism industry in Wuyuan, we will promote the protection and development of local culture and architectural art, provide theoretical reference for architectural renewal with local characteristics, and promote local rural cultural tourism and economic development. , benefits to local residents.

10.2 Benefits to government departments

This study starts from the perspective of design professionals and environmental art researchers, provides reference for government departments to formulate rural construction policies, provides theoretical reference for rural cultural tourism development and rural traditional style protection, and provides a theoretical reference for the construction of my country's "new countryside" and The development provides specific implementable plans to facilitate relevant government departments in planning and building beautiful villages, and ultimately allows research theories to serve the countryside and the public.

10.3 Benefits to academia

In traditional Chinese rural construction, Feng Shui masters usually carry out site planning and propose overall environmental planning and design suggestions similar to today's feasibility reports. Then construction workers create buildings and landscapes based on construction techniques passed down from hand to hand. "Building Methods" compiled by Li Jie of the Song Dynasty "records in detail a total of 3,272 official architectural practices at that time. They are all operational summaries of practical experience and are accompanied by a large number of exquisite drawings, allowing future generations to fully understand the official architectural practices of the Song Dynasty. "The technical and artistic status of

modern architecture" (Pan Guxi. (2004). History of Chinese Architecture. China Architecture Industry Press (Fifth Edition). 13.)

However, this book mainly focuses on official architecture and does not have a systematic document on rural architecture. Although there are corresponding studies on Wuyuan's rural architectural art, the research on this topic will systematically analyze and organize Wuyuan's architectural art from the perspective of national cultural identity and commercialization. Elucidate the relationship between the art form of "Huizhou architectural style" and various environmental, policy, economic and cultural phenomena. This will fill the gaps in related fields, enrich the connotation of related concepts, expand the research field, and provide reference models for related researchers. At the same time, it also provides better strategies for rural buildings across China in continuing cultural traditions and highlighting artistic features.

10.4 This research also serves architects, environmental and landscape designers, construction workers with traditional construction skills, and practitioners of B&B and cultural tourism.

Architects, environmental and landscape designers play an important role in the process of new rural construction and rural revitalization in China today. They will deepen and improve design ideas and plans based on policies and regulations, government officials, and project owners' opinions, and have Sometimes it can even convince the owners to carry out architectural design and landscape environment design according to the ideas and styles of architects and designers. Therefore, the research results of this study can also serve as a demonstration reference for architects and designers. The traditional Huizhou architecture in Wuyuan is A model of Chinese residential architecture, Wuyuan County's new rural construction has successful development experience in protecting and inheriting cultural heritage. In the field of architectural design, it not only protects regional cultural characteristics, but also combines the needs of modern people and social development.

The re-invention of tradition can serve as a reference for today’s architectural designers and environmental landscape designers, as well as for practitioners in B&B and cultural tourism. In addition, the prosperity of Huizhou architecture in Wuyuan is inseparable from the large number of skilled craftsmen who were produced to build Lin'an City during the Southern Song Dynasty. Because the geographical location is very close to the capital of the Southern Song Dynasty, these craftsmen played an important role in the emergence and development of Huizhou architecture later. It plays an important role in the traditional craftsmanship of Huizhou architecture and the traditional re-invention of Huizhou architectural art, which includes and produces crafts, technologies, and the application of new materials. It is of great significance to the construction craftsmen and construction workers who are active in rural areas of China today. The language is also very worthy of learning and reference.

10.5 The completion of this research will be able to promote the transformation of traditional Chinese rural features and the development of the rural cultural tourism industry, and increase the economic income of relevant practitioners.

Today's Wuyuan County is widely praised as "China's most beautiful countryside" by the outside world. The construction of new rural areas in Wuyuan County not only protects traditional culture, but also combines the needs of modern people on the basis of protecting traditional culture to create a new and old combination. Rural style, Wuyuan's new rural areas have traditional cultural traditions, can meet modern needs, and are integrated with the beautiful natural environment. They have become a model of China's contemporary new rural construction and a tourist destination in the eyes of urban people. With the development of the Internet era As spread by self-media, more and more people come to Wuyuan during holidays, which increases the visibility and influence of Wuyuan County, develops Wuyuan’s green experience, promotes local economic growth, and drives the sales of tourist handicrafts and Wuyuan agricultural products. , increasing the income of local people. Therefore, this study will explore this phenomenon in depth, summarize this experience, and provide valuable reference for the construction of new rural areas in other regions of China.

Chapter II

Cultural Identity in Wuyuan

Introduction

This chapter briefly describes the importance of cultural identity and the cultural characteristics of Wuyuan.

Cultural identity, as an individual or group's deep sense of belonging to their culture, is an important force in maintaining social harmony and promoting cultural inheritance. It is not only about our identity, but also affects our attitude and way of dealing with the world. In a culturally diverse China, Wuyuan County has become a striking cultural icon with its unique cultural charm.

Wuyuan County is located in the northeast corner of Jiangxi Province, China. It has been affiliated to Huizhou Prefecture of Anhui Province for a long time in history. Although the administrative ownership changed later, the cultural foundation of Wuyuan has always been closely connected with Huizhou culture. The landscapes, ancient villages, and folk customs here all exude a strong cultural atmosphere of Huizhou. The Wuyuan people's recognition and persistence of their own culture have made the cultural characteristics of this land last forever.

In Wuyuan, we can see the exquisite Huizhou architecture and feel the profound traditional concepts of protecting the natural environment and attaching importance to culture and education. Every corner here is filled with the respect and practice of Confucian benevolence, justice and etiquette. This deep-rooted cultural identity not only makes Wuyuan people cherish their own cultural traditions more, but also wins them respect and praise from the outside world.

Therefore, exploring the cultural identity of the Wuyuan area is of great significance for us to understand the unique charm of this land and feel its profound cultural heritage. In the following research, the researchers will conduct an in-depth analysis of how the Wuyuan people's cultural identity is formed and expressed, as well as the profound impact this identity has on the social and economic development of the Wuyuan region.

This chapter will introduce the cultural identity of Wuyuan: To introduce the cultural identity of Wuyuan, we must first understand the cultural beliefs of Wuyuan people, and secondly, the geographical factors that lead to the uniqueness of the architecture. This chapter will also discuss the identity of the Wuyuan people. The topic of Wuyuan people's identity will mainly answer the question about the identity of the Wuyuan people by focusing on the Wuyuan people living in the house.

This chapter follows the principle of total - division - general, and is researched and discussed around the following three parts:

(1) Cultural identity and cultural beliefs: Discuss the historical and cultural background of Wuyuan and the cultural beliefs of Wuyuan people.

(2) Geographic factors: Analyze how geographical factors lead to the uniqueness of architecture in Wuyuan area.

(3) Identity theme: Focus on the Wuyuan people living in the house and explore how the Wuyuan people's lifestyle and cultural identity are reflected through architecture.

Part One: Wuyuan's cultural identity and cultural beliefs

1.1 The concept of cultural identity

Cultural identity is a complex and diverse concept that involves an individual or group's sense of identity and belonging to the culture to which they belong. This sense of identity is reflected in the degree of acceptance and recognition of cultural traditions, values, behaviors, language, beliefs and customs. Cultural identity is not only an individual's feelings toward the group culture, but also includes cultural pride, identity, and recognition of cultural values. It is closely related to the inheritance of culture. By understanding and accepting the history, tradition, values, language, religion and other elements of the culture, individuals can build a deeper sense of identity. Cultural identity is also a dynamic process that is affected by personal experience, emotional experience, educational background and social environment. For example, by participating in cultural activities, receiving education, and interacting with other cultural groups, individuals can gain a deeper understanding of their own culture and develop a sense of identity with it. It is worth noting that cultural identity does not mean rejecting other cultures, but increasing understanding and respect for multiculturalism through identification with one's own culture. Cultural identity also includes recognition of cultural symbols, such as language, cultural buildings, cultural images, cultural institutions, cultural celebrities, historical relics, etc., as well as recognition of historical narratives, that is, recognition of the spirit and values of culture through historical memory. Together, these aspects constitute an individual or group's overall identity with their culture. (Reference information source: https://answer.baidu.com/answer/land?The concept of cultural identity, access time: March 3, 2024)

1.2 Conceptual analysis of cultural identity

Cultural identity is first reflected on the personal level. Everyone grows up in a specific cultural environment and accepts and internalizes the values, beliefs, customs, etc. of that culture through the socialization process. This internalization not only shapes our way of thinking and behavior, but also cultivates a sense of belonging to the culture to which we belong deep in our hearts. In Wuyuan, this personal level of cultural identity is manifested in the love and pride of Huizhou culture, as well as the persistence and inheritance of traditional lifestyles.

Cultural identity at the group level is more complex. It involves the shared cultural memory, historical heritage and identity of a group. This identity is the source of group cohesion and the basis for the inheritance and development of group culture. In Wuyuan, cultural identity at the group level is manifested in the shared memory and inheritance of Huizhou culture, as well as the maintenance and promotion of regional characteristics.

1.2.1 The deep connotation of cultural identity

Cultural identity, as an individual or group's deep sense of belonging to the culture to which they belong, is a multi-dimensional, complex and profound concept. It is not just a simple acceptance of cultural symbols, but also involves a deep understanding and acceptance of cultural traditions, values, behaviors, etc. In Wuyuan, this cultural identity is particularly prominent, profoundly affecting the daily life and decision-making of local people.

1.2.2 The relationship between cultural identity and cultural traditions, values, and behaviors

Cultural identity is closely connected with cultural traditions, values, behaviors, etc. Cultural tradition is the historical foundation of cultural identity. It carries the historical memory and cultural heritage of a nation or region. In Wuyuan, Hui-style architecture, folk art, traditional festivals, etc. are all important parts of cultural traditions. These elements together constitute the unique cultural identity of Wuyuan people.

Values are the core content of cultural identity. It determines our attitude and approach to the world and guides our behavior and decisions. Wuyuan people attach great importance to education, respect nature, and admire Confucian benevolence, justice, etiquette and other values. These are reflected in their daily lives and have a profound impact on their cultural identity.

Behavior is an external manifestation of cultural identity. A person's behavior, speech and behavior all reflect the characteristics of the culture to which he belongs. In Wuyuan, people's behavior is deeply influenced by Huizhou culture, such as hospitality and etiquette. These are all manifestations of cultural identity at the behavioral level.

1.2.3 The impact of cultural identity on daily life and decision-making of Wuyuan people

Cultural identity profoundly affects the daily life and decision-making of Wuyuan people. In terms of lifestyle, Wuyuan people maintain traditional living habits, such as drinking tea and discussing Taoism, admiring flowers and the moon, etc. These activities not only enrich their spiritual life, but also strengthen their identification with Huizhou culture. In social activities, Wuyuan people pay attention to etiquette and family affection, which helps maintain community harmony and family unity.

Cultural identity also plays an important role in the decision-making process. When Wuyuan people face important decisions, they often consider whether they are consistent with their own cultural traditions and values. For example, in terms of economic development and tourism development, Wuyuan people actively protect ancient buildings and the natural environment and promote the sustainable development of the cultural tourism industry. This not only reflects their sense of responsibility for cultural inheritance, but also a concrete manifestation of cultural identity in decision-making.

1.2.4 Overview of Wuyuan’s cultural identity



Figure 8 Beautiful scenery in Wuyuan County, Jiangxi Province

The overall style of the buildings in Wuyuan County, Jiangxi Province has the artistic characteristics of "white walls, black tiles, and horse head walls". They are located near mountains and rivers, focusing on harmony with nature.

Picture source: Hu Yu, taken on November 3, 2023, in Likeng Village, Tuochuan Township, Wuyuan County.

Wuyuan County is a small county in southern China with beautiful scenery and simple folk customs. In ancient times, it was affiliated to Huizhou Prefecture of Anhui Province for a long time. It was one of Huizhou's "one prefecture and six counties". However, in May 1949, it was placed under the jurisdiction of Jiangxi Province. Since then It has been affiliated to Jiangxi Province until now. Although Wuyuan County is administratively under the jurisdiction of Jiangxi Province, its cultural customs are still consistent with the Huizhou area of Anhui Province (now Huangshan City, Anhui Province). In terms of cultural identity, it belongs to the Hui culture. There are still many elderly Wuyuan people. People still think that they are Huizhou people in terms of identity. Not only that, almost all the buildings in Wuyuan County, whether they are old buildings or new buildings, are Huizhou architectural style. Wuyuan people also maintain the characteristics of Huizhou culture: protecting the natural environment, attaching importance to culture and education, and inheriting Confucianism. Benevolence, justice and etiquette continue the traditional way of life.

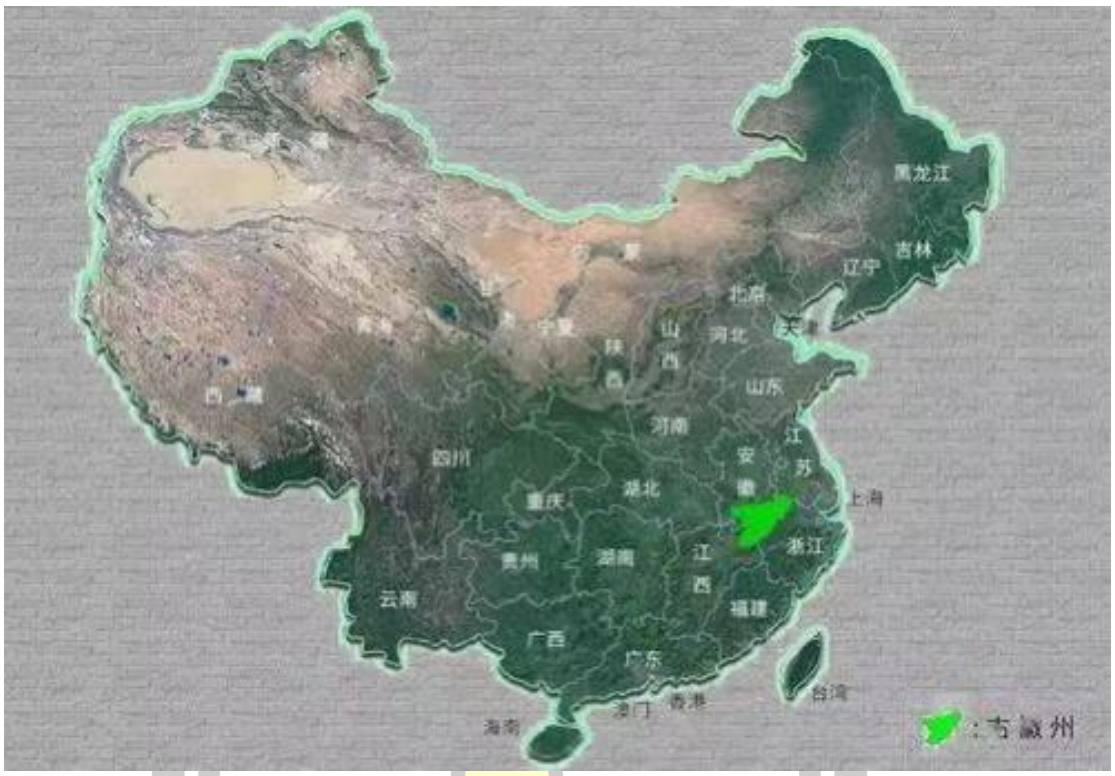


Figure 9 The geographical location of Wuyuan County and Huizhou Prefecture (green part)

The light green part in the picture is the ancient Huizhou Prefecture, which was once subordinate to Wuyuan County. Its geographical location is in the south-eastern part of China, in the middle and lower reaches of the Yangtze River Basin. Today, the ancient Huizhou Prefecture is still under the jurisdiction of Anhui Province except for Wuyuan County.

Image source: Internet search https://image.baidu.com, access time: March 20, 2022.

It is worth mentioning that Jiangxi Province provides support from the government level to the Huizhou cultural characteristics of Wuyuan County and the cultural identity of Wuyuan people, protects the Huizhou architecture and Huizhou cultural characteristics of Wuyuan County, and vigorously supports the Huizhou culture of Wuyuan industry, promote Wuyuan County's characteristic tourism focusing on Huizhou architecture and Huizhou culture, promote the development of Wuyuan County's regional economy, and improve local people's livelihood. In January 2008, the Huizhou Cultural Ecological Protection Experimental Zone named by the Ministry of Culture was officially Wuyuan County was included in the protection scope of the experimental zone and obtained the "Wuyuan·Huizhou Cultural and Ecological Protection Experimental Zone" sign. This means that the country recognizes that Wuyuan County is subordinate to Jiangxi Province in terms of administrative relations, but still belongs to Huizhou culture in terms of cultural identity.



Figure 10 Map of Jiangxi Province and the geographical location of Wuyuan County (red part)

The light red part in the picture is the geographical location of Wuyuan County in Jiangxi Province. It is located in the north and east of Jiangxi Province and borders Anhui Province and Zhejiang Province.

Image source: Internet search https://image.baidu.com, access time: March 20, 2022.

1.3 Cultural beliefs of Wuyuan people

Wuyuan is famous for its rich history and culture, beautiful natural landscape and unique architectural style. The cultural beliefs of Wuyuan people are deeply rooted in their daily lives, affecting their values, lifestyles and relationship with nature.

The historical and cultural background of the Wuyuan area and the cultural beliefs of the Wuyuan people have formed a unique and rich cultural landscape. These cultural backgrounds and cultural beliefs have important influence and guiding significance on the protection and inheritance of architectural art in Wuyuan area. In the research and practice of the protection and inheritance of architectural art in the Wuyuan area, the local historical and cultural background and people's cultural beliefs must be fully understood and respected to ensure the effectiveness and sustainability of the protection and inheritance work.

1.3.1 Historical and cultural background of Wuyuan area

Wuyuan County is a place with a long history and profound cultural heritage. The Wuyuan area is rich in historical relics and cultural landscapes, including traditional villages, ancient buildings, and traditional houses. These historical and cultural heritages demonstrate the rich and diverse culture and history of the Wuyuan area, and bear witness to the lives of people on this land and the inheritance of traditional culture.

Wuyuan area has been a gathering place for literati since ancient times and enjoys the reputation of "Scholarly Wuyuan". Since the Tang and Song Dynasties, many cultural celebrities have emerged in Wuyuan area, including writers, poets, calligraphers, etc. The activities and works of these cultural celebrities have given Wuyuan area a profound cultural heritage and have had a profound impact on local cultural inheritance and development.

1.3.2 Wuyuan’s cultural development process

According to historical records such as "Jin Ji" and "Jin Shu", the end of the Western Jin Dynasty, that is, after 311 AD. China's Central Plains region has experienced large-scale wars and massacres such as the "Yongjia Rebellion" and the "Five Husbands Rebellion", resulting in a significant population reduction. In order to escape the war, people of the same clan in the Central Plains gathered together and migrated to the south. They found that Huangshan, Tianmu Mountain, Wulong Mountain, Assembly Mountain, and Baiji Mountain are surrounded by mountains and isolated from the world. There are also rivers such as Xin'an River and Le'an River running through it, and the environment is beautiful. So he settled in this place and gradually developed into what was later known as "Huizhou". Wuyuan County is an important county under the jurisdiction of Huizhou.

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Figure 11 Schematic diagram of the migration of Han people to the south during the Western Jin Dynasty

After the "Yongjia Rebellion" in the Western Jin Dynasty, the Central Plains region experienced large-scale and long-term wars, which caused large households in the Central Plains to move south to avoid the wars, and some people migrated to the ancient Huizhou area.

Image source: Internet search https://image.baidu.com, access time: March 20, 2022.

As one of the "Six Counties in One Prefecture" in Huizhou Prefecture, Wuyuan County was established in the 28th year of Kaiyuan of the Tang Dynasty (AD 740) and was named after the "source of Wu River". During the Southern Song Dynasty, because it was the hometown of the thinker Zhu Xi and tea and other crops were widely grown, Wuyuan has been known as the "Book Town" and "Tea Town" from that time on. In addition, the Southern Song Dynasty established its capital in Lin'an (today's Hangzhou City, Zhejiang Province), carried out extensive construction projects in Lin'an, and built a large number of palaces, gardens, and other buildings. Huizhou people who were very close to Lin'an were engaged in wood, bamboo, brick, stone, lacquer, and furniture production. business activities such as building materials, and also cultivated a large number of Huizhou construction craftsmen. After experiencing the turmoil at the end of the Yuan Dynasty, Wuyuan ushered in a period of economic prosperity during the Ming and Qing dynasties. The deserted fields during the turmoil at the end of the Yuan Dynasty were reclaimed into fertile farmland. Shipbuilding, paper making, tea making, ink making, umbrella making and printing industries They are all very prosperous. It is particularly worth mentioning that during the Ming and Qing Dynasties, the "Hui merchants" were as famous as the "Shanxi merchants". They dominated the Chinese business community and created the miracle of "no town can be built without Hui".



Figure 12 Map of one prefecture and six counties in ancient Huizhou Prefecture
The part colored inside the red line in the picture is Wuyuan County, which was once under the jurisdiction of the ancient Huizhou Prefecture. Now the ancient Huizhou Prefecture is still under the jurisdiction of Anhui Province except for Wuyuan County.
Image source: Internet search https://image.baidu.com, access time: March 20, 2022.

In the first year of the Republic of China (1912), Huizhou Prefecture was abolished, and Wuyuan County was directly under the jurisdiction of Anhui Province. It was transferred to Jiangxi Province in 1934 and returned to Anhui Province in 1947. Wuyuan was liberated on May 1, 1949, and was transferred from Anhui to Jiangxi. It belonged to Leping and Fuliang prefectures successively. In 1952, it belonged to Shangrao Prefecture. In 1971, it belonged to Shangrao area. In 2000, it came under the jurisdiction of Shangrao City. Since the reform and opening up, Wuyuan's economy has recovered, relying on characteristic agriculture and rural tourism, paying attention to cultural inheritance and environmental protection, adhering to the ecological development route, and practicing the concept of green development.

Wuyuan is a place that attaches great importance to cultural development. From the Tang Dynasty to the Qing Dynasty, Wuyuan produced a total of 552 Jinshi people, and gave birth to cultural celebrities such as Zhu Xi, the Neo-Confucian master of the Southern Song Dynasty, Zhan Tianyou, the father of China's railways, and Jin Yong, the famous modern martial arts novelist. Historical relics are scattered throughout the fields and villages, including 28 traditional Chinese villages, 8 famous Chinese historical and cultural villages, and more than 4,100 ancient buildings. It is a grand view of Huizhou architecture. Hui opera, Nuo dance, Huizhou's "three carvings" (wood carvings, brick carvings, and stone carvings), as well as She inkstones, Wuyuan green tea, and paper umbrella making techniques are listed as national intangible cultural heritage. (Chen Jinwei. (2020). Research on the Development Issues of the Postal Savings Bank of China Wuyuan County Branch. 2018 Business Administration Graduation Thesis of the Party School of the Jiangxi Provincial Committee of the Communist Party of China (3.0), 10-13.)

In addition, Wuyuan area also has rich folk culture and traditional art. Folk cultural activities such as traditional festivals and folk customs have been preserved and passed down in the Wuyuan area and have become an important part of local people's lives. Traditional art forms such as folk music, dance, paper-cutting, etc. have also been inherited and developed in the Wuyuan area, providing local people with ways to express their emotions and display their culture.

1.3.3 Wuyuan's cultural environment

Wuyuan has a prosperous ancient literary style and outstanding people, including the Southern Song Dynasty poet Zhu Bian, the scholar Zhu Xi, and the modern railway engineering expert Zhan Tianyou. Wuyuan Museum has the reputation of "the first county-level museum in China"; folk culture and art such as Nuo dance, tea ceremony, and pavilion raising are colorful; relics of famous people from past dynasties and ancient Huizhou buildings of Ming and Qing Dynasties are scattered throughout the countryside. The county has 16 provincial-level historical and cultural villages, 2 national historical and cultural villages, 13 national cultural relics protection units, and 2 ancient villages included in the world cultural heritage preliminary list. (Zhang Zhenjun. (2010). China's most beautiful countryside—Wuyuan. Chinese Brands and Anti-Counterfeiting, 01-02.)

1.3.4 The imprint of Huizhou culture on Wuyuan

Wuyuan's cultural customs, house architecture, food and residence are generally the same as those of other counties in ancient Huizhou Prefecture, and are also part of Huizhou culture. "The formation of Huizhou culture comes from the refugees who migrated to Huizhou to escape the war, as well as people who work as officials here or who love the mountains and rivers here." (Daofeng. (2010). Geographical and cultural fragments of Wuyuan hometown. Zuimei Wuyuan Tourism Network. Website: http://www.wuyuan168.)

With the influx of immigrants and natural growth, the local population increased significantly from the end of the Tang Dynasty to the Northern Song Dynasty for more than two hundred years. Huizhou, with its many mountains and few fields, could not meet people's living needs. Therefore, after the Southern Song Dynasty, Huizhou people went out to do business and gradually developed into a famous Business gang - Huizhou merchants, Huizhou merchants are an important driving force in the formation of Huizhou culture, and Wuyuan merchants are part of Huizhou merchants, which also means that Huizhou culture is the mother culture of Wuyuan culture and has an important influence and role on Wuyuan.



Figure 13 The veneer gatehouse of the Yantian Village building in Wuyuan County The building in the picture is located in Yantian Village, Wuyuan County. It is a typical veneered gatehouse in Huizhou architecture. The shape of the gatehouse is similar to the Chinese character "Shang", which reflects that Huizhou merchants are an important driving force of Huizhou culture and Wuyuan people's emphasis on business. of attention.

Image source: Internet search https://image.baidu.com, access time: March 20, 2022



Figure 14 The veneer gatehouse of the building in Likeng Village, Wuyuan County
The building in the picture is located in Likeng Village, Wuyuan County. It is a typical veneered gatehouse in Huizhou architecture. The shape of the gatehouse is similar to the Chinese character "Shang", which reflects that Huizhou merchants are an important driving force of Huizhou culture, and Wuyuan people's respect for Business emphasis.
Image source: Hu Yu, taken in Likeng Village, Wuyuan County on November 4, 2023.

1.4 Huizhou Culture”—the cultural gene of Wuyuan County

Introducing Wuyuan’s cultural background is inseparable from introducing “Huizhou culture”. As one of the counties in the "One Prefecture and Six Counties" in ancient Huizhou Prefecture, Wuyuan's cultural customs, house architecture, food and living are generally the same as those of other counties in ancient Huizhou Prefecture, and they are also part of Huizhou culture.

Huizhou culture, as an important branch of traditional Chinese culture, carries rich historical heritage and regional characteristics.

1.4.1 The origin and background of Huizhou culture

One prefecture and six counties in the ancient Huizhou region were the origin of Huizhou culture, with a long history and profound cultural heritage. The unique geographical environment and social background of Huizhou region provide fertile soil for the formation of Huizhou culture. In the long history, the people of Huizhou have created a unique regional culture and become a shining pearl in the treasure house of Chinese traditional culture.

1.4.2 Huizhou people's ideology

The ideology of Huizhou people is diverse and complex, deeply influenced by its history, Confucian culture, patriarchal system, geographical environment and other factors, showing unique characteristics. . They pay attention to the inheritance and development of traditional values, but also dare to make breakthroughs and innovations. The pursuit of practical benefits and the awakening of female subject consciousness are also important characteristics. The common ideologies of Huizhou people are:

Influence of Confucian cultural values: Huizhou is a "Cheng-Zhu Queli" (Cheng Hao and Cheng Yi in the Northern Song Dynasty and Zhu Xi in the Southern Song Dynasty founded the Neo-Confucian school "Cheng-Zhu Neo-Confucianism", which is highly praised by Huizhou people). Confucian culture has deep roots here. Huizhou people are deeply influenced by Confucian cultural values, which forms the basis and core of their traditional values. The moral concepts, etiquette and family ethics in Confucian culture have had a profound impact on the ideology of Huizhou people.



Figure 15 Plaque on the building in Wangkou Village, Wuyuan County

The building in the picture is located in Wangkou Village, Wuyuan County. The text in the plaque is "Cheng-Zhu Lineage". Cheng Hao and Cheng Yi in the Northern Song Dynasty and Zhu Xi in the Southern Song Dynasty founded the Neo-Confucian school "Cheng-Zhu Neo-Confucianism" for Huizhou people (including Respected by Wuyuan people) and representing the cultural beliefs of Wuyuan people, the moral concepts, etiquette and family ethics in Confucian culture have had a profound impact on the ideology of Huizhou people (including Wuyuan people).

Image source: Hu Yu, taken in Wangkou Village, Wuyuan County on May 26, 2017.

(2) The influence of the patriarchal system and clan culture: Huizhou's patriarchal system and clan culture have constructed a super-stable social structure in Huizhou and created a long-term peaceful environment for the development of Huizhou's society, economy, and culture. The concepts of solidarity, mutual assistance and joint entrepreneurship emphasized by clan culture are conducive to integrating clan resources and improving the efficiency of resource use. Under this cultural background, Huizhou people have developed a strong sense of family and responsibility.

(3) The ideological character of openness, innovation and enterprising spirit: Although Huizhou is located in a mountainous area and is relatively closed, Huizhou people show the ideological character of openness, innovation and enterprising spirit. They dared to break through tradition and pursue new knowledge. This spirit became the spiritual magic weapon for Huizhou's cultural prosperity, Huizhou's social and economic development and the success of Huizhou businessmen.

(4) Rational and pragmatic spirit of joining the world: Huizhou people are rational and pragmatic. They have a positive spirit of joining the world and pursue official career and wealth. They are shrewd, calculating, and focused on practical results. This ideology makes Huizhou people perform well in business activities and creates Huizhou merchants, a unique business group.

(5) Awakening female subject consciousness: With the improvement of Huizhou's economy and culture during the Ming and Qing Dynasties, the status of women in Huizhou culture has gradually improved. They begin to realize their status and value in society and actively participate in social life. This awakening of female subjectivity is also an important aspect of Huizhou people's ideology. During the Ming and Qing Dynasties, a large number of archways appeared in Huizhou. These archways were usually built to commend and commemorate a woman who adhered to the traditional etiquette of China's feudal society and made great sacrifices for her family. This kind of archway architecture is known to the world. It's called the "Chastity Archway".

Huizhou has a large number of chastity archways, the most famous of which is the Tangyue Stone Archway Group. These stone archways are connected in a group of seven, which is spectacular. Today, people would think that these chastity arches are tools to restrain women's thoughts, but hundreds of years ago, these archways were undoubtedly the embodiment and symbol of female consciousness in a patriarchal society, and also inspired the awakening of female subject consciousness in Huizhou society later.

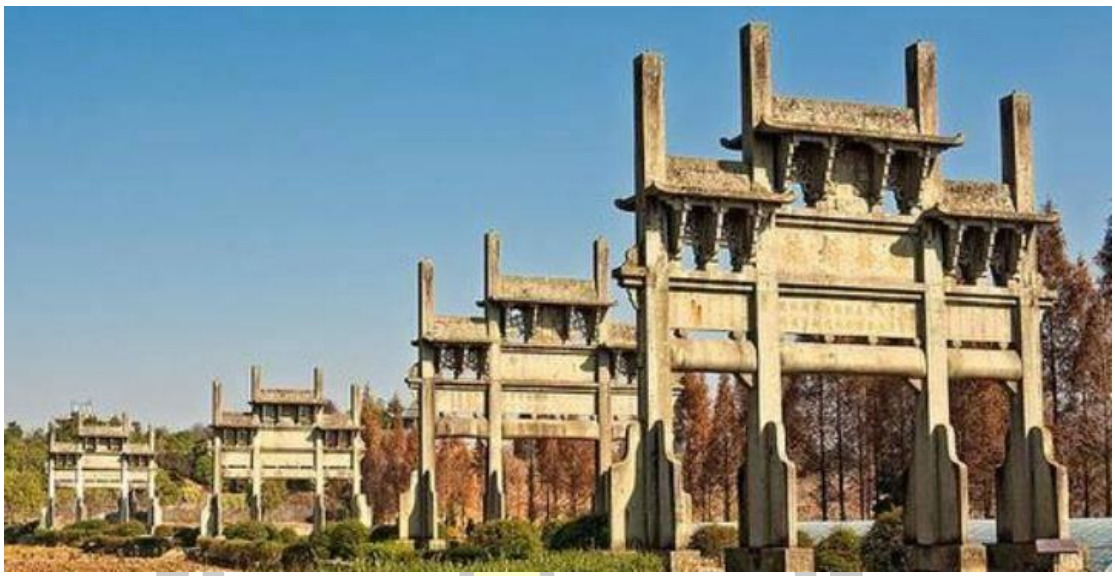


Figure 16 Chastity Archway Group in Huizhou

There were a large number of chastity archways in the ancient Huizhou area. This is the most famous Tangyue stone archway group. These stone archways are connected in a group of seven, which is spectacular.

Image source: Internet search https://image.baidu.com, access time: April 20, 2024.

1.4.3 Huizhou people's culture and lifestyle

(1) Clan culture: Huizhou is a clan society that pays attention to family concepts and blood relationships. Huizhou clans have a strict organizational structure and family rules and regulations, which regulate the behavior of clan members. This clan culture occupies a pivotal position in Huizhou society and is also an important part of Huizhou culture.

(2) Business culture: Huizhou businessmen are famous for their integrity, thrift and shrewdness. The Huizhou business culture they created has left a mark in the history of Chinese business. The business philosophy and business ethics of Huizhou merchants had a profound impact on later generations.

(3) Food culture: Huizhou cuisine is an important part of Huizhou's lifestyle. It pays attention to the original flavor of the ingredients, unique cooking techniques, salty and fresh taste, and attention to heat. Huizhou people are good at using local ingredients, such as stinky mandarin fish, hairy tofu, etc., to create many unique dishes. In terms of eating habits, rice is usually the staple food, and wheat, corn, etc. are also eaten. In addition, there are various vegetables, wild vegetables, mountain stream fish, small river shrimp, etc.

(4) Education and academics: Huizhou has always attached great importance to education. There are many academies and a large number of talents have been cultivated. Huizhou scholars have made outstanding achievements in the fields of classics, literature, art and other fields, and have made important contributions to the prosperity of Huizhou culture. (Zhang Zhizhong. (2019). Compilation of Mo Yan's Literary World. Joint Comparison Database of Academic Papers, 01-07.)

(5) Art and aesthetics: Huizhou culture is also unique in the field of art. This is reflected in the landscape paintings of the Xin'an School, the three Huizhou carvings (brick carvings, wood carvings, and stone carvings), as well as artistic elements such as Huizhou opera and Huizhou bonsai. Xin'an School of Painting, Hui School Seal Engraving, Hui School Printmaking and other art forms have their own characteristics, demonstrating the aesthetic pursuit and artistic creativity of the Huizhou people. In addition, Huizhou crafts such as Hui ink and She inkstone are also well-known throughout the country. Huizhou people have a deep love and pursuit of art.

(6) Social customs: Huizhou is known as the "Southeast Zoulu" and the "Land of Etiquette", and hospitality is an important local custom. When guests arrive, tea is usually served first, and then the order of serving dishes is also particular, such as cold dishes first, then hot stir-fries, and finally fish and soup. In the mountainous areas of Huizhou, due to the humid climate, people generally use upstairs as their main habitat for daily life, which also preserves the legacy of the "nest dwelling" of the indigenous Shanyue people. (Lin Shengjie. (2004). Take a deep breath of home air. Real Estate Guide, 01-06.)

1.4.4 Characteristics of Huizhou’s residential buildings

Because Wuyuan culture is an integral part of Huizhou culture, the folk houses in Huizhou are the same as those in Wuyuan. They are basically Hui-style architectural systems, which are not only an important embodiment of Huizhou lifestyle, but also an important embodiment of Huizhou culture. These residential buildings are mainly made of wooden structures, using bricks, wood, and stone as raw materials. They pay attention to internal lighting and the harmony between the building and the natural environment.

Architectural elements such as horse head walls, small green tiles, slope roofs, and whitewash walls reflect the unique style of Huizhou folk houses. At the same time, the exquisite stone carvings, wood carvings, brick carvings and other decorations also demonstrate the ingenuity and exquisite skills of the Huizhou people.



Figure 17 Residential buildings in Huizhou
Architectural elements such as horse head walls, small green tiles, slope roofs, and whitewash walls reflect the unique style of Huizhou folk houses.
Image source: Internet search https://image.baidu.com, access time: April 20, 2024.

Most of the residential buildings in Huizhou are courtyard-style, facing north and south, leaning on mountains and facing water, and the layout is symmetrical about the central axis. This layout reflects respect for the natural environment and Huizhou people's pursuit of harmonious life philosophy.



Figure 18 Residential buildings in Huizhou

Most of the residential buildings in Huizhou are courtyard-style, facing north and south, leaning on mountains and facing water, and the layout is symmetrical about the central axis. This layout reflects respect for the natural environment and Huizhou people's pursuit of harmonious life philosophy.

Image source: Internet search https://image.baidu.com, access time: April 20, 2024.

In other parts of China (especially the Yangtze River Basin), residential buildings in many provinces can see architectural elements such as horse head walls, small green tiles, slope roofs, and whitewash walls, and are decorated with exquisite stone carvings, wood carvings, and brick carvings. , people can't help but ask, since they are all the same, what are the characteristics? In fact, residential buildings and even culture itself are influenced by each other. During the Ming and Qing Dynasties, due to the prosperity of "Hui merchants", Huizhou culture and Hui-style architecture were widely spread. Hui-style architecture can be seen in most areas of China, but in In the Huizhou area (including Wuyuan), the birthplace of Huizhou architecture, Huizhou architecture is the most common, concentrated and typical.



Figure 19 Residential buildings in Huizhou

Due to the prosperity of "Hui merchants", Huizhou culture and Hui-style architecture have been widely spread. Hui-style architecture can be seen in most areas of China. However, in the Huizhou area (including Wuyuan), the birthplace of Hui-style architecture, Hui-style architecture is the most Common, most concentrated, most typical.

Image source: Internet search https://image.baidu.com, access time: April 20, 2024.

1.4.5 Inheritance and development of Huizhou culture

As an important part of Chinese traditional culture, Huizhou culture has profound historical heritage and unique regional characteristics. However, with the changes of the times, the inheritance and development of Huizhou culture are also facing many challenges. In order to protect and inherit this precious cultural heritage, we need to strengthen research, publicity and education to let more people understand and understand Huizhou culture. At the same time, it is also necessary to innovate the inheritance method, combine Huizhou culture with modern life, and give it new connotation and value of the times.

Huizhou culture occupies an important position in traditional Chinese culture with its rich connotation, unique style and profound heritage. The culture of Wuyuan is an integral part of Huizhou culture. The two have the same origin and there is no difference. It can be said that the cultural beliefs of Wuyuan people are the cultural beliefs of Huizhou, and the cultural identity of Wuyuan people is also Huizhou culture, and the changes that have occurred are Wuyuan County It was placed under the jurisdiction of Jiangxi Province, but Jiangxi Province did not change the Huizhou cultural imprint of Wuyuan. On the contrary, it tried its best to create and carry forward the Huizhou cultural characteristics of Wuyuan, making it the cultural characteristics of Wuyuan and further developing it into the tourism business card of Wuyuan County.

1.5 Religious beliefs and the spiritual world of Wuyuan people

Religious belief also plays an important role in the Wuyuan area. Wuyuan area has rich religious culture, including Buddhism, Taoism, Confucianism, etc. The Wuyuan people's religious belief and worship reflect their pursuit of the spiritual world and their awe of the laws of the universe. Religious activities and ceremonies are often actively participated in by people in Wuyuan area and have become an important part of Wuyuan culture.

1.5.1 Religious beliefs of Wuyuan people

Wuyuan people have diverse and profound religious beliefs, which are mainly reflected in their devout beliefs in Buddhism and Taoism. These two beliefs have deeply affected the lifestyle and values of Wuyuan people. Buddhism has been introduced to Wuyuan since the Tang Dynasty, with a long history and far-reaching influence. In Wuyuan, many ancient villages have temples enshrining Buddha statues. Villagers regularly go there to burn incense and pray for family safety and career success. Buddhism emphasizes karma and retribution, teaching people to be compassionate, respect life, and protect the environment. Wuyuan people's belief in Buddhism makes them pay attention to self-cultivation and pursue inner tranquility and peace.

Picture 20:



Figure 20 Caiyun Ancient Temple, Qinghua Town, Wuyuan County
Located near Rainbow Bridge in Wuyuan County, "Caiyun Temple" was built in the Song Dynasty and has a history of more than 800 years. It is the monastic temple of Master Hu Jixiang who donated money to build Rainbow Bridge. The ancient temple is located at the foot of "Beacon Mountain", not far from The "Rainbow Bridge" is less than 1 km away and is an ancient Buddhist temple with Huizhou architecture.
Image source: Hu Yu, taken on November 4, 2023, at Rainbow Bridge Scenic Area in Wuyuan County.

Taoism also has a broad belief base in Wuyuan, especially Huangshan Taoism, which is deeply respected by local people. Taoism advocates the harmonious coexistence of man and nature, emphasizing compliance with nature and the unity of inside and outside. This concept has also deeply affected the lifestyle and architectural style of Wuyuan people. Wuyuan people embody these beliefs in their daily lives. They respect the changes in nature and pay attention to coexistence and harmony with the environment.



Figure 21 The Taoist Holy Land Zhizhen Temple in Wuyuan
Founded in the Qianfu period of the Tang Dynasty, it is a typical Huizhou architectural style and is a famous Taoist temple in Wuyuan.
Image source: Internet search https://image.baidu.com, access time: April 23, 2024.

1.5.2 How religious beliefs affect the moral concepts, behavioral norms and community cohesion of Wuyuan people

Religious beliefs play an important role in the moral concepts and behavioral norms of Wuyuan people. The qualities such as compassion, tolerance and integrity advocated by Buddhism and Taoism are deeply imprinted in the hearts of Wuyuan people and have shaped their simple and kind-hearted character. At the same time, religious beliefs also provide Wuyuan people with behavioral norms. They will consciously abide by these norms in their daily lives and maintain the harmony and order of the community. In addition, religious beliefs are an important source of community cohesion in Wuyuan. The common belief unites the villagers closely, supports and helps each other, and jointly resists various difficulties and challenges in life.

1.5.3 The important position of religious buildings and religious activities in Wuyuan culture

Religious buildings and religious activities play an important role in Wuyuan culture. Religious buildings such as temples and Taoist temples are not only the sustenance of faith, but also the carrier of culture. With their unique architectural style and exquisite carving art, they demonstrate the wisdom and talent of the Wuyuan people. At the same time, these buildings also carry rich historical and cultural information, providing valuable physical information for future generations to study

Wuyuan culture. Religious activities such as temple fairs, Dharma gatherings, etc. are an important part of Wuyuan people's life. These activities not only enrich the spiritual and cultural life of villagers, but also promote communication and interaction between people and enhance the cohesion of the community. (Bian Siming. (2008). Promote cultural innovation and development to build a harmonious society. Shandong Province Masses Proceedings of the Cultural Society)

In religious activities, people can feel the mysterious and solemn atmosphere, thereby gaining spiritual comfort and spiritual sustenance.

1.6 Traditional culture and art and the life aesthetics of Wuyuan people

In addition to religious beliefs, Wuyuan people also have rich traditional culture, such as calligraphy, painting, poetry, drama, etc. These cultural forms have enriched the spiritual life of Wuyuan people and also had a profound impact on their architectural design. Wuyuan's calligraphy and painting art has a unique style, often with landscape as the theme, showing love and reverence for nature. Wuyuan's poems often describe natural landscapes and express people's praise for nature. In addition, drama art also has a long history in Wuyuan, and Wuyuan people inherit and display their cultural traditions through drama performances.

1.6.1 Traditional art forms in Wuyuan area

Wuyuan area has rich and colorful traditional art forms. Among them, calligraphy, as a treasure of Chinese culture, has a profound foundation in Wuyuan. Many literati wrote here and left precious calligraphy treasures. The art of painting is also highly respected in Wuyuan. Whether it is landscape painting or flower and bird painting, they all reflect the painters' love and awe for nature. In addition, poetry is also an important way for Wuyuan people to express their emotions and thoughts. Many beautiful poems have been passed down to this day. In terms of drama, Wuyuan Anhui Opera, as a national intangible cultural heritage, demonstrates the unique talents and profound heritage of Wuyuan people in drama art.

1.6.2 Analyze how art can enrich the spiritual life of Wuyuan people and improve their quality of life

Art plays a pivotal role in the spiritual life of Wuyuan people. First, art provides people with aesthetic pleasure. Whether you are appreciating the power of calligraphy works, appreciating the profound artistic conception in paintings, or listening to the melodious singing of Anhui opera, people can feel the influence of beauty and spiritual satisfaction. Secondly, art is also a medium for people to express their emotions and express their thoughts. By creating and appreciating poetry, drama and other artistic works, people can release their inner joys, anger, sorrows and achieve emotional balance and catharsis. Finally, art participation and creation can also improve people's quality of life. While pursuing material wealth, Wuyuan people pay more attention to spiritual wealth and improvement. By participating in art creation and appreciation activities, they cultivate their own aesthetic taste and humanistic qualities, making their lives more colorful and full of charm.

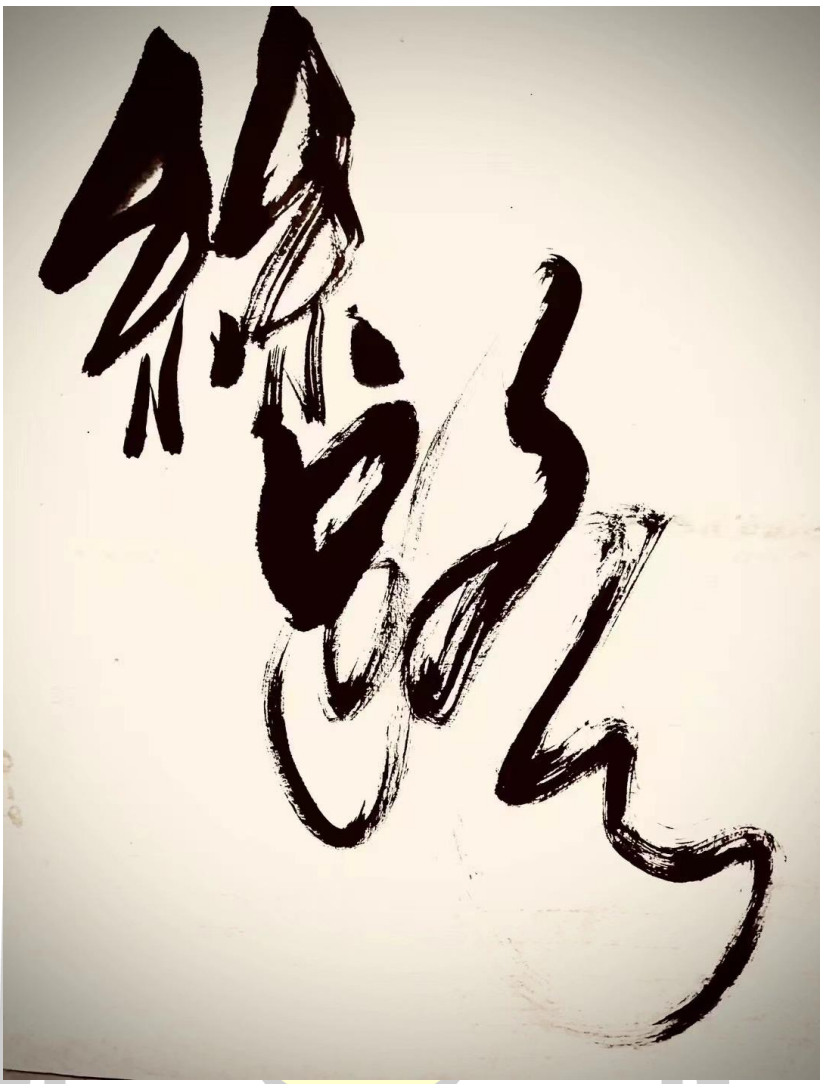


Figure 22 Chinese calligraphy art
Art plays a pivotal role in the spiritual life of Wuyuan people. Calligraphy is one of the many art categories loved by Wuyuan people.
Image source: Hu Yu, taken on September 10, 2023, in Mahasarakham, Thailand.

1.6.3 Explore the contemporary innovation and development of Wuyuan traditional art

In the context of contemporary society, Wuyuan traditional art is facing important opportunities for innovation and development. On the one hand, with the advancement of science and technology and the trend of globalization, Wuyuan traditional art has become more widely disseminated and recognized. With the help of the Internet, new media and other channels, Wuyuan's calligraphy, painting, poetry, drama and other art forms can go out of the mountains and into the world, allowing more people to appreciate their unique charm. On the other hand, contemporary artists are also actively exploring innovative ways of combining traditional art with modern elements. On the basis of inheriting the essence of traditional art, they integrate modern aesthetic concepts and creative techniques, injecting new vitality and the

flavor of the times into Wuyuan's traditional art. For example, in terms of drama, some young Anhui opera actors are trying to integrate modern music elements into traditional singing, which not only retains the charm of Anhui opera but also adds a sense of modernity; in the field of painting, some painters are also trying to combine Western painting techniques with traditional Chinese singing. Landscape painting is combined to create works with a unique style. (Feng Jingwei. (2021). Research on stylized language in traditional Chinese painting. Art Education Research, 12-25) These innovative practices have opened up a new path for the inheritance and development of Wuyuan traditional art.

The people of Wuyuan have profound cultural beliefs in the inheritance and protection of traditional culture. They regard traditional culture as precious spiritual wealth, believing that it carries the wisdom and experience of their ancestors and is an important part of the cultural identity and values of the Wuyuan region.

1.7 Nature worship and ecological protection in Wuyuan

Wuyuan is located in the mountainous area of Jiangxi Province and is rich in natural resources. People in Wuyuan have a close relationship with nature. They respect nature and worship mountain gods and water gods. They believe that nature is the source of life for them. Wuyuan people often participate in nature worship rituals and activities, praying to mountain gods and water gods for peace and a good harvest. This kind of nature worship is also reflected in the architecture of Wuyuan. Their houses are often integrated with the surrounding environment. The architectural style is simple and natural, complementing the mountains and rivers, emphasizing natural harmony, and reflecting their respect and worship of nature.

1.7.1 Wuyuan people’s concept of nature worship and their attitude towards the natural environment

Wuyuan people are deeply influenced by traditional culture, in which the concept of nature worship occupies an important position. They regard nature as sacred and inviolable, and believe that mountains, rivers, trees, animals, etc. all have spirituality and should be respected and protected. This concept makes Wuyuan people have an attitude of respect and care for the natural environment in their daily lives. They focus on harmonious coexistence with nature and avoid over-exploitation and destruction of natural resources.



Figure 23 Ancient camphor tree in Xiaoqi Village, Wuyuan County

Wuyuan people are deeply influenced by traditional culture, in which the concept of nature worship occupies an important position. They regard nature as sacred and inviolable, and believe that mountains, rivers, trees, animals, etc. all have spirituality and should be respected and protected. These ancient camphor trees in Xiaoqi Village, Wuyuan County, which are hundreds or thousands of years old, are regarded as gods by Wuyuan people and protected by stone tablets. The stone tablets write: Xiaoqi Shen Zhang.

Image source: Hu Yu, taken in Xiaoqi Village, Wuyuan County on May 26, 2017.

1.7.2 How nature worship affects Wuyuan's architectural style and urban and rural planning

The concept of nature worship has had a profound impact on Wuyuan's architectural style and urban and rural planning. In terms of architectural style, Wuyuan people pursue integration with nature, focusing on the use of natural materials and drawing on natural forms. For example, traditional houses often adopt designs such as wooden structures, pitched roofs, and patios to adapt to the terrain and climate and make full use of natural resources. In terms of urban and rural planning, Wuyuan people emphasize respecting and complying with nature. The urban layout is often based on mountains and rivers, with winding roads, and the principle is not to destroy the natural style. This planning concept makes Wuyuan's urban and rural landscape and natural environment complement each other, forming a unique urban and rural construction style.

1.7.3 Wuyuan County’s practice and experience in ecological protection

Wuyuan has accumulated rich practice and experience in ecological protection. First of all, the government attaches great importance to ecological and environmental protection and has formulated a series of strict environmental protection regulations and policy measures to provide a strong guarantee for ecological protection. Secondly, Wuyuan people attach great importance to ecological education and improve people's environmental awareness by inheriting and promoting ecological wisdom in traditional culture. In addition, Wuyuan also actively promotes sustainable development models such as ecological agriculture and eco-tourism to achieve a win-win situation between economic and ecological benefits. In the practice of ecological protection, Wuyuan people are also good at using private power, such as establishing environmental protection volunteer organizations and carrying out environmental protection public welfare activities, forming a good atmosphere for the whole society to participate in ecological protection. These practices and experiences provide useful reference and inspiration for other regions.

1.8 The integration of tradition and modernity in Wuyuan community

The people of Wuyuan respect traditional values, such as respecting elders, respecting teachers, and valuing family and community relationships. These values are deeply rooted in the hearts of Wuyuan people and influence their words, deeds and behavioral norms. In addition, the people of Wuyuan also pay attention to the cultivation of traditional moral concepts, such as integrity, filial piety, hard work, etc. These concepts have been widely inherited and promoted in the Wuyuan area.



Figure 24 Wuyuan people's values

Wuyuan people attach great importance to the cultivation of traditional moral concepts, such as integrity, filial piety, hard work, etc. These concepts have been widely inherited and promoted in Wuyuan area. In the picture, the people of Wuyuan made these values into plaques in the form of the edict of Zhu Yuanzhang, the founding emperor of the Ming Dynasty, and hung them on the wall to warn and regulate people's behavior.

Image source: Hu Yu, taken on May 26, 2017 in Wuyuan County, Jiangxi Province.

The living habits and traditions of the Wuyuan community have also had a profound impact on their cultural identity. They value family and affection, respect their elders, and are willing to help others, which is reflected in their daily life and architectural design. Traditional buildings in Wuyuan often have special ancestral halls for worshiping ancestors. This is a sign of respect for ancestors and the inheritance of traditional culture. At the same time, there are shared public spaces in the Wuyuan community for community gatherings and activities, which reflects their community spirit and collective consciousness and strengthens connections and mutual assistance among community members.



Figure 25 Wuyuan people's public building—ancestral hall

Traditional buildings in Wuyuan often have special ancestral halls for worshiping ancestors. This is a sign of respect for ancestors and the inheritance of traditional culture.

Image source: Hu Yu, taken in Jiangwan Town, Wuyuan County on May 26, 2017.

1.8.1 Traditional habits and values of Wuyuan community

Wuyuan community is deeply influenced by Confucian culture, and its traditional habits and values are mainly reflected in respecting the elderly and caring for the young, attaching importance to family and family, advocating diligence and thrift, and paying attention to etiquette and norms. In community life, people follow ancient customs, such as family reunions during the Spring Festival, ancestor worship activities, and helping each other and living in harmony in daily life. These traditional habits not only maintain the stability of the family and community, but also convey profound cultural heritage.



Figure 26 Wuyuan people's public building—Rural Covenant Office

Located in Wangkou Village, Wuyuan County, the Township Committee was a grassroots management organization in the countryside during the Ming and Qing Dynasties. It was also a place where neighbors could encourage people to do good deeds, practice etiquette, and provide mutual aid and relief. The manager of the township covenant office is generally appointed by the government and is called "Yue Zheng". Larger township covenant offices also have the position of "Yue deputy" to assist the "Yue Zheng" in managing affairs. According to the story recorded in "Huizhou Folk Daily Life in the Early Qing Dynasty": Farmers in Northeast Township of Wuyuan are accustomed to going up the mountain to cut grass and step on it as base fertilizer when the vegetation sprouts before and after Grain Rain. In order to avoid disputes among the various ethnic groups, the four surnames Hu, Zhan, Wang and Dai convened the surrounding villages to discuss matters at the Longwei Township Meeting House. They formed a custom of orderly mowing the fields according to the terrain of the rice fields, which was permanently fixed in the form of

stone carvings. Come down. It can be seen from this that in addition to building water conservancy, building bridges and paving roads, the Longwei Township Convention Office also carries out a lot of production coordination work among the villages. The Longwei Township Convention Office has a complete set of procedures for coordinating villagers' self-management management. This form of self-management by villagers is very similar to the moral lecture halls, legal lecture halls, village rules and regulations, and family traditions and family mottos that are gradually forming in every street, town, and village. This aroused my great interest.

Image source: Hu Yu, taken in Wangkou Village, Wuyuan County on May 26, 2017.

1.8.2 The impact of the modernization process on Wuyuan community traditions and how the community responds to these changes

As the modernization process advances, Wuyuan community faces many challenges and changes. On the one hand, modernization has brought changes in lifestyles, such as the acceleration of urbanization and the popularization of science and technology, which have gradually weakened traditional customs and values; on the other hand, the development of tourism has also had an impact on the traditional culture of the community. The commercial atmosphere is becoming increasingly strong.

In response to these changes, the Wuyuan community has taken a series of measures. First of all, the government has increased its efforts to protect traditional culture and strives to maintain the cultural foundation of the community by restoring ancient buildings and organizing cultural activities. Secondly, community residents also actively participate in the inheritance of traditional culture, such as organizing learning and training of traditional handicrafts and participating in celebrations of traditional festivals. In addition, the community also focuses on integrating traditional cultural elements into the modernization process, such as retaining traditional architectural styles in urban planning and emphasizing cultural experiences in tourism development.



Figure 27 Wuyuan people's public building—the stage
Wuyuan has a large number of ancient stages, which are usually used to hold various cultural activities and are one of the cultural foundations that maintain the community.
Image source: Hu Yu, taken in Wangkou Village, Wuyuan County on May 26, 2017.

1.8.3 How does Wuyuan community maintain its uniqueness and cohesion in modern society

In modern society, Wuyuan community maintains its uniqueness and cohesion through many efforts. First of all, the community attaches great importance to the inheritance and development of traditional culture, and allows residents to feel the charm of traditional culture in their daily lives by organizing cultural activities and building cultural facilities. Secondly, the community focuses on communication and interaction between residents, such as organizing various club activities, volunteer services, etc., to enhance the sense of belonging and identity among residents. In addition, the government also actively promotes the sustainable development of the community, pays attention to the quality of life and well-being of residents, and further enhances the cohesion and centripetal force of the community.



Figure 28 Wuyuan people's public building—the stage

There are a large number of ancient stages in Wuyuan, which are usually used to hold various cultural activities and are also used for daily life or production activities of community residents.

Image source: Hu Yu, taken in Likeng Village, Wuyuan County on May 26, 2017.

In general, in the process of integrating tradition and modernity, Wuyuan community not only retains the essence of traditional culture, but also actively embraces the development opportunities of modernization. This integration not only allows the community to maintain its unique cultural charm in modern society, but also provides residents with a more colorful life experience.

To sum up, the cultural beliefs of Wuyuan people have formed a unique style under the influence of Buddhism and Taoism. They focus on harmonious coexistence with nature, advocate art and traditional culture, and respect family and community. These beliefs and values are deeply rooted in the daily life and architectural design of Wuyuan people, providing strong support for their cultural identity and community cohesion.

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Part Two: Geographical factors leading to the uniqueness of Wuyuan County architecture

2.1 Wuyuan County's geographical location, natural environment and climate characteristics

Wuyuan County is located in the northeastern part of Jiangxi Province, China, and is a county under the jurisdiction of Shangrao City, Jiangxi Province. It is located in the northeastern part of Jiangxi Province, between 117°21′56.6″-118°12′13.7″ east longitude and 29°01′43.3″-29° north latitude. Between 34′39.3″, the total area is 2967.78 square kilometers. Wuyuan County is located in the mid-subtropical zone and has the characteristics of the East Asian monsoon zone, with a mild climate, abundant rainfall, short frost period, and four distinct seasons. (Xiaoran. (2018). Wuyuan, a traditional Chinese ancient village. China Trade Union Accounting, 03-09.). As of 2020, Wuyuan County has 1 subdistrict, 10 towns, and 6 townships under its jurisdiction. The County People's Government is located in Gongcheng Street. As of 2022, Wuyuan County has a permanent population of 311,900. (Reference information source https://baike.baidu.com/item/Wuyuan County/10898125?fr=ge_ala, access time: March 12, 2023)



Figure 29 Map of Wuyuan County, Jiangxi Province

Image source: Internet search https://image.baidu.com, access time: March 23, 2022.

Wuyuan is located at the junction of Jiangxi, Anhui and Zhejiang provinces, and its geographical location is very unique. It borders Kaihua County, Quzhou City, a national historical and cultural city in Zhejiang Province, to the east, Jingdezhen City, the famous porcelain capital of Jiangxi Province, to the west, and Huangshan City (the ancient Huizhou Prefecture), a national tourist resort in Anhui Province, to the north. (Lin Chun. (2014)). Early spring tour to Wuyuan. Xinjiang Human Geography, 01- 06.), south of the Yangtze River is connected to the Sanqing Mountain, the first fairy mountain in the south of the Yangtze River, and the Dexing Copper Mine in Dexing City, the copper capital. The county is about 83 kilometers long from east to west and 54 kilometers wide from north to south, with a total area of 2967.78 square kilometers. Since May 1, 1949, Wuyuan County has been affiliated to Shangrao City, Jiangxi Province. (Hu Congkun; Luo Jindong; Zhang Dingyang; Liu Yidan; Zhou Rui; Zheng Yuchao. (2015) - The development direction and prospects of the red cultural industry - taking Yongxin County, Ji'an City, Jiangxi Province as an example. Small and medium-sized enterprise management and technology. (Mid-term issue), 12-15.)

In terms of natural environment, Wuyuan County is dominated by mountains, with undulating mountains and surrounding mountains, forming a magnificent mountain landscape. At the same time, there are many streams passing through the county, adding to the agility of the land. In addition, Wuyuan is also rich in forest resources, rare animals and plants, and is an area with extremely rich ecological diversity.

In terms of climate, Wuyuan belongs to the mid-subtropical monsoon climate zone, with four distinct seasons, mild and humid. Spring is warm and rainy, summer is hot and humid, autumn is cool and pleasant, and winter is cold and dry. (Sun Siyu. (2019). Northern and Southern interior design styles from the perspective of regional culture - taking Beijing folk houses and Zhejiang folk houses as examples. Academic Paper Joint Comparison Database. 04-24). This climatic condition provides a favorable environmental foundation for agricultural production and lifestyle in Wuyuan.

2.2 The differences between the north and the south in the development of ancient Chinese architecture due to geographical factors

In the early development process of China's architectural history, there was a saying of "South Nest and North Cave", that is, the folk houses in the south developed from "nest houses", and the folk houses in the north developed from "cave houses". "Nest dwelling" means "tree dwelling". Since ancient times, southern China has a humid climate, abundant vegetation, and many mosquitoes, poisonous snakes and beasts. In order to avoid the moisture on the ground and poisonous snakes and beasts, people in the south use wood that is easier to obtain in the south. and other building materials, they tend to extend the building toward the sky, just like those birds nesting in trees. Such buildings are functionally ventilated, cool, moisture-proof, and safer than the ground. Typical nests The living style has been widely used and inherited in the south, and has gradually developed into ganlan-style buildings. The style characteristics of ganlan-style buildings can be seen in most residential buildings in southern China, such as the dwellings of the Yao people in Guangxi and Yunnan.

Diaojiao bamboo houses of the Dai people, etc. In the cold and dry north, the opposite concept is held. Building systems often choose to learn from burrowing methods (such as using digging methods similar to burrowing animals), and further expand the building deep underground. The "cave dwelling" construction method is very common among northern folk houses. To this day, we can still see a large number of cave dwellings in Shanxi, Henan, Shaanxi and other provinces of China. Cave dwellings are typical representatives of "cave dwellings" in northern China. Cave dwellings usually have mountains behind them and face the sun. It has the characteristics of safety, heat preservation, warm in winter and cool in summer. Later, the courtyard house in the north was developed based on the architectural concept of cave dwellings. Many designs in the courtyard house can be seen to be derived from cave dwellings. For example, the courtyard in the courtyard is built facing south, just like a cave dwelling. The open flat land in front of the house; the north wall is built very thickly and is called a "gable", just like the house is a cave dwelling built on the mountain. To this day, the difference in architectural concepts of "Southern Nest and North Nest" still deeply affects the residential architecture of contemporary southerners and northerners in China. At the same time, it also affects the people who once migrated from the northern areas to Huizhou to make a living in order to escape the war. people.

2.3 The historical and geographical factors that formed the Huizhou architecture in Wuyuan

When introducing the historical and cultural background of Wuyuan County, it was mentioned that based on historical records, especially the records in "Jin Ji" and "Jin Shu", we can have an understanding of an important period in Chinese history. This period is the late Western Jin Dynasty, that is, after 311 AD. At that time, the Central Plains region experienced major historical events such as the "Yongjia Rebellion" and the "Five Husbands Rebellion". These events triggered large-scale social unrest and turned the region into a hell on earth full of war and smoke. Wars and massacres caused a huge population decrease. Only one out of ten large gentry families in the Central Plains region remained. These large gentry families experienced ups and downs in their lives in the torrent of history, and Chinese society and culture also experienced this. It has experienced major impacts and changes over a period of time, which has had a profound impact on the formation and development of architecture in Wuyuan area.

In order to escape the war, people of the same clan in the Central Plains gathered together. The desire for peace and the instinct for survival drove people to find a new way of life. In order to survive and reproduce their families, these wealthy noble families chose to migrate to the south. They need to find a pure land where they can survive and reproduce. Such a place must have certain resources and security. So, in the process of migrating to the south, they found a land with beautiful mountains and clear waters, surrounded by mountains, isolated from the world, with beautiful environment and rich resources. This place has Huangshan Mountain, Tianmu Mountain, Baiji Mountain, Assembly Mountain, Wulong Mountain, etc. In addition, there are many rivers such as Xin'an River and Le'an River passing through it. There is abundant water vapor in the mountains, which is suitable for the growth of crops. Therefore, people who migrated from the north regarded this place as their haven.

This place later gradually developed into the famous "Huizhou", and Wuyuan County is an integral part of Huizhou.

Although the natural environment in Huizhou is beautiful and has certain conditions for reproduction and survival, the lives of people who migrated and settled down had to change as they adapted to the environment. From the perspective of building houses suitable for people to live in, the terrain here is mainly mountainous and there are few plains. For people who are used to living in spacious courtyards, this is not only a big challenge, but also the beginning of architectural innovation. , Wuyuan's Huizhou architectural art evolved and was born under the background that innovation was required due to changes in the geographical environment.

2.4 The blending and evolution of northern and southern architectural styles

In the history of Chinese architecture, the traditional architectural style of "South Nest and North Nest" reflects the significant differences in regional culture between the north and the south. The south is humid and rainy, with luxuriant vegetation, so folk houses mostly adopt the form of nesting, that is, stilt-style buildings, which are characterized by ventilation, moisture-proof, and insect-proof and snake-proof; while the north is dry and cold, so folk houses tend to be cave-dwelling, such as cave dwellings, for insulation, Safety is paramount.

In northern China, because there are many plains and few mountains, it is suitable for building courtyard houses with a wide area. However, in Huizhou, because the mountains are narrow and there is not a lot of flat land, there is no way to build spacious courtyard houses like in the north. The local indigenous people in Huizhou usually build stilt-style residential buildings, that is, the ground floor is elevated and the second floor is occupied. Although this residential building method saves land, for the large gentry households, such housing cannot satisfy their desire for nobility. and status needs. "Residential buildings, as an important part of human civilization, reflect people's lifestyle and thinking patterns." After the northern gentry migrated to Huizhou, they faced the problem of how to combine northern architectural concepts with the southern geographical environment. For these wealthy noble families from the north, since they could not replicate their northern lifestyle here, they needed to find a new architectural form to adapt to the geographical environment here. Therefore, they began to try to integrate the ganlan-style buildings in the south with the courtyard buildings in the north, hoping to find a new way of life in this integration.

Therefore, under the predicament caused by the intertwining of special geographical factors and special historical background, the great integration of north and south architecture by people who migrated from the north created unique "Hui Style Architecture".

In this blend of northern and southern architectural styles, the innovation of Huizhou architecture is first reflected in the changes in the internal structure of the building. They cleverly drew on the stilt-type stilt structure in the south and the raised-beam structure of the courtyard building in the north. They combined the stilt-type structure of the southern stilt-type buildings with the raised-beam structure of the northern courtyard buildings to create a new type of structure. "hybrid architecture". The through-bucket frame is a common structure in southern buildings. It makes the overall structure of the building more stable by changing the connection between

floors into interspersed ones. The raised beam frame is a common structure in northern buildings. It makes the internal space of the house more open by raising the beams. This new "hybrid structure" of Huizhou architecture, which is innovatively created through the integration of north and south, not only has the stability of the bucket-type structure of southern buildings, but also maintains the openness of the beam-lifted structure of northern buildings, making the building adapt to While maintaining a mountainous environment, it can also meet people's needs for living space and distinguished status.

Secondly, this integration has been further developed in architectural form, and people have innovated in architectural form. They referred to the "floor dwelling" form of local stilt-style buildings and raised the courtyard building to 2-3 floors. This structure not only adapts to the mountain environment, but also effectively utilizes limited flat land resources, allowing each family member to have his or her own private space. It also allows their house to overlook the mountain scenery and appreciate the different scenery of the four seasons. Their house on the hillside looks like a mountain and blends in with the mountain, forming a picture of harmonious coexistence between man and nature. Moreover, inside the building, this new architectural form also creates a unique courtyard, known as the "patio". This patio is not only an extension of the indoor space, but also the interface between nature and artificiality. It is an important place for people to communicate and interact in daily life. Through the design of unique courtyards and patios, residents can feel the changes of the seasons at home and enhance the their awe and love for nature.

In terms of architectural appearance, they also made innovation and integration, integrating the 2 to 3-story exterior wall height of the stilt-style building with the gatehouse of the courtyard. Due to the height restrictions of dry-rail buildings, they designed the gates of the courtyard houses as "patches" on the high walls, forming a unique gatehouse. This kind of gatehouse not only has a practical function, but also becomes a symbol of the owner's wealth and status. They carefully carved various patterns on the gatehouse to show their knowledge and taste, making the gatehouse the key decoration of the entire building. Of course, there are also some Hui-style houses that do not use gorgeous carvings in the design of their gatehouses, but use simple lines and toned down colors to express their yearning and pursuit of a simple life.



Figure 30 The "patch" gatehouse of Huizhou architecture in Wuyuan County, Jiangxi Province

In the fusion of north and south architecture, due to height restrictions, Wuyuan people designed the gate as a "patch" on the high wall, forming a unique gate tower. This kind of gatehouse not only has a practical function, but also becomes a symbol of the owner's wealth and status.

Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

In addition, they also created the "Horse Head Wall", a unique architectural element shaped like a horse's head that has multiple functions such as "an auspicious symbol, fire and epidemic prevention, and privacy protection." The horse head wall is an important appearance feature of Huizhou architecture. As the number of immigrants in Huizhou increased, their houses gradually became villages. In this case, in order to prevent the occurrence of fire, people raised the outer wall to form a fire sealing wall that could block the spread of fire, also known as "horse head wall". The emergence of horse head wall enables every household to be protected from fire. Under the protection of the horse head wall, every household is connected to form a village along the uneven terrain, forming an overall harmony that reflects people's respect for the living environment and reverence for nature.



Figure 31 “Horse Head Wall”, one of the important features of Wuyuan Huizhou architecture

The "Horse Head Wall" is a unique architectural element shaped like a horse's head and has multiple functions such as "an auspicious symbol, fire and epidemic prevention, and privacy protection." The horse head wall is an important appearance feature of Huizhou architecture.

Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

The wall decoration of Huizhou architecture is also full of innovation. They combined the wall paint of stilt-style buildings with the brick and wood carvings of courtyard houses to create a unique "Huizhou wall decoration art". They carved various patterns on the walls, such as characters, animals, landscapes, etc., to express their cultural values and life attitudes. This kind of wall decoration art not only beautifies their living environment, but also reflects their love and respect for life.



Figure 32 Wuyuan Huizhou architectural decoration “wood carvings”
Wuyuan three carvings: "wood carvings, stone carvings, and brick carvings" are one of the important decorative methods of Wuyuan Huizhou architecture.
Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

2.5 Analyze how geographical factors affect Wuyuan’s architectural style and cultural traditions

Wuyuan's geographical factors have had a profound impact on architectural style and cultural traditions. First of all, the mountainous terrain makes the buildings in Wuyuan follow the mountain in layout, forming a well-proportioned building community. At the same time, in order to adapt to the mountain climate, buildings often adopt designs such as sloped roofs and deep overhangs to facilitate drainage and sun protection. These characteristics together constitute Wuyuan’s unique Huizhou architectural style.

Secondly, geographical factors also affect Wuyuan’s cultural traditions. Because it is located in a mountainous area and has relatively inconvenient transportation, Wuyuan has been relatively closed in history, which has allowed its cultural traditions to be well preserved and passed on. At the same time, the mountainous environment has also nurtured the Wuyuan people’s qualities of diligence, simplicity, and reverence for nature. These qualities are fully reflected in Wuyuan’s folk art and folk activities.

2.6 Give examples of how Wuyuan architecture integrates with the natural environment

There are many examples of Wuyuan’s architecture integrating with its natural environment. Take ancient villages as an example. These villages are often built near mountains and rivers, with houses scattered in an orderly manner among the mountains and rivers. The color and material of the building are in harmony with the surrounding environment, and the white walls and black tiles complement the green mountains and green waters. At the same time, the layout of the building fully considers lighting, ventilation and other needs, so that residents can enjoy beautiful natural scenery while enjoying a comfortable life. This perfect integration of architecture and nature not only reflects Wuyuan people's awe and respect for nature, but also demonstrates their unique aesthetic pursuit and life interest. For example, the ancient buildings in Xiaoqi Village are typical representatives. They coexist harmoniously with the surrounding ancient trees, streams, terraces and other natural landscapes, forming beautiful landscape paintings.





Figure 33 Scenery of Xiaoqi Village in Wuyuan County

The ancient buildings in Xiaoqi Village are typical representatives of Huizhou architecture in Wuyuan. They coexist harmoniously with the surrounding ancient trees, streams, terraces and other natural landscapes, forming beautiful landscape paintings.

Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

2.7 The artistic characteristics and achievements of Huizhou architecture in Wuyuan County

The artistic characteristics of Huizhou architecture lie in its unique architectural form and exquisite architectural decoration. In terms of architectural form, Huizhou architecture elevates the courtyard to 2-3 floors, forming a well-proportioned building community. This architectural form not only effectively utilizes mountain resources, but also harmoniously blends the architecture with the natural landscape. At the same time, Huizhou architecture also created a unique "patio" design, which not only extends the indoor space, but also becomes the intersection of nature and artificiality, providing residents with a place for dialogue with heaven and earth.

In terms of architectural decoration, Huizhou architecture also shows exquisite skills and infinite wisdom. They combined the wall paint of stilt-style buildings with the brick carvings and wood carvings of courtyards to create the unique "Huizhou wall decoration art". These decorative patterns have a wide range of themes, including figures, animals, landscapes, etc., with far-reaching meanings, and fully reflect the cultural values and aesthetic tastes of the Huizhou people.

In addition, Huizhou architecture is also characterized by the "horse head wall". This horse-head-shaped architectural element not only has auspicious symbolic meaning, but also plays an important role in practical functions. It effectively blocks the spread of fire and protects the lives and property of residents. Against the background of the horse head wall, Huizhou villages present an overall harmonious beauty, demonstrating people's respect for the living environment and reverence for nature.

Part Three: Theme and Architectural Reflection of Wuyuan People's Identity

3.1 Changes in the administrative affiliation of Wuyuan County

Wuyuan County was under the jurisdiction of Huizhou Prefecture, Anhui Province for a long time in ancient times. The ancient Huizhou Prefecture was located in the southern part of Anhui Province, including one prefecture and six counties: She County, Yi County, Xiuning County, Qimen County, Jixi County, and Wuyuan County. The southwest corner of the prefecture protrudes deep into Jiangxi Province. This protruding part is Wuyuan County. In the 1930s and 1940s, Wuyuan County was merged into Jiangxi twice. The first time was in 1934. In order to facilitate the division and management of war zones and for strategic needs, Chiang Kai-shek, then the actual leader of the Republic of China government, placed Wuyuan County under the jurisdiction of Jiangxi Province. However, this administrative order aroused strong dissatisfaction among Huizhou people. In an open letter to Chiang Kai-shek, they emphasized: Wuyuan County has been subordinate to Huizhou since the Tang and Song Dynasties. It has lasted for more than a thousand years. From all aspects, it is integrated with Huizhou Prefecture and is inseparable. Moreover, Huizhou's reputation as a state of ethics and education spreads far and wide. Zhu Xi is the pride of the Huizhou people. Zhu Xi's ancestral home is Wuyuan County. Therefore, Wuyuan County is very important to Huizhou people. It is a symbol of the cultural spirit of the entire province of Anhui. In addition, since the Ming and Qing Dynasties, there has been a saying in the middle and lower reaches of the Yangtze River that "there is no town without Huizhou", and the business gangs in one prefecture and six counties in Huizhou are very united. Once Wuyuan is transferred to Jiangxi, it will undoubtedly be a serious blow to Huizhou's commercial culture. As a result, some Wuyuan people launched the "Return to Anhui Movement" in Wuyuan County. In "Hu Shi's Oral Autobiography" translated and annotated by Tang Degang, it was said: "Wuyuan has a long-standing historical relationship with Huizhou, Anhui Province. The residents are proud of it and are unwilling to leave their home province. , so a group of people opposed it; and launched the "Wuyuan Return to Anhui Movement" (Wan: the abbreviation of Anhui Province, that is, the people's movement calling for Wuyuan County to return to Anhui). Due to the fierce response from the people, in August 1947, the government of the Republic of China moved. Wuyuan County was reclassified back to Anhui Province.



Figure 34 Hu Shi

Hu Shi was a cultural celebrity during the Republic of China. He served as the president of Peking University during the Republic of China. In the "Oral Autobiography of Hu Shi" translated and annotated by Tang Degang, he said: Wuyuan has a long-standing historical relationship with Huizhou, Anhui Province. The residents are proud of it and are unwilling to leave their home province. , so a group of people opposed it and launched the "Wuyuan Return to Anhui Movement".
Image source: Internet search https://answer.baidu.com, access time: April 23, 2024.

In 1949, as Wuyuan County and northeastern Jiangxi and other areas were taken over by the "Second Field Army" of the Chinese People's Liberation Army, the Huizhou area centered on Tunxi was taken over by the "Third Field Army" of the Chinese People's Liberation Army. Under the system of separation of military control committees between the two armies, Wuyuan County was separated from Anhui again in May of the same year and was once again included in Jiangxi Province and belonged to Fuliang Prefecture. Over the past seventy years, the organizational structure of the Huizhou region has undergone tremendous changes. Huizhou Prefecture has now been changed to Huangshan City. In addition to Wuyuan County, which is still affiliated with Jiangxi Province, Jixi County has also been assigned to the adjacent Xuancheng area of Anhui Province. Despite this, some elderly people in Wuyuan County believe that they are still Huizhou people in terms of cultural identity and self-identity. They believe that the culture of Wuyuan is an indispensable and important component of Huizhou culture, and Huizhou is still their spiritual homeland

that they cannot let go of. Today, Wuyuan County is extremely rich in natural landscapes and cultural landscapes, and most of the new buildings are still in the Huizhou architectural style, which is as pure as the core area of Huizhou today. It is intuitive to see that Wuyuan people adhere to traditional Huizhou culture. .

In January 2008, a far-reaching event occurred: the Huizhou Cultural and Ecological Protection Experimental Zone named by the Ministry of Culture was officially awarded, Wuyuan County was included in the protection scope of the experimental zone, and was awarded the "Wuyuan·Huizhou Cultural and Ecological Protection Experimental Zone" District" sign. This means that the country recognizes that Wuyuan County is subordinate to Jiangxi Province in terms of administrative relations, but still belongs to Huizhou culture in terms of cultural identity.

3.2 Discussion on the relationship between the cultural identity of Wuyuan people and the administrative affiliation of Wuyuan County

Wuyuan County has been under the jurisdiction of Huizhou Prefecture of Anhui Province for a long time in history and is an important part of Huizhou culture. However, in the 1930s and 1940s, due to war and political factors, Wuyuan County was merged into Jiangxi Province twice. This change in administrative affiliation has had a profound impact on the identity and cultural belonging of Wuyuan people.
Although administratively it belongs to Jiangxi Province, Wuyuan people still maintain a strong identification with Huizhou culture deep in their hearts. They cherish this cultural heritage that has been passed down for thousands of years and work hard to carry it forward. In the natural landscape and cultural landscape of Wuyuan County, it is not difficult to see the shadow of Huizhou architectural style. These new buildings still maintain the purity of Huizhou culture and demonstrate the persistence and inheritance of traditional Huizhou culture by Wuyuan people.

The relationship between cultural identity and administrative affiliation is a complex and delicate issue. In the case of Wuyuan, we can see that cultural identity is not entirely constrained by administrative affiliation. Although Wuyuan County is administratively part of Jiangxi Province, its cultural roots and identity are deeply rooted in Huizhou culture.

The Jiangxi Provincial Government's emphasis on and support for Wuyuan County also reflects its respect for and protection of cultural diversity. They make full use of the Huizhou cultural attributes of Wuyuan County and promote it as a tourism resource, which not only enhances the popularity of Wuyuan County, but also drives local economic development. This kind of cooperation and exchange across administrative regions provides useful reference for the harmonious development of cultural identity and administrative affiliation.

What needs to be pointed out here is that although Wuyuan County belongs to Huizhou culture in terms of cultural identity, its administrative jurisdiction, Jiangxi Province, attaches great importance to it and provides very strong policy support, especially in terms of tourism industry support and cultural heritage protection. Thanks to the efforts of all parties, Wuyuan County has developed into a major tourist destination in Jiangxi Province, and the Huizhou culture and Huizhou architectural style in Wuyuan County have been completely protected. The Jiangxi Provincial Government spared no effort to publicize and promote Wuyuan County, promoting it to the outside world as the "Dream Hometown" and "China's Most Beautiful

Countryside". It also declared Wuyuan County to the Ministry of Agriculture and Rural Affairs of the People's Republic of China as one of the first batch of key counties for leisure agriculture in the country, and was recognized As a key county for national leisure agriculture in 2021, there are only two counties (cities) in Jiangxi Province on the list, namely Wuyuan County and Jinggangshan City. According to relevant information, the population of Wuyuan County ranks 59th in the county population rankings in Jiangxi Province, but Wuyuan County ranks 45th among the top 100 counties in the country in terms of comprehensive county tourism strength. It can be seen that Wuyuan County has not been ignored in Jiangxi Province because of its cultural identification with Huizhou. On the contrary, it has received much attention because of its uniqueness of Huizhou cultural attributes in Jiangxi Province. This special status is compared with that in Anhui Province. It is not available, so from this perspective, it is the people of Wuyuan who ultimately benefit.

By extension, people usually think that cultural identity must be consistent with administrative affiliation. As a result, many disputes have evolved around the world, and even wars, and many people have become victims of such disputes. Today, when multiculturalism coexists, cultural tolerance is demonstrated in many places. Although Jiangxi Province and Anhui Province are geographically adjacent and have many similarities in culture, the Anhui culture in Wuyuan County also has obvious characteristics. Wuyuan people once launched the "Wuyuan Return to Anhui Movement" during the Republic of China (Wan: the abbreviation of Anhui Province, which is a movement of people calling for Wuyuan County to return to Anhui). They believed that since Wuyuan's culture has the same roots as Huizhou, so in terms of administrative affiliation Nor can it be divided. However, today, 74 years after Wuyuan County was placed under the jurisdiction of Jiangxi Province for the second time, the people of Wuyuan have actually benefited. First of all, Wuyuan has a special status in Jiangxi and has distinctive cultural characteristics. It has been built by Jiangxi Province as the province’s tourism business card. It has a great reputation, its tourism resources have been well developed, and it has also received many policies and funds from the Jiangxi Provincial Government. Comparatively Among the other counties that were once part of Huizhou's "One Prefecture and Six Counties", Wuyuan County is even more famous as a domestic tourist destination in China. Due to the increasing popularity and the vigorous development of tourism, Wuyuan's agriculture and tertiary industries have been developed. Wuyuan people not only have a secure life, but their quality of life has also been greatly improved. Secondly, Jiangxi Province has done an excellent job in protecting the Huizhou cultural characteristics of Wuyuan. It has never deliberately weakened the attributes of Wuyuan Huizhou culture, and has completely preserved and passed down the Huizhou cultural characteristics of Wuyuan County as cultural heritage. Wuyuan people did not change their cultural traditions, ideologies, or even architectural styles because they were placed under the jurisdiction of Jiangxi Province. They lived the life they were accustomed to, living in familiar houses and enjoying the same things as in other periods in history. with their elegant living environment. This is a phenomenon worthy of researchers' attention.

Overall, the theme of Wuyuan people's identity is a complex story about the intersection of cultural identity and administrative affiliation. This story tells us that the power of culture transcends administrative boundaries and can inspire a strong sense of belonging and identity in people's hearts. At the same time, the government and all sectors of society should also respect and protect cultural diversity, promote exchanges and integration between different cultures, and jointly promote the prosperity and development of culture.

3.3 Wuyuan people living in Wuyuan buildings

An important business card of Wuyuan County tourism is Huizhou culture. Wuyuan people regard traditional culture as precious spiritual wealth, believing that it carries the wisdom and experience of their ancestors and is an important part of the cultural identity and values of the Wuyuan region. These beliefs and values are deeply rooted in the daily life and architectural design of Wuyuan people, providing strong support for their cultural identity and community cohesion.

In terms of overall architectural planning and environmental landscape, Wuyuan County and even the entire Huizhou region are unique. Hui-style architecture is harmonious, unified and orderly with the overall environment. This not only reflects the improvement of Wuyuan people's aesthetics, but also the progress of design. It is also Wuyuan's unique style. People's understanding and recognition of Huizhou culture. To connect all the seemingly disorganized residential buildings into a village in an orderly manner, manpower and technology alone are not enough. A force is also needed to guide and regulate, which is cultural identity and clan etiquette. Clan etiquette is an important link to maintain harmony in the village and orderly interpersonal relationships. Every family is laid out with the ancestral hall as the core. They call the ancestral hall in the family the family ancestral hall, and the ancestral hall recognized by the whole clan is the main ancestral hall. As the clan grows, branch ancestral halls will be branched out. These ancestral halls are like stars, dotted in every corner of the village, maintaining a huge clan society and making the entire village orderly, harmonious and peaceful. In addition to being united, these aristocratic families also attach great importance to family education and the inheritance of literary style. They respect Confucianism and the Confucian thoughts of benevolence, etiquette and justice, which have become the cultural heritage of Wuyuan people. Under the spread and influence of Cheng-Zhu Neo-Confucianism, they formed a social atmosphere of "respecting Confucianism and courtesy". This atmosphere affected their lifestyle and also their architectural style, making Wuyuan architecture tend to be concise but not simple, focusing on the integrity of the building and emphasizing the inner meaning rather than the external performance, embodying the Confucian golden mean. .

Of course, in addition to the influence of clan etiquette, the geographical environment also had a profound impact on Wuyuan architecture. Wuyuan is located in a mountainous area with steep mountains and scarce land. In order to maximize the use of land, buildings in Wuyuan are often built on mountains and rivers. They took advantage of the mountains to build buildings according to the terrain, forming an architectural style that blends with the natural scenery. This kind of construction method close to mountains and rivers makes Wuyuan's buildings look like they

complement the natural environment and have strong regional characteristics. When it comes to the choice of building materials, Wuyuan people mainly use pine, cypress, nanmu, etc. as the main wood, and the stone materials mainly choose granite, bluestone and yellow stone. These are all locally produced building materials, which are easy to obtain, environmentally friendly and have good decorative effects, making Wuyuan's buildings both beautiful and exquisite, with regional characteristics.

The Wuyuan area we see today is a place where history and modernity are intertwined. The beautiful environment, rich culture, and unique architecture all reflect its historical heritage and cultural connotation. Of course, all this is inseparable from the wisdom and efforts of the northern gentry and generations of Wuyuan people. Through continuous innovation and change, they have left such a precious historical and cultural heritage to the world.



Figure 35 Wuyuan people in Wuyuan buildings

An important business card of Wuyuan County tourism is Huizhou culture. Wuyuan people regard traditional culture as precious spiritual wealth, believing that it carries the wisdom and experience of their ancestors and is an important part of the cultural identity and values of the Wuyuan region.

Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

3.4 The relationship between the identity of Wuyuan people and Wuyuan architecture

3.4.1 Explore how Wuyuan people reflect their identity through architecture

In Wuyuan, architecture is not only a place to shelter from wind and rain, but also a symbol of people's identity and status. Wuyuan people display their identity through the scale, layout and decoration of their buildings. For example, wealthy merchants and officials often built magnificent mansions with exquisite carvings and unique architectural styles that reflected their wealth and status. Ordinary people, on the other hand, pay more attention to practicality. Although their houses are simple, they also reveal their love for life and their pursuit of beauty.

3.4.2 Analyze how the lifestyle, values and community spirit of Wuyuan people are reflected in architecture

Wuyuan's architecture is deeply influenced by local lifestyle and values. For example, Wuyuan people value family and affection, which is fully reflected in the architectural layout of their residences. Folk residences are often built around the ancestral hall in family units, forming a tight family community. This layout not only facilitates communication and mutual assistance among family members, but also strengthens the family concept.

In addition, Wuyuan people also pay attention to harmony and order, which is reflected in the overall planning of the village. The buildings in the village are arranged in an orderly manner, the streets are spacious and clean, and public and private spaces coexist harmoniously. This kind of planning not only improves the living comfort of the village, but also reflects Wuyuan people's pursuit of a harmonious society.

3.4.3 In-depth study of the characteristics of Wuyuan traditional architecture

(1) Ancestral hall: Ancestral hall is one of the most important components of Wuyuan architecture. It is not only a place to worship ancestors, but also a symbol of family cohesion and identity. Ancestral halls usually have a solemn architectural style and are exquisitely ornately decorated to highlight the family's glory and status.



Figure 36 Wuyuan's architectural art—ancestral hall

Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

Residential buildings: The residential buildings in Wuyuan are unique, with Huizhou style as the mainstream. These residential buildings have white walls and black tiles, tall horse-head walls, and reasonable internal layouts that pay attention to lighting and ventilation. At the same time, the decoration of folk houses is also very particular, with exquisite wood carving, stone carving and brick carving skills and profound meanings.



Figure 37 Wuyuan’s architectural art—residential houses
Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

Public space: Wuyuan’s public spaces such as streets, squares and stages are also important components of the building. These spaces provide a place for villagers to communicate, entertain and gather, promoting interaction and development within the community. The architectural style of public spaces is often coordinated with the surrounding residential buildings to create a harmonious and unified village style.

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Figure 38 Wuyuan’s architectural art—square, stage and pavilion
Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

To sum up, Wuyuan's architecture is not only a carrier of material culture, but also a reflection of people's identity, lifestyle and values. By deeply studying the traditional architecture of Wuyuan, we can better understand the history, culture and humanistic spirit of this land.

3.5 Looking at Wuyuan’s architectural art from the perspective of cultural identity

3.5.1 The relationship between cultural identity and regional characteristics

In the protection and inheritance of architectural art in Wuyuan area, there is a close relationship between cultural identity and regional characteristics. The identity and regional characteristics of Wuyuan people influence and shape each other. As a carrier and expression of culture, architectural art carries the identity and regional characteristics of Wuyuan people.

The architectural art in the Wuyuan area is an important part of the local culture. It represents the values, lifestyle and aesthetic concepts of the Wuyuan people. Traditional villages and ancient buildings display the regional characteristics of the Wuyuan area with their unique forms and styles, reflecting the historical and cultural background and belief system of the Wuyuan people. Through the research and inheritance of architectural art, we can deeply understand the cultural identity and regional characteristics of Wuyuan people. .

3.5.2 Wuyuan architectural art fully integrates cultural identity and regional characteristics

The architectural art in Wuyuan area is mainly Huizhou architectural art. Huizhou architecture generally focuses on residential buildings. As an important part of Huizhou culture, it has left a mark in the history of Chinese architecture and is widely praised by Chinese and foreign architects and cultural scholars.

By studying the characteristics of Huizhou architecture, we can see cultural identity and regional characteristics from different details. From the perspective of phenotypic characteristics, Huizhou architecture has white walls, black tiles, and horse head walls; from the perspective of decorative features, Huizhou architecture is famous for its "three carvings", namely wood carvings, brick carvings, and stone carvings; in addition, Huizhou architecture There are also functional features such as high walls, patios, and lobbies. Most of their structures are multi-entry courtyards, and some small courtyards are in the triple courtyard style. According to the traditional Feng Shui layout, Hui-style buildings usually adopt a symmetrical layout along the central axis, facing north and south, with mountains and water, a gatehouse in front, and a patio after entering the gatehouse. The patio is a small open-air courtyard inside the building, used for The building's lighting, ventilation, and rainwater drainage have the meaning of "four waters return to the hall." After the patio, there is the main room, which is usually three rooms wide, with the hall in the middle and side rooms on both sides. Large courtyards include front yards, backyards, and cross-yards. , except the hall, the rest of the rooms are used for living, storage, and daily life, such as bedrooms, study rooms, kitchens, bathrooms, etc. Due to regulatory restrictions, the area and volume of Huizhou buildings are usually not too large. In addition, they incorporate the characteristics of southern stilt-style buildings. Traditional Huizhou buildings are usually two-story buildings, and new antique buildings are The building is three or four stories high. Since the momentum of the building cannot be displayed on a flat surface like the courtyard houses in the north, Huizhou architecture is more inclined to use exquisite decoration and carving to reflect the sophistication of the building, resulting in the exquisite "Wuyuan Three Carvings" (wood carvings, brick carvings) and stone carvings).



Figure 39 Wuyuan’s “Three Sculptures”—Stone Sculptures
Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

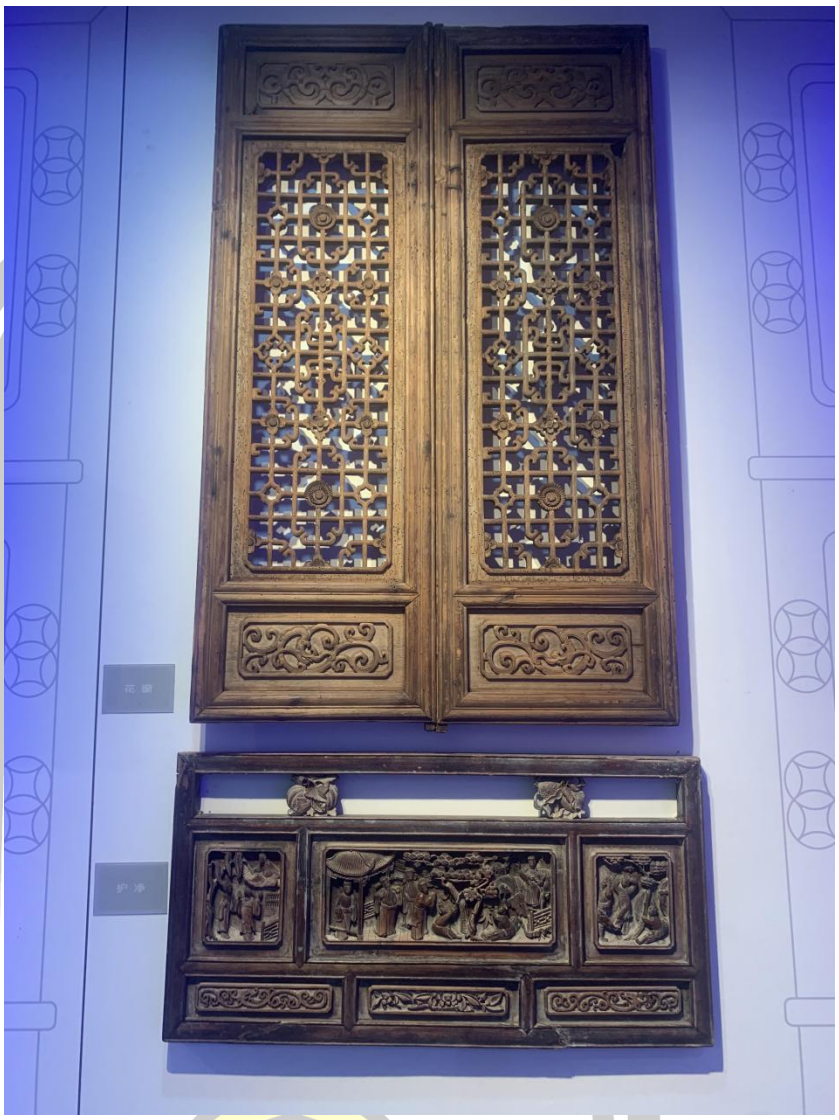


Figure 40 Wuyuan’s “Three Carvings” – Wood Carvings
Image source: Hu Yu, taken in Wuyuan County, Jiangxi Province on November 4, 2023.

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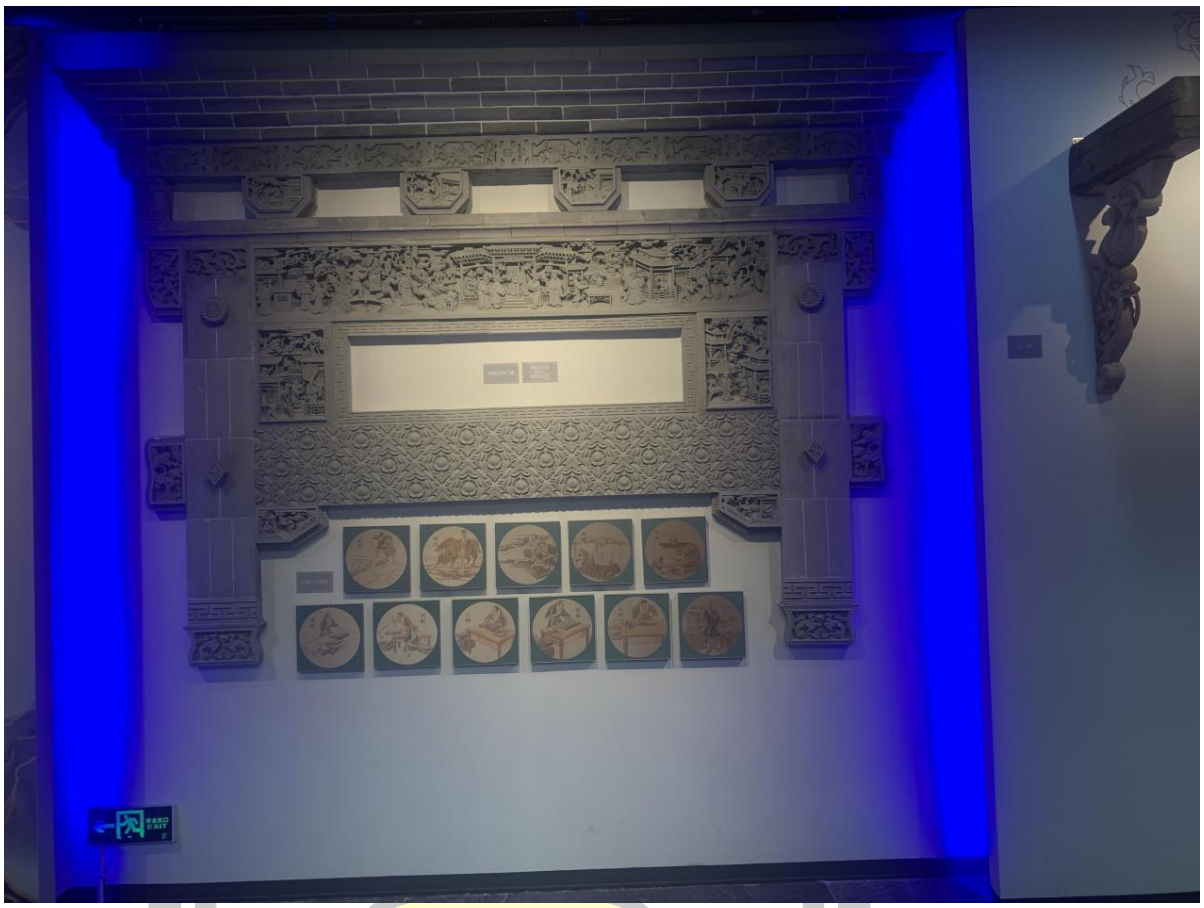


Figure 41 Wuyuan's "Three Sculptures" – Brick Sculptures
Image source: Hu Yu, taken in Wuyuan County, Jiangxi Province on November 4, 2023.

Another important feature of Huizhou architecture is its integrity and order. The Huizhou style buildings are scattered in height and height, with unified style and harmonious yet different styles. This includes both traditional culture and feudal etiquette factors, as well as geographical factors. It is also the aesthetic trend of ancient Huizhou people, including Wuyuan people. It is the artistic crystallization of the perfect integration of ancient Huizhou's unique humanistic environment and beautiful natural landscape. . Huizhou architecture was developed after the Southern Song Dynasty and the middle of the Ming Dynasty. With the development of social economy and the rise of Huizhou merchants, Huizhou architecture also developed simultaneously and formed a genre. In this process, as designers and builders of buildings, folk Craftsmen played an important role. They fully integrated the mountain characteristics, Feng Shui wishes and people's aesthetic orientation of the Huizhou area. But in the final analysis, it is still the product of the cultural identity and regional characteristics of the Huizhou area. The craftsmanship characteristics and modeling style of Huizhou architecture are reflected in various types of buildings such as houses, gardens, ancestral halls, temples, etc. Due to the unique style charm of Huizhou architecture, it has been imitated by various places and spread to most parts of southern China, and even some parts of the north. Regions follow suit.

3.5.3. The mutual integration of Wuyuan people and Wuyuan architecture

The theme of Wuyuan people's identity is closely related to the architectural art of Wuyuan area. Wuyuan people live in traditional buildings in Wuyuan area. This living style not only reflects the historical tradition of Wuyuan people, but also fits with the regional characteristics of Wuyuan area. By living in traditional buildings, Wuyuan people and architecture integrate with each other, forming a unique lifestyle and social relationship, further strengthening their cultural identity and regional characteristics.



Figure 42 The integration of Wuyuan people and Wuyuan architecture

The integration of Wuyuan people and architecture has formed a unique lifestyle and social relationship, further strengthening their cultural identity and regional characteristics. In the picture, the word "Happy" is hung in the nave of the building, indicating that a wedding has just been held at home.

Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

At the same time, architectural art also plays an important role in shaping and strengthening the cultural identity and regional characteristics of Wuyuan people. The unique forms and decorative arts of traditional buildings demonstrate the Wuyuan people's pursuit of beauty and aesthetic concepts, and reflect their inheritance and protection of traditional culture. By participating in the protection and inheritance of architectural art, Wuyuan people can deepen their identification with their own cultural identity and pass it on to future generations, thereby forming a lasting cultural identity and regional characteristics.

In summary, cultural identity and regional characteristics are interrelated in the protection and inheritance of architectural art in Wuyuan area. As a form of cultural expression, architectural art carries the identity and regional characteristics of Wuyuan people, and the identity and regional characteristics of Wuyuan people are reflected and strengthened through architectural art. Therefore, in the process of protecting and inheriting architectural art, attention should be paid to the inheritance of cultural identity and regional characteristics to promote the cultural development and sustainable development of Wuyuan area.

3.5.4 Inheritance and development of Wuyuan culture

(1) The historical inheritance of Wuyuan culture and important historical events and figures: As a part of ancient Huizhou, Wuyuan has a long history of cultural inheritance. Since the Song Dynasty, this place has been an important place for the dissemination of Confucian culture. Many literati have emerged, and their works have enriched the treasure house of Chinese culture. Among them, Zhu Xi, as the master of Neo-Confucianism, gave lectures in Wuyuan and had a profound impact on local culture and education. In addition, Wuyuan's folk arts are also unique, such as Anhui opera, Nuo dance, etc., which all carry profound historical heritage and have been passed down to this day.



Figure 43 Zhu Xi
Zhu Xi was a native of the Ming Dynasty. As a master of Neo-Confucianism, he gave lectures in Wuyuan and had a profound impact on local culture and education.
Image source: Internet search https://image.baidu.com, access time: April 23, 2024.

(2) Analyze how contemporary Wuyuan culture maintains its uniqueness in the context of globalization and modernization: "What belongs to the nation is what belongs to the world." The world is composed of different ethnic groups, and each nation has its own characteristics, so the world itself is Diversity means seeking common ground while reserving differences. Based on this sentence, we can extend another sentence: "Localization is globalization." In other words, globalization includes the combination of localization, and adhering to localization is actually an attitude towards globalization.

Under the impact of globalization and modernization, Wuyuan culture still maintains its uniqueness. This is due to the Wuyuan people's deep affection and firm belief in traditional culture. They cherish the cultural heritage left by their ancestors and work hard to pass it on and carry it forward. At the same time, the Wuyuan government also actively promotes cultural protection and development, and provides a strong guarantee for the inheritance and development of Wuyuan culture by formulating relevant policies, investing funds, cultivating talents and other measures.

In addition, Wuyuan also uses the power of the tourism industry to combine traditional culture with modern tourism, giving more people the opportunity to experience and understand the charm of Wuyuan culture.

(3) Efforts made by the government and all sectors of society in protecting and promoting Wuyuan culture: The government has played a leading role in protecting and promoting Wuyuan culture. First of all, the government has formulated a series of laws, regulations and policy measures to protect traditional culture, providing legal protection for cultural inheritance. Secondly, the government has increased financial investment to restore ancient buildings, protect intangible cultural heritage, and support folk art groups. At the same time, the government also actively promotes the integrated development of Wuyuan culture and tourism industry, creating a number of cultural tourism brands with local characteristics.

In addition to the government's efforts, all sectors of society are also actively involved in the protection and promotion of Wuyuan culture. The academic community has carried out in-depth research and excavation of Wuyuan culture, providing theoretical support for cultural inheritance; the media community has increased the public's awareness and interest in traditional culture by reporting and publicizing Wuyuan's cultural activities and achievements; the business community has Through investment and development of cultural tourism projects, production and sales of cultural products, new vitality has been injected into cultural heritage. The joint efforts of all sectors of society have made the inheritance and development of Wuyuan culture more diversified and sustainable.

When discussing in depth the protection and inheritance of architectural art in the Wuyuan area, we have to mention the profound connection between cultural identity and regional characteristics. The relationship between the two is like the white walls and black tiles of Wuyuan and the green mountains and green waters, which set off each other and together constitute the unique cultural landscape of this land.

Wuyuan architectural art, as an important branch of Huizhou culture, its charm lies not only in its exquisite craftsmanship and unique aesthetic design, but also in the profound historical memory and profound cultural connotation it carries. Each ancient building is a concrete expression of the identity of the Wuyuan people, their inheritance of the wisdom of their ancestors, their pursuit of a better life, and their deep attachment to their homeland. With their unique modeling language, these buildings tell the stories of Wuyuan people and demonstrate their values and lifestyles, thus becoming an important bridge connecting the past and present, and connecting history and future.



Figure 44 Destroyed wood carvings in Wuyuan buildings

During the Cultural Revolution, China carried out the movement to destroy the Four Olds. These exquisite wood carvings in Wuyuan buildings were also considered to be the dregs of feudal society and needed to be eradicated. The exquisite wood carvings and figures in the picture have been destroyed. It is said that some wise old people, in order to protect these wood carvings, used mud to paste the wood carvings into a wall shape with the words "Long Live Chairman Mao" written on them. So the Red Guards who came to destroy did not dare to continue to destroy them. Wuyuan people used this method to protect them. Some exquisite wood carvings in Wuyuan architecture.

Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

At the same time, Wuyuan's regional characteristics also provide rich sources of inspiration and creative materials for architectural art. The landscape, climate conditions, and abundant natural resources here have profoundly affected the style and layout of the buildings. Wuyuan architecture skillfully integrates nature and humanity, not only embodying respect and adaptation to the environment, but also demonstrating the infinite charm of human wisdom. This kind of architectural art that is closely connected with regional characteristics not only enhances the sense of belonging of Wuyuan people, but also becomes an important factor in attracting foreign tourists.

It is worth mentioning that the integration of Wuyuan people and architecture did not happen overnight, but went through a long and complex historical process. In this process, Wuyuan people continue to transform and innovate buildings according

to their own life needs and cultural concepts, so that architectural art can keep pace with the times and constantly glow with new vitality and vitality. This interactive relationship between people and architecture not only shapes Wuyuan's unique regional culture, but also injects continuous power into the development of architectural art.

Therefore, in the process of protecting and inheriting Wuyuan architectural art, we must fully realize the importance of cultural identity and regional characteristics. Only by deeply exploring and inheriting these unique cultural resources can Wuyuan's architectural art shine more brilliantly in the context of the new era, leaving a more valuable cultural heritage for future generations. At the same time, we should also encourage and guide Wuyuan people to continue to carry forward their innovative spirit and closely integrate traditional architectural art with modern life to create a better future.

Conclusion

After in-depth exploration of the many aspects of Wuyuan culture, it is not difficult to find that the cultural identity contained in this area is not only a witness to its historical heritage, but also a reflection of its unique charm. Wuyuan's culture, like its beautiful mountains and rivers, is both profound and full of vitality. It carries the memories and emotions of generations of residents and also entrusts people's yearning and pursuit for a better life.

The importance and uniqueness of the Wuyuan region’s cultural identity is self-evident. This recognition is not only regional, but also spiritual. It allows people to feel the warmth and call from their homeland no matter where they are, and inspires them to work hard to protect and inherit this precious heritage. At the same time, the uniqueness of Wuyuan culture also occupies a place in the global cultural trend, becoming a shining pearl in the diverse treasure house of Chinese culture.

The significance and value of protecting and inheriting Wuyuan culture are self-evident. This is not only respect for history, but also a commitment to the future. Through inheritance, we allow future generations to appreciate the profound heritage of Wuyuan culture and feel the wisdom and creativity of our ancestors. Through protection, we ensure that the cultural heritage of this area will not disappear in the wave of modernization, but can continue to provide people with spiritual nourishment and cultural inspiration.

Looking to the future, the development of Wuyuan culture faces both opportunities and challenges. As globalization deepens, Wuyuan is expected to attract more domestic and foreign attention and resources, further promoting the spread and innovation of its culture. However, how to maintain the authenticity and uniqueness of culture in this process and prevent commercialization from excessively eroding the core of culture is a question that requires us to think deeply. Therefore, it is recommended that the government and all sectors of society, while promoting the development of Wuyuan culture, pay attention to balancing the relationship between protection and utilization, strengthen cultural education, enhance people's cultural awareness and cultural confidence, and ensure that Wuyuan culture can develop healthily and sustainably.

Chapter III

Architectural Characteristics of Wuyuan

Introduction

This chapter introduces the characteristics of Wuyuan architecture, explains the characteristics of Wuyuan architecture, introduces Wuyuan's representative scenic spots, and theoretically dismantles one or several Wuyuan representative buildings to see what details it is composed of, such as doors, windows, and pillars. , and other components in the house, and the production process of the materials used will be explained, including the function and role of each part of the house. These details will be explained one by one.

This chapter will conduct research and discussion around the following three parts:

(1) Introduction: to representative villages in Wuyuan.
(2) Interpretation of representative buildings in Wuyuan.
(3) The characteristics and cultural significance of Wuyuan’s architectural art.

The discussion focuses on the following two points:

(1) Architectural analysis: theoretically dismantle Wuyuan’s representative buildings and explore their planning and layout, space utilization, detailed composition (doors, windows, pillars, etc.) and material production processes.

(2) Function and role: Analyze the functions and roles of each part of the house, as well as their significance in Wuyuan culture.

Part One: Representative villages and buildings in Wuyuan

Introducing the architecture of Wuyuan County is inseparable from introducing the representative villages in the Wuyuan area. The village is usually the overall environment where the buildings in Wuyuan are located, and the architecture is the details and highlights of the village. The village and the overall environment set off the atmosphere of the building. The architecture, in turn, embellishes and enhances the quality and humanistic features of the scenic spot. The following content will give a brief Introduction: to some representative scenic spots and some representative buildings in Wuyuan County.

1.1 Wuyuan Jiangwan Village

Jiangwan Village was awarded the "National AAAAA Level Tourist Attraction" certification by the National Tourism Administration of the People's Republic of China on January 17, 2013. This marks that Jiangwan Scenic Area has reached the domestic level in terms of tourism facilities, service quality, environmental protection and other aspects. First class level. At the same time, the unveiling of the Wuyuan National Rural Tourism Resort Experimental Zone further highlights Jiangwan’s important position in the field of rural tourism.

The history of Jiangwan Village can be traced back to the early Tang Dynasty. The ancestors of the Teng, Ye, Bao, Dai and other families chose to live in this geomantic treasure land. After generations of reproduction and development, it gradually formed the large-scale ancient village it is today. In the second year of Yuanfeng (1079), the reign of Emperor Shenzong of the Northern Song Dynasty, Jiang Di, the eighth generation ancestor of Xiao Jiang, moved here. His descendants thrived here and eventually developed into a big family.

Jiangwan Village has an advantageous geographical location and has been an important transportation hub from Wuyuan to Anhui, Zhejiang and Jiangxi provinces since ancient times. It is known as the east gate of Wuyuan. Not only is the transportation convenient here, it is also a geomantic treasure land with outstanding people. Historically, Jiangwan has given birth to many outstanding talents, such as Jiang Yilin, the Minister of Household Affairs in the Ming Dynasty, Jiang Yong, a classics scholar and phonologist in the Qing Dynasty, and Jiang Qian, a famous educator and Buddhist scholar in the Qing Dynasty. Their academic achievements and cultural contributions have made Jiangwan an important cultural town in Wuyuan.

To this day, Jiangwan Village still preserves many historic houses, such as "Sanshengtang, Dunchongtang, Peixintang", etc. These ancient buildings are not only the homes where villagers have lived for generations, but also treasures of Chinese culture. These houses attract countless tourists to visit with their exquisite carvings, unique architectural styles and rich historical and cultural connotations.

In addition, Jiangwan also carries a special historical memory. This is the ancestral home of former Chinese President Jiang Zemin. In 2002, Jiang Zemin, the then President of China, returned to his hometown to inspect work and visited his ancestors' homestead. Although the Jiang family's old house no longer exists, with only a broken wall remaining, these endorsements will undoubtedly inject new impetus into the future development of Wuyuan and Jiangwan.

Jiangwan Village in Wuyuan County is particularly worth introducing its representative building: Xiaojiang Ancestral Hall, also known as Yongsi Ancestral Hall. This ancestral hall carries profound historical and cultural heritage. Its story can be traced back to the sixth year of Wanli in the Ming Dynasty, when it was built as an important ancestral hall for the Jiangwan Zhankeng tribe, the birthplace of the Xiaojiang clan. However, in the course of history, it has been destroyed and rebuilt many times.



Figure 45 Xiaojiang Ancestral Hall

Also known as Yongsi Temple. This ancestral hall carries profound historical and cultural heritage. Its story can be traced back to the sixth year of Wanli in the Ming Dynasty, when it was built as an important ancestral hall for the Jiangwan Zhankeng tribe, the birthplace of the Xiaojiang clan.

Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

During the Taiping Heavenly Kingdom war, Xiaojiang Ancestral Hall was unfortunately destroyed, but people's faith and memory did not disappear. Many years later, in 1924, the clan members jointly funded the reconstruction of this ancestral hall with respect and memories for their ancestors. However, the storm of the Cultural Revolution swept across again, and the Xiaojiang Ancestral Hall was once again demolished in the turmoil of history.



Figure 46 The gate of Xiaojiang Ancestral Hall

It is known as the "best ancestral hall" among the 70 famous ancestral halls in the south of the Yangtze River. This praise is not only due to its magnificent architectural scale, but also to its fine carving art and rich humanistic history.

Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

Despite this, the reputation of Xiaojiang Ancestral Hall is still widely known. it has been known as

Among the 70 famous ancestral halls in the south of the Yangtze River, it is praised as "the best ancestral hall". This praise is not only due to its magnificent architectural scale, but also to its fine carving art and rich humanistic history. As the first of the four ancient buildings in Wuyuan, Xiaojiang Ancestral Hall has become a cultural landmark in Wuyuan and even the Jiangnan region with its unique charm.

Entering the 21st century, in September 2003, Xiaojiang Ancestral Hall ushered in its third reconstruction. This time, the tribesmen learned lessons from history and used stronger materials and elaborate designs to recreate the glory of this ancestral hall. The rebuilt Xiaojiang Ancestral Hall covers an area of an astonishing 2,230 square meters, with 880 beams and columns of various types and 340 cross beams, including 148 floor-to-ceiling columns. All wooden components in the ancestral hall are imported from Malaysian kauri. It is constructed with various materials, and the roofs are all covered with Suzhou imperial kiln tiles, etc.



Figure 47 The pillars of Xiaojiang Ancestral Hall
All the wooden components in the ancestral hall are made of imported kauri materials from Malaysia. They are magnificent and magnificent.
Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

When entering Xiaojiang Ancestral Hall, people will be attracted by the lifelike carvings, and every detail reveals the unique ingenuity of the craftsmen. The genealogy, historical relics and rich documentation displayed in the ancestral hall allow people to have an in-depth understanding of the history and culture of the Xiaojiang clan.

In view of the special status of Xiaojiang Ancestral Hall in Wuyuan architecture, this chapter will introduce the architectural details of Xiaojiang Ancestral Hall in an independent section in the third part.

Today, Jiangwan Scenic Area has become a business card of Wuyuan tourism, attracting more and more tourists to experience its ancient charm and cultural charm.

1.2 Wuyuan Jiangling Village

Jiangling Village is located in the northeast of Wuyuan County, 45 kilometers away from the county seat. This vast land has a total area of 38 square kilometers. Whenever spring comes quietly, the tens of thousands of acres of terraced fields here transform into a vivid oil painting.

In the spring season, when you are in the rolling terraces, your eyes are filled with yellow rapeseed flowers. These bright yellow colors echo with the mountains in the distance, the water nearby, the pink walls of the village, and the deep black tile roofs, and together create a beautiful picture of the unity of nature and man. Here, people can temporarily forget the troubles of the world, release their inner depression to their heart's content, and let their souls fly freely in this pure land.



Figure 48 Wuyuan Jiangling Scenic Area
Tens of thousands of acres of terraced fields, good natural landscapes and Hui-style architectural villages are perfectly combined here.
Image source: Hu Yu, taken in Wuyuan County, Jiangxi Province on November 4, 2023.

Jiangling Village is undoubtedly an outstanding representative of Wuyuan's pastoral scenery. Starting from the entrance of the scenic spot, the winding road has been shuttling through the mountains, like a giant dragon tumbling in the green ocean. Looking down from a high place, you can see layers of terraces like natural stairs, extending to the foot of the mountain. The zigzag lines seem to be the texture of Mother Earth, which is both rhythmic and powerful.

In the basin of the valley, a clear river flows quietly. It is like a mirror, reflecting the shadow of the blue sky and white clouds. Along the river, three or four villages are closely linked to each other. They are surrounded by green mountains, as if they are paradises. These villages coexist harmoniously with the surrounding environment, forming an extremely beautiful picture of Wuyuan's rural scenery.

And when tourists stand on the top of the mountain and overlook the terraced fields that wind from the foot of the mountain to the top of the mountain, they will be even more shocked by this spectacular scene. The terraces are like exquisite chains or ribbons, staggered in height and magnificent. The water surface and the blue sky complement each other, as if there is only pure blue and green left between heaven and earth. In this picturesque scenery, there are a handful of houses with white walls and black tiles. They look so friendly and warm, as if they are a symbol of home, which makes people yearn for it.

1.3 Huangling Village, Wuyuan

Wuyuan Huangling Village is hidden deep in the Wuyuan Shi'er Mountains, with a total area of 15 square kilometers and is surrounded by thousands of acres of terraced fields like stars holding the moon. It not only has picturesque natural landscapes, but also carries profound culture and history.

Whenever spring comes in March, a feast of rape flowers will be staged in the mountains of Huangling. On thousands of acres of terraced fields, rapeseed flowers are blooming, forming a golden ocean, swaying in the spring breeze. At this time, whether it is a mountain trail or a high-altitude plank road, there are beautiful flower viewing spots everywhere. In particular, the 300-meter-long high-altitude plank road and the 1,260-meter cableway provide tourists with an unprecedented perspective of flower viewing. Taking a high-altitude cable car and overlooking the entire sea of rapeseed flowers makes you feel like you are in a dreamy pastoral world. The refreshing feeling is unforgettable for a long time.



Figure 49 Wuyuan Huangling Scenic Area

The terraced fields and Huizhou architecture in Huangling are a major attraction. The terraced fields are built along the mountain, layer upon layer, and are well-proportioned. They set off against the Huizhou architectural complex with white walls and black tiles, forming a delicate and magnificent rural pastoral picture.

Image source: Hu Yu, taken on November 6, 2017 in Wuyuan County, Jiangxi Province.

In addition to the sea of rapeseed flowers, Huangling's terraced fields and Hui-style architecture are also a major attraction. The terraced fields are built along the mountain, layer upon layer, and are well-proportioned. They set off against the Huizhou architectural complex with white walls and black tiles, forming a delicate and magnificent rural pastoral picture. The red of peach blossoms and the white of

pear blossoms are dotted in the golden rapeseed fields. The spring breeze blows, and everything is revived and full of vitality.

The unique geographical location of Huangling Village also adds a lot of charm to it. Because it is located in the mountainous area of Jiangnan, the natural conditions of "no land is three feet flat" inspired the infinite imagination and creativity of the ancestors. At the turn of summer and autumn, the front and back of the house become a stage for displaying bamboo plaques. The long wooden frame supports a round sun-drying plaque, in which colorful crops are sun-dried: bracken and water bamboo shoots in spring; pumpkins and beans in summer; rice and peppers in autumn... These colorful crops are closely related to the ancient Huizhou style. The whitewashed walls and black tiles complement each other and together create a unique "autumn sun" agricultural landscape.



Figure 50 Autumn sunbathing in Huangling Scenic Area in Wuyuan
"Autumn sunbathing in Huangling" has become a unique folk cultural phenomenon and cultural symbol, representing the social lifestyle here and people's yearning and pursuit of a better life.
Image source: Hu Yu, taken on November 6, 2017 in Wuyuan County, Jiangxi Province.

"Autumn sunbathing" is not only an agricultural custom activity, but also a reflection of the deep emotions of the Huangling people. Today, "Autumn Sunshine in Huangling" has become a unique folk cultural phenomenon and cultural symbol, representing the social lifestyle here and people's yearning and pursuit of a better life. Because of this, Wuyuan Huangling was rated as "the most beautiful Chinese symbol" by the Ministry of Culture and has become a tourist attraction that countless tourists are fascinated by.

1.4 Likeng Village, Wuyuan

Likeng Village in Wuyuan is a village where the main family is named Li. It is 12 kilometers away from Wuyuan County. This village has been bathed in a strong literary style since ancient times, with numerous talents and profound history.

From the Song Dynasty to the Qing Dynasty, Likeng Village produced nearly a hundred officials and wealthy businessmen. These outstanding figures not only made achievements in politics, but also shone in the commercial field. During the Southern Song Dynasty, a martial arts champion named Li Zhicheng was born here (that is, a person in ancient society who won the first place in the highest-level examination through martial arts competition and entered the official career).

Likeng Village is surrounded by mountains. The mountains and rivers here are beautiful and the scenery is picturesque. Whenever you stand at the entrance of the village in the early morning or dusk, you can see that the mountains in the distance are even more magnificent under the glow of the sunset, while the nearby stream is like a silver belt, winding through the village.

Walking into the village, people are easily attracted by the ancient buildings from the Ming and Qing Dynasties. These ancient residential houses are built along clear streams. They are scattered among mountains and rivers. Those buildings with white walls and black tiles seem to be telling ancient stories. The streets and alleys in the village are closely connected with the stream, forming a unique scenery. Those paths paved with bluestones are criss-crossing, like a maze, inviting people to explore in depth.



Figure 51 Wuyuan Likeng Scenic Area

Likeng Village is characterized by "small bridges, flowing water, and people's houses." There are dozens of bridges of different shapes in the village, which complement the Huizhou-style buildings on both sides of the creek.

Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

Likeng Village is characterized by "small bridges, flowing water, and people's homes." There are dozens of bridges of various shapes in the village, including wooden bridges, stone bridges, and brick bridges. They connect the two sides of the stream and have become the daily communication of the villagers. important channel. The gurgling water under the bridge and the Hui-style houses on both sides of the

strait constitute the architectural features of Likeng Village. Whenever the summer is hot, the coolness brought by the clear streams of the two streams, together with the willow trees and flying birds beside the stream, make the scenery even more beautiful.



Figure 52 Wuyuan Likeng Scenic Area

Likeng Village is characterized by "small bridges, flowing water, and people's houses." There are dozens of bridges of different shapes in the village, which complement the Huizhou-style buildings on both sides of the creek.

Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

In addition, Likeng also has unique attractions such as "Liu Jie Fei Qiong", "Double Bridges Overlapping Locks", "Jiaoquan Soaking in the Moon", "Taoist Temple Bells" and "Xianqiao Yuxiu" (two-day driving guide to Wuyuan, Shanghai (Full Rich Ecological Farm Edition). Baidu Wenku. Internet document resources (http://wenku.baidu.c)), each of which has its own stories and legends behind it. These scenic spots, together with ancient houses, streams, and bridges, create a pastoral picture of people with small bridges and flowing water.

1.5 Sixi Yancun

It is located in Sikou Town, Wuyuan County, Jiangxi Province, about 13 kilometers away from Ziyang Town, the county seat. This ancient village was built in the fifth year of Qingyuan of the Southern Song Dynasty (1199) and has a history of more than 800 years. (July Wuyu. (2015). Sixi Yancun——Never Go Far. Joint Comparison Database of Academic Papers, 04-18). Internet document resources: (http://blog.sina.com))

There is a heart-warming story about the origin of the village's name. It is said that the founder of the village, Yu, named it after missing the clear stream water, which contains his deep attachment and expectation for this land. Over the course of history, Sixiyan Village gradually developed into a settlement dominated by the Yu surname. Later, the Jin family also moved here and became the common surname in the village.

The architectural style of Sixiyan Village is unique, showing profound Huizhou architectural characteristics. The entire village is dominated by ancient buildings from the Ming and Qing Dynasties. These ancient buildings are backed by green mountains, facing clear streams and rice fields, and are surrounded by green spaces, making the village integrated with the beautiful natural scenery. The ancient houses with white walls and black tiles form a large blank wall in appearance, with several small openings and windows in an orderly manner, forming a contrast between the whole and the part, surface and point, embodying the idea of "Tao follows nature". ” meaning. These ancient buildings also emphasize the use of architectural shapes such as horse head walls and gables. In particular, the horse head wall has raised eaves and corners, which outlines the outline of the residential walls and the sky on the blue sky, increasing the layering of the space and showing the rhythm. beautiful.



Figure 53 Sixiyan Village, Wuyuan

Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

In addition to its architectural style, Sixiyan Village also carries a profound commercial culture.

For hundreds of years, villagers have been doing business in Jiangxi, Zhejiang, Shanghai and even Hunan and Guangxi, mainly engaged in commercial activities such as timber, tea, and salt. These villagers who became rich through business often returned to their hometowns with their capital, bought fields and houses, built academies, and built a large number of mansions, pavilions, ancestral halls, and monuments. These buildings reflect the prayers and expectations of the merchants and bear witness to the prosperity and development of Sixiyan Village.



Figure 54 General's Mansion in Yancun, Sixi, Wuyuan

The villagers of Sixiyan Village who got rich doing business abroad or the retired officials who returned to their fields after serving as officials often returned to their hometown with their capital, bought land and houses, built academies, and built a large number of mansions, pavilions, ancestral halls, and monuments.

Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

In Sixiyan Village, you can also feel the strong Confucian cultural atmosphere. Yancun is known as "the first village of Confucian merchants in Huizhou", where many literati and wealthy merchants have emerged. Not only do they do business well abroad, they also attach great importance to culture and education, setting up academies and donating education to the village, making Yancun's cultural heritage increasingly rich.



Figure 55 Wuyuan Sixiyan Village Confucianism Hall
In Sixiyan Village, you can also feel the strong Confucian cultural atmosphere. Yancun is known as "the first village of Confucian merchants in Huizhou", and the name of Ruyi Hall means respecting Confucian culture.
Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

The interior design of the ancient houses in Sixiyan Village is also quite distinctive. Most of these houses are equipped with patios, and commercial culture is perfectly reflected in the patio architecture. The patio not only provides sufficient light into the house, but also circulates indoor air, which means "four waters return to the hall", that is, the rainwater from the four roofs flows into the patio, symbolizing the rolling in of wealth. This design not only reflects the wisdom of the ancients, but also shows their yearning and pursuit of a better life.



Figure 56 Interior design of ancient houses in Sixiyan Village, Wuyuan
Most of these houses are equipped with patios, and commercial culture is perfectly reflected in the patio architecture. The patio not only provides sufficient light into the house, but also circulates indoor air, which means "four waters return to the hall", that is, the rainwater from the four roofs flows into the patio, symbolizing the rolling in of wealth.
Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

Today's Sixiyan Village still maintains its simplicity and tranquility. Strolling through the streets paved with bluestones, you can feel the weight of history and the traces of time. Those ancient houses, exquisite carvings, unique architectural styles and profound cultural heritage all make people linger here. In addition, the villagers are honest and hospitable, making this ancient village even more charming.
In July 2003, Yancun was named a "Historical and Cultural Village" by the Jiangxi Provincial People's Government, which was an affirmation and recognition of Yancun's history and culture. As an ancient village with profound historical and cultural heritage, Sixiyan Village is attracting more and more tourists to visit and feel its unique charm. Here, you can find the long-lost tranquility and tranquility, and also appreciate the unique charm and customs of the ancient village.

1.6 Xiaoqi Village, Wuyuan County

Xiaoqi Village is about 45 kilometers northeast of Wuyuan County and is at the intersection of "Duanxinshui" and "Xiaoqishui". This village has a profound historical heritage. It was first built in 787 AD and is mainly composed of Qing Dynasty buildings with different styles and unique characteristics. The alleys in the village are paved with bluestones, with twists and turns and loops like a chess game, showing the ancient village style.



Figure 57 Archway and stage in Xiaoqi Village, Wuyuan
Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

The main landscapes of Xiaoqi Village include twin pavilions, maple camphor shades, Jinshi Hall, Dafu Hall (Xiaoqi Village), Ronglu Hall, Jiangshi Ancestral Hall, brick door covers, health-preserving river and ancient pedestal, etc. Every place carries a profound history and culture. In addition, the ancient poem "The old trees are high and the houses are high, the setting sun is far and near the mountains, the forest tips are like smoke, and the water outside the village is like a ring" vividly depicts the beautiful mountains and waters of Xiaoqi Village. (Inventory of the 2011 Huali Village Tour in Wuyuan. Internet document resources: (http://www.360doc.co))
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Figure 58 Ancient camphor trees and houses in Xiaoqi Village, Wuyuan
Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

Xiaoqi Village also had a glorious period in history, with many businessmen and officials appearing. Xiaoqi Village's Jinshi, Dafu (Xiaoqi Village), Ronglu, etc., are all places where famous figures in history once lived. Now, these ancient buildings and traces of history have become the unique charm of Xiaoqi Village.

Xiaoqi Village is also the hometown of Jiang Renjing, the Lianghuai Salt Envoy of the Qing Dynasty. The village also houses Jiang Shangqing Hope Primary School. Jiang Shangqing is a revolutionary martyr and the adoptive father of former Chinese President Jiang Zemin.

In addition, Xiaoqi Village also has the reputation of "China's No. 1 Tea Culture Village" and "National Ecological Demonstration Village", which reflects Xiaoqi Village's outstanding contributions in cultural inheritance and ecological protection.

1.7 Wangkou Village, Wuyuan County

Wangkou Village is an ancient Huizhou village with the main surname Yu. This village has a long history. According to legend, during the Song Dynasty, there was a third-rank official named Yu Gao, a court official. His family moved here from Wuyuan Mountain. At that time, this place was not called "Wangkou", but was called "Wangkou". "Yongchuan". As time goes by, more and more families move here to live, and this mountain village gradually becomes prosperous.

Wangkou Village is named "Wangkou" because it is located at the confluence of two rivers and has clear water in front of the village. Wangkou Administrative Village has jurisdiction over 13 natural villages and 24 villager groups, with a total of more than 960 households and a population of more than 3,400 people. The cultivated land area is 3702 acres, of which the paddy field area is 2588 acres. The main crops include tea, rice and timber. Wangkou Village is rich in history and culture. It was once declared a world cultural heritage as an ancient residential project in southern Anhui. In 2002, it was awarded the title of "Chinese Folk Culture Village" and "Famous Historical and Cultural Village in Jiangxi Province". In 2005, it was also declared a "China Folk Culture Village". Historical and cultural village". (Li Zhixin. (2016). Ancient Huizhou merchant port, Huixiu Zhongling - Wangkou Village. Small town construction, 07-10.)



Figure 59 Wangkou Village, Wuyuan
Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

In addition to the simple and elegant ancient buildings such as Yijing Hall, Maode Hall, Dafudi and Yangyuan Bookstore, Wangkou Village also has the Yu family ancestral hall built during the Qianlong period of the Qing Dynasty near Dongguan Bridge. It is famous for its wood carvings and has a history of hundreds of years. All wooden structures inside the building are carefully crafted and very gorgeous. This chapter will introduce the Yu Clan Ancestral Hall in subsections below.



Figure 60 Yu's Ancestral Hall in Wangkou Village, Wuyuan
Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

As a famous tourist county in China, there are many representative scenic spots in Wuyuan area. Due to space limitations, this article will not introduce them one by one.

Part Two: Research on the splitting of representative buildings in Wuyuan area

Wuyuan is one of the places with the most preserved and best preserved ancient buildings in China today. The county has 113 ancient ancestral halls, 28 ancient mansions, 36 ancient houses and 187 ancient bridges from the Ming and Qing Dynasties that are well preserved. Villages generally choose places with running water in the front and green mountains in the back. The small river, Shuikou Mountain and Shuikou Forest in front of the village and the trees on Houlong Mountain behind the village have always been carefully protected by the villagers. Since the establishment of the nature reserve in 1992, rivers, forests, ancient houses, ancient trees, ancient bridges, ancient ancestral halls, ancient mansions, ancient towers, ancient monuments and rare birds have been better protected, becoming a national "ecological and cultural tourism demonstration" county". (Zhan Xianhua. (2004). Strengthen protection and promote utilization and scientific development promote protection - New exploration of protecting and utilizing ancient village and ancient architectural relics in Wuyuan County. Theoretical Herald, 05-20.)

The buildings in Wuyuan area are typical representatives of traditional Chinese architecture, with classic architectural features and artistic styles, and contain rich historical and cultural connotations. With their exquisite craftsmanship and unique design, these buildings showcase the rich historical culture and architectural art of the Wuyuan area. In theory, by dismantling a representative building in Wuyuan, we can better understand its details, material selection and production process, understand its characteristics and functions through many aspects of the building, and explain the functions and functions of these details.

Below, we will select several representative buildings and classify them for study.

2.1 Representative buildings of ancestral halls in Wuyuan County: Yu's Ancestral Hall

2.1.1 The geographical location and background of Yu's Ancestral Hall

The Yu family ancestral hall stands in Wangkou Village, 28 kilometers northeast of Wuyuan County. This family ancestral hall was built in the ninth year of Qianlong reign of the Qing Dynasty. It carries the Yu family's deep emotions of worshiping their ancestors and remembering their sages. This ancestral hall has a history of more than 260 years and is now a cultural relic protection unit in Jiangxi Province. It has witnessed the inheritance and endless admiration of the Yu family from generation to generation.

2.1.2 The construction reasons and style layout of Yu's Ancestral Hall

The construction of this ancestral hall benefited from the generous donations of Yu Yinglun (the third grade), a court official during the Qianlong period of the Qing Dynasty, who visited relatives and returned to his hometown after entering the

palace. He is famous for his exquisite wood carving skills, making this ancestral hall not only the spiritual symbol of a family, but also an architectural art treasure of the Ming and Qing Dynasties.

The architectural style of Yu's Ancestral Hall is unique. It is a three-entry courtyard with exquisite design and rigorous layout. The central axis is in the shape of a mountain, facing northwest and facing southeast. It is rectangular in plan and covers an area of 1116 square meters. Its scale and momentum show the majesty and exquisiteness of ancient architecture.



Figure 61 The gate tower of the Yu Ancestral Hall in Wangkou Village, Wuyuan
Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

2.1.3 Gate head and gate tower

The main entrance of the Yu Family Ancestral Hall is the wooden structure Wufeng Tower, which is characterized by the top of the mountain, covered with green tiles, and high-rise corners, showing its simple and elegant temperament. The front eaves of the gatehouse are densely covered with brackets, and the horizontal beams are engraved with the pattern of two dragons playing with pearls, which symbolizes the prosperity and prosperity of the family. The bright fang below the horizontal fang is deeply carved with two phoenixes and rising sun, symbolizing that the family's future is full of hope and vitality.



Figure 62 The gate tower of the Yu Family Ancestral Hall in Wangkou Village, Wuyuan

The main entrance of the Yu Family Ancestral Hall is the wooden structure Wufeng Tower, which is characterized by the top of the mountain, covered with green tiles, and high-rise corners, showing its simple and elegant temperament.
Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

2.1.4 Internal structure and decoration

Entering the gatehouse, the front room has a wooden roll-up roof, while the back room has a flat dark ceiling. The design is ingenious and full of charm. Through the two corridors and the pavilion, you can reach the main hall. The joints of the beams are surrounded by stone pillars of 121 cm and 207 cm high, which are stable and solemn. The tops of the vertical pillars on the left and right sides are exquisitely carved with lifelike male and female lions, looking at each other as if they are guarding the peace and dignity of the family.



Figure 63 Wood carving decoration at the Yu Ancestral Hall in Wangkou Village, Wuyuan
Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

There are rooms in the middle, front and back entrances of the ancestral hall, and they are all equipped with patios. They are supported by a total of 70 pillars, making it look majestic. The ground, Tianchi and steps are all paved with bluestone slabs, which are neat and solemn. There are small round doors on both sides of the front and back corridors leading to the garden. The garden is filled with flowers and green grass, adding a touch of vitality and greenery to this ancient ancestral hall. In addition, there are three century-old golden osmanthus trees in the garden, which bear witness to the vicissitudes and changes of the family.

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Figure 64 Patio and floor paving of the Yu Ancestral Hall in Wangkou Village, Wuyuan
Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.



Figure 65 The backyard side entrance and the century-old golden osmanthus tree of the Yu family ancestral hall in Wangkou Village, Wuyuan.
Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

2.1.5 Engraving and craftsmanship

The carving craftsmanship of Yu's ancestral hall is unparalleled. Whether it is the beams, brackets, ridges, oak eaves, humps, sparrows, etc., they are all exquisitely carved and exquisite. These carvings adopt various forms such as shallow carving, deep carving, round carving, openwork carving, etc., depicting more than 100 groups of exquisite patterns such as dragons, phoenixes, unicorns, pines, cranes, cypresses and deer, waterside pavilions, characters and dramas, birds and animals, orchids and flowers, and are known as "art Palace" and "Treasure House of Wood Carvings". These carvings not only show the outstanding wisdom and extraordinary creative talents of the ancient working people, but also give us a glimpse of the aesthetic pursuit and artistic style of that era.



Figure 66 Liang Fang of the Yu Family Ancestral Hall in Wangkou Village, Wuyuan
Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.



Figure 67 The brackets and carvings of the Yu Ancestral Hall in Wangkou Village, Wuyuan
Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

2.1.6 Cultural and historical value

As one of the representative buildings in Wuyuan County, the Yu Family Ancestral Hall not only carries the history and culture of the Yu family, but is also a rare artistic treasure. It has witnessed the rise and fall of the family, honor and disgrace, and also remembers the merits and contributions of each ancestor. In this simple and solemn ancestral hall, we seem to be able to hear the echoes of history and feel the admiration and nostalgia for our ancestors.

2.2 Representative building of public facilities: Wuyuan Rainbow Bridge

Wuyuan Rainbow Bridge is known as the most beautiful covered bridge in China. Built in the Southern Song Dynasty (1137), the Rainbow Bridge is 140 meters long. It is the largest, most complete and most scientifically designed covered bridge. As an ancient covered bridge with a long history, it carries profound historical and cultural heritage. It is not only a bridge, but also a vivid embodiment of the culture of Wuyuan area and even Huizhou as a whole. Its existence adds a bright color to the cultural heritage of Wuyuan area and even Huizhou as a whole. Its unique architectural style and exquisite structural design are worthy of our in-depth study. Below, we will analyze in detail the architectural details of the Rainbow Bridge, the materials used, and the functions of each part from the perspective of architecturaldisassembly.



Figure 68 Rainbow Bridge in Wuyuan

Known as the most beautiful covered bridge in China, the Rainbow Bridge was built in the Southern Song Dynasty (1137) and has a total length of 140 meters.
Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

2.2.1 Bridge piers

The piers of the Rainbow Bridge are its stable foundation stone and are made of densely packed stone strips. These strips of stone are carefully selected and polished to ensure they are flat and durable. The design of the bridge piers fully takes into account the characteristics of the river flow, and scientifically and reasonably adjusts the distance between the bridge piers according to the uneven flow rate of the water. The maximum span of the pier span is 12.8 meters, and the minimum span is 9.8 meters. This design is not only conducive to flood control, but also reduces the impact force on the bridge piers.



Figure 69 Piers of Wuyuan Rainbow Bridge

It is made of tight and solid stones. These strips of stone are carefully selected and polished to ensure they are flat and durable. The design of the bridge piers fully takes into account the characteristics of the river flow.

Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

2.2.2 Bridge deck and corridor

The deck of the Rainbow Bridge is mainly made of wood. The choice of this material makes the bridge deck have a certain degree of elasticity and toughness, and can adapt to minor deformations of the bridge body. At the same time, the wooden bridge deck also gives people a natural and simple feeling, complementing the surrounding natural environment. The corridor design on the bridge deck serves as a shield from the sun and rain, providing a comfortable environment for pedestrians passing by. In addition, the existence of the corridor also makes the bridge more beautiful and elegant, adding an artistic touch.



Figure 70 The bridge deck and corridor of Wuyuan Rainbow Bridge

The wooden bridge deck also gives people a natural and simple feeling, complementing the surrounding natural environment. The corridor design on the bridge deck serves as a shield from the sun and rain, providing a comfortable environment for pedestrians passing by. Accompanying the inspection in the picture is Professor Deng Heqing from Jingdezhen Ceramics University. He lamented the nearly thousand-year history of Rainbow Bridge and emphasized the importance of cultural relic protection.

Image source: Hu Yu, taken on May 26, 2017, in Wuyuan County, Jiangxi Province.

2.2.3 Pavilions and railings

The pavilion on the Rainbow Bridge is a major feature, which not only provides a place for pedestrians to rest, but also increases the aesthetics of the bridge. The design style of the pavilion is coordinated with the entire bridge, which is both practical and beautiful. At the same time, the carvings of the railings are also full of artistic sense, which not only ensures the safety of pedestrians, but also adds to the ornamental value of the bridge.



Figure 71 Pavilion and railings of Wuyuan Rainbow Bridge
Image source: Hu Yu, taken in Wuyuan County, Jiangxi Province on November 4, 2023.

2.2.4 Construction materials and processes

Rainbow Bridge is very particular about the choice of building materials, mainly using stone and wood. Stone is used in the construction of bridge piers and bridge deck foundations and is preferred for its strength and durability. Timber is mainly used in the construction of bridge decks, corridors and pavilions. Its flexibility and aesthetics make bridges more comfortable and beautiful. In terms of craftsmanship, the Rainbow Bridge was constructed using a combination of traditional carpentry and masonry techniques. The use of these traditional techniques not only ensures the stability and durability of the bridge, but also gives it a unique historical charm and cultural connotation.

2.2.5 Function and significance

The Rainbow Bridge is not only a practical bridge connecting the traffic arteries on both sides of the Taiwan Strait, but also a symbol of the culture and history of the Wuyuan region. It has witnessed the historical changes and cultural inheritance of Wuyuan area, and carries people's hopes and dreams. At the same time, as a tourist attraction, Rainbow Bridge has also attracted a large number of tourists to watch and visit, bringing economic benefits and cultural exchange opportunities to the local area. The architectural split study of Wuyuan Rainbow Bridge not only gives us a deeper understanding of its unique architectural style and exquisite structural design, but also allows us to feel the exquisite skills and infinite wisdom of the ancients in bridge

construction. This historic ancient covered bridge is not only one of the landmark buildings in Wuyuan area, but also a treasure of Chinese traditional culture and architectural art.

2.3 Representative of Feng Shui planning in traditional villages: Wuyuan Jujing Village

Jujing Village in Wuyuan is not only an ancient village with beautiful natural scenery, but also a vivid practice of the Feng Shui theory of Chinese village planning. In traditional Chinese culture, Feng Shui theory is about the bad luck of residential sites, cemeteries, etc. Whether the Feng Shui of a place is good or not needs to be screened and selected by a Feng Shui master. Feng Shui has a long history since ancient times and is still favored by many people in modern times. Value and believe in. The planning, site selection and construction of villages are deeply influenced by Feng Shui theory.



Figure 72 Feng shui layout of Wuyuan County

Jujing Village is surrounded by water on three sides and has a "jade belt around its waist". It is a model of ancient Chinese village planning and Feng Shui layout. Image source: Hu Yu, taken on November 3, 2020 in Wuyuan County, Jiangxi Province.

2.3.1 Site selection and the concept of “harmony between man and nature”

The site selection of Jujing Village fully reflects the idea of "harmony between man and nature" in Chinese Feng Shui theory. In Feng Shui theory, humans and nature should coexist harmoniously, and human activities should be coordinated with the natural environment. The best Feng Shui for building site selection is "Green Dragon on the left, White Tiger on the right, Suzaku in the front, and Xuanwu in the back". Jujing Village is backed by mountains and faces water, forming a typical "water in front and mountain behind" pattern. The mountains behind not only provide a solid support for the village, but also symbolize the help of noble people on a spiritual level, bringing a sense of psychological security and stability to the villagers. At the same time, these mountains also serve as natural barriers, effectively blocking wind and rain and providing good protection for the village.

2.3.2 Layout and the pursuit of yin and yang balance

The layout of Jujing Village is beautiful and meaningful. The entire village is built on the mountain and lives by the water, perfectly integrating with the natural environment. Viewed from the hillside, Jujing Village looks like a huge circular washbasin upside down on the hillside, and is jokingly called the "Washbasin Village" by people. This circular layout is not only beautiful, but also symbolizes perfection and harmony. This layout also reflects the villagers’ spirit of unity and cooperation and their respect for nature.

The circular layout of Jujing Village is not only beautiful, but also conforms to the principle of yin and yang balance in Feng Shui theory. In traditional Chinese culture, the circle symbolizes completeness, harmony and infinity, which coincides with the balance and harmony pursued by Feng Shui theory. The layout of Jujing Village takes into account both the practicality of residential functions and the spiritual needs of cultural implications, reflecting the ancients’ profound understanding of the harmonious coexistence between man and nature.

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Figure 73 Researchers conducting field research
Interviewee: He Qifeng, a villager in Jujing Village, Wuyuan County.
Source: Hu Yu. Shot in Wuyuan County, Jiangxi Province on November 3, 2023.

2.3.3 The natural environment and the gathering of vitality

Feng Shui theory believes that the "anger" in the natural environment has an important impact on the fortune of the residents. The natural scenery of Jujing Village with distinct seasons not only provides the villagers with a pleasant living environment, but also gathers a lot of "life". The sea of flowers in spring, the green shade in summer, the harvest in autumn and the snowy scenery in winter, each season has different expressions of vitality, which bring vitality and well-being to the village.

2.3.4 The importance of water and the symbol of wealth

In Feng Shui theory, water is considered a symbol of wealth. The water flow surrounding Jujing Village on three sides not only brings vitality and vitality to the village, but also symbolizes the gathering of wealth. The pattern of water on three sides has a very good meaning in ancient Chinese Feng Shui, which is called "jade belt wrapped around the waist." The dynamics of the water flow perfectly complement the static architecture of the village, embodying the principles of the combination of movement and stillness and the harmony of yin and yang in Feng Shui theory. Moreover, the water in front of the village is regarded as a symbol of wealth in Feng Shui. The dynamics and vitality of water flow bring endless vitality and wealth to the village. This layout of "water in front and mountain behind" is not only considered extremely auspicious in Feng Shui, but also brings tranquility and prosperity to the villagers in real life. The cultural implication of layout form

2.3.5 Modern significance and value

The Feng Shui pattern of Jujing Village not only has historical and cultural value, but also has important implications for modern village planning. In today's society, with the acceleration of urbanization, many traditional villages are facing the danger of disappearing (Anonymous. (2016). Research on the protection of the authenticity of traditional villages. Joint Comparison Database of Academic Papers, 03-27.). The successful case of Jujing Village tells us that integrating Feng Shui theory into village planning can not only protect traditional cultural heritage, but also promote the sustainable development and ecological balance of the village.

Jujing Village in Wuyuan is a vivid practice of Feng Shui theory in Chinese village planning. Its site selection, layout, natural environment and water areas all deeply reflect the wisdom and essence of Feng Shui theory. This ancient village not only carries rich historical and cultural connotations, but can also provide some experience and reference for modern village planning.

2.4 Representative buildings of Wuyuan residential buildings: Jiang Yong’s former residence

Jiang Yong's former residence is located on the north edge of Jiangwan Ancient Street, at No. 96 Beimen Street. In 1985, his descendants demolished the old residence and built a new one on the original site. His old house is an Huizhou-style building facing south, with three bays and two halls. It was originally three stories and was later reduced to two stories. The east and west rooms face each other, and the attic is spacious and can be used for horse racing. There is a shop on the east side of the front hall and a patio in the back hall. This place was turned into a lecture hall. Ruan Tian, the governor of the Qing Dynasty, once inscribed a wooden plaque "Sutra Sutra Hall" hanging in the hall. The plaque is still collected by the current owner and hung in the hall. In order to commemorate Jiang Yong, a scholar born in Jiangwan, the Jiangwan town government spent a lot of money to buy the Deqing Hall, a residential and private school-style Huizhou building located at No. 58 Beimen Street, Jiangwan. This building belongs to the same Qing Dynasty building as Jiang Yong's former residence. It looks like two side-by-side houses with exactly the same structure, but is actually one family. There is a courtyard wall in front of the house divided into small courtyards, and the ground is made of blue pebbles. The front door covers of both houses are embedded with simple brick carvings. The window lattice and brackets of the inner halls and wing rooms of the east and west houses are all made of exquisite wood carvings. The three bays in the west unit were once used as a private school by the owner, who invited the master to teach his children. It was precisely because of its private school room structure that it was finally selected as the Jiangyong Memorial Hall. The following will break down Jiang Yong’s former residence and analyze it.

2.4.1 Building layout and structure:

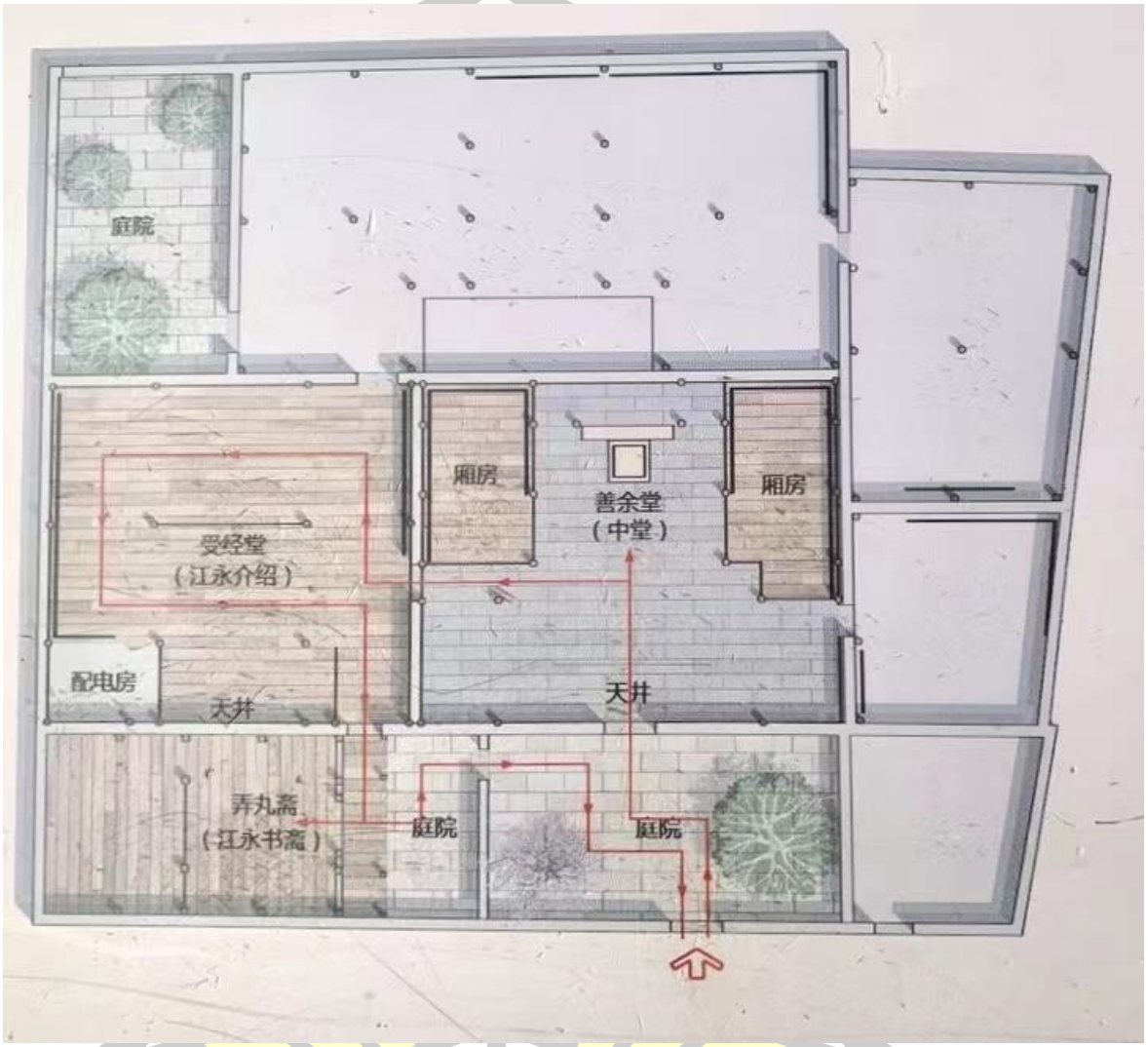


Figure 74 Floor plan of Jiangyong's former residence in Wuyuan
Source: Hu Yu. Shot in Wuyuan County, Jiangxi Province on November 3, 2023.

The former residence of Jiang Yong is divided into four parts: the central hall, the living room (Shou Jing Hall), the Nongwanzhai, and the front hall. It adopts the traditional architectural form of mainly wooden structure, supplemented by materials such as bricks and stones. The entire building is symmetrically laid out along the central axis, and consists of the gatehouse, courtyard, main hall and back garden from front to back.



Figure 75 Huizhou architectural style door *outside the front yard of Jiangyong's former residence in Wuyuan*

Source: Hu Yu. Shot in Wuyuan County, Jiangxi Province on November 3, 2023.

Gate: The gate is a very important element in Huizhou architecture. The gate of Jiang Yong's former residence adopts the typical Huizhou style. The tall gate tower and exquisite lintel highlight the nobility and taste of the owner. The gatehouse is covered with green tiles, which shine with a simple luster in the sun. The exquisite brick and wood carvings on the lintel are outstanding representatives of Huizhou architectural craftsmanship, symbolizing good luck and wealth.

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Figure 76 The gate and exquisite brick carvings of Jiang Yong's former residence in Wuyuan
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 3, 2023.

Front yard: The front yard is a typical Hui style courtyard. The ground paved with bluestone tiles complements the surrounding exquisite brick walls. The most eye-catching thing is the tall horse head wall, which not only has the function of fire protection, but is also one of the important features of Huizhou architecture. The horse head wall has smooth lines and unique shape, like a horse standing upright, adding majesty and solemnity to the entire former residence.



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Figure 77 The front yard of Jiang Yong’s former residence in Wuyuan
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 3, 2023.

Patio: Patio plays an important role in Huizhou architecture. It is not only required for ventilation and lighting, but also an important part of architectural Feng Shui. The patio of Jiang Yong's former residence is very cleverly designed, surrounded by exquisite wooden carvings and a small pond in the middle, which symbolizes wealth and prosperity. The horse head walls around the patio are even more unique. They are arranged in an orderly manner, which not only ensures the stability of the building but also adds to the beauty. The patio is a common design element in traditional Huizhou architecture. It can introduce sunlight and air, form a unique light and shadow effect, and also has the function of drainage. It is said that "four waters return to the hall". It symbolizes that "rich water does not flow into other people's fields", that is, wealth flows into one's own yard like rain from the sky.



Figure 78 Patio of Jiangyong's former residence in Wuyuan
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 3, 2023.

Shanyu Hall (middle hall) and wing rooms: Shanyu Hall is the core area of the former residence, and its architectural style fully reflects the elegance and grandeur of Huizhou architecture. The tall horse head wall, exquisite wood-carved window grilles and simple blue tile roofs all highlight the unique charm of Huizhou architecture. The furnishings in the hall also have Huizhou characteristics. The exquisite woodcarving furniture, antique tea sets, and calligraphy and paintings on the walls all reflect the owner's cultural taste and family inheritance.



Figure 79 Shanyu Hall (middle hall) of Jiang Yong's former residence in Wuyuan
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 3, 2023.

The left and right wings: located on both sides of Shanyu Hall, they are connected with Shanyu Hall, forming a harmonious and unified whole. The doors and windows of the wing rooms are also exquisitely designed. The wood-carved lattice windows and exquisite door leaf carvings all demonstrate the exquisite craftsmanship of Huizhou style architecture. The furnishings in the wing room are also simple and elegant. The blue brick floor, wooden furniture, and calligraphy and painting on the wall all reflect the characteristics of Huizhou architecture that pays attention to the combination of practicality and beauty.



Figure 80 The right wing of Jiang Yong's former residence in Wuyuan
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 3, 2023.

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Figure 81 The left wing of Jiang Yong’s former residence in Wuyuan
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 3, 2023.

Nongwanzhai (Jiang Yong's Study Room) and Sutra Sutra Hall: Nongwanzhai is Jiang Yong's study room. The architectural style here is more simple and elegant. The tall horse head wall isolates the study room from the external environment, creating a quiet and elegant learning environment for Jiang Yong. The bookshelves, desks and four treasures of the study are all arranged in an orderly manner, which reflects the knowledge and talent of the owner.



Figure 82 Nong Wan Zhai (Jiang Yong Study Room) in Jiang Yong's former residence in Wuyuan
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 3, 2023.

The Sutra Hall is an important place for families to pass on culture and educate their children. The architectural style here is also simple and elegant. The tall horse-head wall and exquisite wood-carved window grilles add solemnity and sanctity to the Sutra Hall. The furniture and furnishings in the hall also have Hui-style characteristics. The blue brick floor, simple furniture, and calligraphy and paintings on the walls all reflect the family's emphasis on and respect for cultural inheritance.

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Figure 83 Sutra Sutra Hall of Jiang Yong's Former Residence in Wuyuan
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 3, 2023.

Backyard: The backyard is the private space of the former residence, and the architectural style here is also full of Huizhou characteristics. A tall horse head wall isolates the backyard from the outside environment, providing a peaceful and comfortable environment for the family to relax. The green plants and bonsai in the backyard also have the characteristics of Huizhou gardens. The well-proportioned plant layout, exquisite stone carvings and small ponds all add vitality to the backyard.



Figure 84 The backyard of Jiangyong's former residence in Wuyuan
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 3, 2023.

2.4.2 Various details of the building

Column: It is the skeleton of the building and bears the main weight of the building. The design of columns needs to take into account both load-bearing and aesthetic aspects. The diameter and height of the pillars are proportional to the scale of the building. The thicker and taller the pillars, the greater the power of the owner. The shape of the pillars is generally round or square, and matches the design of the doors and windows to form a unified architectural style. The material of the pillars is generally made of hard wood, such as fir, nanmu, etc., to ensure the strength and durability of the pillars.



Figure 85 Structure and columns of Jiangyong’s former residence in Wuyuan
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 3, 2023.

Wall material: The wall is the main part of the partitioned space and is usually made of local materials such as earth or stone. The walls of Jiang Yong's former residence are mainly made of local clay, lime and other materials, and were built repeatedly after repeated ramming. The wall thickness is relatively large and has good thermal insulation and sound insulation effects.

Roof structure: The roof is the top of the building. Traditional Chinese buildings are generally covered with green tiles, and the shapes include hanging mountain type, resting mountain type, hard mountain type, etc. The roof of Jiang Yong's former residence adopts a double-slope design and is covered with tiles. The roof presents a beautiful arc shape and is equipped with decorative components such as "horse head wall".



Figure 86 Walls and roof of Jiangyong’s former residence in Wuyuan
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 3, 2023.

Door decoration: it is the face of the building and a symbol of the family. In the Huizhou architecture in Wuyuan, the design of the door reflects the owner's status and cultural taste, and the same is true for Jiang Yong's former residence. For example, the carvings on the lintels, in addition to auspicious patterns such as auspicious clouds and auspicious animals, also include poems, couplets and other masterpieces of literati, showing the knowledge and cultural accomplishment of the owner. The size and shape of the door reflect the owner's wealth and power. Generally speaking, the larger and higher the door, the higher the owner's status. The location of the door is also particular, and is usually located in the center of the building to show the dignity of the owner. The door material is generally made of corrosion-resistant and hard wood, such as camphor wood, teak, etc., which shows the economic strength of the owner.

Window: It is the bridge connecting indoor and outdoor. Its design affects indoor lighting, ventilation and vision. The design of the windows of Jiang Yong’s former residence is consistent with the overall style of the building. The shapes of circles, squares, fans, etc. are varied to meet the needs of different spaces. The design of windows generally has two layers. The outer layer is made of solid wood sash, and the inner layer is made of hollow and carved window grilles, which can prevent wind and sun, and can also play a decorative role. Windows are generally made of the same wood as the doors to maintain architectural unity.

Decorative elements: The decorative elements of Jiang Yong's former residence include brick carvings, wood carvings and stone carvings. These decorations reflect the unique style and characteristics of Huizhou architecture, such as horse-head walls, lattice windows, and gabled roofs.



Figure 87 Wood carvings on the window rails of Jiang Yong's former residence in Wuyuan
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 3, 2023.

Other package components: stairs, railings, etc. The design of stairs and railings is generally consistent with the style of the building, and is both practical and beautiful. The architectural structure, wall materials, roof structure, door and window design and decorative elements of Jiang Yong's former residence all reflect the unique style and characteristics of Huizhou architecture. These characteristics not only make Jiang Yong's former residence have high historical and cultural value, but also

provide an important reference for us to understand and understand Huizhou architecture.

Each part of Jiangyong's former residence has its own unique function and role. Doors and windows provide ventilation, lighting, viewing and communication channels; columns play the dual role of structural support and decoration; other components in the house meet different functional needs through reasonable layout and design; the selection of materials used and the production process reflect The cultural value and craftsmanship inheritance of Wuyuan architecture.

2.5 Representative building of Wuyuan antique craftsmanship: Xiaojiang Ancestral Hall

Xiaojiang Ancestral Hall is known as the "No. 1 Ancestral Hall in the South of the Yangtze River". It was first built in the sixth year of Wanli in the Ming Dynasty (1578). It was hosted and funded by Jiang Yilin, a tribe member. It was later destroyed by war during the Taiping Heavenly Kingdom. In 1922, it was funded by Jiang Zhiyuan, a tribe member. , Associate Director Jiang Qian, spent three years rebuilding it, but it was demolished during the Cultural Revolution; what we see now is the Xiao Jiang Ancestral Hall built in 2002 according to the original layout.

There are currently a large number of antique buildings in China, which do not use antique craftsmanship. The materials are usually made of reinforced concrete, but they look like ancient buildings in appearance. The Xiaojiang Ancestral Hall in Wuyuan Jiangwan is indeed made of real materials. It uses a large amount of solid wood, blue bricks, and bluestones, and is built using traditional techniques. It is large in scale, exquisite in production, full of cultural significance, and worthy of study.

The Xiaojiang Ancestral Hall is a mountain-style building with a central axis and a three-entry structure. The first entrance is called the Yimen, the second is called the Xiangtang, and the third is the sleeping hall.

The first ceremonial gate is generally not open. It can only be opened during the Spring Festival group worship, worshiping ancestors during the Winter Solstice, welcoming distinguished guests, or when someone in the village wants to go to the ancestral hall to pay respects to their ancestors. Usually, you use the side doors on both sides.

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Figure 88 The Yimen of Xiaojiang Ancestral Hall in Jiangwan Town, Wuyuan
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 3, 2023.

The threshold of the Yimen has four railings and is actually 126 centimeters high. It is said that the clan encourages people to study and take the exams to honor their ancestors. If you only want to pass the exam, you have to leave three blocks on the threshold. You have to cross three thresholds before you can enter the door. Even if you pass the Jinshi examination, you still have to leave one block. Only if you win the first prize, All barriers will be removed.

In front of the side door of the ancestral hall, you can see four columns on the head of the Yimen, which is the door, commonly known as Laitou. In the past, the feudal hierarchy was very serious. In order to indicate the status of the clan, signs indicating the status of the clan were often placed above the ancestral hall door. This is the origin of Mendang. There should be two-pillar, four-pillar or six-pillar doors. The more pillars there are, the more noble the clan is. With four gates, it goes without saying that this is the ancestral hall of a distinguished family. In the past, when discussing marriage, it was necessary to talk about being from the same family. Only when both men and women were of similar family status could they get married. Although "Background" and "Mendang" have different names, they both represent the same meaning. Some people often say "You have a good background", which refers to identity and status.

On both sides of the outside of the instrument gate, there are a pair of "drum-holding stones" facing each other. Because the sound of drums is strong and majestic,

people use this kind of decoration to protect their homes and ward off evil spirits. It is also called "house pair". This is influenced by the culture of the Central Plains and evolved from architectural styles such as royal palaces and prominent official residences. It also has an interesting but little-known role. Huizhou is a land of Neo-Confucianism, and Zhu Xi's etiquette is especially popular. When entering and leaving the ancestral hall, juniors often have to bow to their elders when they meet them. However, sometimes it is inevitable that a person with a beard will have a younger generation. A chance encounter with a younger generation boss. If they meet, in order to avoid embarrassment, they "avoid face" Shi Hou in desperation. Although it is a bit condescending, it can finally save some face. Therefore, some people jokingly call it "face-avoiding stone".

Walk to the back hall of Yimen and look back at the ancient stage "Five Phoenix Tower" opposite the door. Huizhou has a prosperous history of drama and has built a large number of exquisite ancient stages. These ancient stages are generally located in ancestral halls. From the outside, they are integrated with the ancestral hall. The Wufeng Tower is both the gate tower of the ancestral hall and a stage. The stage faces the ancestral hall, which means having fun with the ancestors.

The upturned eaves of the ancient stage resemble the spread wings of a bird. This shape is called "wing angle" in architecture. Because it resembles five flying phoenixes, it is called "Five Phoenix Tower". The Wufeng Tower was originally a format used exclusively for royal buildings. During the Ming and Qing Dynasties, it was quietly used by Huizhou people in the construction of gate towers for ancestral halls. Of course, it also means the good wish of "auspicious land with phoenix flying".



Figure 89 The ancient stage opposite the rite gate of Xiaojiang Ancestral Hall
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 3, 2023.

The Wufeng Tower and the eight-character door walls of water-polished blue bricks on both sides showcase Wuyuan's exquisite brick carving, wood carving and stone carving arts. The carvings on the gatehouse are "Nine Lions Rolling Balls and Brocades All Over". The four brick carvings on the eight-character wall are stories of well-known figures such as Sanjieyi, Wen Tianxiang, Bao Longtu and Yang Jiajiang. All the carvings in the ancestral hall basically pray for the prosperity of the clan and promote traditional ideas such as family harmony, loyalty, filial piety, justice, and so on.



Figure 90 Brick carvings on the eight-character door wall at the entrance of Xiaojiang Ancestral Hall

Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 3, 2023.

Entering the ancestral hall from the hall is a traditional patio with verandahs on both sides, and opposite is the central part of the ancestral hall - the Xiangtang. The display board in the corridor on the left is a diagram of the major branches of the Xiaojiang clan, which clearly records the long-standing lineage of the Xiaojiang clan; the display board in the corridor on the right is a brief description of the Xiaojiang family lineage, detailing the development and evolution of the Xiaojiang clan. process. Looking around, there are many ancestral pillars and tall masts, and the carved beams are connected vertically and horizontally, giving people a sense of grandeur, grandeur, solemnity and tranquility.



Figure 91 Yongsi Hall of Xiaojiang Ancestral Hall
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 3, 2023.

The Xiaojiang Ancestral Hall covers an area of 2,230 square meters, with a construction area of 2,600 square meters. It has 880 beams and columns of various types and 340 cross beams, including 148 floor-to-ceiling columns. All wooden components in the temple are constructed with Malaysian kauri materials. The roofs are all covered with Suzhou imperial kiln tiles.

On the carved wooden pads on both sides of the verandah, on one side are fishermen, woodcutter, farming and reading, and on the other side are music, chess, calligraphy and painting. Through the description and depiction of real life, it shows the desire to live and work in peace and contentment and pursue a better life. The overall carvings of Xiangtang highlight the ideas of clan and fame. The carved wooden pads and eaves pillars and moon beams are the concrete embodiment of success and honoring the ancestors; "Horse Parade in the Streets" shows that the new number one scholar has achieved fame, beat horses and parades through the streets to glorify the countryside.



Figure 92 Corridors on both sides of Xiaojiang Ancestral Hall
Source: Hu Yu, taken in Wuyuan County, Jiangxi Province on November 3, 2023.

There is a plaque engraved in the center of the Xiangtang, which reads "Yongsi Hall". It is the ancestral hall where ancestors are worshipped, the gathering place of the clan, the law enforcement court of the clan, the temple in the hearts of the clansmen, and the place that best reflects the majesty and sacredness of the ancestral hall. (Yu Yougui; Yu Xingyu. (2022). Analysis of the historical value and contemporary significance of "Wuyuan Three Eagles". Joint Comparison Database of Academic Papers, 01-14.)

Two walls are dedicated to portraits of Xiao Jiang's ancestors. The huge pillars and high beams create a majestic atmosphere in the lobby, and the black and gold-plated plaques and ancestor portraits in the central hall create a solemn and solemn atmosphere. The six pairs of turtles on the outer pavilion of Xiangtang hold up the dome, which is very spectacular and shows the splendor of the palace; "Yongsitang" means eternal thoughts of ancestors and is a symbol of the Xiaojiang tribe in Jiangwan; "Yongsitang" is carved on the navel of the beam. "Melons and melons stretch", and "the fruits are abundant" means that the clan is lush and continuous; the most artistic charm and profound meaning are the 12 lotus pictures carved on the skirt boards of the partition doors of the Xiangtang Mezzanine Room on both sides. These 12 lotus pictures are painted in a realistic way. , using the form of bas-relief to create an artistic style that is sparse and rigorous, quiet and flowing, and is worthy of being a representative work of Huizhou woodcarving art. Its profound meaning is profound. The "Lotus Picture" not only simply expresses the charming postures of the lotus, More importantly, it contains a desire for clan unity. Lotus is the same as he, and the lotus reminds the clansmen to be harmonious, harmonious and clan united.



Figure 93 Interior view of Yongsi Hall of Xiaojiang Ancestral Hall
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 3, 2023.

Jiangwan Ancestral Hall is a place where the "Xiaojiang" people of Jiangwan worship their ancestors. The "Yongsi Hall" plaque hung in the main hall of the ancestral hall is mainly used to distinguish other Xiaojiang tribes. "Ancestral temple" is a house where tribesmen worship their ancestors; the name of the temple is used to distinguish different clans or surnames. "Tang" refers to the main hall of the "ancestral hall". The name of the hall is very particular and has profound meaning. It has the function of admonishing, warning or motivating the tribesmen. Ancestral halls built by different branches of the same clan surname can have the same name, but the name of the hall Generally different.



Figure 94 Interior side view of Yongsi Hall of Xiaojiang Ancestral Hall
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 3, 2023.

The sleeping hall is the place where the souls of ancestors rest in peace. In the past, the dormitory hall of Xiaojiang Ancestral Hall was also called Zida Pavilion, a three-story building. The dormitory we saw is a two-story building, and the scale and sculpture art of the ancestral hall are far beyond those of the past. The wood carvings on both sides of the back veranda express the theme of farming on one side and the theme of weaving on the other. The works focus on showing the process of farming and weaving life, and express the various scenes of farming and weaving life in a group combination as a whole, which is refreshing to people. It is a masterpiece that expresses realism themes. The carvings on the dormitory hall focus on loyalty, filial

piety and justice. All the carved wooden pads are carved with the twenty-four pictures of filial piety, which use vivid stories to express different ways of "filial piety". The carvings on the eaves, pillars and moon beams have vivid stories of characters, which vividly express the thoughts of loyalty, filial piety, chastity and justice. All.



Figure 95 Xiaojiang Ancestral Hall Dormitory
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 3, 2023.

The partition door behind the sleeping hall and in front of the Xuanling House is beautifully carved. The lattice of the partition door is decorated with grass dragon patterns, with smooth lines and fine carvings. The skirt panel is engraved with a hundred characters "Shou" written in different ways. Each "Shou" character has its rules and regulations. A hundred years of life means a hundred worships, and a hundred prayers to the ancestors. I mean hello. Hanging on the walls on both sides are portraits of Xiaojiang's historical sages. These sages are the pride of the Xiaojiang people.



Figure 96 The left and right interior views of Xiaojiang Ancestral Hall
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 3, 2023.

The reason why Xiaojiang Ancestral Hall is called the "No. 1 Ancestral Hall in the South of the Yangtze River" is not only because of its grand scale, exquisite carvings and exquisite building materials, but more importantly because it embodies exquisite craftsmanship in every brick, tile, wood and stone. Architectural skill and unique cultural identity.



Figure 97 Column of the dormitory hall of Xiaojiang Ancestral Hall
Source: Hu Yu, taken in Wuyuan County, Jiangxi Province on November 3, 2023.

Through the dissection and analysis of Wuyuan's representative buildings, we can gain an in-depth understanding of their detailed structures, functions and material use, further appreciate and understand the uniqueness of Wuyuan architecture, and promote the inheritance and protection of Wuyuan's architectural culture.

Part Three: Overview of the Characteristics of Wuyuan Architecture

Wuyuan is known as "the most beautiful countryside in China". This ancient land hidden in the northeast of Jiangxi Province, China, is famous for its unique architectural style and profound history and culture. The architecture here combines nature, craftsmanship, culture and history, showing unique aesthetic value and demonstrating the essence of traditional Chinese architecture and the charm of Huizhou architecture. Below, we will explore more deeply the characteristics and design principles of Wuyuan architecture, as well as the rich social culture and unique architectural charm of this ancient land.

3.1 What are the characteristics of Wuyuan architecture?

The characteristic of Wuyuan architecture is that they focus on the integration of the natural environment and the connection with traditional culture. They show the unique architectural style of Wuyuan area through exquisite craftsmanship and unique design. The use of these architectural details and materials not only reflects the Wuyuan people's pursuit of beauty and aesthetic awareness, but also carries the rich historical culture and humanistic spirit of the Wuyuan area.

Looking at the broad categories, Wuyuan architecture mainly has the following characteristics:

3.1.1 The color aesthetics of white walls and gray tiles

The most intuitive impression given by the buildings in Wuyuan is white walls and gray tiles. The traces of time are vaguely visible on the white walls, which contrast sharply with the dark gray tiles. This color combination is simple yet elegant, making the entire building stand out among the green mountains and green waters. White walls and gray tiles are not only an architectural style, but also a reflection of Wuyuan people’s pursuit and yearning for a better life.



Figure 98 The tonal aesthetics of white walls and gray tiles in Wuyuan buildings
Source: Hu Yu, taken in Wuyuan County, Jiangxi Province on November 3, 2023.

3.1.2 The rhythmic beauty of the Horse Head Wall

The horse head wall is another major feature of Wuyuan architecture. The upper part of the wall is built in the shape of a horse's head. It not only has the function of fire prevention, but also has functions such as sound insulation and anti-theft. It also adds a unique rhythmic beauty to the building. Viewed from a distance, the high and low horse-head walls seem to be beating an ancient melody, telling the history and culture of Wuyuan.



Figure 99 The rhythmic beauty of the Wuyuan architectural “Horse Head Wall”
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 3, 2023.

3.1.3 Exquisite wooden structure and carving skills

Wuyuan's architectural skills are exquisite, and the craftsmanship is usually based on wooden structures. Wuyuan's architects adopted traditional wooden structures and used exquisite mortise and tenon techniques to make the entire building stable and flexible. The inheritance of this skill not only reflects the wisdom of ancient architecture, but also praises the ingenuity. You won’t even find a single nail in such a building, all connections are made by clever fittings between the timbers.

The wooden structural form of Wuyuan's buildings is not only flexible and changeable, but can also effectively respond to natural disasters such as earthquakes. At the same time, Wuyuan's wood carving skills are also outstanding. Whether it is the carvings on doors and windows or the reliefs on beams and columns, they all demonstrate the exquisite skills and infinite wisdom of Wuyuan craftsmen. These carvings are delicate and vivid, with profound meanings, which are breathtaking.



Figure 100 Wuyuan’s exquisite wooden structure and carving techniques
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 3, 2023.

3.1.4 Design concept of harmonious symbiosis with nature

Wuyuan's architectural art focuses on harmony and unity with the natural environment. The architectural layout conforms to the terrain, is surrounded by mountains and rivers, and integrates with the natural environment. When people look at the buildings in Wuyuan from a distance, the first thing that impresses them is their harmonious coexistence with nature. These buildings do not exist in isolation, but form a beautiful picture together with the surrounding mountains, rivers, trees, and fields. When you look down from a high place, you will see that the buildings are built against the mountains and next to the water, as if they are an extension of nature, forming a perfect whole with the surrounding environment.



Figure 101 Wuyuan architecture and nature coexist harmoniously
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 3, 2023.

The buildings in Wuyuan are designed with harmonious symbiosis with nature in mind. Architects will make reasonable layouts according to natural conditions such as terrain and climate, so that the buildings and natural landscapes can be integrated. For example, when building a house between mountains and rivers, the ups and downs of the terrain will be cleverly used to create a well-proportioned building group; when building a house next to a river, stilted buildings and other forms will be used to adapt to the humid environment. This design concept of harmonious coexistence with nature makes Wuyuan's buildings a beautiful landscape in nature.

3.1.5 Profound cultural connotation and artistic value

The architecture in Wuyuan not only has practical value, but also carries profound cultural connotation and artistic value. Cultural connotation is another major feature of Wuyuan architecture. Wuyuan architectural art is a typical Huizhou architecture and a concentrated expression of Huizhou culture and Chinese traditional culture. When walking into Wuyuan's buildings, people will be attracted by the decorations, carvings and colors. Wuyuan's architectural art has profound cultural connotations, which are reflected in the decoration, carvings, and colors of the buildings. Whether it is the wood carvings on doors and windows or the murals on the walls, they are full of artistic charm. These elements not only demonstrate the Wuyuan people’s love and pursuit of art, but also the inheritance and promotion of history and culture, reflecting the Wuyuan people’s love and pursuit of history, culture, and art.

In addition, everything from the building’s naming, layout to decorative details reflects the respect and inheritance of culture by the people of Wuyuan. For

example, the names of many buildings contain beautiful meanings and expectations; the layout pays attention to symmetry and coordination; the decoration pays attention to the combination of details and meaning. These elements together constitute the unique cultural connotation and artistic value of Wuyuan architecture, reflecting the depth and breadth of Huizhou culture. It can be said that Wuyuan's architectural art is a concentrated expression of the identity and cultural identity of Wuyuan people.

3.1.6 The overall beauty of traditional villages and ancient buildings

The Wuyuan area is famous for its unique traditional villages and ancient buildings. These traditional villages preserve rich historical and cultural heritage and display the unique architectural art style of Wuyuan area. The layout of traditional villages is usually based on mountains and rivers. The buildings and the natural environment are integrated to form a unique landscape.

Ancient buildings are an important part of the architectural art in Wuyuan area. These ancient buildings are mainly made of wood and masonry structures, with emphasis on structural stability and material selection. The appearance of ancient buildings often adopts the traditional forms of brackets and hard tops, which have strong national characteristics. At the same time, the internal layout of the ancient building also pays attention to the division of functional zoning and spatial levels, reflecting the lifestyle and cultural traditions of the Wuyuan people.

In addition, the traditional villages and ancient buildings in Wuyuan County also have a very important feature, that is, both the traditional villages and ancient buildings in Wuyuan County are all Huizhou architecture. When people talk about Wuyuan's traditional villages and ancient buildings, they must mention the unified Huizhou architectural style of Wuyuan's buildings. White walls, gray tiles, and horse-head walls form the iconic features of Wuyuan architecture. But in this unified style, each building has its own uniqueness. Some are tall and majestic, some are small and exquisite, some have exquisite details, and some are simple and elegant. This change in unity makes the architectural complex in Wuyuan both harmonious and individual. The style is very unified, but there are changes within the unity, forming a unified and changeable pattern.

3.1.7 Exhibition of decorative arts and handicrafts

The characteristics of Wuyuan area's architectural art are also reflected in decorative arts and handicrafts. The people of Wuyuan pay attention to the decoration of the exterior and interior of buildings to highlight the beauty and meaning of the buildings. Traditional decorative techniques include wood carvings, stone carvings, paintings, etc., as well as detailed decorations such as tiles, cornices, and lintels. These decorative arts not only reflect the Wuyuan people's pursuit of beauty, but also carry rich cultural connotations and symbolic meanings.

Handicrafts are an important supplement to the architectural art in Wuyuan area. The Wuyuan area has a rich handicraft tradition, including bamboo weaving, paper-cutting, embroidery, etc. These handicrafts often echo with the buildings and serve as decorations and functional accessories, adding to the artistic value and national characteristics of the buildings.

To sum up, the architectural characteristics of Wuyuan are not only reflected in the tonal aesthetics of white walls and gray tiles, the rhythmic beauty of horse head walls, and exquisite wooden structures and carving techniques, but also in the design concept of harmonious symbiosis with nature and profound culture. In terms of connotation and artistic value. These characteristics make Wuyuan's architecture a treasure of traditional Chinese architecture, and also make Wuyuan a tourist attraction that countless tourists are fascinated by.

3.2 Design principles of Wuyuan buildings

The design concept of Wuyuan architecture emphasizes harmonious coexistence with nature and the inheritance of culture. When designing, architects always adhere to the principles of respecting nature, complying with nature, and utilizing nature, and strive to integrate the building with the surrounding environment to achieve the realm of "harmony between nature and man." At the same time, they also pay attention to the inheritance of culture and show Wuyuan’s profound historical and cultural heritage through the layout, decoration and detailed design of the building.

3.2.1 Unified Huizhou architectural style

Walking into Wuyuan, the first thing that will give people an intuitive visual experience is that the architectural style of Wuyuan almost always adopts the Huizhou architectural style. Whether you are walking through the ancient village streets or strolling among the quiet fields, you will see white walls, gray tiles, and well-proportioned horse head walls as far as the eye can see. These elements together constitute the distinctive characteristics of Wuyuan architecture.

This Huizhou architectural style not only pursues harmony and unity in architectural aesthetics, but also reflects a kind of cultural inheritance and persistence on a deeper level. The white wall symbolizes purity and elegance; the gray tiles represent calmness and simplicity; and the horse-head wall symbolizes progress and hope. These elements set off each other and jointly create an elegant and quiet atmosphere, as if people are in a flowing Chinese Jiangnan ink painting.

In Wuyuan, whether it is the magnificent ancestral halls and temples, or the quiet residences and academies, they all strictly follow this architectural style. Although the overall architectural style is unified from village to village, each individual building has its own characteristics. Roofs with different heights, courtyards of different sizes, carefully carved doors and windows... every detail embodies the hard work and wisdom of the craftsmen, and also shows the owner's yearning and pursuit of a better life.

It is worth mentioning that this architectural style is not static, but seeks change in unity. While maintaining the basic characteristics of Huizhou architecture, Wuyuan architects also skillfully integrated into the local natural environment and humanistic features. For example, houses built between mountains and rivers will use more natural materials such as stone and wood to maintain harmony with the surrounding environment; while in densely populated villages, buildings will pay more attention to the rational use of space and lighting. Practical issues such as ventilation.

Wuyuan’s Huizhou architectural style is not only a reflection of architectural style, but also carries the Wuyuan people’s yearning and pursuit of a harmonious and balanced life. The formation and continuation of this style not only reflects the Wuyuan people's deep emotion and identification with Huizhou culture, but also demonstrates their ingenuity in the perfect integration of tradition and modernity. In the land of Wuyuan, every building tells a beautiful story about history, culture and life.

3.2.2 Application of Feng Shui in Wuyuan Architecture

Feng Shui occupies a pivotal position in traditional Chinese culture, and its concepts and principles are deeply rooted in ancient architecture, planning and design. Feng shui originally meant the situation of residential sites, cemeteries, etc. For example, it is recorded in "Local Chronicles": "The feng shui of this place is not very good", or "The feng shui of this place is not very good, but it's pretty good." The "feng shui" here refers to the topography, topography, landform and other conditions of this place. Feng Shui believes that the topography, topography, landforms and other conditions of these places can affect the good and bad luck of the residents. Therefore, careful consideration must be given to site selection and layout.

Wuyuan's architecture, as a representative of Huizhou architecture, is also deeply influenced by Feng Shui. When selecting sites and layouts, architects will carefully consider how to coexist harmoniously with nature in order to achieve the philosophical realm of "harmony between nature and man." This is not only awe and respect for nature, but also the pursuit of a harmonious and balanced life.

Most Huizhou buildings face south, not only to obtain good lighting and ventilation, but also consistent with the concept of "sunlight is positive" in traditional Chinese culture. Sitting north and facing south can maximize the exposure to sunlight, making the house bright and warm. It also symbolizes a prosperous family and a bright future.

The layout with mountains on the back and water on the sides is another major principle in Feng Shui. Mountains are for support and water is for wealth. If you have a mountain to support you, you will be stable. If you have a water source in front, you will have a lot of money. This layout not only provides residents with a quiet and comfortable living environment, but also expresses people's infinite yearning for a better life.

In addition, the Feng Shui theory of "Suzaku in the front, Xuanwu in the back, Qinglong on the left, and White Tiger on the right" has also been fully reflected in Wuyuan's architecture. This concept holds that there should be an open space in front of the building (Suzaku), a stable backing (Xuanwu) in the back, a winding mountain like a dragon on the left (Qinglong), and a low hill on the right. or mound (white tiger). This layout is not only conducive to gathering energy and sheltering from wind, but also symbolizes the prosperity of the family and the continuity of descendants.

The application of Feng Shui is not only reflected in the site selection and layout of the building, but also throughout the entire design and construction process of the building. For example, in the design of doors and windows, Feng Shui emphasizes "hiding wind and gathering Qi", so the position and size of doors and

windows will be carefully calculated to ensure that the air flow in the house is smooth and not scattered.

In general, the application of Feng Shui in Wuyuan architecture is multifaceted and profound. It not only affects the location and layout of the building, but also penetrates into every aspect of the architectural design. This emphasis on and application of Feng Shui not only reflects the architects' awe and respect for nature, but also demonstrates the philosophical thought of "the unity of nature and man" in traditional Chinese culture. At the same time, Feng Shui also adds a mysterious and unique charm to Wuyuan's architecture, making it a treasure in traditional Chinese architecture.

It is worth noting that although Feng Shui plays an important role in traditional Chinese architecture, we should also look at it with a scientific attitude. While inheriting and carrying forward traditional culture, we must also focus on integrating it with modern technology and environmental protection concepts to create green buildings and ecological residences that are more in line with the needs of contemporary society.



Figure 102 Floor plan of Jiangwan Town, Wuyuan County
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 3, 2023.

3.2.3 Clever space layout:

The exquisite spatial layout of Wuyuan's traditional architecture goes far beyond meeting basic residential functions. It reflects the traditional Chinese etiquette and hierarchy concepts in a deeper level. This layout concept originates from the ancient Huizhou architectural tradition, which runs through strict etiquette, hierarchical awareness, and a high emphasis on space privacy.

One of the characteristics of Huizhou architecture in spatial planning is its clear hierarchy. In Wuyuan, you can see that whether they are large houses or small houses, they all strictly follow the principle of symmetry along the central axis. This is not only for beauty, but also to reflect the hierarchical structure of the family and society. Major buildings, such as main halls and ancestral halls, are usually located on the central axis, highlighting their important status. The wing rooms and side rooms on both sides are relatively minor. This layout not only reflects the hierarchical relationship of family members, but also reflects the strict etiquette system of ancient China.

It is worth mentioning that Huizhou architecture is good at using twists and complex structures in spatial design to create far-reaching, tortuous and varied spatial effects. Walking into a typical Wuyuan building, you will find that every corner and every corridor is full of design. This design not only increases the layering and depth of the space, but also allows the indoor space to maintain privacy while maintaining a sense of openness and extensibility. You can imagine that walking in such a space, every step is a new exploration, and there are surprises hidden in every corner.

This profound understanding and clever use of space not only meets the practical needs of residents - such as living, receiving guests, storage, etc., but also invisibly conveys ancient Chinese architectural philosophy and aesthetic concepts. It tells us that architecture is not just a pile of bricks and wood, but also a carrier of culture, history and ideas. The spatial layout of Wuyuan buildings is a perfect reflection of such culture and thought. It allows us to appreciate the beauty of the architecture while also deeply feeling the breadth and depth of Chinese traditional culture. (Chen Xiaoming. (2020). On the plastic art and auspicious meaning of the "Ruyi Liang" of the purple clay teapot. Ceramic Science and Art, 12-15.)

3.2.4 Symbols of Wuyuan architectural design

In the detailed design of the building, Huizhou architecture is full of rich symbolic meaning. For example, the shape, color, and decorative patterns of doors and windows all contain the owner's hopes and blessings, as well as the understanding and interpretation of religion, philosophy, history, etc. These details contain profound cultural connotations and not only show the owner's taste and pursuit, it is also a kind of inheritance and promotion of traditional culture.

The symbols in Wuyuan architectural design are a cultural expression that goes deep into the bones. In the detailed design of Huizhou architecture, every element, every shape, and every color carries rich symbolic meaning. They are not only the decoration of the building, but also the transmission of culture and the expression of emotions.

Doors and windows, as an important part of the building, are particularly particular in their design. In Wuyuan architecture, the shapes, colors and decorative patterns of doors and windows all contain the owner’s deep hopes and best wishes.

For example, round doors and windows symbolize the roundness of the sky and the earth, reunion and perfection, and express the owner's expectations for family harmony and career success. Square doors and windows represent stability and squareness, reflecting the owner's pursuit of justice and fairness.

The decorative patterns on doors and windows are the essence of Huizhou architecture. These patterns are mostly based on natural scenery, historical figures or mythological stories, and are vividly presented to people through exquisite wood carving and stone carving techniques. They are not only beautiful and elegant, but also contain the owner's deep understanding and personal interpretation of religion, philosophy, history, etc. For example, the patterns of lotus and fish often appear together, which means "more than enough for many years" and expresses the owner's yearning for a prosperous life. The patterns of bats and auspicious clouds imply blessing and auspiciousness, reflecting the owner's pursuit of a better life.

In addition, the color choices in Wuyuan architecture are also highly symbolic. The tonal contrast formed by the white walls and gray tiles is not only beautiful and generous, but also implies the pursuit of a pure and noble character. At the same time, the embellishment of bright colors such as red and green in architectural decoration also implies the colorfulness and prosperity of life.

These detailed designs contain profound cultural connotations. They not only show the owner's taste and pursuit, but also inherit and promote traditional culture. In Wuyuan architecture, every symbol and every symbol carries a profound historical and cultural heritage, allowing people to feel the profoundness and unique charm of Chinese traditional culture. This symbolic design principle makes Wuyuan architecture not only a living space, but also a cultural inheritance and expression.

3.2.5 Design principles that respect nature

The Huizhou architecture in Wuyuan is not only a manifestation of architectural style, but also a manifestation of the philosophical thought of harmonious coexistence with nature. This architectural design concept is deeply rooted in traditional Chinese culture, embodying awe and respect for nature, as well as the wisdom of living in harmony with nature.

First of all, Wuyuan Architecture fully considered the characteristics of the natural environment when choosing the location of the building. Architects will carefully select places with beautiful scenery and close proximity to mountains and rivers as building bases to ensure harmony between the building and the surrounding environment. They know very well that architecture should not destroy nature, but should be a part of nature, forming a beautiful picture together with mountains, rivers, trees, flowers and birds.

Secondly, in the layout of the building, Huizhou architecture also reflects respect for nature. Architects will plan the layout of the building according to the topography, so that the building can cleverly integrate into the natural environment. They are good at using the ups and downs of the mountains and the twists and turns of the water to create a well-proportioned and layered building group, which not only ensures the practicality of the building, but also increases the beauty of the building.

Furthermore, the shape design of the building is also an important manifestation of respect for nature. One of the typical features of Huizhou architecture is the horse head wall, which not only prevents fire, but also effectively

guides the wind direction to maintain good ventilation inside the building. In addition, the roof design of the building also fully considers the needs of drainage and sun protection, which can quickly drain away rainwater and effectively block sunlight, providing a comfortable living environment for residents.

Finally, Wuyuan architecture also reflects respect for nature in the choice of materials. Architects will give priority to environmentally friendly and sustainable materials, such as wood, stone, etc., to reduce damage to the environment. At the same time, they will also cleverly use local natural resources, such as mountains, rivers, vegetation, etc., to enhance the beauty and practicality of the building.

The respect for natural principles in Wuyuan architectural design is reflected in many aspects, including location selection, building layout, shape design, and material selection. This design concept not only demonstrates the awe and respect for nature in traditional Chinese culture, but also provides valuable inspiration and reference for our today's architectural design. In modern society, as environmental problems become increasingly prominent, we should uphold this design concept of respecting nature and strive to achieve harmonious coexistence between man and nature.

3.2.6 Design principles emphasizing social hierarchy

In the Huizhou architecture in Wuyuan, the concept of social hierarchy is a design element that cannot be ignored. This concept is deeply reflected in the architecture, which not only reflects the values and hierarchical structure of the society at that time, but also reveals people's understanding of power, status and The pursuit and display of wealth.

First of all, the size of a building is one of the most intuitive ways to reflect social class. Large mansions often belong to local dignitaries or wealthy businessmen. They cover a vast area and have many courtyards, demonstrating the owner's prominent status and strong financial resources. In contrast, the houses of ordinary people are relatively small and simple. This difference in building scale intuitively reflects the level of social class.

Secondly, the complexity and sophistication of architectural decoration are also important indicators of social class. Noble materials and superb carving techniques were often used to decorate the mansions of the powerful. For example, exquisite wood carvings, stone carvings and brick carvings not only reflect the extraordinary skills of the craftsmen, but are also symbols of the owner's power and wealth. The complexity and artistic value of these decorations undoubtedly declare to society the noble status of the owner.

In addition, the choice of building materials also implies social class information. High-end wood, stone and precious glazed tiles are usually only available to people with higher social status. These materials are not only beautiful and elegant, but also durable and a symbol of power and wealth. Ordinary people, on the other hand, use more common civil engineering materials, reflecting their status in the social hierarchy.

In addition to the above aspects, the spatial layout and design style of the building also reveal information about social class. The mansions of powerful people often adopt a strict central axis symmetry layout, showing majesty and solemnity;

while ordinary residences are more flexible and do not adhere to strict symmetry. This difference in layout also reflects the influence of social class on architectural design.

The emphasis on social class in Wuyuan architectural design is reflected in the size, decoration, materials and layout of the building. These design elements not only display the power, status and wealth of the owner, but also reflect the values and hierarchical structure of society at that time. From today's perspective, these buildings are not only witnesses of history, but also an important window for us to understand past social culture.

3.2.7 Promote frugal design principles

Huizhou architecture, as a major school of traditional Chinese architecture, deeply embodies the principle of frugality in design and material selection. This kind of frugality is not simply stinginess, but a respect for resources and protection of the environment. It is also a reflection of a design philosophy and attitude towards life.

In terms of material selection, Huizhou Architecture gives priority to local earth and stone materials. This is not only because these materials are easy to obtain and low-cost, but also because they blend well with the surrounding environment, creating a rustic and natural aesthetic. The use of local materials not only reduces transportation costs, but also reduces damage to the environment. This choice is undoubtedly a vivid embodiment of the principle of frugality.

In terms of decorative design, Huizhou architecture also strives to simplify. It abandons complicated decoration and luxurious style and instead pursues simple and elegant design. This simplification not only reduces material consumption, but also makes the building more attractive and classic. Through ingenious design and exquisite craftsmanship, Huizhou architecture reveals elegance in simplicity and taste in frugality.

In addition, Huizhou architecture also embodies the principle of frugality in its structural design. It pays attention to the rational use of space and avoids waste. For example, in terms of layout, Huizhou Architecture will fully consider the function and frequency of use of each room to ensure full utilization of space; in terms of lighting and ventilation design, it will also reduce energy consumption and improve living quality through clever design. Comfort.

The principle of frugality advocated by Wuyuan architectural design is not only reflected in the selection of local earth and stone materials, but also in the simplification of decorative design and the rational use of spatial structure. This principle of frugality is not only an economic consideration, but also a respect and protection for the environment, as well as the inheritance and development of traditional culture. In today's context of increasingly scarce resources and increasing environmental pressure, this principle of frugality is even more valuable, and it also provides useful inspiration and reference for our architectural design today.

3.2.8 Pay attention to cultural inheritance

The Huizhou architecture in Wuyuan, as a treasure of ancient Chinese architectural art, carries profound traditional Chinese cultural heritage. These buildings are not just piles of bricks, stones, and earthworks, but also the inheritance and display of thousands of years of Chinese culture. Every detail of its design, decoration and material selection embodies the efforts and wisdom of ancient craftsmen, reflecting the traditional Chinese aesthetics, lifestyle and humanistic spirit.

In terms of design, Huizhou architecture follows ancient Chinese philosophical thoughts and aesthetic concepts. Its design concept incorporates the philosophy of "harmony between man and nature" and pursues the harmonious unity of architecture and nature. This design is not only reflected in the appearance of the building, but also runs through the internal spatial layout of the building. For example, patios are designed to bring in natural light and create a living experience that is one with nature.

In terms of decoration, Huizhou architecture is a treasure of art. Wood carving, stone carving, brick carving and other techniques are used to the extreme by the craftsmen, and every carving is delicate and lifelike. These decorations are not only beautiful, but also contain profound cultural connotations. For example, the bat represents blessing and the lotus symbolizes purity. These traditional symbolic elements have been widely used in decoration, reflecting the ancient Chinese people's yearning and pursuit of a better life.

In terms of material selection, Huizhou architecture also fully demonstrates the wisdom of Chinese traditional culture. Priority is given to the use of local materials, such as bluestone, wood, etc. These materials are not only environmentally friendly and sustainable, but also integrate with the surrounding environment, creating a simple and elegant atmosphere. At the same time, the use of these materials also reflects the ancient Chinese people's awe and respect for nature, conveying a concept of harmonious symbiosis with nature.

Wuyuan architectural design focuses on cultural inheritance and demonstrates the unique charm and profound heritage of Chinese traditional culture through design, decoration, material selection and other aspects. These buildings are not only witnesses of history, but also the inheritance of culture and the display of art. In today's fast-paced era, we should cherish these cultural heritages, inherit and carry forward the precious spirit contained in them.

3.2.9 Other social and cultural connotations

After thousands of years of vicissitudes, Wuyuan's social culture has continuously evolved and changed, forming its own unique and complex comprehensive characteristics today. This comprehensiveness not only includes traditional cultural factors, but also integrates the needs of real life. It is also deeply influenced by history, politics, religion, superstition and other aspects.

Traditional culture plays an important role in Wuyuan architectural design. The harmony, order and moral norms in Confucian culture are fully reflected in the architectural layout and design of Wuyuan. The symmetrical layout of the building and the orderly division of space reflect the hierarchy and family ethics in Confucian culture. At the same time, the concept of "harmony between man and nature" in Taoist thought is also reflected in architectural design, such as the harmonious integration of architecture and the natural environment, and the design concept of using natural materials and complying with the laws of nature.

Real-life needs have a direct impact on Wuyuan’s architectural design. With the changes of the times, people's requirements for the living environment are also constantly changing. (Zeng Hao; Zhao Xiang. (2016). Research on planning and design strategies for suburban multi-story high-density residential areas under new urbanization. Urban and Rural Planning, 04-12.) In order to meet the needs of modern

life, Wuyuan’s architectural designers have On the basis of maintaining the traditional style, modern design elements are incorporated, such as adding modern facilities, improving lighting and ventilation, etc., making the ancient building glow with new vitality.

Historical and political factors also left a deep mark on architectural design. The political atmosphere and social changes in different historical periods are reflected in the architecture. For example, the carvings and patterns on some buildings imply the political implications and social expectations of the time.

Religious and folk beliefs also influenced Wuyuan's architectural design. Various religious symbols and patterns can be seen in some buildings in Wuyuan. They not only reflect the beliefs and worship of people at that time, but also add a sense of mystery and solemnity to the architectural design. At the same time, some folk beliefs are also reflected in the architectural design. For example, people think that the southeast corner of the building belongs to the "Xun" position in the Bagua, which is an auspicious direction for attracting wealth. There is also a traditional Chinese idiom " Purple air comes from the east."

The social and cultural connotations in Wuyuan's architectural design principles are diverse and complex. It not only contains the essence of traditional culture, but also integrates the needs of real life. It is also influenced by many factors such as history, politics, religion, and superstition. This comprehensive cultural connotation makes Wuyuan's architectural design unique and charming, making it a treasure in traditional Chinese architectural culture.

In general, Huizhou architecture in Wuyuan is a treasure of traditional Chinese architecture. It integrates architectural skills, artistic beauty, and philosophical concepts, and is an important symbol of traditional Chinese culture. It is hoped that through in-depth research and understanding of it, we can better understand and inherit Chinese traditional culture.

3.3 What are the characteristics of each important component that constitutes Wuyuan architecture.

Wuyuan's representative buildings are praised for their unique design and exquisite craftsmanship. Researchers will deeply explore the structure of Wuyuan architecture and the function of each part, and study some local characteristics of Wuyuan architectural art to gain a deeper understanding of this unique architectural form.

3.3.1 Door

In Wuyuan architecture, the door plays an important role, being an important part of the building's appearance and the entrance into the house. The function of a door is to connect indoor and outdoor spaces while also providing security and privacy. Generally speaking, the doors of Wuyuan buildings are wide and thick, usually made of wood and inlaid with exquisite carvings and decorations. The selection and treatment of door frames and door leaves are exquisite, and they are carved with wood or brick carvings. In addition, the design of the door pays attention to symmetry and proportion. It is not only a passage to the interior, but also a symbol of the owner's identity and status. They are often carved with auspicious patterns and traditional cultural elements, which reflect the identity and status of the house owner, as well as the owner's yearning for a better life and other cultural implications. It

shows the Wuyuan people's pursuit and love of traditional crafts, and at the same time symbolizes family. Welcome and enthusiasm, respect and courtesy to visitors.



Figure 103 The gate of Jiangjundi in Likeng Village, Wuyuan County
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 3, 2023.

3.3.2 Window

The window design in Wuyuan buildings is a fusion of functionality and artistry. It not only carries practical functions, but also is a concentrated display of regional culture and artistic aesthetics. These windows are not just part of the house, they are carved with complex and fine patterns, adding a unique charm to the building and reflecting the Wuyuan people's unique understanding and pursuit of the beauty of life.

Windows play a vital role in Wuyuan architecture, they are the main source of light and ventilation for a house. When designing, special attention is paid to the balance of breathability, heat insulation and thermal insulation to meet the comfort of living. These windows are often strategically placed in the upper half of the wall, allowing warm sunlight to slant into the interior, creating a bright and welcoming living space. At the same time, this design also ensures the circulation of indoor and outdoor air, creating a healthy and comfortable living environment for the residents.

Window frames are usually carefully made of wood. This material is not only strong and durable, but also brings a natural warmth to the home. The upper part is often equipped with light-transmitting screens. This clever design not only prevents mosquito infestation, but also ensures soft and sufficient indoor light.

The most eye-catching thing is the carving art on the windows. The carvings on the window grilles and window edges are extremely delicate, and the patterns are usually based on flowers, birds, figures, and landscapes. Every detail is full of the

charm of life and cultural connotation. These carvings not only imply good luck and happiness, but also reflect Wuyuan people's pursuit of beauty and artistic talent.

The window paper is made of transparent tissue paper. This choice not only ensures that residents can clearly enjoy the outdoor scenery, but also ensures indoor privacy. At the same time, this kind of window paper also has a certain temperature regulating effect, allowing the indoor temperature to be maintained within a comfortable range.

Although the windows of modern Wuyuan buildings pay more attention to the openness of the field of view, in ancient times, due to the unstable social environment, windows also carried important functions of preventing bandits, theft, and war defense. These special design requirements also allow Wuyuan's windows to achieve a perfect balance between practicality and artistry.

The windows in Wuyuan architecture are not only an important part of the house, but also the crystallization of regional culture and artistic aesthetics. With their unique design and exquisite carving craftsmanship, they add endless charm and value to the building.



Figure 104 Windows of a house in Huangling Village, Wuyuan County
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 6, 2017.

3.3.3 Pillars

Pillars in Wuyuan architecture: stability, beauty and cultural heritage. In the traditional architecture of Wuyuan, pillars are not only the supporting elements of the building structure, but also the inheritors of culture and the presenters of aesthetics. With their unique charm and profound cultural connotation, they have become an indispensable part of Wuyuan architecture.

Columns play a vital role in Wuyuan architecture and are an important part of the load-bearing structure. They are usually made of strong and durable materials such as wood or bluestone to ensure the stability and safety of the building. Among them, the wood is mostly cypress or nanmu with hard texture and beautiful texture. These woods are not only durable, but also add a natural beauty to the pillars.

Columns come in various forms, including square columns, cylinders, polygonal columns, etc. Each form contains unique beauty and design concepts. Square columns are steady and majestic, columns are elegant and rounded, while polygonal columns are full of variety and layering. These different forms of pillars perform their own duties in the building, and together they build a stable framework for Wuyuan architecture.

In addition to their load-bearing function, columns are also an important element of decoration. The pillars are often carved with various exquisite patterns and auspicious patterns, such as dragon and phoenix patterns, auspicious cloud patterns, etc., which imply good wishes such as family peace and career success. These carvings not only add to the artistic value of the pillars, but also reflect the Wuyuan people's yearning and pursuit of a better life.

The design and layout of the pillars not only demonstrate the cultural beliefs and aesthetic concepts of the Wuyuan people, but also reflect their reverence and awe for traditional architecture. In Wuyuan buildings, every pillar carries profound historical and cultural heritage. With their solemn and elegant posture, they witness the historical changes and cultural inheritance of Wuyuan.

The pillars in Wuyuan architecture are a perfect combination of stability and beauty, and are a reflection of the blend of culture and art. With their unique charm and profound cultural connotation, they add endless charm and value to Wuyuan architecture.



Figure 105 Pillars of buildings in Wuyuan County
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 6, 2017.

3.3.4 Internal structure

The internal structure of Wuyuan buildings is a harmonious unity of practicality and beauty, which not only reflects the profound traditional cultural heritage, but also demonstrates people's meticulous consideration of life. This kind of structure is not only satisfied with the basic living functions, but also pursues the perfect combination of practicality and beauty in details.

Traditional Wuyuan architecture is usually divided into two main parts: the inner courtyard and the outer courtyard. The inner courtyard, as the core area of family life, is the place for daily living and leisure and entertainment of the owners. It is usually exquisitely laid out and filled with the warmth and tranquility of home. Here, family members can enjoy family happiness and feel the warmth and comfort of home.



Figure 106 The yard of a building in Sixiyan Village, Wuyuan County
Source: Hu Yu, taken on May 26, 2017 in Wuyuan County, Jiangxi.

The outer courtyard carries more practical functions. It is an important part of family self-sufficiency and is used to grow various vegetables and fruits to provide fresh ingredients for the family. At the same time, the outer courtyard is also where poultry is raised, providing the family with a source of nutrition such as eggs and meat. This layout not only reflects the diligence and wisdom of the Wuyuan people, but also demonstrates their love for life and respect for nature.



Figure 107 The outer courtyard of a building in Sixiyan Village, Wuyuan County
Source: Hu Yu, taken on May 26, 2017 in Wuyuan County, Jiangxi.

In the design of the rooms, Wuyuan Architecture also pays attention to the combination of practicality and beauty. Rooms are usually carefully divided into different functional areas such as main hall, guest room and bedroom. The main hall, as the main activity place of the family, is not only used to receive guests, but also an important space for holding various family activities. It is usually beautifully decorated and reflects the owner's taste and style. The guest rooms and bedrooms provide comfortable rest environments for guests and family members respectively. The layout and design of these rooms fully consider the needs and comfort of the residents, reflecting Wuyuan Architecture's pursuit of humanity and beauty.

In general, the internal structure of Wuyuan buildings is a harmonious unity of practicality and beauty. It not only meets people's basic living needs, but also pursues refinement and perfection in details. This construction method not only reflects the wisdom and diligence of the Wuyuan people, but also demonstrates their love for life and pursuit of beauty.



Figure 108 Internal structure of a building in Wuyuan - main hall
Source: Hu Yu, taken on May 26, 2017 in Wuyuan County, Jiangxi.

3.3.5 Patio

In Wuyuan's traditional architecture, the patio is a unique and meaningful design element. It is not only a transitional space between indoors and outdoors, but also carries rich cultural connotations and symbolic meanings.

From a practical perspective, patios play a vital role in architecture. As an open space, it effectively provides natural light to the interior, allowing even deep rooms to enjoy the sun's rays. At the same time, the design of the patio also optimizes the ventilation effect of the building, allowing indoor air to circulate and creating a more comfortable living environment for the residents. In addition, the patio also provides residents with a window to appreciate the natural landscape, integrating indoor and outdoor scenery, adding to the joy of living.

However, the significance of patios in Wuyuan architecture goes far beyond that. Wuyuan people skillfully integrate the meaning of auspicious culture into the patio design, giving it a deeper cultural connotation. Among them, "Four waters return to one house" is the most representative concept. In traditional Chinese culture, water is regarded as a symbol of wealth. Therefore, when the rainwater in the courtyard comes from all directions, this is interpreted as a beautiful meaning of wealth coming from all directions. More importantly, the water is carefully designed to flow to the center of the patio instead of draining directly out of the yard, which embodies the deeper meaning of "rich water should not flow to outsiders' fields", that is, wealth and good luck should be kept in one's own home and not be taken away by outsiders. .

This design not only reflects the Wuyuan people’s yearning for harmony and a better life, but also demonstrates their deep understanding and respect for traditional culture. Through the design of the patio, Wuyuan architecture has found a perfect balance between practicality and cultural connotation, making each building a work of art full of life and cultural heritage.



Figure 109 The patio of a building in Sixiyan Village, Wuyuan County
Source: Hu Yu, taken on May 26, 2017 in Wuyuan County, Jiangxi.

3.3.6 Beam frame

In Wuyuan's traditional architecture, beams are an indispensable and important component. As the key structure supporting the roof, beams not only carry the stability and safety of the building, but are also an intuitive reflection of architectural art and culture. Beam frames are often made of wood, not only because wood is easy to obtain and process, but also because its flexibility and durability make it an ideal building material. In Wuyuan, the selection of wood also reflects the respect for nature and the concept of harmonious symbiosis.

From a formal point of view, Wuyuan's beam design is exquisite and full of changes. According to different architectural needs and spatial layout, beam frames can take on various shapes, such as simple straight beams, curved moon beams, etc. These beams of different shapes not only provide solid support for the building, but also add layering and dynamic beauty to the indoor space.

What is even more worth mentioning is the carving art on the beams. Wuyuan's carpenters use their exquisite skills to carve various patterns on the beams, such as dragon and phoenix patterns, flower patterns, etc. These carvings not only have a decorative effect, but also contain profound cultural connotations. For example, dragon and phoenix patterns symbolize luck and nobility, while flower patterns imply beauty and prosperity. Through these carvings, we can get a glimpse of the Wuyuan people's love for life and pursuit of beauty.

As a key element in Wuyuan architecture, the design, production and decoration of beams reflect the architectural characteristics and cultural heritage of the Wuyuan area. From material selection to form, from structure to carving, every link embodies the hard work and wisdom of the craftsmen. These beams not only carry the weight of the building, but also the historical, cultural and artistic value of Wuyuan.



Figure 110 The beam frame of Yu's ancestral hall in Wangkou Village, Wuyuan County
Source: Hu Yu, taken on May 26, 2017 in Wuyuan County, Jiangxi.

3.3.7 Roof

The roofs of Wuyuan buildings are not only the top structures of the buildings, but also an intuitive display of Chinese traditional architectural culture. Its design cleverly integrates practicality and artistry, fully demonstrating the profound heritage and unique charm of traditional Chinese architecture.

Structurally, the roofs of Wuyuan buildings usually adopt a raised beam or arch structure. These structural forms are not only stable and durable, but also effectively disperse the weight of the roof, ensuring the stability and safety of the building. The styles of roofs are rich and varied, most of which are traditional styles such as hard hills, hanging hills, and resting hills. Each style contains unique beauty and design concepts.

In terms of material selection, blue tiles are widely used as roofing materials because of their waterproof, fire-resistant and durable properties. Green tiles are not only highly practical, but their color and texture also complement Wuyuan’s natural environment, allowing the building to better integrate into the surrounding environment and achieve a harmonious and unified effect.

The ceramic decorations on the roof ridges, such as various shapes of ridge animals and pattern carvings, not only add to the artistic sense of the building, but also contain profound cultural connotations. These decorations usually feature dragon and phoenix patterns, which imply auspiciousness and nobility, and also reflect the Wuyuan people's yearning and pursuit of a better life.

In addition, the design of cornices and angles is also a major feature of Wuyuan architectural roofs. The cornices not only make the building more dynamic and rhythmic, but also provide effective drainage and sunshading, reflecting the ingenious ideas and practical considerations of Wuyuan people in architectural design.

The roofs of Wuyuan buildings are a perfect combination of practicality and art. It not only carries the practical function of protecting the building from wind and rain, but also shows the profound cultural heritage and unique charm of traditional Chinese architecture with exquisite decoration and unique design.

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Figure 111 The roof of a building in Sixiyan Village, Wuyuan
Source: Hu Yu, taken on May 26, 2017 in Wuyuan County, Jiangxi.

3.3.8 Wall

As an important part of the building, the walls of Wuyuan buildings not only carry the stability and safety of the building, but also incorporate rich cultural and artistic elements, fully demonstrating the perfect combination of practicality and beauty.

The walls are generally made of stone as the basis and wood as the frame. This structure is not only stable and durable, but also shows an original and natural beauty. The hardness of stone and the warmth of wood blend together to create a simple yet elegant atmosphere. At the same time, the selection of this material also fully takes into account the local climate and environmental characteristics, allowing the building to better adapt to the natural environment and achieve harmonious symbiosis with nature.

Walls are often inlaid with various exquisite auspicious patterns, such as dragon and phoenix patterns, auspicious cloud patterns, etc. These patterns not only increase the decorative nature of the wall, but also imply auspiciousness and happiness. These patterns are usually carefully carved by craftsmen, and every detail is full of artistic charm and cultural connotation. At the same time, the colors and textures of the walls have been carefully designed to complement the surrounding environment and create a peaceful and elegant living atmosphere.

In addition to aesthetics, the wall is also designed with practicality and safety in mind. The thickness of the walls has been carefully calculated to achieve fire protection. In ancient societies, fire protection was one of the very important considerations in architectural design. At the same time, the height of the wall is also moderate, which not only ensures the comfort of living, but also plays a role in preventing theft. This design reflects the Wuyuan people's emphasis on home safety and consideration of the details of life.

The walls of Wuyuan buildings are a blend of practicality and beauty. They use stone and wood as the main materials, showing a primitive and natural beauty; at

the same time, the auspicious patterns and careful color matching inlaid on the walls add to the artistic charm. The thickness and height of the wall are designed with full consideration of the needs of fire protection and anti-theft, reflecting the people of Wuyuan's pursuit of home security and comfortable life. The design elements of these walls together constitute the unique style and charm of Wuyuan architecture.



Figure 112 The exterior wall of a building in Sixiyan Village, Wuyuan
Source: Hu Yu, taken on May 26, 2017 in Wuyuan County, Jiangxi.

3.3.9 Decoration in Wuyuan architecture

The decorative elements in Wuyuan architecture can be described as ever-changing and exquisite. They not only demonstrate the extraordinary talents of local craftsmen with their exquisite craftsmanship, but also inject profound cultural connotation into the architecture through rich and diverse themes, such as natural scenes, mythological stories or auspicious patterns.

In Wuyuan architecture, carving is one of the most common decorative techniques. Craftsmen use delicate knife skills to carve lifelike patterns on wood and stone. These patterns either take landscapes, flowers and birds as themes, or take characters and stories as clues, and every detail is vivid and realistic. In addition, hollowing out techniques are also widely used in building components such as doors, windows, and partitions, creating an ethereal and transparent artistic effect that alternates reality and reality.

In addition to carving and hollowing, painting is also an integral part of Wuyuan's architectural decoration. On the walls, you can often see colorful murals or paintings with delicate brushstrokes. Most of these paintings are based on mythological stories, historical figures or auspicious patterns, with profound meanings that make people daydream.

These decorative elements not only beautify the building itself, but more importantly, they carry rich regional cultural and historical information. Every decorative detail is a vivid interpretation of Wuyuan's history, folk customs and

beliefs. Through these decorations, we can get a glimpse of the life interests and aesthetic pursuits of ancient Wuyuan people, and feel their yearning and love for a better life.

In addition, these decorative elements also contain profound auspicious meanings. Whether it is the dragon and phoenix patterns in carvings or the auspicious cloud patterns in paintings, they all represent people's expectations for a happy life and good wishes for the future. These decorations not only add a strong cultural atmosphere to the building, but also make the people living there feel endless warmth and hope.

3.3.10 Other components in the Wuyuan house

The internal structure of Wuyuan buildings is a microcosm full of life charm and cultural heritage. In this world, various functional areas such as living rooms, kitchens, bedrooms, courtyards and stairs are cleverly divided and laid out. Every detail reveals the designer's deep understanding of life and careful consideration of the needs of the residents.

The living room, as a place for family members to gather and entertain, is designed to be spacious and comfortable, full of the warmth of home. The kitchen is equipped with practical facilities and storage space to make cooking convenient and efficient. The bedroom is a symbol of privacy and tranquility, and its layout and decoration reflect the ultimate pursuit of rest and relaxation. The courtyard, as a transitional space between indoors and outdoors, not only provides opportunities for contact with nature, but is also an ideal place for family members to relax and unwind.

In addition, although the structural components such as beams, columns, mortises and tenons inside the building are not ostentatious, they are the key to the stability of the entire building. The ingenious design and exquisite craftsmanship of these components ensure the sturdiness and durability of the building, and also reflect the Wuyuan people's awe of architecture and respect for craftsmanship.

These components of Wuyuan architecture are not only material components, but also cultural carriers. In a silent way, they tell the story of Wuyuan people’s love for life, pursuit of art and persistence in traditional culture. This deep-rooted cultural spirit makes Wuyuan architecture not only a shelter from wind and rain, but also a work of art full of historical significance and cultural charm.

In today's rapidly changing era, Wuyuan architecture still maintains strong vitality with its unique artistic charm and practical functions. They are not only the cultural symbols and spiritual sustenance of the Wuyuan people, but also the treasures of Chinese traditional architectural culture. Through these architectural components, we can deeply feel the Wuyuan people’s profound understanding of life and infinite pursuit of art.

3.4 Other elements of Wuyuan architecture

3.4.1 Production process of Wuyuan building materials

Wuyuan architecture, as a treasure of Chinese classical architecture, is unique not only in its architectural style, but also in the materials used and its production process. The selection and processing of these materials contain profound culture and skills,

showing the Wuyuan people's unique understanding of architecture and profound insight into life.

Wood, as the core material of Wuyuan architecture, is particularly critical in its selection and treatment. Wood with hard texture and fine texture is the first choice, such as nanmu, camphor wood, etc. These woods undergo strict selection, drying, cutting, carving and splicing processes before they can become beams, columns, doors, windows and decorative elements in buildings. Each step of the process requires careful operation by experienced craftsmen to ensure the strength and beauty of the wood.

Bluestone, a strong and durable material, is widely used in the foundations and foundations of Wuyuan buildings. The mining of bluestone requires the selection of suitable mineral sites, and the cutting and processing rely on traditional stonemason skills. After careful polishing and processing, bluestone not only provides a solid foundation for the building, but also adds a simple and elegant temperament.

The production of green bricks and tiles is also an art. Starting from selecting high-quality soil, and going through a series of complex processes such as crushing, shaping, and firing, green bricks and tiles with hard texture and green color can be produced.

These materials are not only used for wall masonry and roof covering, but also add a different kind of beauty to the building with their unique texture and color.

3.4.2 Architectural philosophy of Wuyuan architecture

In Wuyuan architecture, the layout and design of every room and functional area reflect a deep understanding of life. The division of spaces such as living rooms, kitchens, bedrooms and courtyards fully considers the living habits and comfort of the residents. The beams, columns, mortise and tenon joints and other structural components inside the building demonstrate the exquisite craftsmanship and technical level of Wuyuan architecture.

It is worth mentioning that every inch of space and every decoration in Wuyuan architecture contains profound wisdom and love for life. The people of Wuyuan are good at using natural materials and using exquisite skills to construct homes that are both practical and beautiful. This not only reflects their respect for the environment, but also their pursuit of quality of life.

Here, architecture is not only a shelter from wind and rain, but also a cultural inheritance and spiritual sustenance. The details of Wuyuan architecture reflect the local people’s living habits, aesthetics, and respect for and utilization of nature. This architectural philosophy that combines nature and humanity makes Wuyuan architecture unique and a treasure in traditional Chinese architectural culture.

3.4.3 Social attributes of Wuyuan architecture

Wuyuan’s social culture and architecture are closely connected and complement each other. In this land, architecture is not only a physical manifestation, but also a carrier of culture and a witness to history.

Cultural inheritance of families and communities: Among the ancient buildings in Wuyuan, the existence of public facilities such as family ancestral halls and academies reflects the importance that families and communities attach to cultural inheritance. These buildings are not only places for family and community activities,

but also bases for the dissemination and education of traditional culture. Through these buildings, we can get a glimpse of the people of Wuyuan's deep affection for family, community and culture.

The blend of history and folk customs: Wuyuan's architecture carries rich historical and folk custom information. In many ancient houses, elements such as plaques and carvings about ancestors' deeds and family honors reflect Wuyuan's profound history and culture and unique folk customs. These elements not only enrich the cultural connotation of the building, but also leave valuable historical information for future generations.

3.5 Functions and functions of Wuyuan buildings

The characteristics of Wuyuan architecture not only demonstrate the architectural wisdom and aesthetic pursuit of Wuyuan people, but also reflect their inheritance and protection of traditional culture. There is rich cultural significance behind these architectural details and material choices, giving the Wuyuan area unique regional characteristics and humanistic charm. By deeply understanding the characteristics of Wuyuan architecture, we can better protect and inherit this precious cultural heritage.

Wuyuan architecture is not only the construction of physical space, but also the carrier of culture and social life. These buildings have the following characteristics in terms of function and function:

3.5.1 Residential function

Wuyuan architecture is the living space for the people of Wuyuan, providing them with a comfortable living environment. The layout and space division inside the house are designed to meet the different needs of family members, including functional areas for living, sleeping, eating and leisure. At the same time, Wuyuan buildings focus on ventilation, lighting and thermal insulation in design to adapt to local climate conditions and create a comfortable living environment for residents.

3.5.2 Cultural inheritance function

As a traditional architectural form, Wuyuan architecture carries rich historical and cultural connotations. They show the cultural beliefs and values of Wuyuan people through architectural style, carving decoration, material selection, etc. Wuyuan architecture is a symbol of culture. Through the architectural skills and craftsmanship passed down from generation to generation, it retains the unique charm of traditional culture and provides an important material foundation and spiritual support for future generations to inherit.

3.5.3 Social functions

Wuyuan architecture plays an important role in social activities. They often serve as gathering places for family, friends and family, and community events. Public spaces such as patios and living rooms are used to hold celebrations, weddings, sacrifices and other social activities to promote communication and interaction between people. The layout and spatial design of Wuyuan buildings are designed to provide sufficient space and amenities to meet the needs of social activities.

3.5.4 Travel function

The architectural style and cultural characteristics of the Wuyuan area attract a large number of tourists. As a tourist attraction and cultural heritage, Wuyuan architecture has become an important attraction for tourists to sightsee and experience local culture. Visitors can appreciate the aesthetic value, historical background and craftsmanship of Wuyuan architecture, and feel the lifestyle and cultural traditions of Wuyuan people. The tourism function of Wuyuan buildings provides important support for local economic development, and also promotes cultural exchanges and the spread of multiculturalism.

In short, Wuyuan buildings have multiple functions and effects. They not only provide living space, but also carry rich historical and cultural connotations, promote social activities, and also become tourist attractions and cultural heritage, making important contributions to local economic and cultural development. By studying the functions and effects of Wuyuan architecture, we can gain an in-depth understanding of the cultural characteristics and people's lifestyle in the Wuyuan area, and provide theoretical and practical guidance for the protection and inheritance of Wuyuan architectural culture.

Summary

As an important part of Wuyuan regional culture, Wuyuan architecture has distinctive characteristics and rich functions and roles. First of all, Wuyuan buildings can provide people with a comfortable living environment in terms of residential functions, and fully consider the local climate conditions and the different needs of family members. Secondly, as a carrier of cultural inheritance, Wuyuan architecture demonstrates the cultural beliefs and values of Wuyuan people through architectural style, decorative sculptures and material selection. In addition, Wuyuan buildings also serve as social functions, becoming gathering places for families, relatives, friends and community activities, promoting communication and interaction between people. Finally, as a tourist attraction and cultural heritage, Wuyuan architecture attracts a large number of tourists, provides important support for local economic development, and also promotes cultural exchanges and the spread of multiculturalism.

In the process of in-depth study of Wuyuan architecture, it is not difficult to find that it contains profound wisdom and value. The buildings in Wuyuan are not just simple piles of bricks, stones and wood, but masterpieces that are carefully designed and cleverly conceived. This architectural art embodies the wisdom and ingenuity passed down from generation to generation by the Wuyuan people. They are able to design beautiful and practical buildings based on the local climate, geography, and natural environment, as well as available materials. This requires not only a deep understanding of physics, mathematics and engineering, but also rich practical experience and a superb aesthetic level.

The intellectual value embodied in Wuyuan architecture lies not only in its superb architectural skills, but also in the way that architecture conveys the historical memory and cultural beliefs of an ethnic group. The thinking system and component patterns, such as the unique horse head wall and exquisite wood carving window grilles, are a deep recognition of Wuyuan people's own cultural tradition. These

cultural elements not only decorate the building itself, but also invisibly strengthen the ethnic identity and cultural belonging.

When we examine the architectural art of Wuyuan from the perspective of the historical and cultural identity and cultural beliefs of the Wuyuan people, we can more fully understand the stories and meanings behind these buildings. This understanding can not only help us better protect and inherit this unique architectural culture, but also provide new ideas for local economic development. For example, through the development of cultural tourism, more people can experience and understand Wuyuan's architectural art and culture, thereby promoting local economic development.

At the same time, the theoretical dismantling and detailed explanation of Wuyuan architecture is also a very valuable task. This can not only reveal the exquisiteness of architectural construction and the skill in the use of materials, but also deepen our understanding and appreciation of Wuyuan's architectural aesthetics. This kind of in-depth understanding and research is of immeasurable importance in promoting the inheritance and development of Wuyuan culture and promoting the sustainable development of local society and culture.

This chapter is based on the research goal of "understanding the history and cultural identity of Wuyuan through the study of community architectural art" and the question of "how to protect and inherit the architectural art of Wuyuan area?" to gain an in-depth understanding of Wuyuan's representative buildings. As well as the architectural details of Wuyuan's architectural art, we can draw the research conclusion that "Wuyuan's architectural art is not only a display of skills, but also the inheritance and expression of culture." By studying these buildings, we can not only appreciate the wisdom and artistic talent of the Wuyuan people, but also gain a deeper understanding of their historical and cultural identity and cultural beliefs, which is important for protecting and inheriting this unique cultural heritage and promoting local sustainability. sustainable development will have far-reaching impacts.

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Chapter IV

Re-invention of tradition in the context of new rural construction

Introduction

With the rapid development of China's social economy, the construction of new rural areas has become one of the important strategies for national development. The construction of new rural areas not only means the revitalization of the rural economy, but also involves the inheritance and innovation of culture and tradition. In this context, the re-invention of culture and tradition is particularly important. It aims to find a balance point that can not only meet the pursuit of high-quality life by modern rural residents, but also maintain and promote local characteristics and traditional culture.

The construction of new rural areas is not a simple economic construction or infrastructure construction, but also a profound cultural change. In this transformation, we need to re-examine the intersection of traditional culture and modern civilization, explore how to give traditional culture new vitality in the context of the new era, and at the same time create a new rural culture with the characteristics of the times.

The re-invention of culture and tradition is not only respect and inheritance of historical culture, but also an active exploration of future development. By deeply exploring the unique value of local culture and combining it with modern design concepts and technical means, we can create a new countryside that is both historical and modern. Such a new countryside can not only meet the material needs of residents, but also enrich their spiritual world and enhance the cultural quality of the entire rural community.

This chapter will discuss the re-invention of culture and tradition in Wuyuan's new residential buildings, explore the Re-invention of tradition in the context of new rural construction from multiple angles, analyze its necessity, possibility and challenges, and propose corresponding countermeasures and suggestions. . Discuss the changes in architecture in response to the new rural lifestyle, further explain these changes, and explain the changes in the structure and function of houses and beams. I hope that through these discussions, we can provide some useful references and inspirations for the further advancement of new rural construction.

Before talking about the development and changes of Wuyuan's architecture, the researcher would like to first talk about China's new rural development policy, and then discuss the changes in Wuyuan people's lifestyle and production. From an agricultural society to a tourist attraction, what new impact does the change in production methods have on people's lives?

Analyze and distinguish what factors lead to changes in rural areas and new rural areas, because it is necessary to explain the reasons for the emergence of new buildings. These explanations are not about right or wrong, nor are they discussed in depth.

Wuyuan is one of the few areas in China where new materials can be used in county-wide buildings while retaining traditional styles.

This chapter will also explain the process of traditional re-invention; explain how Wuyuan's architecture has been adjusted and changed under China's new rural development policy to adapt to the new lifestyle of Wuyuan people; describe the process of creating new traditions through Wuyuan architecture, and Changing the material form and manufacturing process while maintaining identity; Wuyuan's new buildings have changed their shapes and functions according to modern lifestyle, but still maintain the meaning of Wuyuan people's identity. Of course, what are the factors that contribute to this phenomenon? This includes the attitude of local people, understanding of traditional values, protection policies, protection tourism, nostalgia for the past, rural lifestyle, etc.; what is the paradigm thinking process for the development of residential buildings in Wuyuan itself? As people invented new ways, how did architecture change? How have patterns, shapes, and structures changed? In addition to Wuyuan people themselves, there are also outsiders involved in the cause of architectural change, but they still maintain Wuyuan's identity and action value.

Part One: Overview of the background and policies of China's new rural construction

1.1 Background of China's new rural construction

Since the reform and opening up, China's new rural construction policy has experienced a process of continuous development and improvement. The core goal of this policy is to promote the comprehensive and coordinated development of rural economy, culture, society and ecology, aiming to improve the living conditions of rural residents, enhance the sustainable development capabilities of rural areas, and strive to narrow the long-standing urban-rural gap.

Initially, the policy focused on solving the basic food and clothing problems of rural residents, and then gradually shifted to increasing farmers' income and promoting the overall development of rural society. After entering the 21st century, as the country continues to pay attention to the "agriculture, rural areas and farmers" issues, new rural construction policies pay more attention to sustainable development and ecological environment protection, striving to maintain the ecological balance of rural areas while developing the economy.

In this process, the government not only increased investment in rural areas, but also stimulated farmers' enthusiasm for production through a series of policy measures, such as tax exemptions and subsidies. At the same time, social capital is also encouraged to enter rural areas, participate in the construction of new rural areas, and inject new vitality into rural development.

The development process of China's new rural construction policy is an all-round development strategy from point to area, from shallow to deep, and gradually promoted. It not only focuses on the improvement of agricultural production efficiency, but also focuses on the overall improvement of the quality of life of rural residents and the sustainable development of the rural ecological environment.

Since 1978, China's rural policies have been gradually developing and changing with social progress. In 1978, China started the process of reform and opening up. As the first area of reform, rural areas have experienced a series of major policy changes. With the implementation of the household responsibility system, farmers in Xiaogang Village, Anhui Province took the lead in implementing "household responsibility", and the new practice was quickly recognized and promoted by the central government. The implementation of the household contract responsibility system has greatly stimulated farmers' enthusiasm for production, improved agricultural production efficiency, and laid a solid foundation for subsequent rural reforms (Chen Gang. (2014). China Rural Survey. Joint Comparison of Academic Papers To the library, 03-07.). We can subdivide the process of China's new rural construction from the following four stages.

1.1.1 The rise of township enterprises and rural economy

As the rural economy gradually becomes more active, township and village enterprises have sprung up like mushrooms after a rain. With their flexible operating mechanisms and low-cost advantages, these enterprises quickly occupied the market and became an important force in promoting rural economic development. The rise of township enterprises not only increases farmers' income, but also promotes the diversification of rural industrial structure.

1.1.2 Rural tax and fee reform

In the 21st century, in order to reduce the burden on farmers, China began to reform rural taxes and fees. By canceling agricultural taxes, special product taxes and other taxes, the burden on farmers has been reduced and their income levels have been increased. At the same time, the government has also increased financial transfer payments to rural areas and improved rural infrastructure and public service conditions.

1.1.3 The Introduction: of new rural construction policies

On the basis of the above-mentioned rural policy reforms, in order to further promote rural development, the Chinese government proposed the strategic concept of new rural construction in 2005. The construction of new countryside aims to narrow the gap between urban and rural areas and achieve a comprehensive well-off society in rural areas by improving rural infrastructure, improving farmers' living standards, promoting rural economic development and realizing urban-rural integration. (Zhang Guimin. (2024). Analysis of optimization strategies of agricultural economy under new rural construction. Shanxi Agricultural Economics, 01-15.)

The specific contents of the new rural construction policy include: strengthening rural infrastructure construction, such as roads, water conservancy, electricity, etc.; improving the level of rural public services, such as education, medical care, culture, etc.; promoting the adjustment of rural industrial structure and developing modern agriculture and rural tourism. and other emerging industries; strengthen rural environmental protection and ecological construction, etc. The implementation of these policies has injected new vitality into rural development.

1.1.4 The Introduction: of rural revitalization policies

With the deepening of new rural construction, the Chinese government proposed a rural revitalization strategy in 2017. The rural revitalization strategy is the deepening and expansion of the construction of new rural areas, aiming to achieve comprehensive development and prosperity of rural areas through comprehensive revitalization of rural economy, culture, society, ecology and other aspects.

The specific contents of the rural revitalization policy include: strengthening the construction of rural grassroots party organizations, deepening the reform of the rural collective property rights system, developing modern agriculture and rural industries, strengthening rural ideological and moral construction and public cultural construction, improving the level of rural people's livelihood security, improving rural living facilities and Protect rural living environment, etc. The implementation of these policies will further promote rural development and achieve overall rural revitalization.

1.2 Main contents of China’s new rural construction policy

China's new rural construction policy is a multi-dimensional and all-round strategic plan. It not only focuses on improving agricultural production efficiency, but also focuses on the overall improvement of the quality of life of rural residents. The policy content is extensive and mainly includes the following aspects:

1.2.1 Infrastructure construction

(1) Policies focus on strengthening rural infrastructure, such as building and maintaining rural roads and improving transportation convenience;

(2) Improve water conservancy facilities to ensure adequate irrigation of farmland;

(3) Strengthen the construction of power and communication networks so that rural residents can enjoy the convenience brought by modern technology.

1.2.2 Agricultural modernization

Actively promote modern agricultural technologies, such as drip irrigation, greenhouse planting, etc., to improve agricultural production efficiency;

Introduce new varieties and new agricultural management methods to help farmers increase production and income;

Encourage farmers to participate in agricultural industrialization, develop deep processing, and increase the added value of agricultural products.

1.2.3 Development of rural social undertakings

Improve the rural education system, improve school facilities and teaching standards, and ensure that rural children receive a good education;

Improve rural medical and health conditions and establish and improve rural medical security systems;

Enrich rural cultural life, build cultural activity centers, and improve the cultural literacy of rural residents.

1.2.4 Ecological environment protection

Emphasize the importance of rural ecological environment protection and promote ecological agriculture and organic agriculture;

Strengthen rural environmental management, reduce the use of chemical fertilizers and pesticides, and promote sustainable agricultural development.

1.3 Main objectives of the policy

1.3.1 Increase farmers' income

The advancement of agricultural modernization and the optimization and adjustment of rural industrial structure aim to open up more sources of income, thereby significantly improving farmers' living standards.

1.3.2 Promote rural social progress

By investing in education, health care and culture, the policy is committed to comprehensively improving the overall quality and quality of life of rural residents.

1.3.3 Achieve coordinated development of urban and rural areas

The construction of new countryside not only focuses on the growth of rural economy, but also focuses on the balanced development between urban and rural areas, striving to narrow the gap between the two and achieve the grand goal of urban-rural integration.

1.4 Impact of policies on rural development

The new rural development policy has had a profound impact on rural areas, which is specifically reflected in the following aspects:

1.4.1 Economic level

The implementation of the policy promoted the rapid growth of rural economy. The advancement of agricultural modernization has improved agricultural production efficiency, increased the output and quality of agricultural products, and thus increased farmers' income. At the same time, the adjustment of rural industrial structure has also driven the development of related industries and created more employment opportunities for rural areas.

Particularly worth mentioning is the rise of rural tourism and its promotion of new rural construction. Relying on unique natural scenery and profound local culture, rural areas have begun to vigorously develop rural tourism. By building characteristic B&Bs, developing rural tourism routes, and organizing farming cultural experience activities, it has attracted a large number of tourists for sightseeing. The rise of rural tourism has not only brought considerable economic income to the local area, but also promoted the integrated design of rural architecture and landscape. This fusion design not only reflects the original style of the countryside, but also meets the aesthetic needs of modern tourists, further promoting the pace of new rural construction.

1.4.2 Social level

With the development of rural social undertakings, rural education, medical care and cultural levels have been significantly improved. The quality of life of rural residents has been improved, and the social security system has gradually been improved. These changes not only improve the happiness of rural residents, but also contribute to the stability and harmonious development of rural society.

As urbanization accelerates, more and more migrant workers choose to return to their hometowns to start businesses. After accumulating rich work experience and skills in the city, they return to their hometowns to start businesses or engage in agricultural production activities. This trend not only brings new architectural needs and design concepts, but also injects new economic vitality into rural areas. Migrant workers who have returned to their hometowns to start businesses have become an indispensable force in the construction of new rural areas, promoting the overall economic and social development of rural areas.

The Introduction: of urban lifestyle has led to the upgrading of new rural residential design. The impact of urbanization has caused rural residents to pursue a higher quality living environment, promoting the upgrading of new rural residential design. The Introduction: of modern urban lifestyle and aesthetic concepts has caused rural residents to put forward higher requirements for residential design. In order to meet these needs, new rural residential design begins to focus on the combination of functionality, comfort and aesthetics to create a livable, comfortable and distinctive living environment. This upgrade in residential design provides rural residents with a better quality of life experience and further promotes the construction of new rural areas.

1.4.3 Cultural level

With the deepening of the construction of new rural areas and the progress of economic and social development, the popularization of education and the improvement of farmers' cultural quality have led to the integration and optimization of rural education resources: With the government's emphasis on rural education, farmers' cultural quality and aesthetic concepts have been significantly improved. promote.

The construction of new rural areas has also brought unprecedented impact to traditional culture. However, with the improvement of farmers' cultural quality, people generally realize the value of traditional culture. The integration of traditional and modern culture has appeared in rural society. While maintaining traditional culture, farmers have begun to Accept and integrate modern cultural elements and reflect them in the architectural design of new rural areas.

Today, with the popularization of the Internet and new media, farmers are exposed to more diverse cultures and information through the Internet, which affects their living concepts and architectural design choices. At the same time, the holding of various cultural activities in rural society not only enriches the spiritual life of farmers, but also provides innovative inspiration for the architectural style of new rural areas. The dissemination of information and the richness and diversity of rural cultural activities have led to the emergence of a trend of cultural innovation in rural society.

1.4.4 Environmental level

The new rural development policy focuses on ecological environmental protection and promotes ecological agriculture and green production methods. This not only improves the quality of the ecological environment in rural areas, but also provides rural residents with a more livable living environment. At the same time, the development of ecological agriculture also promotes the sustainable development of rural economy.

Promotion of green industries and their contribution to sustainable rural development. With the continuous improvement of people's environmental awareness, green and organic agriculture have been widely promoted in rural areas. Farmers are beginning to adopt eco-friendly growing methods, reducing the use of chemical fertilizers and pesticides, and producing healthier and safer agricultural products. The promotion of green industries not only meets consumers' demand for healthy food, but also brings new economic growth points to rural areas. At the same time, this green and environmentally friendly agricultural production method has also affected the architectural style and layout of new rural areas to a certain extent, making rural areas present a more harmonious and natural ecological environment.

In general, China's new rural development policy has injected new vitality into the countryside and promoted the overall progress and prosperity of the countryside by promoting the comprehensive and coordinated development of the rural economy, society and environment.

1.5 Driving factors of changes in new rural areas and traditional rural areas

1. 5.1 Rural Development Policy

Rural development policy is one of the key factors promoting the change between new rural areas and traditional rural areas. In recent years, in order to promote the comprehensive development of rural areas, governments at all levels have introduced a series of targeted rural development policies.

First of all, the implementation of agricultural subsidy policies provides farmers with direct economic support, reduces their economic burden, and increases their enthusiasm for agricultural production. At the same time, the government has also increased investment in rural infrastructure construction, such as improving rural roads, water conservancy, electricity and other conditions, providing a solid foundation for the development of rural economy. (Dou Xin. (2011). Fiscal and taxation policy choices to promote the coordinated development of my country's urban and rural economies. Operation and Management, 12-15.)

Secondly, the government has also promoted the policy of transferring rural land contract management rights, allowing land to be concentrated in new agricultural management entities such as large growers and family farms, improving land utilization efficiency and the level of large-scale agricultural operation.

In addition, the government has also implemented the rural revitalization strategy to promote the integrated development of rural primary, secondary and tertiary industries, encourage farmers to start and innovate, guide social capital to

invest in rural areas, and inject new vitality into the rural economy. (Chen Xiaolan. (2022). Comparative analysis of the income structure of rural residents in Zhejiang Province. Zhejiang Agricultural Sciences, 03-06.)

1.5.2 Social and economic changes

Social and economic changes are another important driving factor in the changes between new rural areas and traditional rural areas. With the acceleration of urbanization, more and more farmers choose to move to cities to work or do business, resulting in significant changes in the demographic structure of rural areas. This change has had a profound impact on rural economy, society and culture.

On the one hand, as farmers move to cities to work or do business and their incomes increase, they have put forward higher requirements for the quality of life and public services in rural areas. This has prompted rural areas to speed up infrastructure construction and improve public services to meet the growing needs of farmers.

On the other hand, social and economic changes have also promoted the adjustment of rural industrial structure. The traditional agricultural industry is gradually transforming into diversified industries such as modern agriculture and leisure agriculture. This transformation not only increases the added value of the rural economy, but also provides farmers with more employment opportunities and sources of income.

1.5.3 Needs and expectations of local residents

The needs and expectations of local residents are also one of the important factors driving the changes between new rural areas and traditional rural areas. With the improvement of living standards and education, farmers' yearning and pursuit of a better life are becoming increasingly intense.

They expect rural areas to provide better infrastructure, high-quality public services and rich cultural life. At the same time, they also hope that rural areas can maintain a beautiful ecological environment and unique local cultural characteristics. These needs and expectations prompt rural areas to continue to carry out reforms and innovations to satisfy farmers' yearning and pursuit of a better life.

In order to meet the needs and expectations of local residents, rural areas need to continuously strengthen infrastructure construction, improve public service levels, and promote integrated industrial development. At the same time, it is also necessary to pay attention to protecting the ecological environment and inheriting local cultural characteristics to achieve sustainable development in rural areas.

1.6 The impact of new rural lifestyles on architecture

With the acceleration of rural socio-economic development and urban-rural integration, rural lifestyles have undergone significant changes, and these changes have inevitably had a profound impact on architecture.

First, the modernization of rural lifestyles has promoted the diversification of building functions. In the past, rural buildings mainly met the basic needs of residence and agricultural production. However, as the living standards of rural residents improve, they have put forward higher requirements for the functionality of buildings. Modern rural residences not only need to provide a comfortable living environment,

but also need to set up multi-functional areas such as entertainment, learning, and fitness to meet the diverse living needs of family members.

Secondly, changes in rural lifestyle have also affected the appearance design of buildings. Traditional rural buildings are often practical and simple in appearance. However, under the influence of modern aesthetic concepts, rural residents began to pursue more beautiful and personalized architectural styles. Therefore, modern rural buildings pay more attention to coordination with the environment, color matching and detail processing in appearance design to show unique artistic beauty.

Furthermore, changes in lifestyle have also prompted rural buildings to make adjustments in material selection, energy conservation and environmental protection. With the improvement of environmental awareness, rural residents are beginning to tend to use environmentally friendly and sustainable building materials, such as bamboo, recycled plastic, etc., to reduce the impact of construction on the environment. At the same time, energy-saving technologies are also widely used in rural buildings, such as solar heating and power supply systems, to improve the energy efficiency and environmental protection performance of buildings.

Finally, the new rural lifestyle also promotes the integration of architecture and agricultural production. In the context of modern agriculture, more and more rural buildings are beginning to incorporate agricultural production elements, such as setting up greenhouses and agricultural tool storage areas, to facilitate rural residents in agricultural production activities. This integration not only improves the practicality of the building, but also promotes the efficiency of agricultural production.

To sum up, the new rural lifestyle has had a multifaceted impact on architecture, promoting the diversification of building functions, personalization of exterior design, environmental protection of material selection, and the integration of architecture and agricultural production. These changes not only improve the quality of life of rural residents, but also demonstrate the unique charm of rural architecture in the new era.



Figure 113 China's urbanization and new rural construction
Image source: Internet search https://image.baidu.com, access time: March 20, 2022.

Part Two: Theoretical Analysis of Traditional re-invention

2.1 Conceptual analysis of traditional reinvention

Traditional re-invention refers to the innovative transformation and reorganization of traditional cultural elements on the basis of retaining and inheriting the essence of traditional culture, combined with modern design concepts and technical means, to create a product that has both traditional cultural charm and modern aesthetics and functionality. New works or products in demand. This kind of re-invention is not a simple retro or imitation, but based on a deep understanding of the connotation of traditional culture, using modern design thinking and methods to organically integrate traditional elements with modern elements, thereby creating a unique charm and sense of the times. New product.

In the field of traditional architecture, traditional re-invention can be embodied as a modern interpretation of traditional architectural forms, such as using modern building materials and technologies to reproduce traditional architectural styles, or incorporating modern architectural design concepts while retaining traditional architectural elements. and functional requirements to create architectural works that not only have historical and cultural heritage but also meet modern lifestyles. This process of traditional re-invention can not only continue the vitality of traditional culture, but also meet the aesthetic and practical needs of modern society, and realize the inheritance and development of traditional culture.

In short, traditional re-invention is a design concept and method that uses modern means to innovate on the basis of respecting and understanding traditional culture, aiming to create new works or products that not only contain the essence of traditional culture but also meet modern aesthetic and functional needs .

2.2 Theoretical deepening of traditional re-invention

The theory of traditional reinvention is not static. It needs to constantly keep pace with the times and be combined with the actual situation. In Wuyuan, this theory has been deepened and developed. It is no longer just a matter of protection and renovation, but also involves how to coordinate with the development of modern society and how to realize the modernization, functionality and comfort of buildings while protecting traditional culture.

This requires us to constantly reflect and adjust in practice, taking into account not only the form and function of the building, but also its relationship with the surrounding environment, community and culture. Traditional re-invention is no longer an isolated process, but a composite system closely connected with society, economy, culture and environment.

2.2.1 Detailed adjustments and comprehensive innovation in practice

Driven by the new rural policy, architectural practice in rural China has experienced unprecedented changes. Traditional farmhouses and ancient buildings have been given new life and functions, transforming from a single living space into a comprehensive space integrating residential, commercial, cultural and other functions.

To achieve this goal, architects and planners made extensive adjustments and innovative designs. They conducted in-depth research on the characteristics and essence of traditional architecture, combined with modern construction technology and design concepts, to create a series of architectural works that not only have traditional cultural characteristics, but also meet the needs of modern life.
In terms of material selection, the ingenious combination of traditional wood, tiles and other materials with modern reinforced concrete, glass and other materials not only ensures the stability and durability of the building, but also adds a sense of modernity and fashion to it. In terms of architectural form, through the clever use of traditional elements and modern design techniques, an architectural style that is both historical and modern is created.

2.2.2 Exploration to create new craftsmanship and integrate traditional characteristics

In the process of re-creating tradition and renewing rural architecture, the exploration of new techniques for architectural creation has become a key link. This is not only the improvement and optimization of traditional processes, but also the integration and application of new materials, new technologies and new concepts.

The designers created a series of new techniques by deeply studying the structure and details of traditional buildings and combining them with modern construction techniques and materials. These new techniques not only retain the characteristics and charm of traditional architecture, but also improve the practicality and comfort of the building. For example, through the use of new insulation materials and energy-saving technologies, traditional buildings can maintain their simplicity while also meeting the energy-saving standards of modern buildings.

At the same time, in order to maintain the traditional style and cultural characteristics of rural architecture, the application of new techniques also needs to be very careful and meticulous. Designers need to skillfully use new techniques and new materials based on in-depth study of traditional architectural culture and historical background to ensure that the traditional cultural characteristics of the building are perfectly presented and inherited.

Successful practice of multi-party participation and traditional re-invention
The successful practice of traditional re-invention is inseparable from the participation and joint efforts of multiple parties. In the architectural practice in rural China, we can see the active participation and promotion of local residents, government, professionals, tourism and other forces.

The local residents' deep emotions and awareness of protection of traditional buildings are the source of motivation for traditional re-invention. They actively participated in the renovation and protection of the building and provided valuable opinions and suggestions for traditional re-invention. The government has provided a solid guarantee for traditional re-invention by formulating relevant laws, policies and providing financial support.

2.3 Conflict and integration between traditional architecture and modern rural construction

In the context of new rural construction, the collision and integration of traditional architecture and modern rural construction have become an unavoidable issue. Traditional architecture not only represents the profound inheritance of history and culture, but also is the material carrier of regional characteristics and folk customs. Modern rural construction aims at modernization, functionality and sustainable development, and strives to improve the quality of life and environmental quality of rural residents. The conflict and integration between the two is both a challenge and an opportunity.

2.3.1 Main manifestations of conflict

(1) Differences in architectural forms

Traditional buildings are often known for their unique shapes and architectural styles. Taking the Huizhou architecture in Wuyuan area as an example, its horse head walls, blue tiles and white walls and other elements are deeply loved by people. Modern rural construction, on the other hand, is more inclined to simple and practical architectural styles, pursuing efficient use of space and economical construction.

(2) Contradiction in material selection

Traditional buildings mostly use natural materials such as wood and bricks or simply processed materials. These materials are not only environmentally friendly but also harmonious with the local environment. However, modern buildings use more reinforced concrete, new energy-saving materials, etc. to improve the stability and durability of the building. This difference in material selection also results in completely different architectural styles and textures.

(3) Conflict of functional requirements

With the development of the times, the needs of rural residents for housing, life and work are also constantly changing. Modern rural construction needs to meet people's more diversified living needs, such as the configuration of modern facilities such as independent bathrooms and open kitchens. Traditional buildings often do not take these modern life needs into consideration when designing, so there are certain limitations in functional layout.

2.3.2 Integration strategies and methods

In order to resolve the above conflicts and achieve the harmonious coexistence of traditional architecture and modern rural construction, the following strategies and methods can be adopted:

(1) Integration of technology and materials

Traditional buildings are transformed and updated with the help of modern technology and new building materials. For example, on the basis of retaining the appearance of traditional buildings, energy-saving materials and technologies are used to improve the thermal insulation and thermal insulation performance of the building, while adding modern living facilities to meet residents' pursuit of high-quality life.

(2) Coordination of planning and design

Through scientific and reasonable planning and design methods, the organic integration between traditional buildings and modern facilities is achieved. For

example, modern public facilities and green spaces are planned around traditional building complexes to provide residents with convenient living services and a beautiful living environment. At the same time, attention should be paid to protecting the style and characteristics of traditional buildings and avoiding excessive commercialization and homogeneous development.

(3) Social, economic and cultural considerations

Local social, economic and cultural factors should be fully considered during the integration process. Protecting and inheriting traditional culture is one of the important goals. Therefore, the cultural beliefs and lifestyle of local residents should be respected and the original community structure and cultural atmosphere should be avoided. At the same time, practical integration measures should be formulated based on the development needs of rural communities and the actual conditions of residents to promote local economic prosperity and improve social well-being.

2.4 Theoretical connection between traditional re-invention and Wuyuan architecture

The third chapter of this article presents the characteristics of traditional Wuyuan architectural art. These characteristics not only carry the functional attributes of the building, but also include the social attributes and cultural identity of the building. However, society and culture continue to develop in the process of history. Changes, the shape and function of Wuyuan buildings are either lasting or changing. This is due to people and society, because architecture is part of culture. Both architecture and culture need to constantly change to adapt to changes in people and society. Otherwise, The building will have no value.

Many buildings in the world are disappearing because they no longer meet people's needs. Although the architecture in Wuyuan has changed due to changes in demand, the traditional value still exists, so the buildings will retain some traditional shapes. Nowadays, buildings in many places retain or transform tradition because tradition still has value. Therefore, protecting a building does not mean simply preserving the integrity of the appearance, structure or form, but maintaining its specific meaning or value. Even if the appearance changes, its value does not change.

When we think of developing or protecting the architectural art of Wuyuan, the first thing that comes to mind is retro. "The retro trend in architectural creation refers to the classical revival, romanticism and eclecticism that prevailed in Europe and the United States from the 1860s to the end of the 19th century. Their emergence was mainly due to the political needs of the new bourgeoisie, who tried to make use of the historical patterns of the past , in order to seek ideological resonance from the heritage of ancient architecture." (Luo Xiaowei. (2004). History of Modern Foreign Architecture. China Architecture Industry Press. (Second Edition), 4.).

However, Wuyuan’s new buildings are not simply retro. "With the emergence of reinforced concrete and steel frame structures, Chinese architecture is facing a severe situation. Ancient Chinese architecture and the most modern architecture do have some basic similarities, but can the two be combined? Can traditional Chinese building structures Can we use these new materials to find a new form of expression? It is possible, but this cannot blindly imitate ancient times, we must innovate, otherwise, Chinese-style architecture will cease to exist in the future” (Liang Sicheng.

(2001). Image of Chinese Architecture History. Baihua Literature and Art Publishing House (Chinese-English bilingual edition), 62.).

Wuyuan County, an ancient village located in the northern part of Jiangxi Province, China, is famous for its unique Huizhou architectural style and profound cultural heritage. As the times change, Wuyuan's architectural art is constantly being recreated to adapt to new social needs and lifestyles. This kind of re-invention is not simply retro, but on the basis of retaining and inheriting traditional culture, it incorporates modern elements to achieve an organic combination of tradition and modernity.

Traditional architecture is the carrier of culture, carrying rich historical information and profound cultural heritage. The Huizhou architecture in Wuyuan, with its unique artistic features such as horse head walls, small green tiles, exquisite wood carvings and stone carvings, demonstrates the ancients' pursuit of harmony, order and beauty. These traditional elements are not only the embodiment of architectural style, but also the inheritance of culture.

However, with the progress of society and the development of science and technology, people have put forward higher requirements for the functionality and comfort of buildings. In this case, Wuyuan's architectural art must be recreated to adapt to new lifestyles and social needs. This kind of re-invention does not mean abandoning tradition, but innovating on the basis of inheriting tradition.

In the process of re-invention, Wuyuan people adopted new building materials and techniques, such as reinforced concrete, steel structures and other modern building materials, as well as advanced construction techniques. The application of these new materials and processes makes the building more durable, energy-saving and environmentally friendly while maintaining the traditional style. At the same time, the integration of modern design concepts also makes the building more reasonable and comfortable in terms of spatial layout and functional division.

In addition, Wuyuan’s architectural re-invention also focuses on harmonious coexistence with the local natural environment. The architects fully considered the coordination between the building and the surrounding environment when designing, so that the new building complements the ancient Huizhou architecture and the beautiful natural scenery. This design concept of harmonious coexistence with nature not only reflects respect for traditional culture, but also shows modern people's concern for the ecological environment.

The traditional re-invention of Wuyuan architectural art is a process of incorporating modern elements and design concepts on the basis of retaining and inheriting traditional culture. This kind of re-invention not only allows the ancient Huizhou architectural style to continue, but also gives it new connotation and value of the times. Through the re-invention of tradition, Wuyuan's architectural art has gained new vitality in the new historical period.



Figure 114 Researchers visited the new rural construction in Wuyuan County On-site shooting of the construction process of antique Hui-style buildings using reinforced concrete and modern materials. The shooting location: Yantian Village, Wuyuan County. Key informant accompanying the investigation: Yu Shunfang Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 2, 2023.

As a region with a long history and unique culture, the architecture of Wuyuan County is an important part of traditional culture. In the context of new rural construction, Wuyuan people have re-created traditional architecture. On the basis of retaining Huizhou architectural style and inheriting traditional culture, they have adopted new building materials and techniques, constantly changing and innovating to adapt to the ever-changing environment. Changing new lifestyles and social needs.

Part Three: Traditional re-invention and Identity Maintenance of Wuyuan Architectural Art

3.1 Introduction: to the cultural and traditional re-invention background of Wuyuan architectural art

Wuyuan County attracts tourists from all over the world with its unique Huizhou architectural style and profound cultural heritage. In recent years, with the advancement of China's new rural policy and the rise of rural tourism, Wuyuan is faced with the challenge of how to meet the modern life needs of local residents while maintaining its traditional cultural characteristics. Against this background, the re-invention of the culture and tradition of Wuyuan's new folk houses emerged as the times require.

With the changes of the times, although Wuyuan's traditional houses carry rich historical and cultural information, they also face problems such as old facilities, single functions, and low living comfort. In order to meet the needs of modern life while retaining and promoting traditional culture, the local government and residents began to explore the construction of new residential buildings. In this process, not only the continuation of the architectural style must be considered, but also practicality, comfort and environmental protection.

The re-invention of the culture and tradition of Wuyuan's new folk houses is carried out against this background. It aims to use modern architectural design concepts and technologies, combined with elements of traditional Hui-style architecture, to create new residential buildings that are in line with modern aesthetics while retaining traditional cultural characteristics. During this process, the architects deeply explored the history and culture of Wuyuan, extracted the essence of traditional Huizhou architecture, such as horse-head walls, green tiles and white walls, wood-carved window grilles, etc., and cleverly integrated them into the design of new residential buildings. .

At the same time, the design of new residential buildings also fully takes into account the living habits and actual needs of local residents. For example, on the basis of retaining the traditional architectural style, modern living facilities, such as air conditioning, independent toilets, etc., are added to improve living comfort. In addition, we also focus on the application of environmental protection concepts, such as the use of solar energy and energy-saving materials, to reduce the impact on the environment.

In general, the re-invention of culture and tradition in Wuyuan's new residential buildings is a useful attempt to meet the needs of modern life while maintaining and promoting traditional culture. It not only improves the living quality of local residents, but also injects new vitality into the development of rural tourism.

3.2 Changes in the way of life and production in Wuyuan area

3.2.1 Transformation from agricultural society to tourist attraction

Wuyuan has historically been dominated by agriculture. Farmers here work hard and rely on rice cultivation and tea production as their main sources of income. However, with the passage of time, Wuyuan gradually became favored by tourists for its unique Huizhou architectural style and well-preserved ancient villages.

In recent years, the Wuyuan government has seen the huge potential for tourism development and has begun to vigorously promote the local transformation from a traditional agricultural society to a tourist attraction. The government has invested heavily in improving infrastructure, such as building roads, improving accommodation conditions, and improving the tourism signage system. At the same time, the protection of local cultural and historical relics has been strengthened, a large number of ancient buildings have been restored, and various cultural festivals have been held to attract tourists.

In addition, Wuyuan also actively cooperates with travel agencies, online travel platforms, etc. to launch a series of tourism products, such as ancient village tours, hiking tours, photography tours, etc., to meet the needs of different tourists. These measures have greatly enhanced Wuyuan's popularity, transforming it from an obscure agricultural town into a well-known tourist attraction at home and abroad.

3.2.2 The impact of changes in production methods on the lives of Wuyuan people

As Wuyuan transformed from an agricultural society to a tourist attraction, the local people's production methods and lifestyles have also undergone earth-shaking changes.

First, the increase in economic income is obvious. The development of tourism has provided a large number of employment opportunities for local residents, such as tour guides, hotel services, and handicraft sales. Many farmers who were originally engaged in agricultural production turned to tourism, and their incomes have been significantly improved. This not only improves their living standards, but also provides them with more development opportunities.

Secondly, lifestyle changes are also obvious. As the number of tourists increases, the social circle of Wuyuan people gradually expands, and they begin to come into contact with more people from different cultural backgrounds. This exchange not only enriches their spiritual world, but also broadens their horizons. At the same time, in order to adapt to the development of tourism, many residents have begun to learn foreign languages and improve service skills, which has also improved their overall quality to a certain extent.

However, changes in production methods also bring some challenges. With the booming tourism industry, Wuyuan's ancient villages and natural environment are also facing the risk of excessive commercialization and environmental damage. Therefore, how to achieve sustainable development of tourism while protecting traditional culture and natural environment has become a problem that local governments and residents need to face together.

Overall, the transformation from an agricultural society to a tourist attraction has brought huge economic benefits and lifestyle changes to the Wuyuan region. However, this transformation also comes with a new set of challenges and problems that require local governments and residents to work together to find solutions.

3.3 Maintenance and innovation of Wuyuan architectural style

3.3.1 The integration of traditional and modern architectural styles in Wuyuan

Wuyuan's architectural style is deeply influenced by Huizhou architecture and is famous for its unique horse head wall, exquisite wood carvings, stone carvings and brick carvings. While maintaining this traditional style, Wuyuan is also exploring how to integrate it with modern design concepts to adapt to the needs of modern life.

On the one hand, Wuyuan architects still retained traditional architectural elements in their designs. For example, in the design of the roof, the traditional pitched roof form is still used, covered with blue tiles; on the facade, exquisite carvings and delicate lines can still be seen on the white walls. The retention of these traditional elements makes Wuyuan's architecture still maintain its simplicity and elegance.

On the other hand, in order to adapt to the needs of modern life, Wuyuan architects have also innovated on the basis of tradition. For example, in modern residential design, more lighting and ventilation designs are introduced to make the indoor environment more comfortable; at the same time, more modern facilities, such as air conditioners, water heaters, etc., are also added to improve the convenience of living.

This architectural style that combines tradition and modernity not only retains the primitive charm of Wuyuan architecture, but also satisfies modern people's pursuit of comfort and convenience.

3.3.2 Examples of combining new materials with traditional styles

In Wuyuan, there are many vivid examples of the combination of new materials and traditional styles. Among them, Guiqulaixi B&B located in Yancun, Wuyuan is a typical case.

During the renovation of this B&B, the designer used old materials to construct new structures, combining traditional architectural styles with modern design concepts. The front yard of the B&B has been expanded with a reception hall. The roof is composed of several skylights that can be opened outward. These skylights are made of traditional wooden frames, but at the same time, modern design elements are added. Such as handles, etc., for easy opening and closing. This design not only highlights the simplicity of wood, but also gives the "skylight" a special function through a new structure, greatly improving the indoor ventilation and

lighting environment. (Weng Zhiyun. (2019). LW. Joint Comparison Database of Academic Papers, 04-10.)

In addition, the interior decoration of the B&B also fully reflects the combination of new materials and traditional styles. While retaining traditional wood carvings, stone carvings and other decorative elements, modern home furnishings are also added.



Figure 115 Guiqulaixi B&B in Sixiyan Village, Wuyuan County
Source: Hu Yu, taken on May 26, 2017 in Wuyuan County, Jiangxi.

The successful renovation of Gui Qu Lai Xi B&B provides useful reference for the renovation and innovation of other traditional buildings in Wuyuan. This combination of new materials and traditional styles not only helps protect and inherit Wuyuan's traditional architectural culture, but also satisfies modern people's pursuit of a high-quality living environment.



Figure 116 Renovation of B&B in Wuyuan County
Image source: Internet search https://image.baidu.com, access time: March 20, 2021.

3.4 Analysis of the process of re-creating Wuyuan's architectural art tradition

3.4.1 Adaptation and adjustment of Wuyuan architecture to new lifestyle

As times change and lifestyles change, Wuyuan's architecture is constantly adapting and adjusting to meet new lifestyle needs. This adaptation and adjustment is not only reflected in the functional layout of the building, but also in the selection of building materials and craftsmanship.

First of all, in order to adapt to modern people's pursuit of high-quality life, Wuyuan's buildings have been optimized in terms of functional layout. Traditional Huizhou architecture is often focused on family gatherings, while modern architecture pays more attention to personal space and privacy. Therefore, in new buildings in Wuyuan, you can see more independent bedrooms, study rooms and entertainment spaces to meet modern people's needs for personalized life.

Secondly, with the development of science and technology, smart home and green environmental protection concepts have gradually been integrated into Wuyuan's buildings. For example, some newly built B&Bs and residences have begun to adopt smart home systems to improve the comfort and convenience of living through intelligent control. At the same time, the concept of green building has also been promoted in Wuyuan, using energy-saving materials, solar energy and other renewable energies to reduce building energy consumption and achieve the goals of environmental protection and sustainable development.

3.4.2 Application of new materials and new processes in maintaining traditional identity

In the process of re-creating Wuyuan's traditional architecture, the application of new materials and new techniques played a key role. These new materials and new processes not only improve the durability and beauty of buildings, but also make traditional buildings better adapt to modern lifestyles.

On the one hand, new materials such as environmentally friendly concrete and energy-saving glass are widely used in new buildings in Wuyuan. These materials not only have excellent performance, but can also effectively reduce building energy consumption and improve living comfort. For example, energy-saving glass can effectively block ultraviolet rays and noise while maintaining good light transmittance, providing residents with a quiet and comfortable living environment.

On the other hand, new technologies such as prefabricated construction technology have also been applied in Wuyuan's buildings. This technology can greatly improve the construction efficiency and quality of buildings, and reduce construction waste and environmental pollution. At the same time, prefabricated buildings also have good flexibility and scalability and can be disassembled and reorganized as needed to meet different use needs.

It is worth noting that the application of new materials and new processes does not simply replace traditional materials and processes, but innovates and develops on the basis of maintaining traditional architectural styles. For example, although new materials and new techniques are used in some new buildings in Wuyuan, traditional elements such as horse head walls, wood carvings, and stone carvings are still retained, making these buildings both modern and traditional. This integrated and innovative approach not only helps protect and inherit Wuyuan’s traditional architectural culture, but also satisfies modern people’s pursuit of a high-quality living environment.

3.5 Analysis of characteristics of new buildings in Wuyuan

3.5.1 Modern changes in shape and function

Wuyuan's new buildings show significant modern changes in shape and function. This transformation not only reflects the respect and inheritance of traditional architectural culture, but also incorporates modern design concepts and elements.

In terms of shape, although the new buildings still maintain some basic characteristics of Huizhou architecture, such as pitched roofs, horse head walls, etc., the details are more refined and modern. The architects used clean lines and geometric shapes to create an architectural form that is both modern and traditional. In addition, the use of new materials and new technologies has also made the appearance of buildings more diverse and innovative, such as the use of modern materials such as glass and steel, and the use of digital technology for architectural design and construction.

In terms of functionality, new buildings pay more attention to practicality and comfort. Traditional Huizhou architecture is mostly focused on family gatherings, and the spatial layout is relatively fixed. Modern new buildings, on the other hand, pay

more attention to the flexibility and multifunctionality of space to meet the needs of different groups of people. For example, some newly built B&Bs and resorts have set up modern facilities such as multi-function halls, entertainment rooms, and gyms to enhance tourists' living experience.

3.5.2 The reflection of Wuyuan people's identity in architecture

The new buildings in Wuyuan not only carry the changes in modern lifestyle, but also deeply reflect the identity and cultural identity of Wuyuan people. Architecture, as a carrier of culture, is most vividly reflected in the new buildings in Wuyuan.

First of all, the design and decoration of the new buildings incorporate many local cultural elements of Wuyuan. For example, the use of traditional horse head wall elements on building facades, or the use of exquisite wood carvings, stone carvings and other crafts in interior decoration, all reflect the Wuyuan people's love and inheritance of traditional culture. This design technique not only gives the building itself distinctive regional characteristics, but also allows residents and tourists to deeply feel the cultural heritage of Wuyuan.

Secondly, the spatial layout and functional settings of the new buildings also fully consider the living habits and social needs of Wuyuan people. For example, spacious courtyards and terraces are set up in the building to facilitate communication and interaction between neighbors; or independent study rooms and tea rooms are set up indoors to satisfy Wuyuan people's traditional hobbies of cultural learning and tea drinking. The consideration of these details reflects the architect's in-depth understanding and respect for the Wuyuan people's lifestyle.

Finally, the new buildings also use modern technology to improve living quality and energy-saving and environmental protection performance, which also reflects Wuyuan people's pursuit of modern life and environmental awareness. For example, smart home systems and energy-saving building materials are used in buildings to improve living comfort and reduce energy consumption. These measures not only enhance the quality and value of the building itself, but also reflect Wuyuan people's aspirations and expectations for future life.

3.5.3. Integration of green environmental protection concepts

As the world pays increasing attention to environmental issues, new buildings in Wuyuan also actively respond to the concept of green environmental protection. When designing, the architects fully considered the harmonious coexistence of the building and the natural environment and minimized damage and pollution to the environment.

In the choice of building materials, new buildings tend to use renewable, recyclable and environmentally friendly materials, such as bamboo, wood, stone, etc., to reduce the consumption of natural resources. At the same time, architects also focus on using natural energy, such as solar energy and wind energy, to provide clean and renewable energy for buildings.

In terms of architectural design, new buildings also fully consider natural factors such as ventilation and lighting to reduce the use of artificial lighting and air conditioning and other equipment, thereby reducing energy consumption. In addition,

architects have also improved the environmental performance of the building by setting up green roofs, rainwater collection systems and other measures.

3.5.4 Deep integration with local communities

Wuyuan's new buildings have made significant efforts to integrate with the local community. This integration is not only reflected in the architectural style, but also penetrates into the community culture and residents' lives.



Figure 117 The life of some farmers in Wuyuan
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 6, 2017.

First of all, in terms of architectural style, the new buildings respect and continue Wuyuan's traditional architectural style. By adopting design elements such as similar roof slopes, white walls and black tiles, and exquisite carvings, the new building and the traditional building visually form a harmonious unity without any sense of abruptness. This continuation of style allows the new building to blend naturally into the original community environment.

Secondly, the interaction with community residents is fully considered during the planning stage of new buildings. The architects conducted in-depth exchanges with local residents to understand their living habits, social needs and cultural traditions, thereby ensuring that the new building can functionally meet the actual needs of community residents. For example, in some newly constructed public buildings, public spaces are set up for community residents to gather, communicate and entertain. These spaces not only improve the quality of life of community residents, but also promote cohesion within the community.



Figure 118 Community culture and public activity space in Jiangwan Town, Wuyuan County
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 4, 2023.

Furthermore, the new buildings also enhance interaction with local residents by hosting various cultural activities and community projects. For example, traditional handicraft displays, folk performances and other activities are regularly held in the public space of the new building. This not only enriches the cultural life of community residents, but also makes the new building an important carrier for inheriting and displaying Wuyuan culture.

In addition, new buildings try to use local materials and techniques during the construction process, which not only reduces transportation costs, but also promotes the development of the local economy. At the same time, cooperation with local craftsmen and craftsmen also ensured that the new building's details can fully reflect Wuyuan's traditional characteristics and craftsmanship.



Figure 119 Some farmers in Wuyuan County participate in building maintenance and construction

Source: Hu Yu, taken on May 26, 2017 in Wuyuan County, Jiangxi.

In general, through deep integration with the local community, the new buildings in Wuyuan not only coordinate with the surrounding environment in terms of architectural style, but also meet the actual needs of community residents in terms of function, and strengthen the relationship with residents through cultural activities and community projects. interaction and communication. This integration method makes the new building truly become a part of the community, bringing tangible convenience and well-being to local residents.



Figure 120 Farmers in Xiaoqi Village, Wuyuan County provide tourism business services in new buildings
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 4, 2023.

3.5.5 Integration of technology and art

With the continuous advancement of science and technology, Wuyuan's new buildings have also begun to try to combine technology and art to create more creative and practical architectural works.

In architectural design, architects use advanced computer-aided design software and technology to conduct precise calculations and simulations of buildings to achieve more accurate and efficient designs. At the same time, they also use technological means such as virtual reality (VR) and augmented reality (AR) to provide residents and visitors with a more immersive architectural experience.

In terms of architectural decoration, new buildings also focus on using scientific and technological means to enhance artistic expression. For example, the color and brightness of lights can be controlled through intelligent lighting systems to create different atmospheres and situations; or digital printing technology can be used to produce personalized decorative materials and artworks.

In general, the new buildings in Wuyuan incorporate green environmental protection concepts, integration with local communities, and the integration of technology and art into the modern transformation of shape and function. These features not only enhance the quality and value of the building itself, but also reflect Wuyuan people’s aspirations and expectations for future life.

3.6 Discussion on the factors that contribute to the maintenance of new architectural style

3.6.1 Local people’s attitudes and traditional values

The local residents of Wuyuan play a vital role in maintaining the new architectural style. They know that their cultural traditions and architectural style are important factors in attracting tourists and are also the foundation of their own cultural identity. Therefore, they take a very cautious approach to the design and construction of new buildings.

In Wuyuan, traditional values emphasize respect for nature and harmonious coexistence. This concept also deeply affects the local people's understanding and aesthetic appreciation of architecture. They are more inclined to accept buildings that can reflect the needs of modern life while maintaining traditional features. This attitude and value makes the new architectural style not forget to respect and integrate traditional elements while pursuing modern functions.

3.6.2 Impact of conservation policies and tourism development

The government's protection policy for traditional architectural styles is also an important factor in maintaining new architectural styles. The local government in Wuyuan has introduced a series of policies to regulate the design and construction of new buildings to ensure that new buildings are consistent in style and color with traditional buildings. These policies not only protect traditional architectural features, but also provide clear guidance for the design of new buildings.

At the same time, tourism development has also had a positive impact on the maintenance of new architectural styles. Wuyuan attracts a large number of tourists for sightseeing with its unique Huizhou architectural style and beautiful natural

scenery. In order to meet the needs of tourists, the local government focuses on maintaining and inheriting traditional architectural styles during the tourism development process as an important selling point to attract tourists. This market demand has also prompted new architectural styles to pay more attention to coordination and integration with traditional buildings during the design and construction process.

3.6.3 Nostalgia for the past and the impact of rural lifestyle

Wuyuan people's nostalgia for the past and their persistence in rural lifestyle are also important factors that contribute to the maintenance of the new architectural style. With the advancement of urbanization and the development of modern society, more and more people are beginning to miss the quiet and natural rural life. In Wuyuan, this nostalgia has translated into expectations and requirements for new architectural styles.

In order to meet this demand from locals and tourists, the new building retains elements and features of traditional architecture as much as possible during the design and construction process. This preservation is reflected not only in the building's appearance and structure, but also in its functionality and layout. For example, in some newly built B&Bs, designers will deliberately retain traditional spatial layouts such as patios and courtyards to create a quiet and leisurely rural living atmosphere.

In general, there are many factors that contribute to the maintenance of Wuyuan's new architectural style, including the attitudes and traditional values of local people, the impact of government protection policies and tourism development, as well as the nostalgia for the past and the impact of rural lifestyle. These factors work together to enable Wuyuan's new architectural style to maintain traditional elements while also meeting the needs of modern life.

3.7 Thoughts on the development paradigm of residential buildings in Wuyuan

3.7.1 Analysis of changes in architectural patterns, shapes, and structures

With the changes of the times, Wuyuan's residential buildings have also undergone certain changes in patterns, shapes and structures, but these changes are not subversive, but moderate innovations while maintaining traditional features.

In terms of patterns, traditional Huizhou architecture is characterized by its unique elements such as horse head walls, carved beams and painted buildings. In modern Wuyuan residential architecture, these pattern elements are still retained and cleverly integrated into new designs. For example, in newly built residences, we can often see the shadow of the horse head wall, but its shape and decoration may be more concise and modern to adapt to modern aesthetic needs.

In terms of shape, although traditional Huizhou buildings mostly feature pitched roofs and courtyard layouts, modern Wuyuan residential buildings maintain these basic shapes while also making some innovations. For example, smoother lines and geometric shapes may be used on building facades to increase the modern feel of the building.

In terms of structure, with the advancement of building materials and technology, modern Wuyuan residential buildings also have more structural possibilities. Traditional wooden structures are gradually being replaced by modern

building materials such as reinforced concrete, which not only improves the stability and durability of the building, but also provides greater flexibility for interior design. Despite this, Wuyuan architects still pay attention to maintaining the structural characteristics of traditional buildings, such as using traditional mortise and tenon structures to reflect the unique charm of Huizhou architecture.

3.7.2 The role of external participation in maintaining Wuyuan's architectural identity

Outside participation has played an important role in the development of residential architecture in Wuyuan, but not all of this role has been positive. On the one hand, foreign architects and designers have brought new design concepts and construction technologies, providing the possibility for innovation in Wuyuan residential architecture. Their participation helps combine Wuyuan's traditional architectural elements with modern design concepts to create residential buildings that have both traditional characteristics and meet the needs of modern life.

However, on the other hand, external participation may also pose a challenge to the maintenance of Wuyuan's architectural identity. If we rely too much on external design forces and neglect the in-depth exploration and inheritance of local architectural culture and traditions, Wuyuan residential buildings may lose their unique cultural charm and regional characteristics. Therefore, while introducing foreign design forces, we must strengthen the protection and inheritance of local architectural culture.

In order to balance this relationship between foreign and local, the architectural community in Wuyuan can take a series of measures. For example, local architects are encouraged to cooperate and exchange with foreign designers to jointly explore how to organically combine modern design concepts with Wuyuan's traditional architectural elements; at the same time, strengthen the training and support of local architectural talents to ensure that Wuyuan residential buildings maintain their original characteristics. unique cultural identity while constantly innovating and developing.

In conclusion

1. summary of the re-invention of Wuyuan's new residential culture and tradition

The construction of new residential buildings in Wuyuan is not only a process of architectural renewal, but also an important practice of cultural inheritance and innovation. Through in-depth analysis, we can see that the new residential buildings successfully integrate modern living functions and aesthetic concepts while retaining the traditional Huizhou architectural style. This kind of re-invention is not a simple retro or imitation, but an innovative development based on a deep understanding of traditional culture.

The design of the new residential houses skillfully combines tradition and modernity. It not only retains classic elements such as horse head walls and black tile white walls, but also introduces modern building materials and design concepts to

improve the comfort and practicality of living. This integration is not only reflected in the appearance of the building, but also goes deep into the interior layout, functional division and other details, making the new residential buildings not only carry a rich sense of history and culture, but also satisfy modern people's pursuit of high-quality life.

In addition, the re-invention of new residential culture is also reflected in the respect and continuation of traditional lifestyles. In the new residential buildings in Wuyuan, we can still see traditional spatial layouts such as patios and courtyards. These designs not only provide a comfortable living environment, but also allow residents to feel the influence of traditional culture in their daily lives.

2. Prospects for future rural construction and traditional cultural protection

Looking to the future, rural construction needs to continue to adhere to the concepts of cultural inheritance and innovation. With the acceleration of urbanization, more and more rural areas are facing the contradiction between tradition and modernity, protection and development. In this context, the construction experience of new residential buildings in Wuyuan provides us with valuable enlightenment.

First of all, future rural construction should pay more attention to the protection and inheritance of traditional culture. This is not just a simple repair or reconstruction of historical buildings, but an organic update and development based on a deep understanding of the connotation of traditional culture. By exploring and promoting local characteristic culture, rural residents' sense of cultural identity and belonging can be enhanced, thereby promoting the harmony and development of the community.

Secondly, future rural construction needs to pay more attention to sustainability and ecological environmental protection. As global environmental issues become increasingly prominent, the concepts of green buildings and ecological villages should be widely used in rural construction. By using environmentally friendly materials, energy-saving technologies and renewable energy, the impact of rural buildings on the environment can be reduced and residents' quality of life improved.

Finally, future rural construction should also pay attention to residents’ needs and participation. Rural residents are the main subjects and beneficiaries of rural construction, and their needs and opinions should be fully respected and adopted. By extensively soliciting residents' opinions and suggestions, we can ensure that rural construction is more in line with actual needs and improve residents' satisfaction and happiness.

To sum up, the construction experience of new residential buildings in Wuyuan provides us with valuable inspiration and reference. In future rural construction, we should continue to adhere to the principles of cultural inheritance and innovation, sustainability and ecological environmental protection, residents' needs and participation, and promote the comprehensive development and progress of rural areas.

Chapter V

Traditional re-invention practice of architectural art in Wuyuan area

Introduction

Wuyuan has attracted the world's attention with its unique culture and architectural style since ancient times. Over time, Wuyuan's architectural style has undergone many changes, but its profound cultural heritage and core values have still been preserved. This balance and integration between tradition and modernity is an example of the practice of traditional re-invention in Wuyuan area.

Today's architectural art in Wuyuan is faced with issues of identity change and persistence.

Wuyuan's architectural art has a lasting or ever-changing appearance, which contains the reasons for people and society, because architecture is a part of culture. Both architecture and culture should continue to change to adapt to the changes in people and society. Otherwise, the architecture will no value.

In the world, many buildings are disappearing because they no longer meet people's needs. Although the appearance of buildings in Wuyuan has changed, their value still exists, so the buildings will retain some traditional shapes.

Now, not only in China, architecture preserves (or transforms) tradition because tradition still has value. Therefore, protecting a building does not mean to preserve the integrity of the appearance, structure or form, but to maintain its meaning or value. Even if the appearance changes, its value does not seem to have changed.

Part One: Changes in Architectural Art in Wuyuan Area and Problems Faced

Wuyuan has attracted the attention of the world with its unique culture and architectural style. However, with the passage of time, Wuyuan's architectural style has undergone many changes, but its profound cultural heritage and core values have still been retained. This balance and integration between tradition and modernity is an example of the practice of traditional re-invention in Wuyuan area.

1.1 Aging and damage of buildings

There are a large number of ancient buildings in the Wuyuan area. However, as time goes by, these traditional buildings carrying history and culture gradually show signs of aging and damage. The aging and damage of traditional buildings is a complex and urgent issue. It is a problem and challenge that needs to be faced by the government, experts, communities and the public.

1.1.1 Causes of aging of buildings

(1) Aging caused by natural factors: wind and sun: Wuyuan is located in the south of the Yangtze River, with four distinct seasons, hot in summer and cold in winter. This temperature difference changes cause continuous stress on the exterior walls and roof materials of the building, leading to cracking, Fading and other issues.

Especially rainwater soaking, long-term rainwater erosion and penetration, for civil structure buildings, will cause wood expansion, decay, and wall cracking, thereby affecting the overall stability of the building.

(2) Damage caused by human factors

Historical reasons: In the turbulent years of the past, many buildings suffered varying degrees of damage in wars or political movements.

Insufficient routine maintenance: Due to a lack of adequate maintenance and repairs, small problems accumulate and can eventually lead to major structural damage.

Pressure brought by tourism development: With the development of tourism, the influx of a large number of tourists has also caused a certain degree of wear and tear on ancient buildings.

1.1.2 Impact of building damage

(1) Safety hazards: Aging and damaged buildings have the risk of structural instability, which may threaten the safety of residents and tourists.

(2) Loss of cultural value: The damage of buildings means the loss of history and culture, which is fatal for a region where traditional culture and ancient buildings are tourism selling points.

(3) Economic impact: Damaged buildings will affect the development of local tourism, thereby affecting the economic income of the entire region.

1.2 The impact of urbanization and modernization on rural areas

1.2.1 Challenges in the urbanization process

With the rapid development of China's economy, urbanization has become an irreversible trend. In this process, rural areas, especially traditional cultural areas like Wuyuan, are facing unprecedented challenges. Urbanization is not only the expansion of urban areas, but also a change in lifestyle and values. This change has had a profound impact on traditional architecture and culture in rural areas.

1.2.2 The disappearance of traditional villages and ancient buildings

Under the wave of urbanization, many traditional villages and ancient buildings have been demolished or rebuilt due to various reasons such as land development and infrastructure construction. These villages and buildings often carry profound historical memories and cultural values. Their disappearance is not only the disappearance of physical space, but also a cultural and historical rupture.

1.2.3 Loss of cultural values and historical memory

As traditional villages and ancient buildings disappear, so do the cultural values and historical memories associated with them. These memories may be shared life experiences across generations, or they may be unique traditions of a family or community. Their loss not only affects the cultural identity of local residents, but also weakens the cultural diversity of the entire society.

1.2.4 The dilemma of inheriting architectural art under the impact of modernization

Modern architectural styles and lifestyles have also had a great impact on the inheritance of traditional architectural art in Wuyuan and other areas.

(1) Traditional construction techniques are facing loss: With the widespread application of modern construction technologies and materials, traditional construction techniques have gradually lost their market. Many younger generations of architects and craftsmen are more inclined to learn and apply modern construction techniques, while their interest in and understanding of traditional skills has gradually decreased. This has resulted in many traditional building techniques being at risk of being lost.

(2) The decline of handicraft traditions: Closely related to traditional architectural techniques are various handicraft traditions. In the process of modernization, many handicrafts have been replaced by industrialized products, and the living space for craftsmen has become smaller and smaller. This not only affects the livelihood of craftsmen, but also leads to the decline of craft traditions.

1.3 Issues of cultural identity and social participation

In the Wuyuan area, the cultural identity and social participation issues encountered by the protection and inheritance of architectural art are actually a multi-dimensional and complex social phenomenon. The following is a further in-depth analysis of these issues:

1.3.1 Lack of cultural identity

(1) The cultural gap of the younger generation: With the acceleration of the modernization process, the younger generation grows up in an environment of information explosion and cultural diversity. Compared with traditional architecture and handicrafts, they may be more inclined to modern and fashionable cultural elements. This cultural gap has led to a lack of understanding of the value of traditional architectural art, which in turn affects its protection and inheritance.

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Figure 121 Western-style houses built by a very small number of villagers in Wuyuan County

Source: Hu Yu, taken in Wuyuan County, Jiangxi Province on July 24, 2022.

(2) Insufficient educational guidance: The current education system provides relatively insufficient guidance and education for traditional culture, making it difficult for the younger generation to cultivate a deep affection for traditional architecture and handicrafts from an early age. Therefore, strengthening traditional cultural education, especially in primary and secondary schools, is particularly important.

1.3.2 Reasons for low social participation

(1) Lack of effective mechanisms: At present, there is a lack of effective social participation mechanisms and platforms, making it difficult for the public to participate in the protection and inheritance of architectural art.

(2) Funding and resource limitations: Protecting and inheriting traditional architectural art requires a large investment of funds and resources. However, current funding sources mainly rely on government allocations and a small number of social donations, which are difficult to meet long-term needs.

1.4 Identity changes and persistence of Wuyuan architecture

1.4.1 Changes in the identity of Wuyuan architecture

Wuyuan's architectural style has evolved over hundreds of years. The ancient Huizhou architecture is famous for its exquisite carvings, unique horse head wall and elegant patio design. However, with the changes of the times, Wuyuan's architecture has begun to incorporate more modern elements to adapt to people's increasingly diverse needs.

This change in identity does not happen overnight. It is gradually formed under the joint action of social, economic, cultural and other factors. For example, with the rise of tourism, Wuyuan's architecture began to pay more attention to practicality and comfort to meet the needs of tourists. At the same time, the lifestyle and aesthetic concepts of local residents are also changing, which has also prompted changes in architectural styles.

1.4.2 The persistence of Wuyuan architectural style

Although Wuyuan's architectural style has changed, its core values and cultural significance have remained the same. This persistence is mainly reflected in the following aspects:

(1) Respect and inheritance of tradition: When designing new buildings in Wuyuan, they often incorporate traditional elements, such as horse head walls, carved window lattice, etc., to express respect for traditional culture. This kind of respect and inheritance allows Wuyuan's architecture to maintain its unique cultural charm despite changes.

(2) Harmonious coexistence of people and buildings. In Wuyuan, there is a close connection between architecture, natural environment and cultural environment. New buildings will take full consideration of local climate, topography and other factors when designing to achieve harmonious coexistence with nature. At the same time, the architecture will also be integrated with local cultural customs and lifestyles to reflect humanistic care.

(3) Exquisite craftsmanship and ingenuity. The buildings in Wuyuan are very particular about construction technology and material selection. Whether it is an ancient Huizhou building or a modern new building, they all reflect the exquisite skills and ingenuity of the craftsmen. This pursuit and persistence of craftsmanship is also an important manifestation of the durability of Wuyuan’s architectural culture.

1.4.3 Sustainability of architectural appearance value in Wuyuan

(1) Changes in appearance and persistence of value: Although the appearance of Wuyuan buildings has changed, their intrinsic value still exists. The persistence of this value is mainly reflected in the historical information, cultural connotation carried by the building, and people's emotional recognition of it. For example, although ancient Huizhou buildings are different from modern buildings in appearance, the historical information and cultural connotation they contain are irreplaceable. These buildings bear witness to Wuyuan’s historical changes and cultural development, and are carriers of local people’s emotional memories. At the same time, although the new

buildings are more modern in appearance and more functional, they still maintain respect and inheritance of traditional architectural culture. This persistence of value amid changes in appearance is the unique charm of Wuyuan's architectural culture.

(2) Maintain cultural continuity: Cultural continuity is an important guarantee for the durability of architectural value. In the Wuyuan area, people are well aware of the importance of culture, so they always pay attention to maintaining cultural continuity in architectural practice. This is mainly reflected in the following aspects: First, integrating traditional cultural elements into architectural design. New buildings will draw inspiration from traditional culture when designing, combining traditional elements with modern design to create architectural works that are both modern and full of cultural heritage. Secondly, protect and restore ancient buildings. For existing ancient buildings, the Wuyuan area has taken various measures to protect and restore them. This not only helps preserve historical and cultural heritage, but also allows more people to appreciate the charm of traditional culture. Finally, inherit and promote traditional craftsmanship. The Wuyuan area pays attention to inheriting and promoting traditional construction techniques, and passes on the techniques through training, exchanges and other methods, so that traditional techniques can glow with new vitality and vitality in the context of the new era.

1.5 Protection and inheritance of architectural art in Wuyuan area

Wuyuan's architectural art is not just a simple material structure, but also a profound cultural inheritance and historical accumulation. In the process of protecting and inheriting this unique architectural art, it is necessary to deeply explore the cultural value, protection strategies and inheritance methods behind it.

1.5.1 The cultural value of Wuyuan architectural art

Wuyuan's architectural art integrates nature, history and culture, showing unique regional characteristics and marks of the times. From quaint folk houses to exquisite ancestral halls, every building seems to tell a story of the past. These buildings are not only physical existences, but also carriers of culture. They carry the historical memory, living customs and aesthetic pursuits of Wuyuan people.

1.5.2 The significance of the protection of traditional buildings in Wuyuan

Protecting a building is not just to preserve its physical form, but more importantly to preserve the cultural value it carries. In the Wuyuan area, the significance of building protection is mainly reflected in the following aspects:

(1) Maintain historical and cultural heritage: Wuyuan's architecture is an important part of local historical and cultural heritage. By protecting these buildings, we can better understand and inherit historical and cultural heritage, and enhance our national pride and cultural identity.

(2) Promote the development of tourism: Wuyuan's ancient buildings and traditional culture are its unique tourism resources. By protecting these buildings and culture, more tourists can be attracted to visit and travel, thereby promoting the development of local tourism.

(3) Promoting sustainable development: Protecting buildings is also one of the important ways to promote sustainable development. Through the restoration and utilization of ancient buildings, resource waste and environmental pollution can be reduced, and coordinated development of economy and environment can be achieved.

At the same time, the protection of ancient buildings can also provide employment opportunities and economic income for local residents, and promote social stability and development.

1.5.3 Protection strategies and practices

(1). Carry out census and registration work: Conduct a comprehensive census and registration of ancient buildings in the Wuyuan area, and establish detailed archival records to provide a basis for subsequent protection work.

(2) Strengthen the construction of laws and regulations: formulate and improve relevant laws and regulations, clarify the responsible entities, protective measures and legal responsibilities for building protection, and provide strong legal protection for building protection.

(3) Overall protection: Wuyuan's architectural art protection not only focuses on a single building, but also pays more attention to the maintenance of the overall style and environment. Through planning and control, ensure that new buildings are coordinated with the style of ancient buildings and maintain the overall style of the entire village or ancient town.

(4) Strengthen scientific repair and maintenance work: adopt scientific repair methods for damaged buildings. This includes the research and replication of raw materials and original craftsmanship, as well as the use of modern technical means for structural reinforcement and material protection. We must pay attention to the inheritance and development of traditional craftsmanship and improve the level of repair technology. At the same time, ancient buildings must be maintained in a timely manner to maintain their historical features and cultural value.

(5) Promote public participation and education: Strengthen public awareness and participation in building protection, popularize building protection knowledge through exhibitions, lectures and other activities, and improve the protection awareness of the whole society.

(6) Explore rational utilization models: While protecting ancient buildings, explore their rational utilization models, such as transforming some ancient buildings into cultural venues such as museums and art galleries to maximize their cultural value.

(7) Combination of culture and tourism: Combining architectural art with tourism, and through reasonable tourism development, more people can understand and appreciate Wuyuan's architectural art, while also bringing economic benefits to the local area.

1.5.4 Inheritance methods and innovation

(1) Inheritance of traditional skills: Through the oral history of old craftsmen, skill demonstrations and master-disciple inheritance, ensure that traditional architectural skills are not lost. At the same time, relevant archives and databases are established to record and preserve these precious technical information.

(2) Education and training: Provide local courses and workshops related to architectural art to cultivate the interest and love of architectural art among the younger generation. Provide professional training and educational resources through cooperation with universities and research institutions.

(3) Innovation and development: On the basis of maintaining the traditional style, we combine modern design concepts and technical means to make innovative attempts. For example, the use of environmentally friendly materials and the Introduction: of smart home technology make traditional buildings more in line with the needs of modern life.

1.5.5 Social participation and co-construction

Protecting and inheriting Wuyuan's architectural art is not only the responsibility of the government and experts, but also requires the participation and support of the whole society. Inspire local residents and tourists to protect architectural art through community activities, public welfare projects, etc.

Part 2: Traditional re-invention practice of architectural art in Wuyuan area

The traditional re-invention of architectural art in the Wuyuan area is not only related to the transmission of skills, but also a complex process intertwined with culture, history, society and economy. This practice requires meticulous planning and execution to ensure that every building and every detail reflects the due respect and inheritance of tradition.

Sun Meilan once mentioned in "Introduction: to Art": "Emotional resonance is a concentrated expression of unique noble emotions of human beings, and it is also the spiritual compensation obtained by the aesthetic subject in the creative activity of appreciation." (Sun Meilan. (2008). Introduction: to Art, Chapter 1 Second Edition. Higher Education Press (Second Edition), 234.)

Because the beautiful Hui-style architecture and good natural environment bring aesthetic resonance to people, Wuyuan attracts a large number of tourists, which brings a steady stream of economic income to the locals. Therefore, in Wuyuan, traditional culture and Huizhou architectural art are still valuable. When new production methods and new construction methods emerge, people still retain part of the tradition, and carry out architectural renewal and traditional re-invention on the basis of adhering to the tradition.

2.1 Take the art sketching base in Wuyuan County as an example

Because the ancient villages in Wuyuan County are well preserved, and the new buildings also inherit the style of Huizhou architecture, the humanities and the natural environment complement each other, the environment is elegant, and the scenery is beautiful. It has been a place where literati gathered and art flourished since ancient times. In recent years, it has been favored by fine arts. Discovered and favored by teachers and students of the school, it has gradually developed into a sketching base for art schools. Every year, a large number of teachers and students from art schools come here to sketch and create art works.



Figure 122 Students from Beijing University of Chemical Technology doing art sketching in Likeng Village, Tuochuan Township, Wuyuan County
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 4, 2023.

Tuochuan Township is located in the north of Wuyuan. Its beautiful rural scenery and typical Hui-style houses are favored by tourists and artists. It has become a sketching base for many art schools and studios across the country and is known as the "Hometown of Chinese Sketching". Tuochuan Township currently has 3 sketching bases above designated size and a sketching station with more than 3,000 beds. It receives more than 50,000 sketching teachers and students every year, creating an annual comprehensive tourism income of more than 50 million yuan for local people. "Yudizhu Art Sketching Base" is the representative of this industry in Tuochuan Township. According to the researcher's on-site investigation with Yu Yonghong, the owner of the art supplies supermarket in Tuochuan Township's sketching base, and Wang Kang, a student from Beijing University of Chemical Technology who came to Tuochuan Township as a student, he found out that "Yu Landlord" whose real name is Yu Yijia, founded "Yu Di Zhu" in 2003 "Main Art Sketching Base" is a comprehensive place that provides one-stop services of food, accommodation, transportation and travel for teachers and students of art schools and art lovers who come to Tuochuan, Wuyuan County to sketch and paint. Over the years since its opening, it has been well received by art teachers and students from all over the country. Thanks to their welcome and care, the number of schools that come here to sketch has increased from a few at the beginning to dozens now (Project Application

Report for the New Project of Tuochuan Yudi Master Art Sketching Base (2), Internet Document Resource (https://wenku. baidu.)), "Yudizhu Art Sketching Base" has gradually developed into a complex of multiple hotels. Among them, Liyuan Hotel is a large-scale building under the "Yudizhu Art Sketching Base", with tens of thousands of square meters. The building area can accommodate more than 800 people at one time. In order to meet the needs, it is equipped with various facilities such as restaurants, conference rooms, supermarkets, KTV, Internet cafes, collection exhibition halls, ceramics experience bases, etc. There are also 100-meter wooden wooden floors along the river. The landscape corridor and the nearby seven-story ancient pagoda Yiyuan Pavilion visually echo each other and form a borrowed scenery. In order to facilitate teachers and students in painting creation, the corridor also draws on traditional techniques to design a "beauty leaning" bench.



Figure 123 The gate of Liyuan Hotel at the reception point of the sketching base in Tuochuan Township, Wuyuan County
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 4, 2023.

Liyuan Hotel is a new building with reinforced concrete structure built in recent years to meet new social needs. It uses aluminum alloy windows, ceramic tiles and other new building materials. The building is equipped with independent toilets, air conditioning and hot water, and LCD TVs. , wireless network, as well as modern facilities such as elevators and fire protection, but its appearance still retains the characteristics of Huizhou architecture: horse head walls, whitewashed walls and

black tiles, gabled roofs, etc., especially the wooden gatehouse, cornices and brackets. , and decorated with wood carvings, one of the three carvings of Huizhou architecture, which looks extraordinary. The entire building is consistent with the traditional architectural style of the entire countryside, without any sense of inconsistency. It integrates the building into the environment and enhances the overall viewing quality of the environment.



Figure 124 Panoramic view of the front of Liyuan Hotel at the reception point of the sketching base in Tuochuan Township, Wuyuan County
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 4, 2023.

2.2 The impact of the rise of the education and training industry on Wuyuan Tuochuan Sketching Base

In Wuyuan, teachers and students from art schools can be seen everywhere here to sketch and describe Wuyuan's Huizhou architecture. There are also architectural schools from various universities and various training institutions conducting research on architectural art protection and innovation in Wuyuan, and for this Made significant contributions in one field. In order to adapt to the needs of modern education, majors related to art design and architectural art in the current higher education and training industries are further strengthening life drawing training. Due to China's large population base, art, architecture colleges and related training The number of institutions is huge, so life drawing courses have grown in scale. At the same time, this has also formed an industry trend.

According to the researcher's interview with Yu Yonghong, the owner of the art supplies supermarket at the Tuochuan Township Sketching Base in Wuyuan County, the owner of the Yudizhu Art Training Base is named Yu Yijia. He worked in transportation in his early years and often chatted with customers during work. When I received professors from Hubei Academy of Fine Arts, I was inspired and gave information that art colleges and training institutions need to organize students to go out to offer life drawing courses all year round. The Wuyuan area has a good

natural environment and classic Huizhou architecture. It has deeply attracted teachers and students from art colleges and training institutions. Mr. Yu Yijia is keenly aware of the business opportunities contained in this, and taking advantage of the information gap, Yu Yijia decisively invested in the construction of the "Yu Land Master Sketching Base" to provide teachers and students who come to Wuyuan for art sketching creation or architectural art research. Providing a wide range of services such as food, accommodation, transportation, and education, the "Yudizhu Sketching Base" has grown from one to four hotels and B&Bs in the past 20 years, and the scale is huge. The rise of the "Yu Land Master Sketching Base" has set an industry benchmark for the Wuyuan area. Every spring and autumn, a large number of teachers and students come from all over the world to this remote village to engage in art sketching creation, starting from scratch, forming a new Tradition has also become a model of traditional re-invention. Other towns and villages in Wuyuan County have followed suit and established a number of sketching bases, promoting the economic and social development of Wuyuan area. The architectural art style of the sketching base in Wuyuan area also invariably continues the Wuyuan Hui style architectural art style. At the same time, it combines the needs of modern people, integrates modern building materials, technology and various facilities and equipment, and constantly innovates the tradition.



Figure 125 Side view of the Liyuan Hotel at the reception point of the sketching base in Tuochuan Township, Wuyuan County

This modern building blends perfectly with the natural environment and the original architectural features. It not only inherits the original Huizhou architectural style, but also meets the requirements of modern people.

Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 4, 2023.

2.3 Factors related to the formation scale of Wuyuan Tuochuan Sketching Base

2.3.1 Government support for Wuyuan sketching base

(1) Provide tax incentives: Provide tax exemptions and exemptions for enterprises and individuals who invest in the construction of art sketching bases, as well as preferential tax policies for small and micro enterprises to encourage more social participation.

(2) Unify the architectural style: Provide style guidance for the architecture of the art sketching base to ensure that the new buildings are harmonious and unified with the overall architectural style of Wuyuan, and ensure the integrity and continuity of the Huizhou architectural style of Wuyuan.

(3) Increase publicity: Promote and promote Wuyuan sketching base through government platforms to attract more art and architecture schools and training institutions to Wuyuan sketching.

(4) Supervise service quality: Supervise the service quality of Wuyuan Art Sketching Base, help improve the service level of the art base management for teachers and students who come to Wuyuan to engage in style collection, research and sketching work, ensure the retention of teachers and students, and provide The majority of teachers and students have left a good impression and reputation on Wuyuan.

2.3.2 The role of the protection and inheritance of Wuyuan architectural art in attracting tourists and visitors

The scale of the Wuyuan Sketching Base is inseparable from Wuyuan's good natural environment. More importantly, it is inseparable from Wuyuan County's protection of traditional Huizhou buildings throughout the county and the development of Huizhou architectural styles throughout the county. inheritance.

The researcher interviewed Ms. Wu Sufang, the operator of Xiyingying Villa in Likeng Village, Tuochuan Township, Wuyuan County. Ms. Wu Sufang believed that Wuyuan has a village with well-preserved Huizhou architectural style, and although the newly built residential buildings are made of reinforced concrete Modern materials are used, but they are also built according to the Huizhou architectural style. Whether it is an old building or a new building, it has become a tradition in Wuyuan to build houses according to the unified Huizhou architectural style. These beautiful houses, as well as Wuyuan's good natural ecological environment, , attracting those who come to sketch and paint.

The researchers conducted interviews with people who live, work, and visit in Wuyuan, including Deng Heqing, a professor at Jingdezhen Ceramics University, Liu Baofeng, a tourist from Jingdezhen, and Yu Shunfang, a cycling enthusiast, He Qifeng, a manager of Wuyuan Shicheng Scenic Area, and Wuyuan Likeng Art Supplies Store Operator Yu Yonghong, tour guide company manager Ms. Shui Bingqing, Wuyuan Lingyan Cave Scenic Area Tour Guide Wang Xiaoli, Wuyuan Gutan Motorcycle Shop Repairman Dai Xinyu, Beijing University of Chemical Technology design student Wang Kang who came to Wuyuan to sketch, Wuyuan County Fuchun Town Handicraft Green tea producer Hu Jinxiang and tea seller Ye Xinhua; Wang Zaohe, a villager in Paiqian Village, Fuchun Town, Wuyuan County, and other people from all walks of life. The researchers divided them into six groups, namely: university professors or scholars; representatives of the government Scenic

area managers; tour guides and related practitioners; foreign tourists; designers or practitioners and students in the design field; local villagers and businessmen in Wuyuan.



Figure 126 Students from Beijing University of Chemical Technology come to the sketching base in Tuochuan Township, Wuyuan County
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 4, 2023.

The researcher conducted interviews with the above-mentioned people around four aspects: Wuyuan's local culture, Wuyuan people's identity, the characteristics of Wuyuan's architectural art, and the traditional re-invention of Wuyuan's new buildings. The conclusions drawn are: (1), Wuyuan's The local culture is still dominated by Huizhou culture, and the cultural identity of Wuyuan people is also their identification with Huizhou culture. (2) Although Wuyuan has long been administratively under the jurisdiction of Jiangxi Province, the older generation of Wuyuan people still think of themselves as Anhui or Huizhou people, while the younger generation does not have such a strong identity as Huizhou people. I am from Jiangxi, but my cultural tradition is still rooted in Huizhou. (3) The characteristic of Wuyuan's architectural art is the Hui style architecture. Most people think that this tradition should be persisted and carried forward. A very small number of people think it doesn't matter. They are used to Hui style architecture and yearn for the high-rise buildings in the city or the Western style. Small western-style building. (4) Most people think that Wuyuan should adhere to the artistic characteristics of Huizhou

architecture, and the new buildings should also continue the Huizhou architectural style. A very small number of people think that rural buildings should be diverse and diverse, and some Western-style small Western-style buildings should be built. upscale.

But people agree that the protection and inheritance of Wuyuan's architectural art has played a key role in attracting tourists and visitors.

2.3.3 Participation of community residents

Community residents are the cornerstone of Wuyuan's architectural art inheritance and traditional re-invention. The Wuyuan Tuochuan Sketching Base can form a scale and continue to develop, which is inseparable from the participation of community residents.

Yu Yonghong, the owner of an art supply store in Likeng, Wuyuan, opened a small store in Likeng Village, Tuochuan Township. As more and more students come to Likeng Village to sketch, the demand for art supplies among students has increased, and these professional art professionals Supplies cannot be purchased in ordinary stores. In order to meet the demand, Yu Yonghong's store gradually shifted to selling art supplies, and also provided services such as catering and renting bamboo rafts for students and tourists. Because of the rise of Tuochuan Sketching Base, it has brought To attract more people, Yu Yonghong participated in it and provided commercial services to the teachers and students who came to the sketching base to sketch. This not only provided income, but also extended the service chain of the sketching base, making Tuochuan Sketching Base and local community residents such as Yu Yonghong Participants like Mr. Wang have achieved a win-win situation in business.



Figure 127 Researchers talking with interviewees
Interviewee: Yu Yonghong, owner of the art supplies supermarket at Tuochuan Township Sketching Base.
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 4, 2023.



Figure 128 Researchers talking with interviewees
Interviewee: Yu Yonghong, owner of the art supplies supermarket in Tuochuan Township Sketching Base. Boss Yu's shop has diversified operations, not only selling art supplies, but also making breakfast for students. The art base has brought customers and business to the locals.
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 4, 2023.

If Mr. Yu Yonghong is a participant in the service chain of Tuochuan Sketching Base, then Wu Sufang, the operator of Xiyingying Villa in Likeng Village, Tuochuan Township, Wuyuan County, is a bit like a "competitor".

Wu Sufang runs the Xiyingying Villa in Likeng Village, Tuochuan Township, Wuyuan County. This villa provides accommodation or catering services for tourists, teachers and students who come to Likeng Village. To a certain extent, it diverts the guests from Tuochuan Sketching Base. Moreover, Xiyingying Villa in Likeng Village is also a large-scale Huizhou style building. This building also uses a reinforced concrete frame structure, red brick walls, and is decorated with Huizhou architectural elements, such as white walls, black tiles, In addition to horse head walls, cornices, etc., this building also uses a large amount of pine wood for interior and exterior decoration. The interior of the guest rooms is also decorated with pine wood as much as possible. The researcher asked the villa operator why, and the answer he received was Yes: pine wood grows quickly and is easy to obtain. It is grown in large quantities locally in Wuyuan and does not require long-distance transportation, which can save costs. Moreover, due to historical reasons, there are a large number of local carpenters who are proficient in pine wood decoration and construction techniques. The labor cost is low, which reduces construction costs. , and continues the construction tradition of Huizhou architecture, which is very suitable for new local houses in Wuyuan. Xiyingying Villa also uses a large number of red lanterns for exterior lighting decoration. At night, when the red lantern lighting switch is turned on, the effect is very similar to the atmosphere in the movie "Raise the Red Lantern" directed by Zhang Yimou. Director Zhang Yimou is a firm believer in Chinese element effects. The executor and manufacturer, the owner of Xiyingying Villa decorated the building in this way, which undoubtedly highlighted the Chinese effect of Huizhou architecture, which not only attracted the eye, but also inherited and innovated the tradition.



Figure 129 Exterior view of Xiyingying Villa, a B&B hotel in Likeng Village, Tuochuan Township, Wuyuan County
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 4, 2023.

On the surface, Xiyingying Villa and Liyuan Hotel in Tuochuan Sketching Base form a competitive relationship, but on a deeper level, competitors are also a key factor in improving their own products and services. With competition, both parties will work harder. Improve management level and service quality, improve their hardware facilities and product image. Because everyone is competing, the sketching base will improve the service chain, make the architectural design more charming, and decorate it more aesthetically and overall image. To create more local characteristics, we can also regard community competitors as one of the community participants.

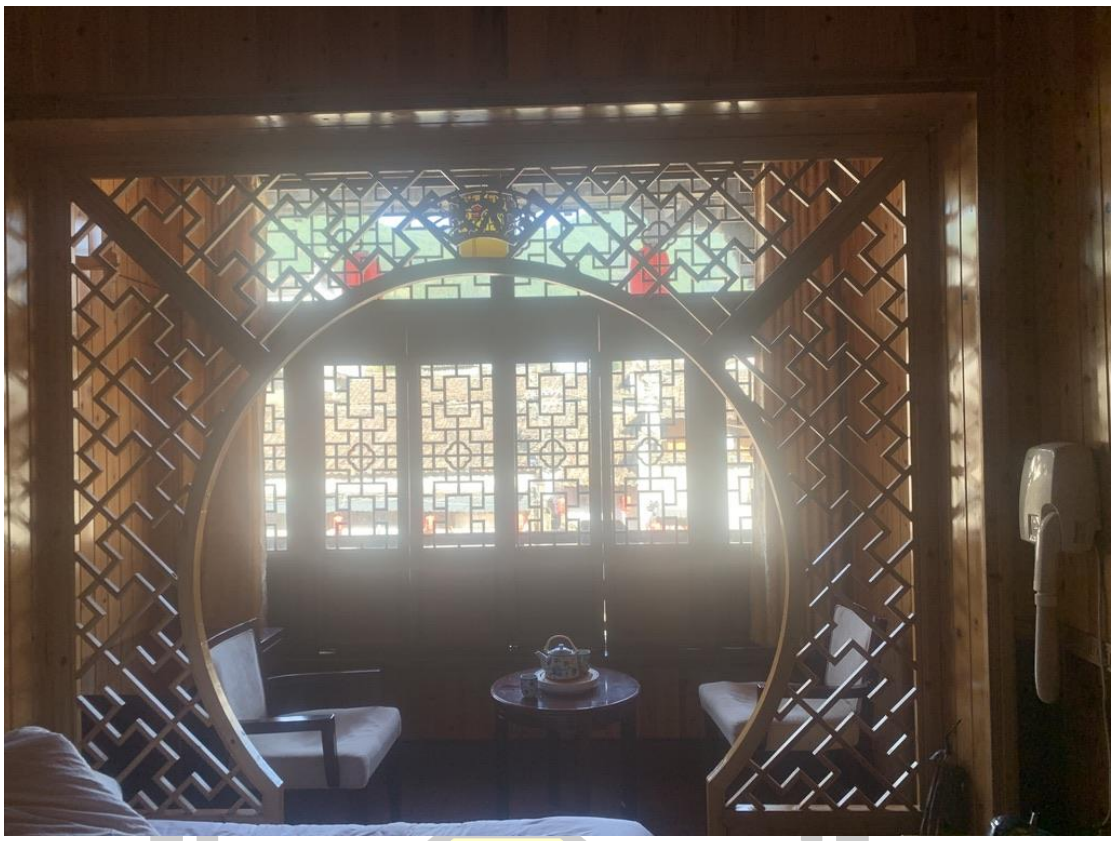


Figure 130 Interior view of the guest room of Xiyingying Villa, a B&B hotel in Likeng Village, Tuochuan Township, Wuyuan County
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 4, 2023.

2.3.4 Communication and cooperation with the outside world

In the context of new rural construction, communication and cooperation are particularly important. In order to further increase the influence of the Wuyuan sketching base, you can: (1) Hold or participate in art exhibitions to showcase the art and design school's sketching and painting creations in the Wuyuan area and the traditional re-invention of Wuyuan architectural art. (2) Establish cooperation projects: Cooperate with artists, architects and scholars from various places to jointly study how to protect Wuyuan's traditional architecture and innovate Wuyuan's contemporary architecture. (3) Tourism promotion: Through tourism promotion activities, attract more tourists and teachers and students from art and design colleges to come to Wuyuan to appreciate and experience Wuyuan's beautiful scenery and architectural art.

The inheritance and practice of architectural art in Wuyuan area is a multi-dimensional and multi-level process that requires the joint efforts of the government, community, professionals and the whole society. Only in this way can we ensure that this unique cultural heritage is truly inherited and developed in the context of the new era.



Figure 131 Plaques of cooperative units that come to Tuochuan Township Sketching Base in Wuyuan County
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 4, 2023.

2.4 Innovation and integration of architectural art in Wuyuan area

The innovation and integration of architectural art in Wuyuan area is like a beautiful symphony of ancient and modern, playing a magnificent movement of inheritance and development of architectural art. This kind of innovation and integration not only demonstrates the profound heritage of traditional architectural art, but also responds to the changes in modern aesthetic and functional needs. It also reflects the brilliance of cultural consciousness and self-confidence.



Figure 132 The antique gatehouse in the Huizhou style of the Liyuan Hotel at the reception point of the sketching base in Tuochuan Township, Wuyuan County
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 4, 2023.

2.4.1 Conducted in-depth research and excavation of traditional architectural styles

From the perspective of architectural design, Wuyuan architects have conducted in-depth research and excavation of traditional architectural styles with their unique vision and innovative spirit. They carefully analyzed traditional architectural elements, such as horse head walls, carved window lattice, patio layout, etc., and skillfully integrated these elements with modern design concepts. This fusion not only brings new life to traditional elements in modern architectural design, but also allows the buildings in Wuyuan area to maintain their unique regional style while also conforming to modern aesthetic concepts.

2.4.2 Integration of modern building materials technology and tradition

In terms of material selection and construction technology, Wuyuan architects have demonstrated outstanding innovation capabilities and superb skills. They are well aware of the unique charm and value of traditional building materials such as wood, earth, bricks, etc., but also recognize the limitations of these materials in terms of durability, thermal insulation and environmental protection. Therefore, they boldly introduce modern building materials and technologies, such as high-performance insulation materials, environmentally friendly coatings, and advanced construction technologies, to improve the overall performance and comfort of the building. This

approach of innovation and integration not only makes the architecture more in line with the needs of modern people's lives, but also injects new vitality into the inheritance of ancient architectural techniques, giving it a new brilliance.



Figure 133 Traditional re-invention of Hui-style architecture in Wuyuan County - application of new construction techniques and materials
Source: Hu Yu, taken on September 9, 2000 in Wuyuan County, Jiangxi Province.

2.4.3 Innovation in architectural decoration and artistic expression based on tradition

In terms of architectural decoration and artistic expression, Wuyuan architects perfectly integrate traditional and modern elements. They deeply explore the essence of traditional architectural decoration, such as brick carving, wood carving, murals and other techniques, and combine them with modern art elements and expression techniques to create innovative designs. These architectural decoration works not only contain profound traditional cultural heritage, but also exude the fresh breath of

modern art. While appreciating the architectural aesthetics, people can also feel the charm of traditional culture and the innovative spirit of modern art.



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Figure 134 Traditional re-invention of Huizhou architecture in Wuyuan County - combining new design concepts with traditional styles
Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 4, 2023.

2.4.4 Pay attention to the harmonious and symbiotic relationship between architecture, environment and society

In addition to innovation and integration in the above aspects, Wuyuan architects also attach great importance to the harmonious and symbiotic relationship between architecture, environment and society. They fully consider the coordination

between the building and the surrounding environment, as well as the role and significance of the building in the social and cultural context. This comprehensive and in-depth innovation and integration practice makes the architectural art in the Wuyuan area not only have unique aesthetic value, but also carries profound historical and cultural connotations and social significance, becoming an important symbol and symbol of local culture.

It is worth mentioning that the innovation and integration of architectural art in the Wuyuan area is also deeply reflected in the understanding and practice of sustainable development. In the context of globalization and modernization, sustainable development has become an important issue and trend in the construction industry. In the process of innovation and integration, Wuyuan architects have fully considered the energy saving, environmental protection and application of renewable energy in buildings, and actively promoted the development of green buildings and low-carbon buildings. They use advanced energy-saving technologies and renewable energy systems to reduce the energy consumption and carbon emissions of buildings and improve the environmental performance of buildings; at the same time, they focus on the harmonious and symbiotic relationship between buildings and the natural environment, and reduce environmental impact through reasonable spatial layout and landscape design. Damage and impact on the natural environment. This concept and practice of sustainable development not only reflects the architects' sense of social responsibility and environmental awareness, but also makes a positive contribution to future sustainable development and sets a good example.

To sum up, it can be seen that the innovation and integration of architectural art in Wuyuan area is a multi-dimensional, deep-level and complex process; it not only involves many aspects and fields such as architectural design, material selection, architectural decoration and sustainable development; it also involves many aspects and fields such as architectural design, material selection, architectural decoration and sustainable development. It embodies the deep understanding and perfect integration of traditional and modern culture, as well as the spirit of mutual reference and learning; this practice of innovation and integration has injected new vitality and vitality into the architectural art of Wuyuan area; it has also contributed to the global architectural culture Inheritance and development provide valuable experience and inspiration; at the same time, it also shows us the beautiful vision of the blending and harmonious coexistence of ancient and modern cultures, as well as the infinite possibilities and potential for future development.

2.5 The impact of architectural art on cultural identity in Wuyuan area

The architectural art in Wuyuan area not only highlights the regional characteristics, but also shapes the cultural identity of local residents on a deep level. This influence is diversified and multi-dimensional, and has penetrated into all aspects of Wuyuan people’s lifestyle, values, and social interactions.

2.5.1 Architectural art and lifestyle

Wuyuan's traditional architecture has profoundly influenced the lifestyle of local residents with its unique structure and layout. The design of courtyards, patios and cloisters not only provides residents with a comfortable living environment, but

also promotes communication and interaction between family members and neighbors. This layout emphasizes the core status of family and community, and invisibly shapes the cultural values of Wuyuan people who value family and community.

At the same time, the characteristic elements of the building, such as the horse head wall and exquisite carved window lattice, are not only decorative, but also a reflection of Wuyuan people's pursuit of beauty and their persistence in traditional culture. These elements continue to strengthen residents' sense of identity with Wuyuan culture in their daily lives.

2.5.2 Architectural art and cultural pride

Wuyuan's architectural art is not only a carrier of regional culture, but also a source of cultural pride for local residents. Every ancient building carries rich historical stories and folklore, which are the common cultural memories of Wuyuan people. When residents introduce these buildings to outsiders, their faces are always filled with pride and pride.

This sense of pride is not only reflected in the maintenance of ancient buildings, but also in the inheritance of traditional building techniques. Many Wuyuan people still insist on using traditional building materials and techniques, which they believe is a form of respect and inheritance for their own culture.

2.5.3 Architectural art and social interaction

Wuyuan's architectural art also promotes social interaction and cultural exchanges. Every year, a large number of tourists and researchers are attracted by these unique buildings. They come to Wuyuan to have in-depth exchanges with local residents. This exchange not only enhances the outside world's understanding of Wuyuan culture, but also strengthens the cultural identity of Wuyuan people.

At the same time, Wuyuan's architectural art has also become an important resource for cultural tourism, injecting new vitality into local economic development. This economic development in turn promotes the inheritance and protection of culture, forming a virtuous cycle. (Chen Xingxing. (2022). Research on the inheritance of excellent traditional culture of the Buyi people in Bianpo Township through social work intervention. Joint Comparison Database of Academic Papers, 11-15)



Figure 135 An “inverted” Huizhou style building in Huangling Village, Wuyuan County

This is a strangely conceived antique building. After people inside the building took photos, they turned the photos upside down, as if they were hanging upside down on the roof. The purpose of building this building was just to provide visitors to Huangling Village in Wuyuan. People add fun.

Source: Hu Yu, photographed in Wuyuan County, Jiangxi Province on November 6, 2017.

2.5.4 Protection and inheritance of architectural art

For Wuyuan people, protecting these unique architectural arts is not only for economic development or tourism prosperity, but also for the inheritance of their own culture. They know that these buildings are a bridge between the past and the future and an important carrier for the younger generation to understand their cultural roots. Therefore, both the government and non-governmental organizations are actively engaged in the protection and inheritance of architectural art. These efforts have not only allowed Wuyuan's architectural art to be better preserved, but also given more people the opportunity to experience and understand this unique culture.

2.5.5 The influence of external factors on the architectural identity of Wuyuan

With the advancement of globalization and the influx of foreign cultures, Wuyuan's architectural art is also facing some challenges. How to absorb and integrate the advantages of foreign cultures while maintaining the characteristics of traditional culture is a question that Wuyuan people need to think about.

However, these external factors have also brought new development opportunities to Wuyuan's architectural art. Some modern design concepts and technologies have been introduced into traditional buildings, giving these ancient buildings new life. At the same time, the fresh perspectives and viewpoints brought by foreign tourists and researchers also promote Wuyuan people's in-depth thinking and re-understanding of their own culture.

To sum up, the influence of architectural art on cultural identity in Wuyuan area is all-round and multi-level. It not only shapes residents' lifestyles, values and social interaction patterns, but also becomes a source of cultural pride for local residents. At the same time, it is also facing challenges and opportunities from foreign cultures. How to innovate and develop while maintaining the characteristics of traditional culture is a topic that Wuyuan people need to constantly explore.

Part Three: Change and Persistence of Wuyuan Architecture

3.1 The impact of globalization process and foreign culture on Wuyuan architecture

3.1.1 New opportunities brought by globalization

With the continuous advancement of globalization, Wuyuan has ushered in unprecedented opportunities for cultural exchanges. This exchange has brought new development opportunities to Wuyuan Architecture. Architectural styles and advanced concepts from all over the world have poured in, allowing Wuyuan's architectural community to be exposed to and learn more innovative elements and design ideas.

In the wave of globalization, architects in Wuyuan have the opportunity to communicate with colleagues around the world to draw inspiration and improve their architectural design standards. This not only contributes to the overall progress of Wuyuan's construction industry, but also brings a better living environment to local residents. The Introduction: of new building materials, technologies and design concepts has significantly improved the sturdiness, comfort and aesthetics of Wuyuan's buildings.

3.1.2 Wuyuan architecture adheres to traditional culture

Although globalization has brought many new elements and ideas, Wuyuan's architecture has not lost itself. On the contrary, it always maintains awe and respect for traditional culture. While accepting foreign elements, Wuyuan architecture always adheres to its own cultural roots.

This persistence is reflected in every aspect of the building. First of all, in terms of architectural design, Wuyuan architects skillfully combine traditional elements with modern design, which not only shows the fashion sense of modern architecture without losing the charm of traditional architecture. Secondly, in the selection of building materials, they also tend to use local traditional materials and techniques to maintain the original style of the building. Finally, in terms of the spatial layout of the building, the buildings in Wuyuan also fully reflect the respect for traditional culture. The use of traditional architectural elements such as courtyards and patios make the buildings more traditional.

3.1.3 The harmonious coexistence of Wuyuan architecture and nature

In the context of globalization, Wuyuan architecture still maintains a harmonious relationship with nature. This is due to the Wuyuan people's awe and respect for nature. They know that buildings are not only places where humans live, but also a part of the natural environment that is closely connected.

Therefore, at the beginning of architectural design, Wuyuan architects will fully consider the relationship between the building and the surrounding environment, and strive to achieve harmonious symbiosis with nature. They skillfully use modern technology to perfectly integrate the building with the natural environment, showing the fashion sense of modern architecture while retaining the charm of traditional architecture. This harmonious and symbiotic relationship with nature not only enhances the aesthetic value of the building, but also creates a livable living environment for local residents.



Figure 136 Traditional re-invention of Huizhou architecture in Wuyuan County - harmonious symbiosis with nature
Source: Hu Yu. Shooting date: November 6, 2017

3.1.4 Local characteristics and globalization of Wuyuan architecture

Although globalization has brought architectural styles and design concepts from all over the world, Wuyuan's architecture still maintains distinctive local characteristics. This local characteristic is the unique charm of Wuyuan architecture and one of the important factors that attracts tourists.

In order to maintain this local character, Wuyuan architects cleverly incorporated local cultural elements and architectural styles into the design. They know that only by maintaining the uniqueness and local characteristics of buildings can Wuyuan architecture stand out in the wave of globalization. Therefore, in the context of globalization, Wuyuan's architecture still has unique charm and has become a shining pearl of traditional Chinese culture.

In general, the process of globalization and foreign culture have had a profound impact on Wuyuan architecture. However, while actively absorbing foreign elements, Wuyuan architects have always maintained awe and respect for traditional culture as well as persistence and inheritance of local characteristics. It is this attitude of openness and self-persistence that makes Wuyuan architecture still shine and have unique charm in the context of globalization.

3.2 The future of Wuyuan architecture: change and persistence

Facing the future, the development trends and prospects of Wuyuan architecture have attracted much attention. In the tide of the times, how will Wuyuan architecture maintain its unique charm while advancing with the times to meet the needs of modern society? This requires us to delve into the dialectical relationship between change and persistence.

3.2.1 The necessity of change

The development of society, changes in people's needs and advances in science and technology are all driving the continuous transformation of Wuyuan architecture. This change is inevitable and necessary because it enables Wuyuan architecture to better serve society and mankind.

(1) Application of new materials and technologies: With the continuous development of science and technology, new building materials and technologies will continue to emerge. These new materials and technologies will make buildings more environmentally friendly, energy-saving, and safe, while also improving the comfort and aesthetics of buildings. For example, construction technologies that utilize renewable energy sources such as solar energy and wind energy are expected to be widely used in buildings in Wuyuan in the future.

(2) Update of design concept: Modern architectural design concept emphasizes principles such as humanization, green, and sustainability. In the future, Wuyuan's architectural design will pay more attention to harmonious coexistence with the environment and care for people. This update of design concepts will make Wuyuan's architecture more in line with modern people's aesthetic and life needs.

(3) Diversified and personalized development: With the diversified development of society, people’s needs for architecture are becoming increasingly diverse. In the future, Wuyuan's buildings will pay more attention to meeting the needs of different groups of people, showing more diversified and personalized characteristics. This diversified and personalized development will make Wuyuan's architecture more colorful and attractive.

3.2.2 Lasting value

While pursuing change, we cannot ignore the lasting value of Wuyuan architecture. These values represent the history, culture and characteristics of Wuyuan, and are valuable assets that we need to protect and inherit.

(1) Respect nature: Wuyuan architecture has always adhered to the concept of harmonious coexistence with nature. In future development, we should continue to adhere to this concept, respect nature, comply with nature, and protect nature. Through reasonable architectural design and planning, the building and the natural environment can be integrated to achieve the unity of nature and man.

(2) Inheriting traditional culture: Wuyuan architecture carries rich historical and cultural connotations. In future development, we should dig deeper into these traditional cultural elements and subtly integrate them into modern architectural design. This can not only inherit and promote traditional culture, but also add unique cultural charm to modern architecture.

(3) Maintain local characteristics: Wuyuan architecture is famous for its unique local characteristics. In future development, we should continue to maintain and strengthen these local characteristics so that Wuyuan's architecture always maintains its uniqueness and recognition. By protecting and inheriting local characteristics, we can let more people understand and appreciate the unique charm of Wuyuan architecture.

3.2.3 The challenge of wisdom and courage

In the dialectical unity of change and persistence, we need to show wisdom and courage. We must dare to change and innovate, but we must also persist in ourselves and protect our traditions. This is a difficult and challenging task.

In order to achieve this goal, we need to strengthen architectural education, improve the professionalism and innovation capabilities of architects; at the same time, we also need to strengthen policy guidance and supervision to ensure the healthy development of the construction industry; finally, we also need to strengthen public awareness of participation Education allows more people to understand the importance of protecting traditional buildings and participate in building protection work.

To sum up, the future of Wuyuan architecture will be the dialectical unity of change and persistence. Maintaining its enduring value while pursuing change is an important task we face. Promote change through the application of new materials and technologies, update of design concepts, and diversified and personalized development; while respecting nature, inheriting traditional culture, and maintaining local characteristics to achieve lasting value protection; and finally showing wisdom and courage to meet challenges And promote the healthy development of Wuyuan's construction industry.

3.4 China and the World: Retention and Transformation of Architectural Tradition

3.4.1 Cultural value of traditional architecture

Across the globe, the value of traditional architecture extends far beyond its physical form. They are not just a combination of masonry, wood and soil, but also the crystallization of human history, beliefs, art and technology. Every ancient building is like an open history book, recording the changes of a nation, a region or even an era.

These buildings are not only physical manifestations, they are also carriers of culture. From the ancient Egyptian pyramids to the Great Wall of China, from European Gothic churches to Japanese temples, every building contains profound historical background and cultural connotations. They are not only displays of architectural skills, but also human pursuits and expressions of beauty, faith, and life concepts.

Ancient buildings bear witness to historical changes. They have experienced changes in dynasties, the baptism of war and the test of natural disasters, but they still stand firm. In these buildings, we can see mankind’s desire for survival and development, as well as respect for history and culture. These buildings are like historical beacons, illuminating the way we look back on the past and guiding us in the direction forward.

In addition to historical value, traditional buildings also carry the memories and emotions of generations of people. Each building records the laughter and tears of generations, and has become the spiritual sustenance of communities and families. In

these buildings, people hold weddings, celebrate festivals, pay homage to their ancestors, and leave countless precious memories. These memories are not only personal, but also the common memories of the entire community and nation. They form the cultural foundation of a region and even a country.

It is precisely because traditional buildings have such profound cultural value that we value them so much and work hard to protect and transform them. To protect traditional buildings is to protect our history and culture, and to protect our roots and soul. The purpose of transforming traditional buildings is to make them better adapt to the needs of modern society and to give them new vitality in the context of the new era. This balance between protection and transformation is not only respect for history, but also expectations for the future.

In general, the cultural value of traditional architecture is not only reflected in its material form, but also in the history, culture, beliefs and emotions it carries. They are the bridge between the past and the future and are our indispensable cultural heritage. Therefore, we should cherish these buildings and strive to protect and transform them so that they can continue to inherit and develop our culture in the context of the new era.

3.4.2 Architectural changes in Wuyuan, China

In Wuyuan, Jiangxi Province, China, ancient Hui-style architecture and modern elements achieve a subtle fusion. This was once an important birthplace of Huizhou merchants, so a large number of exquisite Huizhou-style buildings have been preserved. They feature black tiles, pink walls, and horse-head walls, demonstrating a profound cultural heritage. However, as times advance and society develops, how to revitalize these ancient buildings in modern society has become an important issue facing Wuyuan.

The architectural changes in Wuyuan happened quietly under this background. Architects know very well that simple protection is not a long-term solution. Only by integrating traditional architecture with modern life can we truly realize the continuation of its value. As a result, they began to try to subtly integrate modern elements into ancient Huizhou architecture.

This fusion is not a simple splicing, but an innovation based on a deep understanding of the core of Huizhou architectural culture. The architects carefully selected modern building materials and design concepts to ensure that they were in harmony with the style of Huizhou architecture. For example, in some renovated buildings, you can see traditional horse head walls coexisting with modern large-area glass windows, which not only retains the characteristics of Huizhou architecture, but also increases indoor lighting and ventilation performance.

In addition to updating the appearance, Wuyuan's architectural renovation also focuses on improving practicality and comfort. In some ancient houses, architects have integrated modern living facilities, such as central air conditioning, smart home systems, etc., into them through ingenious designs, allowing residents to enjoy the charm of ancient buildings while also enjoying the convenience of modern life.

The architectural changes in Wuyuan not only demonstrate how to achieve harmonious coexistence with modern society while respecting tradition, but also become a model of cultural inheritance and innovation. This change did not happen overnight, but after a long period of exploration and practice. Nowadays, when you

stroll through the ancient streets and alleys of Wuyuan, you will be attracted by these ancient and modern buildings and feel the charm of the perfect fusion of tradition and modernity.

More importantly, the architectural changes in Wuyuan have also had a positive impact on the local area. It not only improves the quality of life of residents, but also attracts a large number of tourists to visit and inject new vitality into the local economic development. At the same time, this kind of architectural transformation has also become a vivid example of the combination of traditional Chinese culture and modern design concepts, providing useful reference for the protection and transformation of traditional buildings in other regions.

3.4.3 Building renovation practices around the world

Except for China, all parts of the world are indeed actively exploring how to preserve traditional buildings and carry out appropriate transformations. This practice is not only the protection of material cultural heritage, but also an attempt at cultural innovation and inheritance.

In Paris, France, ancient churches are not only places for religious ceremonies, but also witnesses of history. To give these churches a new lease of life, architects cleverly incorporated modern design elements. For example, during the restoration and renovation of the Madeleine Church, designers not only retained its ancient Byzantine style, but also cleverly added modern design elements, such as simple lines, large glass windows and Modern art decoration. This kind of renovation not only retains the ancient charm of the church, but also injects a modern urban fashion into it, making the ancient church still shine in the bustling center of Paris.

Japan’s traditional Japanese-style houses have always been representatives of Eastern simplicity and harmony. However, with the changes in modern lifestyles, traditional Japanese houses are also facing challenges in practicality and comfort. In order to solve this problem, Japanese architects skillfully incorporated modern building materials and design concepts on the basis of retaining the aesthetic concepts of "harmony, respect, purity, and silence" in Japanese-style residential buildings. They use modern building materials such as reinforced concrete and glass to enhance the structural stability and lighting of the residences; at the same time, they pay more attention to openness and fluidity in the spatial layout, so that the Japanese-style residences not only retain their traditional charm, but also satisfy the needs of the people. Modern people’s pursuit of quality of life.

In India, ancient residential buildings like Haveli were originally the residences of Indian nobles and businessmen. Now they are also facing the impact of urbanization. In order to adapt to the needs of modern society, many havelis have been given new functions, such as boutique hotels, cultural centers, etc. This change in function not only allowed the haveli to be preserved, but also made them an important window to showcase traditional Indian culture and art. Through renovation, the historical and cultural value of Haveli has been more widely disseminated and recognized, and it has also injected new vitality into the local economic development.

In addition to the countries mentioned above, there are many similar architectural renovation practices around the world. In Italy, ancient palaces and churches have been transformed into museums and art centers, becoming important attractions for tourists; in Spain, ancient castles have been transformed into luxury

hotels, providing tourists with a unique accommodation experience; in Turkey, Historic mosques and bathhouses have also been given new functions and become local cultural landmarks.

These architectural renovation practices not only demonstrate people's respect and protection for history and culture, but also reflect mankind's unremitting pursuit of innovation and development. Through these transformations, traditional buildings can take on new vitality and continue to carry the memory of history and the spirit of culture. At the same time, these transformations have also injected new vitality into local economic and cultural development, becoming an important bridge connecting the past and the future.

3.4.4 Challenges and opportunities of building renovation

The preservation and transformation of traditional buildings is certainly a meaningful task, but it is not easy. The challenges it faces come from many levels, the first being technical difficulties. Ancient buildings often use traditional building materials and techniques. How to retain their original features while incorporating modern technology to achieve structural stability, functional perfection, and energy efficiency improvement is a major technical test. In addition, the internal layout of traditional buildings is often different from the needs of modern life. How to carry out reasonable renovation without destroying its historical features is a difficult task for designers and engineers.

Funding issues are also an important challenge facing building renovations. Whether it is repairing damaged parts or carrying out functional modifications, a large amount of capital investment is required. The lack of funding sources often becomes a key factor restricting the advancement of renovation projects. At the same time, how to allocate funds rationally and ensure that every penny is spent wisely is also an issue that requires careful consideration in project management.

In addition to technology and funding, cultural identity is also a challenge that cannot be ignored. In the process of transforming traditional buildings, how to balance the relationship between protecting traditional culture and meeting modern aesthetic and functional needs is a task that requires careful consideration. Excessive commercial renovation may damage the historical and cultural connotation of the building, while overly conservative restoration may not meet the actual needs of modern society.

However, it is these challenges that breed endless opportunities. Overcoming technical problems can not only improve the overall level of the construction industry, but also promote the innovation and development of related technologies and materials. Solving the funding problem can attract more social attention and resource investment, forming a virtuous funding cycle. The exploration of cultural identity helps us understand and inherit traditional culture more deeply, and also provides rich materials and inspiration for the development of cultural and creative industries.

Through architectural renovation, we can not only allow more people to understand and appreciate the unique charm of traditional culture, but also use this as an opportunity to promote the diversified development of the local economy. Renovated traditional buildings can become popular attractions for cultural tourism, attracting a large number of tourists to visit and experience, thereby promoting the development of catering, accommodation, handicrafts and other related industries

(Zhang Zhuping. (2018). Research on the construction of culturally characteristic villages and towns - based on Henan Province as an example. Journal of Urumqi Vocational University, 06-15.). In addition, architectural renovation can also promote the protection and inheritance of cultural heritage and enhance national pride and cultural self-confidence.

Although building renovation faces many challenges, it also presents huge opportunities. We should face these challenges with a positive attitude and achieve harmonious coexistence between traditional architecture and modern society through continuous innovation and exploration, so that traditional culture can shine more brilliantly in the context of the new era.

3.4.5 Harmonious coexistence of tradition and modernity

There is often a delicate balance between tradition and modernity. This balance is particularly evident in the preservation and transformation of traditional buildings. We often say that tradition is the foundation and modernity is the branches and leaves. Only when the roots are deep can the leaves flourish. The preservation and transformation of traditional buildings is the specific practice of this concept.

In this process, we are not simply pitting tradition against modernity, but exploring how to subtly integrate the two to achieve harmonious symbiosis. This kind of harmonious symbiosis is not a simple splicing or superposition, but based on a deep understanding of the respective characteristics of tradition and modernity, finding the convergence between them, so that the two can complement each other and form a complete and organic whole.

Traditional buildings, as the accumulation of history and culture, carry rich historical information and profound cultural heritage. These buildings are not only physical manifestations, but also a spiritual inheritance. They represent the wisdom and art of the past, are a bridge for us to communicate with our ancestors, and are also an important way for us to understand and appreciate traditional culture.

However, as times progress and society develops, modern elements must be introduced into traditional architecture to adapt to the needs of modern society. This kind of Introduction: is not a negation of tradition, but injecting new vitality into it on the basis of respecting tradition. Modern elements, such as advanced building materials, design concepts and technical means, can provide strong support for the preservation and transformation of traditional buildings.

To realize the harmonious coexistence of tradition and modernity, we need to accept and understand the differences and commonalities between the two with an open mind. We cannot blindly indulge in tradition, nor can we blindly pursue modernity. Only on the basis of fully understanding and respecting tradition can we appropriately introduce modern elements and achieve an organic integration of tradition and modernity.

This integration is not only reflected in the appearance of the building, but also in the function and use of the building. The renovated traditional buildings must not only maintain their original historical features and cultural characteristics, but also meet the living needs and aesthetic standards of modern people. Only in this way can traditional buildings radiate new vitality in modern society and maximize their value.

In general, the harmonious symbiosis between tradition and modernity is an ideal state and the goal we pursue. Through the preservation and transformation of

traditional buildings, we can better understand and inherit traditional culture, and at the same time, modern people can find a sense of belonging and identity in these buildings. This harmonious symbiosis not only contributes to the inheritance and development of culture, but also promotes social harmony and progress.

3.4.6 Social significance of building renovation

The preservation and transformation of traditional buildings have long gone beyond simple cultural value. It carries broader and far-reaching social significance. When we talk about architectural renovation, we are actually discussing how to better connect the past and the future, and how to make history and modernity coexist in harmony.

First, architectural renovation can enhance people’s awareness and appreciation of their own cultural heritage. Every traditional building is a witness to history, recording the efforts and wisdom of generations. By transforming and reusing these buildings, we not only preserve them physically, but also spiritually inherit the culture and values they represent. This cherishing and inheritance will inspire people's pride in national culture and enhance cultural identity, thus contributing to social unity and stability.

Secondly, building renovation has a significant role in promoting the local economy. Many traditional buildings are located in historic areas or city centres, and through renovation and renewal, these buildings can be revitalized and attract tourists and investment. Renovated buildings can become tourist attractions, cultural centers or commercial spaces, creating economic benefits for the local area, providing employment opportunities, and thus improving the living standards of residents.

Furthermore, architectural renovation also plays an important role in promoting cultural exchange and integration. In the context of globalization, exchanges and collisions between different cultures have become increasingly frequent (Li Guangyu. (2024). Research on the integration of Yimeng regional culture and visual communication design education in the context of cultural and creative industries. Art Education Research, 02-15). The transformation of traditional buildings often requires the combination of modern design concepts and technical means. This cross-cultural cooperation and exchange not only enriches the architecture itself, but also promotes mutual understanding and respect between different cultures. This kind of exchange and integration will help promote the development of cultural diversity in the world and enhance friendship and cooperation among people of all countries.

Finally, architectural renovation also has educational and social demonstration significance. By displaying and publicizing the renovation process of traditional buildings, the public can be educated to recognize the importance of cultural heritage protection and understand the possibility of combining tradition and modernity. At the same time, successful building renovation cases can also provide experience and models for other regions to learn from, and promote the entire society's attention and participation in cultural heritage protection and sustainable development.

The social significance of architectural renovation is multi-faceted and involves many fields such as cultural inheritance, economic development, cultural exchange and education. Through architectural renovation, we can not only protect

and inherit valuable cultural heritage, but also bring positive changes and development to society.

3.4.7 Future-oriented building renovation

With the evolution of the times, science and technology are changing with each passing day, and people's aesthetics and lifestyle are also constantly changing. In this context, building renovation is no longer a simple patchwork, but a complex project that incorporates more forward-looking thinking and diverse needs. Future-oriented architectural renovation must not only meet current functional and aesthetic needs, but also anticipate and adapt to possible future changes.

Environmental protection and energy conservation are indispensable concepts in future building renovations. As global climate change and resource constraints become increasingly prominent issues, how to achieve low-carbon, zero-emission and improve energy efficiency during building renovation has become a focus of concern both inside and outside the industry. For example, the use of renewable energy sources such as solar energy and wind energy, the use of green building materials, and the implementation of measures such as rainwater collection and gray water reuse are all important means to promote sustainable development of buildings.

At the same time, future architectural renovation needs to deeply explore the cultural connotation of traditional architecture. Traditional buildings not only carry historical information, but also reflect regional characteristics and national spirit. During the renovation process, we should respect and continue these cultural elements, and use ingenious design and innovative technical means to revitalize traditional buildings in modern society. This can not only enhance people’s sense of cultural identity and belonging, but also help create a distinctive urban landscape.

Of course, architectural renovation from a global perspective is also an important issue. Traditional buildings in different countries and regions have their own characteristics. How to realize modernization while retaining their respective cultural characteristics is an issue worthy of in-depth discussion. Through international exchanges and cooperation, we can learn from the successful experiences of other countries while avoiding cultural homogeneity in the transformation process.

In addition, future building renovations should also focus on humanized design. With the improvement of people's living standards and changes in aesthetic concepts, architectural renovation needs to pay more attention to people's experience and feelings. For example, human scale, behavior and psychological needs should be considered in the design of public spaces to create a comfortable, safe and interesting environment.

Future-oriented building renovations also require forward-looking planning. This includes predictions of urban development trends, the application of emerging technologies, and keen insights into social and cultural changes. Only in this way can we ensure that the renovated building not only meets current needs, but also adapts to any changes that may arise in the future.

Renovating buildings for the future is a task full of challenges and opportunities. We should face these challenges with an open mind, innovative thinking and scientific attitude, and strive to explore a path of architectural transformation that respects tradition and faces the future. This is not only the

responsibility of architects and planners, but also the direction of common concern and efforts of the whole society.

In short, the preservation and transformation of traditional buildings is a global issue. Whether in China or around the world, we should cherish these precious cultural heritages and let them continue to be passed down in modern society through scientific planning and careful design. This is not only respect for history, but also expectations and longing for the future.

3.5 Architectural conservation: persistence of value and changes in appearance

3.5.1 Core values of architectural conservation

Architectural conservation, a seemingly simple but actually extremely complex task, has deeper meanings far beyond our daily imagination. When we talk about architectural preservation, we are not just talking about how to maintain the physical structure of a building, but also about how to protect the intangible and precious cultural, historical and artistic values.

First of all, as a carrier of culture, architecture itself contains rich cultural connotations. Every building, whether it is an ancient temple, a magnificent palace, or an ordinary residence, carries a specific cultural memory and regional characteristics. The carvings, patterns, layouts, etc. in these buildings are all vivid interpretations of local culture. Therefore, protecting buildings is to protect these unique cultural heritages and ensure that they can continue to convey the essence of culture.

Secondly, buildings are also witnesses of history. Every ancient building records a specific historical period, reflecting the social style, technological level and people's aesthetic pursuits at that time. By protecting these buildings, we can better understand history, feel the living conditions of our predecessors, and even draw wisdom from them. This historical value cannot be measured in terms of money. It is of great significance to our understanding of the past and planning for the future.

Furthermore, the artistic value of architecture cannot be ignored. Many ancient buildings are masterpieces of art. They demonstrate human pursuit of beauty and creativity with their unique shapes, exquisite decorations and exquisite craftsmanship. Protecting these buildings means protecting these artistic treasures and allowing them to continue to shine in the long river of human civilization.

The core value of architectural conservation is not only to protect the physical form of the building, but also to protect the intangible but vital cultural, historical and artistic values. These values are the soul of architecture, giving it life and meaning. Therefore, in the process of architectural conservation, we must always keep these core values in mind to ensure that they can be passed down completely and authentically. At the same time, we should also use various methods, such as education and publicity, to increase the public's awareness and participation in architectural protection, and jointly protect these precious cultural heritages.

3.5.2 Inheritance of history and culture

In the long history of human civilization, buildings are not only shelters from wind and rain, but also witnesses of history and inheritors of culture. Every ancient building is like a fossil of time, solidifying a historical moment and carrying rich cultural information. Therefore, one of the core tasks of architectural preservation is to ensure the continuity of these histories and cultures, so that future generations can touch the historical context and feel the cultural heritage through these buildings.

As a witness to history, architecture records important historical moments and events. Whether it is ancient palaces and temples, or modern public buildings and residential buildings, they all contain rich historical information. These buildings have witnessed the rise and fall of the country and reflected the changes and development of society. By protecting and restoring these buildings, we can not only preserve these precious historical memories, but also allow future generations to read the true information of history from these buildings and understand the struggle and wisdom of their ancestors.

At the same time, architecture is also the inheritor of culture. Different regions, ethnic groups and cultural backgrounds have given birth to unique architectural styles and design concepts. These architectural styles and concepts are a vivid reflection of local culture and reflect people's lifestyle, aesthetic pursuits and spiritual beliefs. Protecting and restoring these buildings is to protect these unique cultural heritages and ensure that they can continue to convey the essence of culture so that future generations can feel the cultural treasures left by their ancestors.

In order to ensure historical and cultural continuity, building conservation requires a comprehensive consideration of many aspects. First, a comprehensive historical and cultural assessment of the building is required to determine its conservation value and significance. Secondly, a reasonable protection and restoration plan must be formulated to ensure that the historical and cultural information of the building is not destroyed during the protection process. Finally, it is necessary to strengthen public education and publicity, increase people's awareness and participation in architectural protection, and jointly protect these precious historical and cultural heritages.

Through architectural preservation efforts, we can allow future generations to continue to feel the charm of history and culture from these buildings. These buildings are not only material heritage, but also spiritual sustenance. They allow us to remember the past, inspire the future, and inspire our pursuit and yearning for a better life. Therefore, architectural protection is not only a respect for history and culture, but also a contribution to the inheritance and development of human civilization.

3.5.3 Balance between appearance change and value persistence

The appearance of a building, as its most intuitive and superficial expression, is often the first part that people come into contact with and recognize. However, the appearance of a building is not eternal and may change due to various factors such as the natural environment, man-made modifications, and social changes. In the eyes of some people, this change may be a destruction of the original design and a disrespect for history; but from another perspective, this change may also be a natural mark in the life of the building, a reflection of time. testimony.

It is important to recognize that changes in a building's appearance do not equate to a loss of value. The value of architecture is not only reflected in its external form, but also in the deep connotations of history, culture, and art it carries. When the appearance of a building changes for various reasons, as long as its core values—those intangible, spiritual, and cultural values—are retained, the value of the building will remain lasting and profound.

Although Wuyuan's buildings have undergone certain changes in appearance and structure under the impact of modernization, these changes have not weakened their value as cultural and historical carriers. On the contrary, these changes reflect social and cultural evolution to some extent and are the intersection of history and reality. These buildings still carry rich historical and cultural information, still tell people stories of the past, and display traditional charm.

In pursuing the balance between appearance change and value durability, we need keen insight and prudent judgment. We need to be able to identify which changes are inevitable, which changes are acceptable, and which changes need to be resisted. At the same time, we must also make it clear that protecting a building does not mean freezing it at a certain historical moment, but rather ensuring that its core value is not destroyed and allows it to be passed on and developed over time.

Therefore, we should look at changes in the appearance of the building with an open and inclusive mind. As long as its core value is retained, then this change can be seen as another interpretation and continuation of history. This is also a concept and practical direction that we should pursue when facing building protection.

3.5.4 Considerations of adaptability and practicality

Architecture, as an important symbol of human civilization, is not only a static "picture frame" of history, but also a "stage" that synchronizes with the development of modern society. While protecting and inheriting architectural culture, how to better integrate these ancient buildings into modern society and meet the needs of contemporary people has become an important issue.

(1). Improvement of functionality

Many ancient buildings, especially those with historical and cultural value, may have been designed primarily to fulfill specific religious, political or residential functions. However, over time, the original functions of these buildings may have been gradually diluted or replaced. In order for these buildings to continue to play a role and not become mere "historic monuments", we need to rethink and position their function in contemporary society.

For example, some ancient temples or palaces can be transformed into museums, cultural centers or art centers to provide places for education, exhibitions and entertainment to the public. This not only allows these buildings to continue to serve the community, but also breathes new life into them.

(2) Improvement of energy efficiency

As the concepts of environmental protection and sustainable development become more and more popular, the energy efficiency of buildings has also received increasing attention. For ancient buildings, how to improve their energy efficiency and reduce energy consumption and carbon emissions while maintaining their historical features has become a challenge.

We can consider using advanced energy-saving technologies, such as solar energy, geothermal energy and other renewable energy sources, to retrofit buildings. At the same time, the energy efficiency of the building can also be improved by improving its thermal insulation, insulation, ventilation and other properties. This not only reduces the building's operating costs, but also contributes to environmental protection.

(3) Enhancement of security

Building safety is always a primary concern. For ancient buildings, there may be safety hazards due to aging materials, structural wear and other reasons. Therefore, in the process of protecting a building, we need to conduct a comprehensive safety assessment and promptly discover and repair potential safety problems.

In addition to physical security, we also need to consider the safety of buildings in response to natural disasters, fires and other emergencies. This may require us to carry out some structural modifications, such as strengthening walls and adding fire protection facilities. At the same time, it is also necessary to formulate complete emergency plans to ensure rapid and effective response in emergencies.

Architectural conservation is not only the inheritance of history and culture, but also a response to the needs of modern society. By improving building functionality, improving energy efficiency and enhancing safety, we can better integrate these ancient buildings into contemporary society and continue to contribute to the development of human civilization.

3.6 Challenges and goals: balance and development of architectural conservation

In the field of architectural conservation, we often face a core challenge: how to respect and protect the historical and cultural value of the building while ensuring that it can adapt to the development needs of modern society. This challenge required us to find a delicate balance that neither completely destroyed the original character of the building nor hindered its possibility to evolve with the times.

3.6.1 Conservation challenges

(1) Respect for history and culture: Buildings are not just piles of bricks and cement, they carry rich historical and cultural information. Each building tells a story about a time, a place and a people. Therefore, the first challenge in protecting buildings is to ensure that these precious historical and cultural memories are not destroyed.

(2) Technology and material limitations: Over time, the materials and structures of many ancient buildings may have suffered damage. When using modern techniques and materials for restoration, there is a technical challenge in ensuring that these interventions harmonize with the original building, rather than destroying its overall character.

3.6.2 Development challenges

(1) Transformation of practicality and functionality: Ancient buildings may have been originally designed to meet specific functional needs, such as religious ceremonies, market transactions or residence. However, over time, these original features may have disappeared or been replaced. Therefore, how to reposition the role

of these buildings in modern society so that they can continue to exert value is an important consideration.

(2) Improvement of sustainability and energy efficiency: In the context of global climate change and resource constraints, the energy efficiency and sustainability of buildings have become increasingly important. For ancient buildings, how to improve their energy efficiency and environmental performance while maintaining their historical characteristics is an urgent issue.

3.6.3 Goals and Vision

Our goal is to find a balance where the building retains its historical and cultural value while also meeting the practical needs of modern society. This means we need:

(1) Develop a comprehensive conservation strategy: This includes a comprehensive assessment of historic buildings, selection of appropriate restoration techniques and materials, and development of long-term maintenance plans.

(2) Promote the modern transformation of buildings: By repositioning the functions of buildings, improving their energy efficiency and environmental protection performance, and incorporating modern design elements, ancient buildings can be revitalized with new vitality.

(3) Strengthen public education and participation: Through education and publicity activities, increase the public's awareness of the importance of building protection and encourage them to participate in protection work.

In short, architectural protection is not only a technical issue, but also a complex issue involving history, culture, society and the environment (Yuan Jie. (2023). The ecological perspective of Chinese modernization—the dual transformation of environmental justice and values. Proceedings of the Fifth Academic Conference on Innovative Education and Development, 12-02). Only by comprehensively considering various factors can we find that delicate balance point, so that the building can retain historical memory while also serving society as it advances with the times.

3.7 Dual protection of material and spiritual matters

Architecture, whether it is ancient temples, palaces, or modern skyscrapers, is a combination of material and spiritual things. They exist in our world in physical form, and at the same time carry rich cultural and spiritual values. Therefore, in the process of building conservation, we must pay attention to both material and spiritual protection to ensure that the integrity and value of the building are fully inherited.

3.7.1 Protection of physical form

The material form of a building is its most basic way of existence, and it is also the part that we can intuitively perceive. Protecting the physical form of a building means protecting its appearance and structure from damage by natural and man-made factors. This requires us to adopt scientific methods and technologies to comprehensively maintain and repair the building to ensure the integrity of its historical original appearance.

At the same time, we must also pay attention to the harmonious symbiosis between the building and the surrounding environment. Architecture does not exist in isolation; it and the surrounding environment together constitute a complete cultural landscape. Therefore, in the process of protecting a building, we must also pay attention to the protection of its surrounding environment to ensure that the integrity of the building and the environment is not destroyed.

3.7.2 Inheritance of spiritual values

The spiritual value of a building is its most precious part. It contains the culture, history and humanistic spirit carried by the building. These spiritual values are intangible, but they give life and soul to the building. Protecting the spiritual value of a building means inheriting and promoting its cultural and spiritual connotations.

In order to do this, we need to dig deep and understand the cultural and historical context behind the architecture. By studying and interpreting the design concept, decorative style and related historical stories of the building, we can better understand the spiritual value it carries and pass it on.

In addition, we can also let more people understand and feel the spiritual value of architecture through education, exhibitions and cultural activities. Through these activities, we can stimulate people's interest and love for traditional culture and further promote the inheritance and development of the spiritual value of architecture. We should not only pay attention to the protection of the physical form of the building, but also pay attention to the inheritance of its spiritual value. Only by achieving both material and spiritual protection can we truly protect and inherit the overall appearance and value of the building.

In summary, building conservation is a complex and multidimensional task. It requires us to pay attention not only to the material form and historical value of the building, but also to consider its practicality and sustainability in modern society. By balancing these different needs, we can ensure that the building's value is long-lasting while also meeting the needs of modern society.

Summary

The practice of traditional re-invention in Wuyuan area is an ever-changing process, which not only includes the innovation and transformation of appearance, but also pays attention to the preservation and inheritance of traditional cultural values. In this process, we saw the respect and love of the Wuyuan people for traditional culture, as well as their expectations and longing for future development.

This chapter has a research goal, that is: in the context of new rural construction, how to protect and inherit the architectural art in Wuyuan area?

To answer this question: How to integrate the architectural art of Wuyuan area with contemporary needs in the process of modernization, and promote the cultural identity and sustainable development of Wuyuan area through the re-invention of architectural art?

With the above research goals and questions in mind, through field surveys at the art sketching bases in Tuochuan Township and Likeng Village in Wuyuan

County, as well as classified interviews with some people, the conclusion is that: in the construction of new rural areas in China Under the background of the times, with the development of society, social needs are changing; in addition, the influence of foreign ideological trends, the impact of new culture, the development of modern technology, the Introduction: of new styles, new technologies, and new materials have impacted traditional architectural art. It has a huge impact, but this change is inevitable because architecture is a part of culture. Both architecture and culture should continue to change to adapt to changes in people and society. Otherwise, both culture and architecture will become useless. value.

In this world many buildings are disappearing because they no longer meet people's needs. Although Wuyuan's architecture has inevitably undergone some changes, the charm and value of Wuyuan's traditional culture still exist. The charm of this culture attracts people and generates immeasurable cultural value. Therefore, the buildings in Wuyuan will retain some traditional shapes.

Now, not only in China, architecture preserves (or transforms) tradition because tradition still has value. Therefore, protecting a building does not mean to preserve the integrity of the appearance, structure or form, but to maintain its meaning or value. Even if the appearance changes, its value does not seem to have changed.

Therefore, the lasting or changing form of architecture comes from the society and culture behind the architecture and the people who create society and culture.

Focusing on the economic, social, cultural and human aspects, by deeply exploring the relationship between the changes in the appearance of Wuyuan architecture and the persistence of value, we can better understand the practical process of traditional re-invention in this region. At the same time, we should also realize that protecting buildings is not just a matter of retaining their physical form, but more importantly, maintaining the cultural value and historical significance they carry. Only in this way can we truly inherit and carry forward the spirit of traditional culture and let Wuyuan's architecture continue to shine with its unique light in the future development.

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Chapter VI

Conclusion and Outlook

Introduction

This chapter summarizes the findings. In the first five chapters of our research, we focused on the changes in Wuyuan and its architecture, delving into the importance of policy, social change, and local identity. This chapter will summarize the entire paper.

By introducing the changes that have occurred in Wuyuan, whether it is the changes in the Chinese community led by the government, or the development and changes in Wuyuan itself and people's ideas, but whether it is external factors, internal people, or policy factors, this change should retain the people An identity in itself. This is a summary of the study.

What knowledge will we gain through research? This will guide the social development process in line with government policy but under change and development we will see how the development approach is shaped as it is developed without losing value in the identity of the community or region.

This chapter will be structured into three parts: Conclusion, Discussion, and Recommendations.

Part One: Conclusion

1.1 Research summary

This study focuses on exploring the multi-dimensional and deep-seated relationship between architecture, community and resident identity in the Wuyuan area. Wuyuan County is famous for its unique ancient buildings, beautiful natural scenery and profound cultural heritage, but in recent years it has faced the challenge of community transformation. Through comprehensive research methods, we conducted an in-depth analysis of how the community development policies promoted by the government have a profound impact on the architectural style of Wuyuan, and further explored how these impacts affect the lifestyle, social interactions and construction of personal identity of local residents. and expression.

1.1.1 Community transformation and architectural style under the guidance of the government

With the acceleration of urbanization, even traditional rural areas like Wuyuan cannot avoid being impacted by the wave of modernization. In our study, government-driven community transformation emerged as a central focus. Specifically, we analyzed in detail how the government transformed and built new buildings in Wuyuan through policy guidance, urban planning and design, and financial support. For example, some ancient buildings have been repaired or rebuilt to meet the needs of modern life and to attract more tourists.

The intervention of this external force is not just a change in physical space. On a deeper level, it is also gradually changing residents' lifestyles, community culture and social patterns. New architectural styles and community layouts are causing subtle changes in residents' daily behavior patterns. For example, newly built public facilities such as libraries and activity centers are affecting residents' lifestyle and community participation.

1.1.2 Wuyuan's own development trends and external influences

In addition to the influence of government policies, Wuyuan's own development is also the focus of this study. In recent years, with the implementation of the new rural policy and the rise of rural tourism, Wuyuan's traditional architecture has received unprecedented attention. On the one hand, these changes have brought new economic opportunities to the local area; on the other hand, they have also brought about the issue of protecting traditional architectural features.

At the same time, with the inflow of foreign population, different cultural backgrounds and values are also intersecting in Wuyuan, forming a phenomenon of cultural blending and impact. This blend not only changes the architectural paradigm of Wuyuan, but also injects new vitality into the community. Of course, it also brings new challenges, such as how to maintain the uniqueness and purity of culture in the process of modernization.

1.1.3 Identity and cultural inheritance

Amid all the changes, how the people of Wuyuan maintain their identity has become another focus of this study. Although the external environment and internal factors are constantly changing, through interviews and observations, we found that Wuyuan's architecture and communities are still able to stick to their true nature. Residents maintain and promote their culture through various methods, such as celebrating traditional festivals and passing on handicrafts.

This persistence in identity and culture is not only respect for tradition, but also expectations for the future. Under the background of modernization, the people of Wuyuan have successfully found a balance in the changes through their own efforts, enjoying the convenience brought by modernization without losing their cultural roots.

1.1.4 Development methods and identity value

In the development process of the community, how to balance the needs of progress and change, while maintaining and promoting the unique identity and cultural value of the community, is indeed a major challenge we face. However, after in-depth exploration and research on Wuyuan, we can find that despite being exposed to the tide of rapid social change and modernization, Wuyuan's architectural style and community culture can still maintain its distinctive characteristics and profound value. Wuyuan's successful practice reveals to us a core development principle: in the process of pursuing community progress and modernization, we must always adhere to the "people-oriented" development concept and fully respect and protect local culture and identity. This kind of respect does not mean sticking to conventions and remaining unchanged, but rather actively exploring innovative paths that are

compatible with the development of modern society on the basis of inheriting and carrying forward traditional culture.

In Wuyuan, this wisdom of balancing tradition and modernity, protection and development is vividly reflected. Its architectural style and community planning not only retain the charm of simplicity and elegance, but also cleverly incorporate elements of modern design, allowing classical and modern to achieve harmonious coexistence in the land of Wuyuan. This integration not only revitalizes Wuyuan's architectural style, but also further enhances community residents' sense of identity and belonging to local culture.

Wuyuan also continues to deepen community residents' understanding and love of local culture through various channels, such as education and cultural activities. These measures have effectively strengthened the cultural consciousness of residents, enabling them to adhere to the core position of local culture when facing the impact of foreign cultures, while accepting and integrating beneficial foreign elements with an open and tolerant mind.

By deeply exploring the successful experience of Wuyuan, this study not only provides us with a new perspective and methodology to examine and respond to the development and changes of communities, but more importantly, it shows us how to maintain cultural continuity amidst changes. The uniqueness of sexuality and identity. The example of Wuyuan not only makes us deeply aware of the importance of local culture and identity, but also teaches us how to uphold and promote those irreplaceable cultures and values while pursuing development and change.

Wuyuan's practice undoubtedly has far-reaching implications for other communities. It tells us that the development of a community is not just as simple as material growth or economic prosperity, but more importantly, how to find a balance in change so that it can not only conform to the trend of the times, but also maintain and promote its own cultural characteristics. and identity value. This wisdom of balance and integration will be the key to future community development.

The success of Wuyuan not only provides us with a valuable reference case, but also allows us to see the hope and possibility of how to protect and promote local culture and how to find balance in change in the context of globalization. This is a valuable asset and important lesson for all communities facing similar challenges.

1.1.5 Prospects and support for village development and protection work

This study not only provides an in-depth analysis of the multi-dimensional relationship between Wuyuan's architecture, community and identity, but also explores how to find balance amidst changes and maintain and develop Wuyuan's unique culture and identity. This research not only provides valuable empirical data for our understanding of the changes in contemporary Chinese rural communities, but also provides important theoretical support and practical guidance for future rural development and protection work. Looking to the future, we expect Wuyuan to continue to advance with the times and achieve sustainable development while maintaining its unique culture. At the same time, it is also hoped that this study can provide useful reference and reference for other similar regions.

1.2 Acquisition of knowledge

After in-depth study of Wuyuan's architecture and communities, we accumulated rich knowledge and profound insights. These valuable gains not only strengthened our understanding of Wuyuan's profound cultural heritage and complex social structure, but also provided insights into Wuyuan and the wider region. It provides strong knowledge support and strategic guidance for the future development of the community.

First, we deeply understand how Wuyuan has achieved orderly development and transformation while maintaining its profound cultural traditions and unique local identity under the dual influence of government policies and social changes. In this process, the government's forward-looking policies have played an indispensable leading role and pointed out the direction for community development, while the active participation of community residents and their deep awareness of culture constitute the solid cornerstone of this change. What we learned from this is not only how to effectively promote the comprehensive development of the community within the framework of macro policies, but more importantly, how to skillfully integrate and strengthen local characteristics in these changes to ensure that the community remains on the road to modernization. Ability to preserve and promote its unique cultural imprint.

Secondly, through meticulous observation of the evolution of architectural styles in Wuyuan, we reveal the profound impact that changes in architectural styles have on the overall shape of the community and the daily lifestyle of residents. Every subtle adjustment or large-scale renovation of the building silently reflects the community's adaptation and innovation to its own history, natural environment and living style. The changes of these buildings have long gone beyond simple changes in physical form. They are also important symbols that carry the continuation of community culture and the identity of residents. This valuable knowledge helps us more accurately understand the intricate inner connections between architecture, community and culture, and how to ensure the continuity and richness of culture as communities continue to develop.

Furthermore, this knowledge provides us with a practical operating manual to guide us on how to balance the government's external policy orientation and the internal inheritance needs of local culture in the community development process. We deeply understand that a truly effective community development strategy must not only comply with the government's macro policy requirements, but also be deeply rooted in the local cultural soil, fully respecting and giving full play to the subjectivity and creativity of community residents. Such a development path can not only effectively meet the daily life and spiritual and cultural needs of community residents, but also maintain and promote the unique local culture and distinctive identity in the wave of globalization.

To sum up, in-depth research on Wuyuan has enabled us to gain not only professional knowledge about architectural style and community development, but also a deep understanding and practical wisdom about local cultural inheritance and sustainable community development. This knowledge will become a valuable asset in our future work and innovative research, and they will guide us to better protect and

inherit the rich and colorful local culture while promoting the overall progress of the community.

1.3 Main research conclusions

This study focuses on in-depth exploration of the intrinsic connection between architectural art and cultural identity in Wuyuan area. Through detailed data analysis, field visits and in-depth communication with local communities, we came to the following main research conclusions:

First of all, Wuyuan’s architectural art has become the cornerstone of regional cultural identity. Here, architecture is not only the structure of physical space, but also a vivid carrier of regional history, tradition and culture. Every building in Wuyuan, whether it is an ancient ancestral hall, an exquisite residence, or a quiet academy, tells the story of this land with its unique architectural language. They are not only a combination of masonry and wood, but also a reflection of the profound cultural heritage and unique aesthetic pursuits of the Wuyuan people. With their unique artistic forms, these buildings have shaped and strengthened the cultural identity of Wuyuan people, allowing every Wuyuan person to find their own cultural belonging in the buildings.

Because of Wuyuan's profound cultural heritage, not only locals but also the outside world have recognized its unique cultural charm, making Wuyuan an important tourist destination and bringing a steady stream of tourism revenue to Wuyuan. This is Wuyuan cultural identity. of value. Because of its value, Wuyuan’s traditional architecture has longevity.

As the pace of new rural construction accelerates, Wuyuan's architecture has also undergone a series of changes, aiming to adapt to changes in modern lifestyles and the needs of social development. It is commendable that these changes have not weakened Wuyuan's cultural foundation, but have made its architectural art more in line with modern aesthetics and functionality while maintaining its unique style. This kind of change is not a blind imitation or copying, but an organic update and development based on fully respecting and inheriting the essence of traditional culture, combined with modern design concepts and construction technology.

In this process, the concept of "traditional re-invention" was widely used in the practice of architectural art in Wuyuan area. This kind of re-invention is not a simple retro or imitation, but based on a deep understanding of the connotation of traditional culture, using modern design techniques and technical means to give new life and connotation to traditional buildings. Through this method of re-invention, Wuyuan’s architectural art not only continues to exert its unique cultural value in modern society, but also injects new vitality into local cultural identity and social development.

This study further found that Wuyuan's architectural art has had a profound and positive impact on the cultural identity of local people. The form, structure, decoration and spatial layout of the building all silently convey the Wuyuan people’s unique understanding and aesthetic taste of nature, the universe and life. These architectural elements not only enhance the Wuyuan people's sense of identity with their own culture, but also provide an intuitive and profound window for the outside world, allowing people to more deeply understand and feel the unique charm of Wuyuan culture.

However, this research does not stop there. Looking to the future, we will continue to deepen our exploration of the relationship between architectural art and cultural identity in the Wuyuan area. We will further study how architectural art affects social interaction, cultural exchange, and economic development at multiple levels, with a view to revealing the important role of architecture in shaping community culture and social structure. At the same time, we will also pay attention to the protection and inheritance of architectural art in Wuyuan area, and explore effective ways to find the best balance between the protection of tradition and modern development. In addition, we will also work to increase community residents' participation and recognition of architectural culture, and inspire their love and pride in local culture through various methods such as education and cultural activities.

This study not only provides an in-depth analysis of the close relationship between architectural art and cultural identity in Wuyuan area, but also provides strong theoretical support and practical guidance for local architectural protection, inheritance and innovation. We believe that these research results will provide useful inspiration and reference for promoting the prosperity of Wuyuan culture and social development. In future research, we will continue to be committed to deepening the exploration and practice in this field, and contribute our strength to the protection and inheritance of Wuyuan's unique architectural art and culture.

Part Two: Discussion

2.1 Impact and significance

Through the study of the architectural art in Wuyuan area, some research results and conclusions can be drawn. These research results and conclusions will have a positive impact on the improvement of cultural identity and the development of traditional re-invention in Wuyuan area. This impact can be summarized from the following aspects:

2.1.1 Form a cultural carrier

The buildings in Wuyuan, such as courtyards, patios, two-story houses, etc., are not only living spaces, but also carriers of culture. With their unique style and layout, these buildings carry Wuyuan's profound history, culture and traditional values.

For example, the patio design is not only to adapt to the hot and rainy climate, but also reflects the local people's concept of harmonious coexistence between man and nature. Wuyuan's architectural art has effectively enhanced the cultural identity of residents in the Wuyuan area through its unique style, enhancement of regional characteristics, integration of tradition and modernity, and efforts in cultural protection and inheritance.

Wuyuan's architectural art, as a cultural carrier, has effectively enhanced the cultural identity of Wuyuan residents through its unique style, enhancement of regional characteristics, integration of tradition and modernity, and cultural protection and inheritance.

2.1.2 Strengthen regional characteristics and cultural identity

The architectural features of Wuyuan, such as horse-head walls and white-walled exterior walls, have become symbols of regional culture. These elements make Wuyuan's architecture recognizable across the country, thus strengthening the cultural identity of local people. This unique architectural style also attracts a large number of tourists, further promoting Wuyuan's culture.

2.1.3 Promote the integration of tradition and modernity

While maintaining tradition, Wuyuan's architectural art is constantly integrated with modern design elements. This integration not only meets the needs of modern life, but also retains the essence of traditional culture.

This architectural style that combines tradition and modernity not only improves the living experience of local residents, but also enhances their pride and identity in local culture.

2.1.4 Promote cultural protection and inheritance

The Wuyuan area has done relatively well in protecting and inheriting traditional architectural art. This protection is not only reflected in the repair and maintenance of historical buildings, but also in the use and inheritance of traditional elements in new buildings.

This kind of protection and inheritance work has undoubtedly deepened local people's understanding and respect for their own culture, thereby enhancing cultural identity.

2.1.5 As a source of inspiration for cultural product development

Wuyuan's architectural art provides a rich source of inspiration for the development of local cultural products. For example, cultural and creative products based on Huizhou architecture, traditional handicrafts and related souvenirs are all very popular among tourists. These products not only enrich the variety of commodities in the tourism market, but also bring economic benefits to the local area.

2.1.6 Become a base for film, television and artistic creation

Wuyuan's unique architectural style and profound cultural heritage make it an ideal place for film and television shooting and artistic creation. Many film and television works have been filmed in Wuyuan, further enhancing Wuyuan's popularity and injecting new vitality into the development of the local cultural industry.

2.1.7 Promote cultural exchange and dissemination

Wuyuan's architectural art is an important part of Chinese traditional culture, and its protection and inheritance are of great significance in promoting cultural exchanges between China and foreign countries. By holding various cultural activities and festivals, Wuyuan attracts more domestic and foreign tourists and scholars to come for exchanges and learning, thus promoting the spread and development of local culture.

2.1.8 Promote the development of related industrial chains

The uniqueness and attractiveness of Wuyuan's architectural art have driven the development of local tourism, catering, accommodation, transportation and other related industries. The development of these industries provides more job opportunities for local residents and also brings stable tax revenue to the local government, further promoting the prosperity of the local economy.

To sum up, Wuyuan's architectural art contributes to the local cultural industry by enhancing the attractiveness of cultural tourism, providing inspiration for the development of cultural products, serving as a film and television and artistic creation base, promoting cultural exchanges and dissemination, and driving the development of related industrial chains. The development has played a positive role in promoting.

2.2 Research limitations and prospects

This study conducted an in-depth and detailed discussion on the close relationship between architectural art and cultural identity in Wuyuan area, but there are still some inevitable limitations. These limitations not only reflect some shortcomings in our research process, but also provide valuable references for future research directions and content.

2.2.1 Limitations of the study

First of all, this study mainly focuses on the architectural art and cultural identity of Wuyuan area. Although this kind of regional in-depth excavation has its value, it also leads to a relative lack of discussion of architectural art in other regions. China is a country with a vast territory and diverse cultures. The architectural art styles in different places are all worthy of in-depth study and exploration. Although focusing only on the Wuyuan area can provide us with rich cases and in-depth research perspectives, it is obviously unable to fully demonstrate the unique charm and diversity of architectural art across China. Therefore, in future research, we hope to further broaden our research horizons, conduct in-depth explorations of architectural art in various parts of China, and gain a more comprehensive and in-depth understanding of the richness and diversity of Chinese architectural art through cross-regional comparative analysis. .

Secondly, this study mainly relies on literature analysis and theoretical discussion in terms of methodology, but is slightly insufficient in the collection and analysis of empirical data. Literature analysis and theoretical discussion have indeed provided us with a solid theoretical foundation and rich background knowledge, but to reflect the reality more truly and intuitively, empirical research is indispensable. Through empirical research methods such as field trips and questionnaire surveys, we can collect more specific and detailed data, thereby drawing more accurate and comprehensive research conclusions. Therefore, in future research, we will pay more attention to the application of empirical research methods in order to obtain more reliable research results.

Furthermore, although this study has conducted an in-depth discussion on the relationship between architectural art and cultural identity in Wuyuan area, it is slightly insufficient in exploring the relationship between architectural art and sustainable development. In the context of the current global advocacy of sustainable development, how to achieve effective utilization of resources, environmental protection and sustainable social development while maintaining the uniqueness of architectural art is a question of great practical significance and research value. Therefore, in future research, we will pay more attention to the intrinsic connection and interaction between architectural art and sustainable development, hoping to achieve new breakthroughs in this field.

In addition, the conclusions of this study are mainly based on the analysis of existing research and theory. Although they are persuasive, they still need further empirical verification and improvement. In future research, we will verify and improve these conclusions through more empirical research, while actively exploring new perspectives and theoretical frameworks to promote the continued development of this field.

Looking to the future, this study will be committed to further exploring the deep relationship between architectural art and cultural identity in Wuyuan area through more interdisciplinary cooperation, in-depth field research and data collection. At the same time, we will also actively explore specific paths and methods for traditional re-invention, architectural protection and innovation, with a view to providing more specific and practical guidance and suggestions for the inheritance and development of local culture.

It should be noted that Wuyuan's architectural art has played an important role in promoting the development of local cultural industries. The unique architectural style and profound cultural heritage have attracted a large number of tourists to visit, enhancing Wuyuan's appeal as a cultural tourism destination. This not only brings significant economic benefits to the local area, but also promotes the development of related industrial chains, such as catering, accommodation, transportation, etc. In future research, we will further explore how to use Wuyuan's architectural art and cultural resources to promote the sustainable development and innovation of the local cultural industry and make greater contributions to the prosperity of the local economy.

Through these efforts, we will be able to gain a deeper understanding of the relationship between Wuyuan’s architectural art and cultural identity, promote the prosperity and sustainable development of local culture, and at the same time contribute to the inheritance of China’s architectural art and culture.

2.2.2 Existing problems and challenges

When studying the relationship between architectural art and cultural identity in Wuyuan area, we gradually revealed some deep-seated problems and challenges. These problems and challenges do not exist in isolation, but are closely connected with local social, economic and cultural development, requiring our high attention and active response.

The first thing to bear the brunt is the strong impact of the modernization process and the wave of urbanization on Wuyuan’s traditional architectural art. With the rapid development of the economy and the rapid advancement of urbanization, more and more traditional buildings are facing the fate of being demolished, renovated or transformed.

Such changes often result in the loss of the original character of the building and may even destroy the appearance of the entire historic district. In an area like Wuyuan with profound historical and cultural heritage and unique architectural style, the impact of this impact is particularly significant. How to effectively protect and inherit these precious architectural arts while ensuring economic development is indeed a major problem we are currently facing.

At the same time, the technical and technological difficulties encountered in the process of repairing and recreating traditional buildings cannot be underestimated.

The restoration and re-invention of traditional buildings requires exquisite skills and professional knowledge, but currently the professional talents and technical support in this area are relatively insufficient. Many traditional building techniques are at risk of being lost, and new generations of craftsmen may struggle to fully master the essence of these techniques. This not only affects the quality of restoration and re-invention work, but also poses a threat to the inheritance of traditional architectural culture. Therefore, how to effectively cultivate and inherit these skills and ensure that related work can achieve the best results has become an urgent problem that we need to solve.

In addition, society and the public's awareness of the recognition and protection of traditional architectural culture also needs to be improved. In the context of modernization, some people may prefer modern architectural styles and fail to fully realize the value and significance of traditional architecture. Some people even think that traditional architecture is a symbol of obsolescence and should be replaced by modern architecture. In order to change this concept, we need to continue our efforts to improve the public's recognition and protection awareness of traditional architecture, and cultivate their cultural literacy and aesthetic awareness. Only by involving more people in the protection of traditional buildings can we jointly protect these precious cultural heritages.

In addition to the above challenges, how to achieve the harmonious coexistence of architectural art and sustainable development in the Wuyuan area is also an important issue. In the process of protecting and recreating traditional buildings, we must fully consider sustainability factors, including the rational use of resources, environmental protection, and social economic benefits. This is not only to meet current needs, but also to ensure that future generations can continue to appreciate and experience the unique charm of these cultural heritages. Therefore, how to achieve sustainable development in the process of protecting and reusing traditional buildings will be the focus of our future research and practice.

In the face of these serious problems and challenges, we feel that we have a heavy responsibility and an arduous task. Future research will focus more on in-depth exploration of the above aspects and actively seek effective solutions. At the same time, we also look forward to establishing closer cooperative relationships with relevant departments and communities to jointly promote improvement and innovation in policies and practices. We believe that only through the joint efforts and continuous attention of the whole society can these brilliant cultural heritages be sustained and shine with new brilliance.

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Part Three: Recommendations

3.1 Directions and suggestions for further research

Based on the aforementioned in-depth discussion of the relationship between architectural art and cultural identity in Wuyuan area, as well as a detailed analysis of existing problems and challenges, we propose the following directions and specific suggestions for future research:

3.1.1 Discover the deep value and multi-dimensional significance of traditional architecture

Although we have touched on the central role of traditional architecture in cultural identity, there is still a lack of in-depth exploration of its social, historical, artistic and even philosophical aspects. In order to reveal the value of traditional architecture more comprehensively, we recommend the adoption of diversified research methods. For example, with the help of oral history methods, it is possible to deeply capture the deep emotions and personal memories of local residents in Wuyuan towards traditional architecture, thereby more accurately understanding the important role of traditional architecture in building social relationships and maintaining cultural memory.

In addition, ethnographic research can help us gain a deeper understanding of the practical application and social functions of traditional architecture in daily life, revealing how it is closely connected with the lifestyles, values and customs of local residents. Through these in-depth studies, we can provide a more solid academic and theoretical foundation for the protection and inheritance of traditional architecture.

3.1.2 Promote innovative research and practice of technology and technology

In the face of technical and technological difficulties in the restoration and re-invention of traditional buildings, innovation is the key to solving them. We propose to work closely with universities and scientific research institutions to jointly develop and apply new repair materials and technologies. For example, advanced materials science and technology are used to develop new materials that match the performance of traditional building materials while having better durability and environmental protection.

At the same time, combined with modern technologies such as 3D scanning, digital modeling and virtual reality technology, we can record and simulate traditional buildings with high precision, improving the predictability and accuracy of repair work. This combination of traditional skills and modern technology will ensure that the restored and recreated buildings can not only maintain their unique historical features, but also meet the actual needs of modern society.

3.1.3 Strengthen community participation and promote public education and cultural popularization

In order to effectively enhance public awareness of and protection of traditional architecture, we emphasize the importance of community participation. By organizing a variety of activities, such as traditional architecture cultural festivals, handicraft experience courses, etc., local residents and tourists can experience the

charm and cultural value of traditional architecture. These activities can not only enhance the public's perceptual understanding of traditional architecture, but also promote cultural inheritance and innovation.

In addition, we should also use multiple channels such as schools and the media to strengthen the popularization and education of traditional architectural knowledge. For example, develop educational courses and activities for different age groups to let more people understand and value this unique cultural heritage.

3.1.4 Explore the harmonious coexistence of cultural heritage protection and tourism development

As a precious cultural heritage, Wuyuan's traditional architecture attracts a large number of tourists. However, how to achieve sustainable development of tourism while protecting these buildings is an urgent problem that needs to be solved. We recommend taking a series of measures to balance this relationship: first, reduce the overuse and potential damage to buildings by limiting the number of tourists and setting up reasonable visiting routes; second, develop cultural and creative products related to traditional architecture and organize rich and diverse cultural activities to enrich tourism content and enhance tourists' cultural experience; finally, strengthen cooperation and communication with local communities to ensure that the development of tourism can truly benefit local residents and promote cultural exchange and dissemination.

3.1.5 Improve laws and regulations, strengthen planning and management

In order to protect traditional architecture more effectively, the role of the government is crucial. We recommend that the government formulate and improve relevant laws and regulations to provide strong legal protection for the protection of traditional buildings. For example, set up a special protection fund to support the restoration and protection of traditional buildings; increase penalties for unauthorized demolition and destruction of traditional buildings; at the same time, incorporate the protection of traditional buildings into the overall urban planning to ensure urban development and cultural heritage protection coordination and balance.

3.1.6 Promote interdisciplinary research cooperation and exchanges

As a comprehensive expression of culture, history, art and technology, the study of traditional architecture requires interdisciplinary perspectives and methods. We encourage scholars and research institutions in architecture, history, culture, sociology and other related fields to strengthen cooperation and exchanges. By jointly discussing the evolution of traditional architecture, its cultural connotation and its value in modern society, we can more fully understand the deep meaning and value of this unique cultural heritage. This interdisciplinary research collaboration not only helps promote academic innovation and development, but also provides more scientific and comprehensive theoretical support for the protection and inheritance of traditional architecture.

3.2 Looking into the future of China's new rural construction through the practice of traditional re-invention

Whether it is tradition or traditional re-invention, the successful construction experience of one region will be imitated and copied by other regions or other designers. Through qualitative research on Wuyuan's architectural art, it will provide government officials and construction practitioners in other places with , and relevant stakeholders in rural construction, bringing reference, suggestions and thinking.

3.2.1 The influence and spread of Huizhou architectural art

Huizhou architecture with Wuyuan as the core area has been imitated by various parts of China as early as the Ming and Qing Dynasties, especially in many provinces along the Yangtze River Basin. Traces of Huizhou architecture can be seen in many villages, and its influence even spreads as far away as Henan, Guangxi and other provinces. It is undeniable that "Hui merchants" played an important role in the spread of Huizhou architectural style, but at the same time, there is also the cultural charm and artistic appeal of Huizhou culture and Huizhou architecture themselves. To this day, many designers still draw on the design elements of Huizhou architecture in their designs, or even recreate them based on Huizhou architecture.

3.2.2 The re-invention practice of Wuyuan Huizhou architectural art in Yangshuo, Guilin

Yangshuo County, Guilin City, Guangxi Zhuang Autonomous Region is a place with extremely beautiful scenery. It is said that "Guilin's scenery is the best in the world, and Yangshuo's scenery is the best in Guilin". Hu Songpu, a local designer in Guilin, is a classmate of the researcher in this article and is also a very talented designer. He was a lover of Chinese style during his schooling period. His modern architecture and environmental art design works usually have a strong Chinese style and Traditional plot. Moreover, his hometown is also in Jiangxi Province. In the process of communicating with researchers, Hu Songpu highly recognized the Huizhou architectural art in Wuyuan County, Jiangxi Province, and recognized that Wuyuan people can adhere to tradition and cultural identity in the construction of China's new countryside, and Moderate innovation on the basis of tradition, and traditional re-invention of architectural art.

From 2018 to 2019, Hu Songpu designed a B&B hotel by the Yulong River in Yangshuo County, Guilin City - Yangshuo Manyun Zen Resort Hotel. It absorbed the experience of re-creating Wuyuan's modern architectural tradition and drew on the design elements of Huizhou architecture. Such as horse head walls, small blue tiles, pink walls, courtyards, buildings, stone carving decorations, etc., and are built with modern architectural structures and materials. Because of the beautiful natural scenery of Yangshuo County, the good location of Manyun Zen Resort Hotel, As well as Hu Songpu's new Chinese style design concept, Manyun Zen Resort Hotel has achieved good economic benefits since its opening. The success of Manyun Zen Resort Hotel reflects the value of tradition and the influence of Wuyuan architectural art tradition on China's new rural architecture, and spreads a new concept in the context of China's new rural construction and rural revitalization. , models and values.



Figure 137: The Huizhou architectural style gate of Manyun Zen Resort Hotel in Yangshuo County, Guilin City, Guangxi Zhuang Autonomous Region
Source: Hu Songpu, taken in Yangshuo County, Guilin City, Guangxi Zhuang Autonomous Region, 2018.



Figure 138 The "horse head wall" with typical Hui style architectural style at Manyun Zen Resort Hotel in Yangshuo County, Guilin City, Guangxi Zhuang Autonomous Region

Source: Hu Yu, taken on August 15, 2020, in Yangshuo County, Guilin City, Guangxi Zhuang Autonomous Region.

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Figure 139 Tea Culture Exchange Area at Manyun Zen Resort Hotel, Yangshuo County, Guilin City, Guangxi Zhuang Autonomous Region
Source: Hu Yu, taken on August 15, 2020, in Yangshuo County, Guilin City, Guangxi Zhuang Autonomous Region



Figure 140 View of the neo-Chinese style outer courtyard from the lobby of Manyun Zen Resort Hotel in Yangshuo County, Guilin City, Guangxi Zhuang Autonomous Region

Source: Hu Yu, August 15, 2020, Yangshuo County, Guilin City, Guangxi Zhuang Autonomous Region.

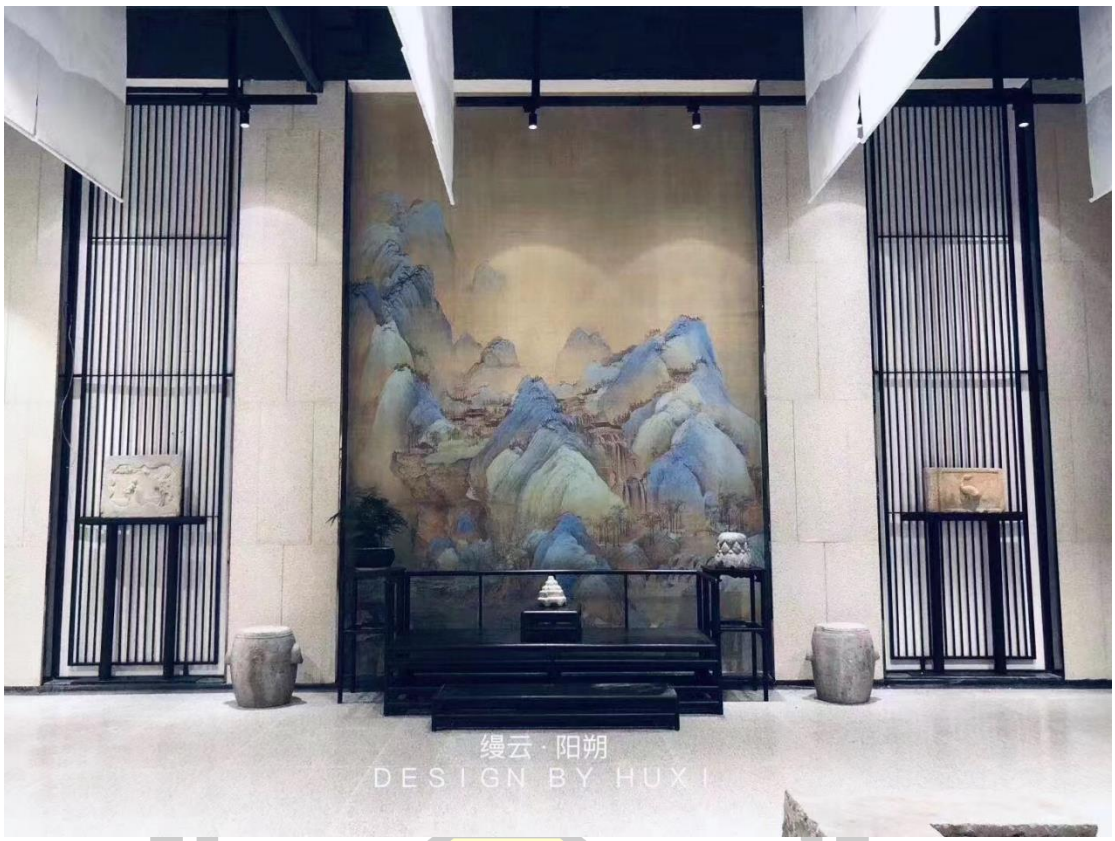


Figure 141 Interior view of the new Chinese-style lobby of Manyun Zen Resort Hotel, Yangshuo County, Guilin City, Guangxi Zhuang Autonomous Region
Source: Hu Songpu, taken in Yangshuo County, Guilin City, Guangxi Zhuang Autonomous Region, 2018.



Figure 142 Manyun Zen Resort Hotel in Yangshuo County, Guilin City, Guangxi Zhuang Autonomous Region, perfectly integrated with the natural scenery
Source: Hu Songpu, taken in Yangshuo County, Guilin City, Guangxi Zhuang Autonomous Region, 2018.

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Figure 143 The ridge of the Manyun Zen Resort Hotel in Yangshuo County, Guilin City, Guangxi Zhuang Autonomous Region, which has typical Hui-style architectural features
Source: Hu Songpu. , 2018, taken in Yangshuo County, Guilin City, Guangxi Zhuang Autonomous Region.



Figure 144 Manyun Zen Resort Hotel in Yangshuo County, Guilin City, Guangxi Zhuang Autonomous Region, perfectly integrated with the natural scenery
Image source: Pan Feng, taken on August 15, 2020, in Yangshuo County, Guilin City, Guangxi Zhuang Autonomous Region.



Figure 145 Interior view of the modern lobby of Manyun Zen Resort Hotel in Yangshuo County, Guilin City, Guangxi Zhuang Autonomous Region
Source: Hu Yu, taken on August 15, 2020, in Yangshuo County, Guilin City, Guangxi Zhuang Autonomous Region.

Since its opening, the Manyun Zen Resort Hotel in Yangshuo County, Guilin City, Guangxi Zhuang Autonomous Region has experienced booming business and a continuous flow of customers. By comparing the styles of Huizhou architectural art in Wuyuan and Manyun Zen Resort Hotel in Yangshuo County, Guilin City, Guangxi Zhuang Autonomous Region, we can find that: Manyun Zen Resort Hotel in Yangshuo County, Guilin City, Guangxi Zhuang Autonomous Region has obvious influences on Huizhou architecture. It also absorbs the characteristics of Huizhou architectural art and the harmonious coexistence with nature, and combines it with the modern lifestyle and needs of modern people to innovate.

Why should we learn and draw lessons from traditional architectural art? We believe that tradition still has value. At the same time, after being combined with modern innovation, it is still creating value.

3.2.3 Use researchers' practical experience to express their vision for China's new rural construction

The Beijing Global Village Environmental Education and Training Base is located in Uijushi Village, Erdaohe Township, Yanqing County, Beijing. The researcher of this article has been serving as an environmental protection volunteer for the Beijing Global Village Environmental Education and Training Base (one of the earliest NGO environmental protection organizations in China) since 2000. Architects

and landscape designers participated in the landscape design work of the Beijing Global Village Environmental Education and Training Base.

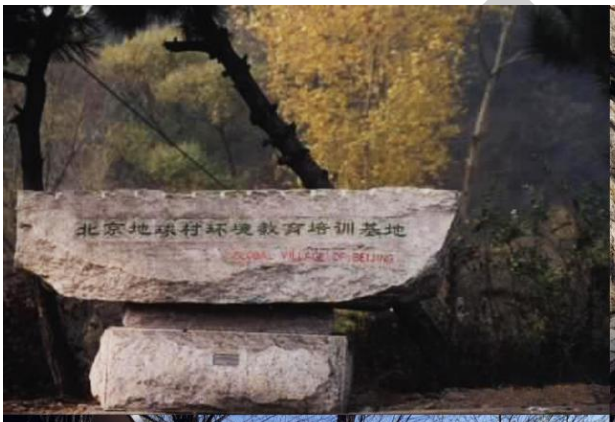














Figure 146 Scenery of Beijing Global Village Environmental Education Training Base

This is a photo of the landscape design and construction carried out by the researcher of this article for the Beijing Global Village Environmental Education and Training Base between 2001 and 2003. The design idea at that time was to use natural and environmentally friendly ecological and cultural concepts, combined with local building materials such as local Granite, etc., and use local villagers for construction, fully utilizing local rural materials, minimizing damage to the natural environment, and integrating ecological culture and landscape design.

Source: Hu Yu, taken in April 2002 in Uijushi Village, Erdaohe Township, Yanqing County, Beijing.

Starting from this location, the researchers successively visited Wushan Town, Gucheng County, Xiangfan City, Hubei Province, Banrongtun, Zaoqing Village, Shuangqiao Town, Wuming County, Nanning City, Guangxi Zhuang Autonomous Region, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region, and Chongxi Zhuang Autonomous Region. Fusui County, Zuo City and other regions have participated in the design and construction of a series of small infrastructure projects in the construction of new rural areas, and have a certain amount of practical experience in the construction of new rural areas.



Figure 147 City, Guangxi Zhuang Autonomous Region

This is a photo of the landscape design and construction carried out by the researcher of this article from the end of 2015 to 2016 for the Bahong Tun Bahong Plaza in Zaoqing Village, Shuangqiao Town, Wuming County, Nanning City, Guangxi Zhuang Autonomous Region. The idea at that time was to combine the local Zhuang people's location in the Shishan District The design concept of symbiosis with the natural environment uses locally produced building materials such as rubble and cobblestones, and uses local villagers for construction. It fully draws on local rural materials and combines local culture to highlight the Zhuang people's survival in the rocky mountainous area. characteristics for development. After the square was completed, it became the permanent venue for the annual Zuoqing Village Lotus Root Festival, which brought certain economic benefits to the local people.

In participating in the practical work of designing and constructing new rural areas in some areas, researchers found that there are several problems: (1) Focus on short-term benefits: local people in some areas have indifferent cultural identity awareness, and traditional cultural beliefs and values are blurred; national culture There is a lack of effective connection between the concept of identity and the design of residential buildings and rural landscapes, and architectural art is out of touch with traditional culture. (2) Lack of consensus: There are various new rural constructions in various places. There is no in-depth study of local culture, architectural styles and characteristics, forming an architectural paradigm such as Wuyuan County, and it is impossible to create a tradition that can be passed on again.



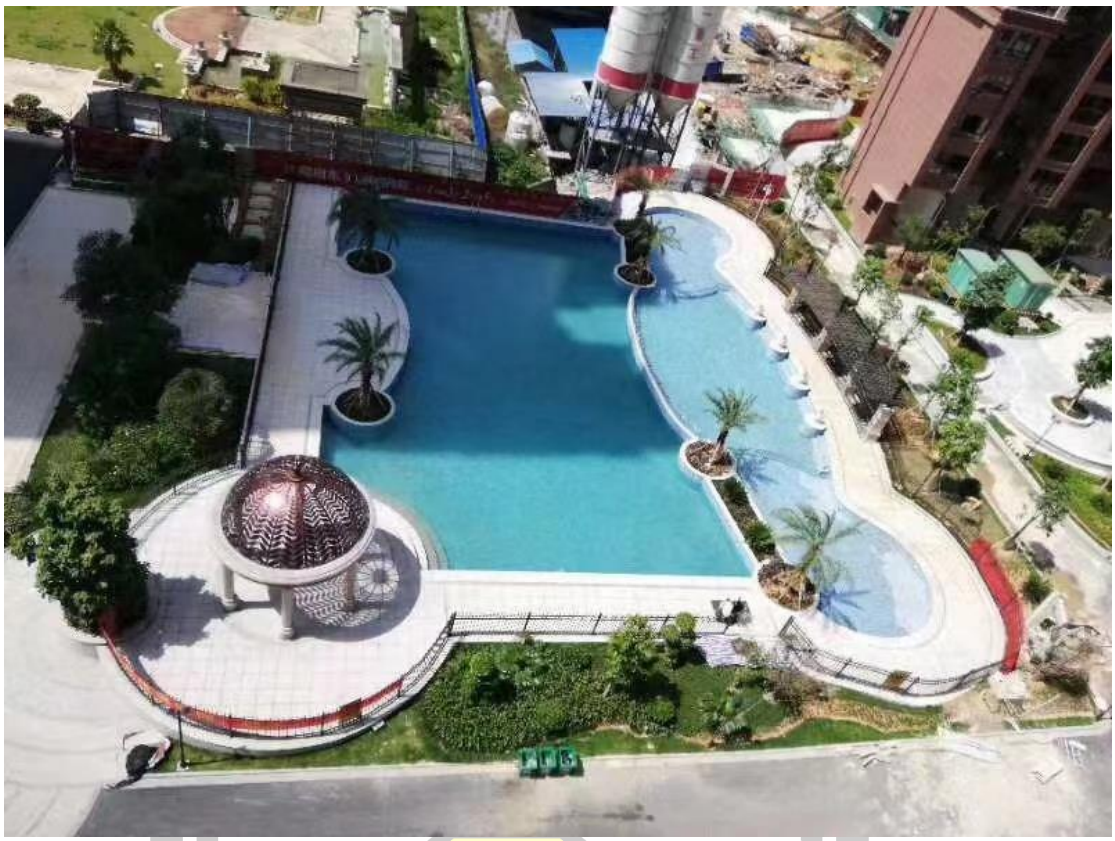


Figure 148Garden landscape of Tiancheng Zhenpin Community, Tiandong County, Baise City, Guangxi Zhuang Autonomous Region

This is a photo of the overall garden landscape design organized by the researcher of this article for the garden landscape of Tiancheng Zhenpin Community, Tiandong County, Tiandong County, Baise City, Guangxi Zhuang Autonomous Region from the end of 2018 to 2019, and the construction completed by Party A. Tiancheng Zhenpin Community, Tiandong County It is one of the largest real estate development projects in the area, covering an area of about 80,000 square meters, of which the garden and landscape design part is 50,000 square meters. Because the investor combined market research and psychological analysis of buying a house, it is believed that European-style gardens are more in line with the psychological needs of customers, so this design plan has obvious European elements and Western modern style, advocating Western culture, which may be a new style for local people. Cultural identity is the product of changes in identity and cultural beliefs. At this time, tradition becomes marketless and valueless. However, this should be temporary. For researchers who advocate the combination of design with traditional culture and local characteristics, this phenomenon will change with the improvement of people's understanding and the revival of traditional culture.

Source: Fang Mogong, manager of Tiancheng Zhenpin Community in Tiandong County. The shooting time is unknown. Date provided: July 28, 2022. Photographed in Tiancheng Zhenpin Community, Tiandong County, Nanning City, Guangxi Zhuang Autonomous Region.

Researchers believe that China's new rural construction should emphasize the following two key points in terms of architecture and landscape design: (1) Strengthen the cultural identity and identity of rural society, and improve the awareness of the protection and inheritance of traditional culture and traditional architecture. (2) In the process of updating the architectural and landscape environment in rural areas, traditional re-invention should be carried out based on the culture, customs and habits of various places, and appropriately draw on the experience and model of Wuyuan County.

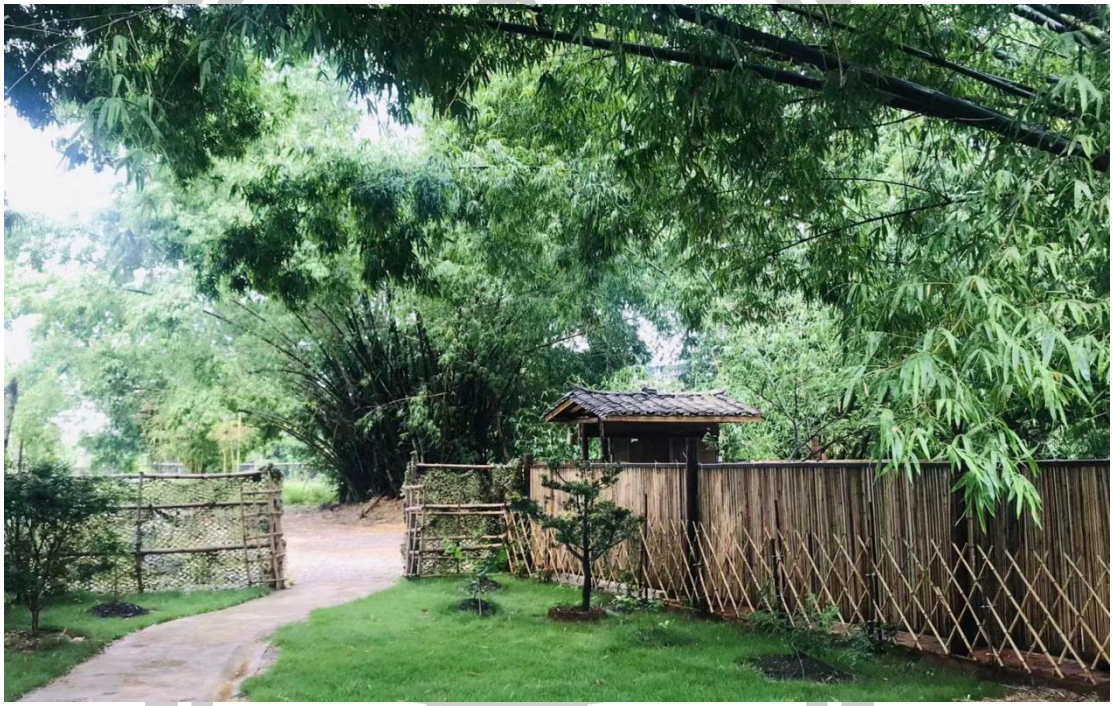




Figure 149 Forest house in Silian Village, Xixiangtang District, Nanning City

This is a small courtyard built by a friend of the researcher of this article in Silian Village, Xixiangtang District, Nanning City. It is called "Linwu", which means a house in a bamboo forest. It draws on traditional Chinese courtyard design techniques and takes inspiration from Su Dongpo's poem of the Song Dynasty: "It is better to eat without meat than live without bamboo." It imitates the seven sages in the ancient bamboo forest who pursue a secluded lifestyle, which embodies the Chinese literati's yearning and pursuit of the traditional lifestyle. Pursue. This is completely different from the current "floor-living" lifestyle of many Chinese people. It represents the researcher's proposition and expectation for re-creating the tradition of rural construction, and it is also a vision that is difficult for the researcher to realize.
Source: Hu Yu, February 2023, photographed in Linwu, Silian Village, Xixiangtang District, Nanning City



Figure 150 Station in Qinrang Village, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region

This is a station with the function of a publicity board designed and built by the researcher of this article for Qinrang Village in Guangxi Zhuang Autonomous Region in 2017. At this time, the researcher began to focus on the use of traditional Chinese elements, using traditional Chinese shapes, patterns and colors (Chinese red), It is made by welding combined with modern metal material technology.

Source: Hu Yu, taken in December 2017, Qinrang Village, Mashan County, Nanning City, Nanning City, Guangxi Zhuang Autonomous Region



Figure 151 Promotional board of the dry lotus root flour factory in Qinrang Village, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region

This is a promotional board for a dry lotus root flour factory designed and built by the researcher of this article for Qinrang Village, Guangxi Zhuang Autonomous Region in 2018. The researcher continued the design concept of traditional Chinese re-invention, using traditional Chinese shapes, patterns and colors (Chinese red), combined with Made of modern metal material technology and welding.

Source: Hu Yu, taken in December 2017 in Qinrang Village, Mashan County, Nanning City, Nanning City, Guangxi Zhuang Autonomous Region.



Figure 152 Human-animal separation point (cattle farm) in Neijin Village, Mashan County, Nanning City, Guangxi Zhuang Autonomous Region

This is a cattle farm designed and built by the researcher of this article for Neijin Village in Guangxi Zhuang Autonomous Region in 2019. The researcher continues the design concept of using traditional Chinese elements for traditional re-invention, using traditional Chinese shapes, patterns and colors, and modern traditions. Made from a combination of materials and craftsmanship.

Source: Hu Yu, taken in Neijin Village, Mashan County, Nanning City, Nanning City, Guangxi Zhuang Autonomous Region, December 2019.



Figure 153 Evaluation project for Beijing's bid to host the 2008 Olympic Games—Chunshuyuan Green Community Theme Sculpture

This is a sculpture designed and produced by the researcher of this article in 2001. In order to bid for the 2008 Olympic Games, Beijing needs to welcome the International Olympic Committee evaluation team to Beijing on February 22, 2001 to conduct a comprehensive inspection and evaluation of hosting the Olympic Games. , the Beijing Municipal Government carefully prepared 18 evaluation projects for the International Olympic Committee evaluation team, and Chun Shuyuan Green

Community was one of them. At that time, the researcher designed this themed sculpture with obvious Chinese elements that impressed community officials, so This sculpture was built. The sculpture uses traditional white marble stone and modern stainless steel materials, and is made with a combination of traditional and modern techniques. The design uses the shape of a traditional Chinese Fuwa. The Fuwa wears a traditional Chinese bellyband and plays traditional Chinese sports. —Paper kites are all re-created around traditional Chinese elements and combined with the needs of modern society. At that time, the researcher of this article had already developed the budding awareness of innovation based on national cultural identity and combined with modern language, and has continued to adhere to this design proposition for many years. And improve related knowledge accumulation and theoretical cultivation, in order to make your design better serve the society. Good design ideas are often interlinked. This leading idea is also similar to the research text and concept of this article, but it is similar. Compared with the architectural art of Wuyuan, the design made by the researcher of this article is insignificant. Therefore, through the study of Wuyuan's architectural art, Wuyuan's experience in innovation based on traditional culture combined with modern needs can be more effectively spread, and a construction model can be formed to provide reference and help for the construction of new rural areas in other regions. This article ends with this sculpture made by the researcher 23 years ago to express this suggestion and some expectations for the future. 23 years ago, when this sculpture was built, the researchers named it "Let Green Dreams Fly". Later, the local community's main leader, Secretary Li, and others decided to change the name to "Let Fly". After the change, it is not limited to letting a green dream fly. At the end of this article, we can also let another dream fly: a dream of rural revitalization in China.

Source: Hu Yu, taken in Chun Shuyuan Green Community, Xuanwu District, Beijing, December 2002.

Summarize

“Tradition, including invented tradition, has the goal and characteristic of immutability.” (Eric Hobsbawm. Terence Ranger (2022). THE INVENTION OF TRADTION, Cambridge University Press and Yilin Press) In traditional Wuyuan architecture, those iconic Huizhou architectural elements such as "Horse Head Wall, Pink Wall and Dai, Wuyuan Three Sculptures" not only outline the simple and elegant architectural outline with their unique shapes, but also silently tell the profound history and culture. These elements are not only witnesses of history, but also inheritance of culture. In material form, they carry the Wuyuan people’s understanding and pursuit of beauty and life.

However, tradition is not rigid and unchanged, but takes on new vitality as it advances with the times. With the continuous advancement of new rural construction, the Introduction: of new materials has brought new possibilities and vitality to Wuyuan architecture. New materials such as concrete and steel have greatly improved the quality of buildings and living experience with their excellent durability and ease of use. More importantly, these new materials inject modern aesthetic elements into

the building, allowing the traditional building to maintain its simple charm while also showing the ingenuity and creativity of modern design.

The re-invention of Wuyuan's new residential buildings is a masterpiece born from this blend of tradition and modernity. It is not only a transformation of architectural form, but also an in-depth exploration and innovative attempt of traditional culture. On the basis of retaining typical Hui-style architectural elements such as horse head walls and whitewashed walls and black tiles, designers have cleverly integrated modern design concepts and lifestyle needs. This unique architectural form not only brings new life to traditional culture in modern life, but also meets the diverse needs of contemporary people for living environments. It can be said that the re-invention of Wuyuan's new residential buildings is not only a profound tribute to traditional culture, but also a positive response to modern lifestyle.

In addition, the cultural and traditional re-invention of Wuyuan's new residential buildings also has far-reaching social significance. In the context of new rural construction, it promotes the protection and inheritance of traditional culture in a proactive and practical way. At the same time, by integrating modern design concepts and lifestyle needs, it also improves the quality of life of local residents and satisfies their yearning and pursuit of a better life. This organic integration of tradition and modernity not only injects new vitality into the sustainable development of the Wuyuan region, but also provides useful reference and inspiration for other regions to find a balance between tradition and modernity in the construction of new rural areas.
When we stand in front of these new houses, we can't help but sigh at the perfect combination of tradition and modernity. These buildings not only retain the traditional charm and historical significance, but also display modern aesthetic and design concepts. They interpret the Wuyuan people's cherishment and inheritance of traditional culture in a unique way, and also show their pursuit and yearning for modern life. This blend of tradition and modernity not only gives Wuyuan architecture new vitality, but also allows people to feel the charm and value of traditional culture while enjoying the convenience of modern life.

In short, through an in-depth analysis of the characteristics, materials and functions of Wuyuan architecture, we can better understand the evolution of Wuyuan architecture and the Wuyuan people's persistence and inheritance of traditional culture. This kind of persistence and inheritance is not only respect for history but also confidence and love for culture. At the same time, the re-invention of Wuyuan's new residential buildings also provides a new idea and direction for the construction of new rural areas. It combines traditional culture with modern design concepts to create architectural works that are both in line with modern aesthetics and carry historical and cultural heritage. This is important for promoting the construction of new rural areas. sustainable development is of great significance.

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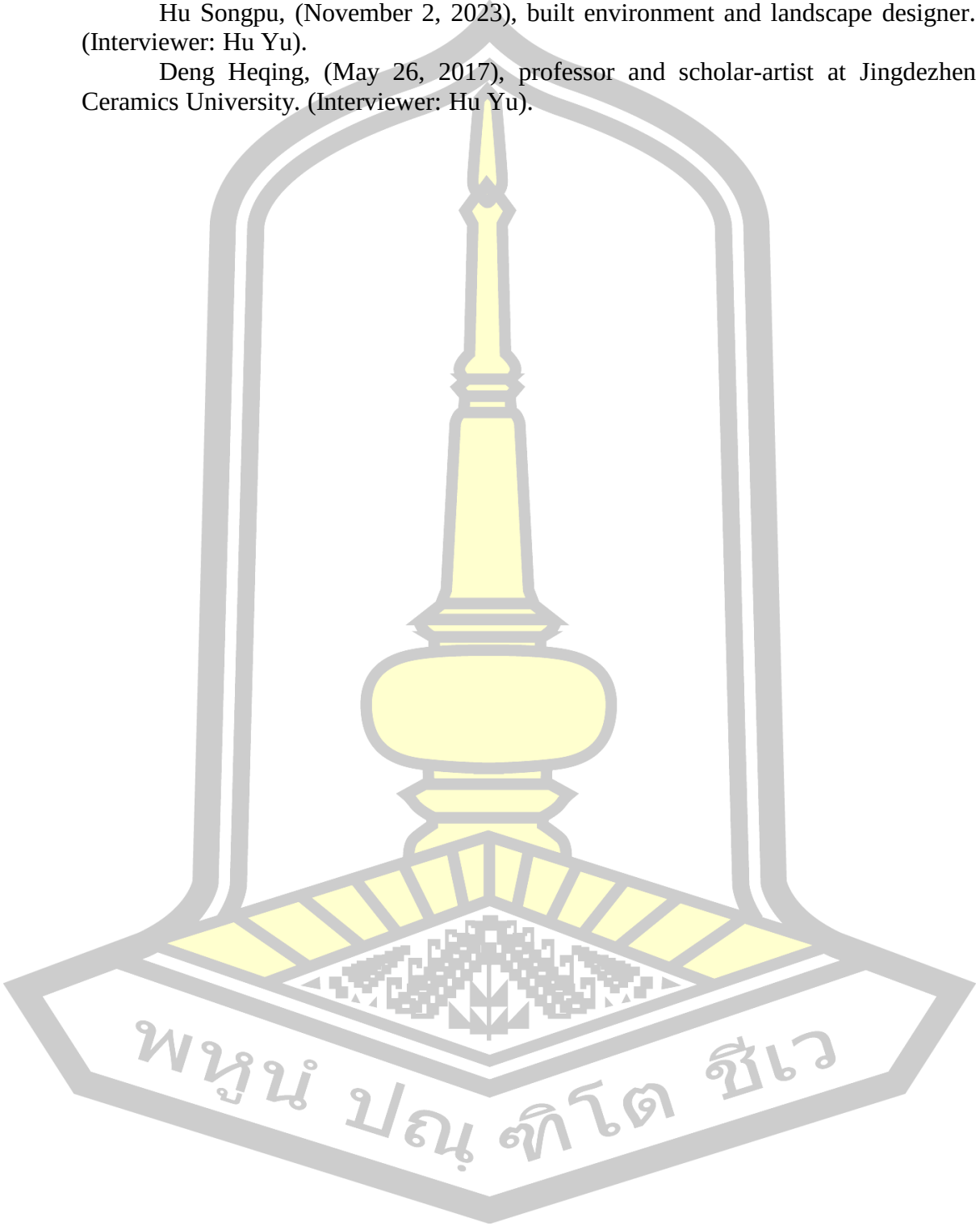
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Deng Heqing, (May 26, 2017), professor and scholar-artist at Jingdezhen Ceramics University. (Interviewer: Hu Yu).



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