

Architectural Art in Wuyuan: Cultural Identity and Reinvention of Tradition in the Context of New Rural Construction in China

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Abstract

This qualitative research study explores the cultural identity and artistic creation of traditional architecture in the Wuyuan area within the context of China's new rural construction. The research focuses on the reinvention of tradition and its impact on Wuyuan's architectural art, highlighting the conflict and change between traditional culture and modernization. By maintaining the traditional look, Wuyuan's architectural art has become representative of China's rural landscape, embodying rich historical and cultural heritage. The study aims to provide insights on ways to inherit cultural identity in a balanced and sustainable manner under the principle of reinvention of tradition. Through an analysis of architectural art in Wuyuan, the research emphasizes the importance of traditional creations in the context of new rural construction, offering value to all involved parties. The findings of the study contribute to a better understanding of the preservation and innovation of traditional architectural styles, providing theoretical references for rural development policies in the context of China's new rural construction.

Keywords: Wuyuan, Architectural Art, New Rural Construction, Cultural Identity, Invention of Tradition.

Wuyuan is a county in Jiangxi Province, China. The buildings in the entire county are mostly "Hui style". Wuyuan's architectural art has a strong cultural connection with the local ecosystem. Wuyuan County was under the jurisdiction of Anhui Province before May 1, 1949. It was one of the six counties of Huizhou. The influence of Huizhou culture on Wuyuan is not only reflected in the architectural style, but also in all aspects of social life. The sense of identity with Huizhou culture has enabled Wuyuan County to fully retain the cultural

traditions and Huizhou architecture of the Huizhou area more than 70 years after it was placed under the jurisdiction of Jiangxi Province. And today, after 40 years of reform and opening, many regions in China have abandoned traditional architectural styles, while Wuyuan County has embarked on a path of protection and innovation on the basis of protecting traditions.

The study of Wuyuan's architectural art is inseparable from the study of the traditional culture of the Wuyuan area and the study of the Wuyuan people under this cultural background.

In the context of China's new rural construction today, the construction and development of Wuyuan fully respects traditional culture and has carried out overall protection of traditional Hui-style buildings and villages. The newly added buildings continue the Hui-style architectural style, making the new and old buildings unified in an overall style, which not only enhances the regional cultural recognition, but also enhances the overall beauty of the environment, thereby driving the development of local characteristic industries and tourism, making Wuyuan praised by the outside world as "the most beautiful village in China".

At present, although the academic research on the phenomenon of "the inheritance and development of Hui-style architectural art in Wuyuan, Jiangxi" also includes the above academic views. However, the overall research on "Wuyuan's architectural art" and the cultural and social factors behind this phenomenon is still mainly focused on collecting basic data on this phenomenon. "Wuyuan's architectural art: cultural identity and traditional re-creation in the context of China's new rural construction" revolves around the two concepts of cultural identity and traditional re-creation and describes and analyzes related academic issues by improving basic information. In addition, this study can also provide theoretical reference for the Chinese government to formulate rural development policies in the context of new rural construction.

Research Methods

This study adopts a qualitative research method and collects two main sets of data: field survey data from Wuyuan County, Jiangxi Province, and literature data from other papers. The researcher's field data is collected through observation, general interviews, and key informant interviews. Document information includes paper documents and Internet systems, and data synthesis is performed according to the research framework to form information on the

two basic concepts of cultural identity and traditional re-creation behind the phenomenon of "Wuyuan Architectural Art".

The research results are descriptively analyzed around two main concepts: "cultural identity. "Cultural Identity and the Process of Globalization", and related concepts in Eric Hobsbawm and Terence Ranger's "The Invention of Tradition" (Faure, 2008).

Research results

Part I: Cultural identity of Wuyuan, Jiangxi

1.1 Geographical situation of Wuyuan, Jiangxi

Wuyuan County is located in the northeast of Jiangxi Province and belongs to Shangrao City, Jiangxi Province. It borders Zhejiang and Anhui provinces. The county is about 83 kilometers long from east to west and about 54 kilometers wide from north to south, with a total land area of 2,967.78 square kilometers. As of the end of 2022, the permanent population is 311,900. Wuyuan County was under the jurisdiction of Huizhou Prefecture for a long time before 1949. Its culture, customs and architectural style are deeply influenced by Hui culture. Most of the buildings in the county are in Hui style. Due to the excellent ecological environment and traditional culture, the whole area was rated as a national 3A tourist attraction as "Wuyuan Cultural and Ecological Tourism Area". It is the only national 3A tourist attraction in China named after the entire county. Wuyuan also has one national 5A scenic spot and 14 4A scenic spots in China. It is currently the county with the most 4A and above scenic spots in China. It has successively won more than 30 national tourism business cards such as "China's Strong Tourism County, National Tourism Standardization Demonstration County, National Rural Tourism Resort Experimental Zone, China's Excellent International Rural Tourism Destination, and the First National All-Region Tourism Demonstration Zone" (Fraser, 2003). Research on the influence of relative deprivation of

community residents in rural tourism destinations on their conformity behavior - Taking Wuyuan Ancient Village as an example. "Joint Comparison Library of Academic Papers".)

1.2 Historical and Cultural Background of Wuyuan Area

In the 28th year of Kaiyuan in the Tang Dynasty (740 AD), Wuyuan was established as a county and was named after the "source of Wushui". In the Southern Song Dynasty, it was the hometown of the thinker Zhu Xi and enjoyed the reputation of "Book Town" and "Tea Town". The Ming and Qing Dynasties were a period of economic prosperity in Wuyuan. The barren fields in the turmoil at the end of the Yuan Dynasty were reclaimed into fertile fields, and shipbuilding, papermaking, tea making, ink making, umbrella making and printing industries flourished. The Hui merchants in the Ming and Qing Dynasties dominated the Chinese business community and created the miracle of "no Hui, no town". 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. In 1934, it was transferred to Jiangxi Province; in 1947, it was transferred back to Anhui Province. On May 1, 1949, Wuyuan was liberated and transferred from Anhui to Jiangxi, and successively belonged to Leping and Fuliang Districts. In 1952, it belonged to Shangrao District. In 1971, it belonged to Shangrao Region. In 2000, it was under the jurisdiction of Shangrao City. Since the reform and opening up, Wuyuan County has attached importance to cultural inheritance and environmental protection, developed characteristic agriculture and rural tourism, and recovered its economy.

From the Tang Dynasty to the Qing Dynasty, Wuyuan produced a total of 552 Jinshi, and gave birth to cultural celebrities such as Zhu Xi, the master of Neo-Confucianism in the Southern Song Dynasty, Zhan Tianyou, the father of Chinese railways, and the famous writer Jin Yong. Historical relics are scattered throughout

the fields and villages, with 28 traditional Chinese villages, 8 famous Chinese historical and cultural villages, and more than 4,100 ancient buildings. It is a grand view garden of Hui style architecture. Hui opera, Nuo dance, Huizhou "three carvings" (wood carving, brick carving, stone carving), Sheyan, Wuyuan green tea, paper umbrella making skills, etc. are listed as national intangible cultural heritage (Zhang, 2016). Research on the influence of relative deprivation of community residents in rural tourism destinations on their compliance behavior - taking Wuyuan ancient villages as an example. "Joint Comparison Library of Academic Papers".)

1.3 Cultural beliefs of Wuyuan people

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

1) The mark left by Huizhou culture

Wuyuan's cultural customs, house construction, food and living are roughly the same as those of other counties in the ancient Huizhou Prefecture and are also part of Hui culture. The formation of Hui culture originated from refugees who migrated to Huizhou to escape war, as well as people who served as officials here or loved the mountains and rivers here. With the influx of immigrants and natural growth, the local population increased significantly over the two hundred years from the end of the Tang Dynasty to the Northern Song Dynasty. Huizhou, with more mountains and less 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 group - Huizhou merchants (Zhu & Martínez, 2022). Introduction to Wuyuan, Internet document resources (<http://wenku.baidu.c>). Huizhou merchants are an important driving force for the formation of Huizhou culture. 2) The humanistic environment of Wuyuan Wuyuan has always been prosperous in ancient

literature, with outstanding people and beautiful scenery. It has produced celebrities such as Zhu Bian, a poet of the Southern Song Dynasty, Zhu Xi, a scholar, and Zhan Tianyou, a modern railway engineering expert. Wuyuan Museum is known as "China's No. 1 County Museum"; Nuo dance, tea ceremony, pavilion and other folk culture and art are colorful; the relics of celebrities from past dynasties and ancient buildings of the Ming and Qing Dynasties are scattered throughout the countryside. There are 16 provincial 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 Tentative List (Watson, 1985). China's most beautiful village - Wuyuan, "Chinese Brands and Anti-Counterfeiting".)

3) Wuyuan people's religious beliefs

Wuyuan is a thousand-year-old county, greatly influenced by Confucianism. Confucianism is reflected in all aspects of Wuyuan's culture, art, architecture, etc. Secondly, Wuyuan people's religious beliefs are mainly Buddhism and Taoism. Buddhism emphasizes karma and teaches people to be compassionate and respect life. Wuyuan people's belief in Buddhism makes them focus on self-cultivation and pursue inner tranquility and peace. Taoism advocates harmonious coexistence between man and nature, emphasizes compliance with nature, and unity of inside and outside. These beliefs have deeply influenced Wuyuan people's lifestyle and values.

4) Wuyuan people's traditional culture

Wuyuan people have a variety of traditional cultures, which enrich the spiritual life of Wuyuan people and have a profound impact on their architectural design. Wuyuan's calligraphy and painting art have a unique style, often with mountains and rivers as the theme, showing love and respect for nature. Wuyuan's poems often depict natural landscapes, expressing people's admiration for nature. In addition, drama art also has a long history in Wuyuan. Wuyuan people

pass on and display their cultural traditions through drama performances.

5) Wuyuan people's worship of nature

Wuyuan is located in a mountainous area with rich natural resources. Wuyuan people respect nature and worship mountain gods and water gods. They believe that nature is the source of their life. Wuyuan people often participate in rituals and activities of nature worship, praying to mountain gods and water gods for peace and harvest. This nature worship is also reflected in Wuyuan's architecture. Their houses are often integrated with the surrounding environment. The architectural style is simple and natural, which complements the mountains and rivers, emphasizes natural harmony, and reflects their respect and worship for nature.

6) Wuyuan people's community tradition

Wuyuan people value family and kinship, respect their elders, and are willing to help others. These are reflected in their daily life and architectural design. Traditional buildings in Wuyuan often have special ancestral halls for worshipping ancestors, which is a respect for ancestors and the inheritance of traditional culture. At the same time, there are shared public spaces in Wuyuan communities for community gatherings and activities, which reflects their community spirit and collective consciousness and strengthens the connection and mutual assistance between community members.

1.4 Identity Theme of Wuyuan People

The ancient Huizhou Prefecture is in the southern part of Anhui Province, including one prefecture and six counties: Shexian, Yixian, Xiuning, Qimen, Jixi, and Wuyuan. The southwest corner of the prefecture protrudes deep into Jiangxi Province, and this protruding part is Wuyuan County. In the 1930s and 1940s, Wuyuan was incorporated into Jiangxi twice. The first time was in 1934, when Chiang Kai-shek, the actual leader of the Republic of China government at the time, placed Wuyuan County under the jurisdiction of Jiangxi Province for strategic needs. However, this administrative order caused strong dissatisfaction among the

people of Huizhou. In an open letter presented to Chiang Kai-shek, they emphasized that Wuyuan has been under the jurisdiction of Huizhou since the Tang and Song Dynasties, which has lasted for more than a thousand years. From the perspective of culture, military, economy and people's livelihood, it is integrated with Huizhou and inseparable. Moreover, Huizhou is famous for its etiquette. Zhu Xi is the pride of the people of Huizhou. Zhu Xi's ancestral home, Wuyuan, is very important to the people of Huizhou. It is a symbol of the cultural spirit of the entire province of Anhui. In addition, since the Ming and Qing Dynasties, the middle and lower reaches of the Yangtze River have been known as "no town without Huizhou", and the business community of Huizhou's one prefecture and six counties is very united. Once Wuyuan is assigned to Jiangxi, it will undoubtedly be a serious blow to Huizhou's commercial culture. Therefore, some Wuyuan people launched the Wuyuan "Return to Anhui Movement". In the "Oral Autobiography of Hu Shi" translated and annotated by Tang Degang, it is said: "Wuyuan has a long historical origin with Huizhou in Anhui. The residents are proud of it and do not want to be separated from the mother province, so they rose up to oppose it; and launched the Wuyuan Return to Anhui Movement." Due to the fierce response of the people, Wuyuan County was returned to Anhui in August 1947.

In 1949, since 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 military control of the two troops, Wuyuan County was separated from Anhui again in May of the same year and was again incorporated into Jiangxi and belonged to Fuliang District.

Over the past 70 years, the establishment of Huizhou area has undergone tremendous changes. It has now been changed to Huangshan City. In addition to Wuyuan still belonging to

Jiangxi, Jixi County has also been assigned to the adjacent Xuancheng area of Anhui Province. Despite this, some elderly people in Wuyuan County still identify themselves as Huizhou people. They believe that Wuyuan culture is an indispensable and important part of Huizhou culture, and Huizhou is still their spiritual hometown that they cannot give up. Today, Wuyuan has extremely rich natural landscapes and cultural landscapes, and most of the new buildings are still in the Huizhou style, as pure as the core area of Huizhou now, which makes people intuitively see that Wuyuan people stick to traditional Huizhou culture.

In January 2008, the Huizhou Cultural Ecological Protection Experimental Zone named by the Ministry of Culture of the People's Republic of China was officially awarded a plaque, and Wuyuan County was included in the protection scope of the experimental zone and obtained the "Wuyuan Huizhou Cultural Ecological Protection Experimental Zone" sign.

Huizhou culture is an important business card for Wuyuan tourism. Wuyuan people regard traditional culture as a 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 area. 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.

1.5 The relationship between cultural identity and regional characteristics

"From a cultural point of view, civilizational identity may be conceptualized as a set of programs or structures of behaviors, manners, rules and concepts that define the characteristics of the center as opposed to the periphery, are temporal and/or spatial, and show more "primitive" characteristics (Sayer, 2005). Cultural Identity and the Process of Globalization, Commercial Press.)

In the protection and inheritance of architectural art in Wuyuan, there is a close

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

Wuyuan people live in traditional buildings, which not only reflects the historical traditions of Wuyuan people, but also fits with the regional characteristics of Wuyuan area. By living in traditional buildings, Wuyuan people and buildings integrate with each other, forming a unique lifestyle and social relationship, which further strengthens their cultural identity and regional characteristics. 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 form and decorative art of traditional architecture show the pursuit of beauty and aesthetic concepts of Wuyuan people and reflect their inheritance and protection of traditional culture. By participating in the protection and inheritance of architectural art, Wuyuan people can deepen their recognition of their own cultural identity and pass it on to future generations, thus forming a lasting cultural identity and regional characteristics.

"Cultural identity is the foundation of a nation, a region, and a country. It is the consensus and recognition of human cultural tendencies, and it is also the consciousness of cultural attribution. Cultural identity is an element that can be reconstructed with the changes of the times and the surrounding social

environment. It is an important factor that not only helps to maintain a person's cultural boundaries, but also affects social harmony (Martínez, 2022). Cultural Identity and Cultural Change, China Social Sciences Press.)

Therefore, cultural identity and regional characteristics are interrelated in the protection and inheritance of architectural art in Wuyuan. 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 architectural art protection and inheritance, attention should be paid to the inheritance of cultural identity and regional characteristics to promote the sustainable development of the economy, culture and tourism industry in Wuyuan.

Part II: Characteristics of Wuyuan Architectural Art

2.1 Design Principles of Hui-style Architecture in Wuyuan

Architectural Style: Almost all buildings in Wuyuan are in Hui-style, which emphasizes harmony and unity, white walls, gray tiles, and horse-head walls. The architectural style of each village is unified as a whole, but each single building has its own height, size, and details. It forms a visual effect of seeking change in unity, harmony but not monotony, and integrates with the natural environment to form a unique Chinese Jiangnan ink painting artistic conception.

Feng Shui: Most traditional Chinese buildings pay attention to Feng Shui layout, and so do Hui-style buildings. Generally, they face south and face the mountains to obtain good sunlight and wind direction. There is a saying that there is a red bird in front, a black tortoise behind, a blue dragon on the left, and a white tiger on the right. At the same time, it also contains rich philosophical and religious imagery.



Figure 1: The Feng Shui layout of Jujing Village in Wuyuan County is surrounded by water on three sides and is like a jade belt around the waist. The researcher conducted a field survey. The interviewee was He Qifeng, a villager of Jujing Village.
Source: Hu Yu (November 2023)

Spatial layout: Traditional Huizhou architecture focuses on etiquette, hierarchy, and privacy of space. At the same time, Huizhou architecture is good at using tortuous and complex spatial structures to form a profound, tortuous, and changing spatial effect, making the interior space both private and extensible.

Symbolic symbolism: In the detailed design of the building, Huizhou architecture is full of rich symbolic meanings. For example, the shape, color, and decorative patterns of doors and windows all imply the owner's hopes and blessings, as well as the understanding and interpretation of religion, philosophy, history, etc.

2.2 The formation, development and characteristics of Huizhou architectural art in Wuyuan area

Today's Wuyuan is a place where history and modernity interweave. The beautiful environment, rich regional culture, and Huizhou architecture throughout Wuyuan all reflect its historical heritage and cultural connotation. According to historical records such as "Jin Ji" and "Jin Shu", in the late Western Jin Dynasty, that is, after 311 AD, China's Central Plains region experienced wars and massacres such as the "Yongjia Rebellion" and the "Five Barbarians Invading China", and the population decreased significantly. In order to avoid the war, people of the same clan in the Central Plains

gathered together and migrated to the south. They found that Huangshan, Tianmu Mountain, and Wulong Mountain were surrounded by mountains and isolated from the world, and there were rivers such as Xin'an River and Le'an River running through them, with beautiful environments. So, they settled down in this place and gradually developed into the later "Huizhou".

Although Huizhou has a beautiful natural environment, there are many mountains and few flat lands here. For people who are accustomed to living in spacious northern courtyards, they need to find new ways of building to adapt to the terrain and environment here. The local indigenous stilt buildings, that is, the building method of the ground floor being elevated and the second-floor living, although saving land, cannot meet the etiquette and status needs of the gentry. So, people began to integrate the northern and southern architectures and created a unique "Hui style architecture".

The innovation of Huizhou architecture is first reflected in the internal structure of the building (Madsen, 2014). People combined the through-beam structure of southern stilt buildings with the raised-beam structure of northern courtyard buildings to create a new type of "hybrid structure". The through-beam structure is a common structure in southern buildings. It makes the overall structure of the building more stable by changing the connection between floors to interlaced. The raised-beam structure is a common structure in northern buildings. It makes the interior space of the house more open by raising the beams. The combination of these two structures makes Huizhou architecture have the stability of southern buildings and the openness of northern buildings.

Secondly, innovations were made in architectural form. People referred to the "building residence" form of local stilt buildings and raised the courtyard buildings to 2-3 floors, thus adapting to the mountainous environment with many people and little land. This change

allowed them to build houses on the hillside, making use of limited flat land resources, and also allowed their houses to overlook the mountain scenery and enjoy the different scenery of the four seasons. Their houses on the hillside look like mountains and blend into the mountains, forming a picture of harmonious coexistence between man and nature. Inside, the unique courtyards and patios are designed so that residents can feel the changes of the four seasons at home, enhancing their awe and love for nature.

In terms of the appearance of the building, the height of the exterior wall of the 2-3-story stilt building is integrated with the gatehouse of the quadrangle.

In the design of the gatehouse, instead of gorgeous carvings, simple lines and faded colors are used to express their yearning and pursuit for a simple life. In addition, they also created the "horse head wall", a unique architectural element that is shaped like a horse head and has multiple functions such as "auspicious symbol, fire prevention and epidemic prevention, and privacy protection".

Finally, the wall decoration of Huizhou architecture is also full of innovation. People combined the wall paint of stilt buildings with the brick carvings and wood carvings of quadrangle courtyards to create a unique "Huizhou wall decoration art". And various patterns such as figures, animals, landscapes, etc. are carved on the wall to express people's cultural values and attitudes towards life. This kind of wall decoration art not only beautifies the living environment, but also reflects the love and respect for life.

2.3. Analysis of the representative buildings in Wuyuan

There are many representative buildings in Wuyuan. Take Dafudi in Likeng Village as an example (the tour guide Shui Bingqing provided some information). Dafudi is a representative Hui-style building. Its disassembly analysis is as follows:

Architectural structure: Dafudi adopts the traditional wooden structure, mainly wood,

supplemented by bricks and stones. The whole building is symmetrically arranged along the central axis, and from front to back, it is composed of the gatehouse, courtyard, main hall and back garden.

Pillar: It is the skeleton of the building, which bears the main weight of the building. The design of the pillar needs to consider the two aspects of load bearing and beauty (Kong, 2010). The diameter and height of the pillar are proportional to the scale of the building. The thicker and higher the pillar is, the greater the power of the owner. The shape of the pillar is generally round or square, and it forms a unified architectural style with the design of doors and windows. The material of the pillar is generally selected from hard wood, such as fir, nanmu, etc., to ensure the strength and durability of the pillar.

Wall material: The wall is the main part of the partition space, usually made of local materials such as mud or stone. The walls of the doctor's house are mainly made of local clay and lime, which are repeatedly rammed. The wall is thick 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, hip-and-gable mountain, and hard mountain. The roof of the doctor's house adopts a double-slope design and is covered with tiles. The roof presents a beautiful arc shape and is also equipped with decorative components such as "horse head wall".

Door: It is the face of the building and a symbol of the family. In the Hui style architecture of Wuyuan, the design of the door reflects the owner's status and cultural taste, and the same is true for the doctor's house. For example, the carvings on the lintel, in addition to auspicious patterns such as auspicious clouds and auspicious beasts, there will also be poems, couplets and other literati and poets' masterpieces, showing the owner's knowledge and cultural accomplishment. The size and shape

of the door reflect the wealth and power of the owner. Generally speaking, the bigger and higher the door is, the higher the status of the owner is. The location of the door is also particular, usually located in the middle of the building to show the owner's dignity. The material of the door is generally corrosion-resistant and hard wood, such as camphor wood, teak, etc., which shows the economic strength of the owner.

Window: It is a bridge connecting indoor and outdoor. Its design affects the lighting, ventilation and vision of the room. The design of the window of Dafudi is consistent with the overall style of the building. The shapes of round, square, fan-shaped, etc. are varied to meet the needs of different spaces. The design of the window generally has two layers, the outer layer is a solid wood window sash, and the inner layer is a hollow carved window grille, which can prevent wind and sun, and can also play a decorative role. The material of the window is generally the same wood as the door to maintain the unity of the building.

Decorative elements: The decorative elements of Dafudi 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 hanging mountain roofs.

Other package components: stairs, patios, etc. The design of the stairs is generally consistent with the style of the building, which is both practical and beautiful. The patio is a common design element in traditional Huizhou architecture. It can introduce sunlight and air, forming a unique light and shadow effect, and also has the function of drainage. There is a saying that "four waters return to the hall". The architectural structure, wall materials, roof structure, door and window design and decorative elements of Wuyuan Dafudi all reflect the unique style and characteristics of Huizhou architecture. These characteristics not only make Dafudi have high historical and cultural value, but also provide an important reference for us to understand and recognize Huizhou architecture.



Figure 2: The gatehouse of "Daifudi" in Likeng, Wuyuan County, interviewee: tour guide Shui Bingqing.

Source: Hu Yu (November 2023)

2.4 Social and cultural connotations of Hui-style architecture in Wuyuan area

Respect for nature: Hui-style architecture in Wuyuan is good at using and respecting nature. For example, the location, layout and shape of the building are in harmony with the natural environment, showing the awe and respect of nature in traditional Chinese culture.

Emphasis on social hierarchy: In Hui-style architecture in Wuyuan, the concept of social hierarchy is deeply reflected. For example, the owner's power, status and wealth are reflected in the size, decoration and materials of the building.

Advocate frugality: The design and material selection of Hui-style architecture reflect the principle of frugality. For example, the use of local earth and stone materials, simplified decoration and design, all reflect this principle of frugality.

Cultural inheritance: Hui-style architecture in Wuyuan is an important carrier of Chinese traditional culture, which contains rich historical, cultural and artistic values. For example, the design, decoration and material selection of the building reflect the traditional Chinese aesthetics, lifestyle and humanistic spirit.

Wuyuan's Hui-style architecture is a treasure of traditional Chinese architecture. It integrates architectural skills, artistic beauty, cultural identity and philosophical concepts, and is an important part of Chinese traditional culture.

Part III: Traditional Re-creation of Wuyuan Architectural Art in the Context of China's New Rural Construction

3.1 Background and Significance of New Rural Construction

With the advancement of China's urbanization process and rural reform, new rural construction has become an important direction for promoting rural development. New rural construction aims to improve rural infrastructure, improve farmers' living standards, promote rural economic development and achieve urban-rural integration (Kendall, 2017). Analysis of Optimization Strategies of Agricultural Economy under New Rural Construction, Shanxi Agricultural Economics.)

Since the reform and opening up, China's rural areas have experienced a series of policy adjustments and implementations from the initial household contract responsibility system to the current rural revitalization. The Central Rural Work Conference held in 2005 formally proposed the concept of "new rural construction" (Harvey, 2001). Research on the history of rural construction and rural construction rights over the past century, "Joint Comparison Database of Academic Papers".)

Since the 18th National Congress of the Communist Party of China, China's new rural construction has developed in the direction of "new urbanization", which includes three major sectors: "beautiful rural construction", "human settlement environment construction" and "traditional village protection". The implementation of the new rural construction policy has prompted changes in the economic structure and production methods in rural areas. Traditional agricultural production has gradually developed towards diversification, and farmers have begun to explore new production models, such as farmhouses and rural tourism. This transformation not only provides farmers with more economic sources, but also brings them a change in lifestyle.

As a region transformed into a tourist attraction, the development of Wuyuan's architecture has also been affected by the construction of new rural areas. Wuyuan people began to combine traditional architecture with

modern elements and use new materials to build houses to adapt to the new lifestyle and needs of the countryside. This traditional re-creation under the background of new rural construction not only retains the traditional style and cultural characteristics of Wuyuan architecture, but also incorporates modern design concepts and living functions.

In the context of new rural construction, traditional re-creation is of great significance in Wuyuan. Through the analysis of rural development policies, lifestyle changes and architectural development, we can better understand the changes in Wuyuan architecture and the efforts of Wuyuan people to preserve traditional culture.

3.2 Theoretical analysis of traditional re-creation of Wuyuan architectural art

The second part of this paper presents the characteristics of traditional Wuyuan architectural art, which not only carries the functional attributes of architecture, but also contains the social attributes and cultural identity of architecture. However, society and culture are constantly developing and changing in the course of history. The appearance and function of Wuyuan architecture are either persistent or changing. This is due to people and society. Because architecture is part of culture, both architecture and culture are constantly changing to adapt to the changes of people and society. Otherwise, architecture will have no value.

However, many buildings in the world are disappearing because they no longer meet people's needs. Although the architecture of Wuyuan has changed due to the change of demand, the traditional value still exists, so the architecture will retain some traditional appearance. Now, the architecture in many places has retained or transformed the tradition, because the tradition still has value. Therefore, protecting the building does not mean preserving the integrity of the appearance, structure or form, but maintaining its meaning or value, even if the appearance has changed, its value has not changed.

"The retro trend in architectural creation refers to the classical revival, romanticism and eclecticism that prevailed in Europe and the United States from the 1760s to the end of the 19th century. They appeared mainly because of the political needs of the new bourgeoisie, who tried to use the historical models of the past in order to seek ideological resonance from the heritage of ancient architecture" (Ai Kai, 1995). *History of Modern Foreign Architecture* (Second Edition), China Architecture & Building Press.)

However, the new architecture of Wuyuan is not just a simple retro. "With the emergence of reinforced concrete and steel frame structures, Chinese architecture faces a grim situation. There are indeed some basic similarities between ancient Chinese architecture and the most modern architecture, but can the two be combined? Can traditional Chinese building structures use these new materials to find a new form of expression? It is possible, but this cannot be blindly imitated from the ancient times, and innovation is necessary, otherwise, Chinese-style architecture will no longer exist in the future" (Liang Qichao, 1999). *The History of Chinese Architecture in Images* (Chinese and English bilingual editions), Baihua Literature and Art Publishing House.)

As a region with a long history and unique culture, Wuyuan's architecture is an important part of traditional culture. In the context of new rural construction, Wuyuan people have continuously changed and innovated through the traditional re-creation of architecture, while retaining and inheriting traditional culture, using new building materials and techniques to adapt to the ever-changing new lifestyle and social needs.



Figure 3: The researcher visited the new rural construction in Wuyuan County and filmed the

construction process of the antique Hui-style buildings using reinforced concrete and modern materials.

The shooting location: Yantian Village, Wuyuan County. Key information person accompanying the survey: Yu Shunfang

Source: Hu Yu (November 2023)

3.3 Traditional Re-creation of Wuyuan Architectural Art

Take the art sketching base in Wuyuan County as an example: Wuyuan County has well-preserved ancient villages, and the new buildings have also inherited the style of Hui-style architecture. The humanities and natural environment complement each other, the environment is elegant, and the scenery is beautiful. It has been a place where literati gather and art flourishes since ancient times. In recent years, it has been discovered and favored by teachers and students of art colleges, and gradually developed into a sketching base for art colleges. Every year, many teachers and students from art colleges come here to sketch and create art works.

Tuochuan Township is in the north of Wuyuan. The beautiful rural scenery and typical Huizhou-style dwellings here are favored by tourists and artists. It has become a sketching base for many art colleges and studios across the country and is known as the "Chinese Sketching Hometown". Tuochuan Township currently has three sketching bases above a certain scale, with more than 3,000 sketching stations and beds. It receives more than 50,000 sketching teachers and students every year, creating more than 50 million yuan in tourism comprehensive income for local people. "Yu Dizhu Art Sketching Base" is a representative of this industry in Tuochuan Township. According to the researchers' on-site investigations with Yu Yonghong, the owner of the art supply supermarket at the Tuochuan Township Sketching Base, and Wang Kang, a student from the Beijing University of Chemical Technology who came to Tuochuan Township, it was learned that "Yu Landlord"'s real name was

Yu Yiji, and he was originally engaged in the transportation business. He was inspired and instructed when he received a professor from the Hubei Institute of Fine Arts. In 2003, he founded the "Yu Landlord Art Sketching Base", a comprehensive venue that provides one-stop services such as food, accommodation, transportation and travel for art schoolteachers and students and art lovers who come to Tuochuan, Wuyuan County to sketch and paint. Over the years since its opening, it has been welcomed and loved by art teachers and students from all over the country. The number of schools coming here to sketch has increased from a few in the beginning to dozens now. (<http://wenku.baidu.c>.)

"Yu Dizhu Art Sketching Base" has gradually developed into a complex of multiple hotels. Among them, Liyuan Hotel is a large-scale building under the "Yu Dizhu Art Sketching Base". It has a construction area of more than 10,000 square meters and can accommodate more than 800 people at a time. To meet the needs, it has various facilities such as restaurants, conference rooms, supermarkets, KTV, Internet cafes, collection exhibition halls, and pottery experience bases. There is also a 100-meter wooden landscape corridor built along the river, which visually echoes the corridor with the nearby seven-story ancient tower Yiyuan Pavilion, forming a borrowed view. In order to facilitate teachers and students to create paintings, the corridor also draws on traditional techniques to design a "beauty back" bench.

Liyuan Hotel is a new type of reinforced concrete building built in recent years to meet new social needs. It uses new building materials such as aluminum alloy windows and tiles. The building is equipped with independent toilets, air conditioning and hot water, LCD TV, wireless network, elevators, fire protection and other modern facilities, but its appearance still retains the characteristics of Huizhou architecture: horse head walls, white walls and black tiles, hip roofs, etc., especially the wooden gatehouse, flying

eaves and brackets, and decorated with wood carvings, one of the three carvings of Huizhou architecture, which looks extraordinary. The whole building is consistent with the traditional architectural style of the entire village, without any sense of disobedience, and the building is integrated into the environment, which improves the overall environment.



Figure 4: Sketching base in Tuochuan Township, Wuyuan County - an example of the re-creation of the Hui style architectural tradition. Interviewees: Yu Yonghong, owner of the art supplies supermarket in the sketching base in Tuochuan Township, and Wang Kang, a student from Beijing University of Chemical Technology who came to Tuochuan Township to paint and sketch

Source: Hu Yu (November 2023)

"Emotional resonance is a concentrated expression of noble emotions unique to human beings, and it is also the spiritual compensation obtained by the aesthetic subject in the creative activities of appreciation" (Li & Yang, 2021). Introduction to Art (Second Edition), Higher Education Press.)

Because the beautiful Hui style architecture and good natural environment bring aesthetic resonance to people, Wuyuan attracts many tourists, which brings a steady stream of economic income to the locals. Therefore, in Wuyuan, traditional culture and Hui style architectural art are still valuable. When new production methods and new construction methods are produced, people will still retain

some traditions, and carry out architectural renewal and traditional re-creation because of adhering to traditions.

Wuyuan's architectural art has significantly contributed to the cultural identity and economic development of the region. The preservation and promotion of traditional architectural styles in Wuyuan have helped in maintaining the cultural identity of the area. By respecting and continuing the traditional Hui-style buildings and villages, Wuyuan has been able to retain its cultural traditions and architectural heritage, which has contributed to a strong sense of identity and recognition of the region's cultural uniqueness. In addition, the architectural art in Wuyuan has played a crucial role in driving economic development through tourism and local industries. The unified architectural style, blending both old and new buildings, has enhanced the overall beauty of the environment, making Wuyuan a popular tourist destination. The region has been praised as "the most beautiful village in China," attracting a steady flow of visitors interested in experiencing its rich cultural and architectural heritage. This influx of tourism has not only boosted the local economy but has also led to the development of local characteristic industries, contributing to the overall prosperity of the region.

Thus, the research findings on Wuyuan's architectural art and its impact on cultural identity and economic development provide valuable insights for practical applications. They demonstrate the importance of preserving traditional architectural styles in maintaining cultural identity while also showcasing the potential economic benefits that such preservation can bring to a region. These findings can guide policymakers and stakeholders in developing strategies for sustainable cultural preservation and leveraging cultural heritage for economic growth in similar rural contexts undergoing transformation and development.

Conclusion

Wuyuan architecture is built in relation to life, society, in a special space with its own characteristics. Affecting the unique characteristics of the traditional Wuyuan people's architectural and cultural identity, including architecture, architectural objects, including "horse head walls, white and black walls", "three carved Wuyuan tiles", as well as various details and components. Many such as doors, windows, and pillars have unique local characteristics. In addition, Wuyuan architecture also reflects local wisdom and folklore that reflects respect for nature and the environment. Respect for family and visitors as well. Traditional architects also combined architectural function with cultural symbols, such as windows that let in light, ventilation and serves to indicate the 'self' of the architecture here very well. Wuyuan architecture has high historical and rural cultural value.

However, from the context of China's rapid development It has affected changes within rural communities spread throughout China. Economic prosperity has changed rural society, affecting architecture. The central government and local government realized the value of Wuyuan architectural art and therefore re-invention of tradition to create value and earn money from the unique wisdom of Wuyuan architecture. Until it has become an original architectural tourist attraction under the characteristics of a special cultural landscape that is related to each other in many ways. As a result, Wuyuan is a new countryside that is attracting the attention of tourists, conservationists, artists, architects, and the public who come to visit and study this traditional cultural heritage. It has become a model for Wuyuan's sustainable development and protection of traditional culture. It is also a source of reference and inspiration for other regions. In finding a balance between tradition and modernity in creating a new countryside.

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