

Study on the Decorative Art of Huizhou Flower Window

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Received: 14 April 2023; Accepted: 28 April 2023; Published: 30 May 2023

Abstract:

Huizhou has been an important economic and cultural center in China since ancient times, and Huizhou people's cultural achievements are also extremely high, so many schools have been founded, among which Huizhou architecture is the most famous. Taking the decorative flower window of Huizhou architecture as an example, this paper studies its decorative art, and puts forward solutions to the problems in the contemporary Huizhou flower window and its future development direction, so as to realize the inheritance of traditional culture in contemporary design.

Keywords:

Huizhou, Flower Window, Decoration, Pattern, Contemporary Design

1. An Overview of the Emergence of Huizhou Flower Window

1.1. The Historical Background of Huizhou Flower Window

The windows in China's architecture gradually evolved with the development of architecture. As early as 3,000 years ago, the bronze wares in the Western Zhou Dynasty were engraved with early cross-shaped and checkered diamond patterns [1]. Huizhou folk houses first appeared in the Song Dynasty. The original flower window was called lattice eye, and its pattern was only simple horizontal and vertical bars. During the Ming Dynasty, various flower window shapes were developed. The formation of Huizhou style flower window is influenced by many factors.

Historically, during the Wei, Jin, Southern and Northern Dynasties, the state power changed frequently, and the country was in turmoil. Many people in the Central Plains moved southward to find a place to live in order to escape the war. Huizhou Mountain became an ideal refuge for many people in the Central Plains. Since then, Huizhou has become a rare immigrant society in the feudal era of China. There are many knowledgeable people among these people who migrated from the Central Plains. They are obsessed with the Central Plains culture, so they built a large number of buildings that are suitable for living and conform to their identity, which is also the origin of Huizhou architecture. A large number of buildings have produced a large

number of carving needs, which stimulated the improvement of carving techniques, resulting in a large number of exquisite flower window architectural decoration.

Economically, Huizhou has a small number of mountains and land, which is not suitable for the traditional self-sufficient lifestyle. Therefore, Huizhou people's profound sense of crisis has made most Huizhou people find another way to survive and engage in business. The economy of the Song Dynasty developed rapidly. During the Ming and Qing Dynasties, Huizhou merchants gathered together to become well-known "Huizhou merchants", and their strength and financial resources reached the peak. Influenced by Confucian culture, most Huizhou merchants will return to their hometowns, and build academies and ancestral halls for their families while building their own residences, so as to improve their family status. Therefore, there will be many themes in the contents of flower windows that imply wealth.

Politically, China was a feudal society in ancient times, and its political system was strict. Under the feudal system at that time, ordinary residents could only choose tile-roofed buildings. Even Huizhou merchants with strong financial resources could not overstep this social rule. In order to realize their desire to live in gorgeous houses, Huizhou merchants found another way and started from the decoration of buildings, creating a unique Huizhou carving style [2]. As the facade of the whole building, the choice of flower windows is also valued.

Finally, in terms of humanities, because of the prevalence of ancient Jiangnan literati culture, Huizhou architecture was deeply influenced by Jiangnan literati culture. Scholars used their intelligence to integrate Chinese painting and their understanding of China's traditional culture into the carving of the flower window. Secondly, in order to stabilize their economic status, Huizhou merchants spent a lot of money to train their children to be officials. Due to the shackles of blood, these people all had a strong clan concept, and this concept was also integrated into the flower window, which formed the uniqueness of Huizhou.

2. Decorative Forms of Huizhou Flower Window

2.1. Decoration rules of Huizhou style flower windows

Huizhou architecture is an art that integrates architectural practicality, culture and aesthetics, which is integrated with the architectural norms such as echo, symmetry and reality in China's architectural culture. After the dull and heavy wooden buildings are carved, their exquisite carvings and stories with rich cultural implications make the wood vivid and bring people a different kind of interest in life. Symmetry rule is the most common decorative strategy in Huizhou architecture, which is often used in flower windows, partition windows and cleaning windows (a small window installed outside the wing) [3] in Huizhou architecture. This symmetrical feature is well reflected in Figure 1, Zhicheng Hall in Lu Cun, yi county, and Lianhuamen in the east aisle. In addition, the two small windows in the cleaning window, the flower cover with left and right symmetry, and even the animal pattern on the flower cover also have distinct symmetry. At the same time, traditional Chinese architectural styles, such as contrast, reality and echo, are also applied in Huizhou architecture. The meticulous carving makes the wooden window on the flower window vivid and attractive, and even the position of the carved window with a square heart shows the contrast between complexity and simplicity, which echoes the carved shape.



Figure 1. Zhicheng Hall, Lu Cun, yi county.

Note: The picture comes from the Internet, the same below.

2.2. Decorative Theme Of Huizhou Flower Window

The decorative themes of Huizhou flower windows are diverse and rich, which can be divided into eight categories after integration, namely, writing, brocade, landscape flowers and birds, Bo Gu miscellaneous treasures, auspicious birds and animals, character stories, homophonic meanings and religious themes [4].

The decorative pattern of characters mainly refers to the carving of characters on the flower window. The carving forms can be divided into three types: negative carving, positive carving and the mixture of characters and patterns. The most common characters in the pattern of characters are Fu, Lu and Shou, and the rest are auspicious characters and languages. There are three most important forms of text pattern decoration: the first is the form-borrowing type, which means carving directly with auspicious words or languages as the central content; The second type is the pattern hidden character type, which is composed of complicated vine lines to form a decorative pattern of machines and tools. The third kind is direct carving, which means that the common words such as “Fu” and “Shou” are transformed into various geometric patterns, while the word “Shou” is transformed into more geometric patterns. (Figure 2)



Figure 2. Style diagram of "Shou" flower window.

Brocade, which was first used in ceramic decoration, is mainly decorated with brocade and architectural painting. Because it is often used as an auxiliary decoration and as a basic decoration, it is also called “woven brocade”. And painting flower patterns on it is called “the flower in the brocade” or “the flower on the icing on the cake” with auspicious meaning. Brocade decorative patterns can be described as various in the decoration of flower windows. The basic patterns of flower windows are: well pattern, zigzag pattern, sub-zigzag pattern, Wan Ziwen pattern, I-shaped pattern, ice pattern, cross pattern, shaft line pattern, rope pattern and so on. On this basis, it has gone through the varieties of basic brocade, mainly including square, diamond, lantern brocade, step by step brocade, whole brocade, back moire and so on.

The bird pattern of landscape flowers refers to the transformation of nature into various intuitive patterns. After the Ming Dynasty, people's love for nature reached a high level, so they integrated this pattern into their own residence decoration to enrich their aesthetic taste. By the middle and late Ming Dynasty, people's love for nature rose to a new height, and the number of people who took natural scenery as fun gradually increased. Coupled with the influence of landscape flower-and-bird painting, landscape became an important content of painter's creation (see Figure 3). There are common plants such as Mei Lan, Zhu Ju, Lotus and Sunflower. There are also lines similar to flower bones and leaves. In addition to these, there are some auspicious patterns similar to fish, cranes and magpies, such as Haijiangya, Xiangyun holding the sun and other natural wonders.



Figure 3. *Landscape Flower-Bird Window Diagram.*

Bo Gu's miscellaneous treasures refer to decorative patterns such as carving antiques and furnishings on windows, and Bo Gu in Bo Gu's miscellaneous treasures refers to antiques and furnishings that we often say. In Huizhou, most of the scholars in Huizhou are so elegant that they want their descendants to inherit their mantle and have a bright future. Therefore, Bo Gu pictures are the most commonly used decorations on Huizhou windows. They are usually carved on wooden windows with classical objects such as Four Treasures of the Study, tripod, jar, calligraphy and painting, so as to show their master's elegance and desire for poetry and songs.

The decorative pattern of auspicious animals and animals refers to the use of animals with auspicious meanings as decorative patterns, which appear in various regions of China. People use this pattern in decoration mostly to pray for good wishes such as peace and auspiciousness. Common auspicious patterns include playing with two dragons, dragons and phoenixes, cranes and deer in the same spring, apes calling them lions, dragons and phoenixes and cranes and deer, etc. Among them, the pattern of "Dragons and phoenixes are auspicious" symbolizes that couples love each other and care for each other. "Eight Horses" pattern, the spirit of dragon and horse, accompanied by elegance; The design of "Kirin Send the Son" prays for the son of filial piety.

The decorative patterns of people's stories are usually located in the center of the window. In order to make people look lifelike, they should be as simple and general as possible in design, but in design, they are usually confined to a small square surface, and around it, there are all kinds of large-scale line patterns. Most of his stories are handed down from history, including celebrities and myths. The ancients thought that the ancients thought that "words are not enough" and "images are enough", and the use of symbols is more important than language thinking [5]. Some Huizhou cultures are formed by refining and inducing, while others are completely derived from real life. Generally speaking, "Che Yin wrapped in fireflies", "Su Wu herded sheep", "Taibai drunk", "Harmony of the two immortals" and "Liu Hai playing the golden

toad” are the main themes, and people’s feelings are conveyed through symbols with the enlightenment meaning of fables themselves.

Patterns with homophonic meanings are also common, for example, the bat pattern with “Fu” as the syllable symbolizes auspiciousness; Insert a ruyi into the bottle mouth, and the bottle mouth has the word “peace”. Together with the word “ruyi”, it is called “safe ruyi”. This is a person’s desire for a better life, but also a prayer. Another example is “Five Deer Map”, which is the symbol of the Five Lucky Stars.

In China, Buddhism and Taoism are the two most popular religions, and the patterns of these two religions also have a good performance effect on the flower window. For example, the Sanskrit mantra of Buddhism and the Eight Diagrams Taiji Diagram of Taoism are all common patterns. In addition, there are eight immortals in Buddhism based on the Eight Immortals Crossing the Sea, eight immortals in Ming Dynasty, eight immortals in dark (see Figure 3), and eight treasures in Buddha, such as treasure umbrella, goldfish, Falun, ring, dish head, vase, lotus and white vase.



Figure 4. Flower Window Diagram of Eight Immortals in Ming Dynasty and Eight Immortals in Dark Dynasty.

2.3. Characteristics of decorative content of Huizhou style flower windows

2.3.1. The auspicious tendency of decorative patterns

Luck is the symbolic meaning of decorative patterns. In ancient times, people's cognition was limited. People worshipped the gods and thought that they could get happiness by praying to them. For the sake of peace and food, it has become an instinct for people to pray for good fortune and avoid evil. Under the influence of Taoism, Huizhou people, in order to pursue a beautiful and happy life, create a peaceful, peaceful and peaceful atmosphere by using wooden doors and windows with auspicious patterns, so as to get a good omen [6]. At the same time, the themes of various auspicious patterns also reflect the folk customs and people’s values of that era. In the historical development, the decorative patterns of Huizhou-style flower windows show many types, and the characteristics of different types of patterns are also different. About 90% of the patterns are purposeful, and their purpose is to pray for good luck.

2.3.2. Symbolism of decorative patterns

Symbolism is an artistic technique widely used in woodcut and decoration of doors and windows. For example, the flower window is the most direct way to express an abstract emotion. The techniques of woodcarving flowers are as follows: First, sound and form. That is to say, using homophonic or writing is the first word, the sound and meaning of magpie, deer, bee and good meaning should be combined to express happiness. The second is form and meaning. That is, it is not the content of the image itself, but an extension to express by using the intuitive image of things, which has a

certain meaning. The third is “symbol”. People often choose some representative symbols to express their thoughts. With the passage of time, these symbols, which are often used in flower window decoration, have gradually become a conventional element through historical inheritance.

2.3.3. Continuity of decorative patterns

Another feature of Huizhou style flower windows is their overall coherence. For example, most of the windows we saw in ancient buildings are connected with the surrounding columns, and they are filled with columns instead of one or two. Under normal circumstances, in order to maintain the beauty of the creative theme, most of the different lattice fans adopt basically the same decorative patterns. In order to enhance the aesthetic value of wood carving door and window decoration, and at the same time, it is convenient to make it. In decoration, animal and plant ornamentation and utensils ornamentation tend to be stylized and simplified. For example, the dragon has been simplified, and the dragon body and tail are replaced by plant grass leaf patterns, leaving only the prototype of the faucet. The image of lotus is just the petals of lotus. On most doors and windows, this formatted and simplified pattern of animals, animals, appliances, etc. often has some symbolic meaning. The realistic content or story scene of brick carving in Huizhou school, or the stylized or simplified animal and plant ornamentation and utensils ornamentation, are often carved on many continuous wood carving flower windows. These continuous decorative patterns are unified in style and have certain relevance or similarity in content. They appear on the window sash of the whole floor or on the whole facade of a bay, and they look very magnificent and beautiful.

3. Protection and Innovative Development of Huizhou Flower Window

3.1. Problems in the Development of Huizhou Flower Window

The demolition and reconstruction of cities and cities have increased, resulting in the destruction of a large number of architectural relics. Because the economic value of Huizhou-style flower windows is relatively low, and many people who really master the skills of making flower windows are elderly people, while young people are indifferent to the inheritance of flower window skills, so the inheritance of flower windows has become a very serious problem.

The innovation of Huizhou style flower window is full of unthinking and abstract deformation, and it is just a creative phenomenon of taking it for granted, copying it mechanically, ignoring the cultural connotation of Huizhou style flower window, and even piecing together two unrelated cultures. The main reason is that product designers don't understand traditional culture, know little about the culture of Huizhou flower windows, and pay insufficient attention to the cultural value of products. This rigid and clumsy imitation creation is not only bad for the work itself, but also for the audience who appreciate it, the ambiguity of culture blurs its significance as a cultural creative product, resulting in the confusion of element semantics.

3.2 Protection and Development of Huizhou Flower Window

First, the decorative patterns of Huizhou-style flower windows represent the characteristics of our national culture, with strong historical charm and rich cultural content. In the process of creation and use, we should further highlight the national

characteristics of Huizhou traditional woodcarving doors and windows decorative patterns on the basis of maintaining their original characteristics. If it does not reflect its own nationality, it will be a loss of national culture and a great loss of world culture.

Secondly, in order to facilitate mass production and industrialization in practical application, the traditional decorative patterns of flower windows should be refined and simplified. With the continuous development and perfection of modern technology, it provides convenient conditions for the production of carved decorative patterns. We can consider using modern technology to realize the mass production of some complex decorative patterns with national characteristics. At present, the modern manufacturing technology in the development of classical furniture carving and decorative patterns in China is relatively mature and has a certain industrialization foundation. However, at present, the application of modern flower window decoration technology in China is still at a relatively low stage, and manual production is still the mainstream. Therefore, we can consider introducing modern manufacturing technology, so that decorative pattern carving can be produced in batches quickly and effectively on the basis of paying attention to quality, while retaining the original traditional manual artistic charm, and achieving the perfect combination of tradition and modernity.

3.3. Cultural transmission

In the long-term hard struggle, people in Jinzhong, Shanxi Province, under the unique mountain culture background, formed the Jinzhong culture which combined clan with Confucianism, Buddhism and Taoism, and formed a unique aesthetic and cultural cognition in the long-term cultural integration. The psychological and behavioral reaction of Jinzhong people in brick carving art is to show people's praise for nature and pursuit of life and spirit on brick carving, so that the house can fully express the aesthetic concept and cultural pursuit of the owner. Brick carving of Jinzhong residential buildings not only acts as the side of architectural decoration, but also shows the traditional cultural heritage of Jinzhong area in Shanxi.

4. Conclusions

This paper systematically collects and sorts out the decorative pattern art of Huizhou flower windows, and constructs a pattern classification table. The decorative pattern art of Huizhou flower window is deeply analyzed from the aspects of characteristics, artistic style and cultural connotation, and on this basis, its application principles in modern design are discussed. At present, with the increasingly frequent cultural exchanges between the East and the West, China's ancient traditional culture is constantly eroded by western culture, and with the deepening of modernization, this phenomenon may be further aggravated. Huizhou Flower Window shoulders the mission of inheriting traditional culture. How to establish a "national design" on Huizhou style flower windows and embody the characteristics of China's nationalization is what we have been exploring. The tradition we are talking about is not eternal, and the art form of flower window is constantly taking its essence and discarding its dross in its development and inheritance, and constantly carrying and endowing new content, so as to make Huizhou flower window develop continuously and glow with vitality.

Conflicts of Interest

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

Funding

This research received no specific grant from any funding agency in the public, commercial or not-for-profit sectors.

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