

The Rendering of Community Culture Reshaping During the Process of Urbanization in Palace Temple Architecture

Taking the Nine Palace Temples in the South of Quanzhou City as Examples

Jingwen Jiang

Xiamen Academy of Arts and Design, Fuzhou University
Xiamen, China

Hao Ying*

Xiamen Academy of Arts and Design, Fuzhou University
Xiamen, China

*Corresponding Author

Abstract—In the context of contemporary China, Palace Temple is a symbol that conveys Minnan culture. When the palace temple is used as a transit point for Minnan culture, how to create an environmental gene that conforms to the current context, thus reshaping the community culture after re-editing the people, space and culture, is an important question. Therefore, through the analysis of the palace temples, the article reconstructs the community culture in the form of palace temple, thinks about how to protect the material space of contemporary palace temples and how to shape community culture.

Keywords—*palace temple form; palace temple protection; community culture*

I. INTRODUCTION

The research background of this paper is how the spiritual space of palace temple is positioned in the present with the process of urbanization, and what kind of protection form will make the palace temple building better reshape the community culture. This paper mainly uses field research and literature research methods to illustrate how to create community culture through the palace temples during the process of urbanization, and to increase the protection of the palace temple while building community culture, showing the interaction between the community and the palace temple. The paper is divided into five parts: Overview of Quanzhou folk beliefs, overview of Quanzhou Palace Temple architecture, overview of nine palace temples, protection measures of the palace temples, and conclusion. The paper explains the protection of palace temples and the creation of community life, and came up with the conclusion that the palace temples can be activated through the perspectives of landscape, cultural creation and public art. The results of the study demonstrate that translating the palace temples through contemporary language can make them more diverse and strengthen the extension of the palace temple space, so that the visual impression of traditional palace temple just as architecture will become a place for spirit continuation, and then inherits the yearning for a better life among the people in the community.

II. OVERVIEW OF QUANZHOU FOLK BELIEFS

Religion is a kind of social ideology, and it is also the illusory reaction of human consciousness. People believe that this illusory supernatural phenomenon can affect people's destiny, thus creating awe and worship. The folk beliefs are based on the traditional culture of the Han nationality, and deeply rooted in the special cultural phenomenon that affects the people. Folk beliefs have no clear founder; they are spontaneously formed by the people, and are a regional phenomenon. In a certain sense, folk beliefs cover a variety of cultural phenomena.

A. Overview of Quanzhou Religion

During the Western Jin Dynasty, Buddhism and Taoism were introduced to Quanzhou. During the Tang Dynasty, due to the geographical advantage of the Maritime Silk Road, there were a large number of Arabs coming to Quanzhou to do business. Therefore, religions such as Islam, Manichaeism and Hinduism were also introduced into Quanzhou. Under the influence of various religions, a variety of religious buildings were created, so Quanzhou became a religious museum. Religion was once used by the feudal ruling class and foreign forces, and it has had some negative influences. However, the religious culture in Quanzhou has spread a lot of public welfare undertakings and played a certain positive role. In addition, there are a lot of local gods and temples.

B. Quanzhou Folk Beliefs

Quanzhou was the residence of the Minyue people in ancient times. The indigenous culture maintained a long time and Han people only developed for a short time, so the cultural heritage of the aborigines remains the longest. At the same time, a large number of people migrated during the Han Dynasty and went to Jin Jiang River Basin with Quanzhou as the center, which makes Quanzhou accumulate a large number of Central Plains culture, so Quanzhou has rich and precious cultural relics and historical cultural heritage, and at the same time exacerbated the emergence of

various kinds of worship. Quanzhou, known as the "Quannan Buddhism city", is deeply connected with folk beliefs and our national culture and traditional culture.

III. OVERVIEW OF QUANZHOU TEMPLE ARCHITECTURE

Religion has a profound influence on art forms such as music, literature, painting, and architecture. Religious architecture is the continuation of the spirit of religious culture, is the residence of God, a spiritual field, or the collective spirit of a certain region. "God" is the materialized spiritual sustenance of people, there are more than 600 palace temples in Quanzhou according to the record, and the large number also reflects the unusual folk beliefs of Quanzhou people.

A. *The Architectural Form of Quanzhou Palace Temple*

The formation of Quanzhou palace temple architecture is a functional extension of the community. For example, the reason for the Fumei palace Temple is that there is a Fumei ancient ferry in the area, and there are often fishing boats going out to sea. These fishing boats pray for a safe return so they built the Fumei Temple. The palace temples in Quanzhou are more folk beliefs, the gods in each palace temple are different, and each palace temple has its own allusions. The gods they believed are more from people in daily life, and later because of this person's merits or good deeds are widely sung, so they built palace temples for people to pray. In the contemporary context, the palace temple architecture is actually a commemorative building, and the way of worship is actually a continuation of the virtues of the gods in the palace temple.

B. *The Architectural Form of Quanzhou Palace Temple*

The large religious buildings in Quanzhou are different from the palace temples in architectural forms. The large religious buildings in Quanzhou are made majestic through the external form of the temple, but the palace temple buildings in Quanzhou are hidden in the streets or in the villages of the city. The gods in the palace temples live under the same roof with common people. More palace temple buildings were occupied as private residences in the early days, and they were maintained and repaired in the later period, however, they are still weak in strength. These palace temples are scattered in the houses with common people, but it is precisely in this way that the gods in the palace temples are closer to normal life and they are able to understand the hardships of the people and therefore they will be more effective. The symbiosis between the palace temple and the residences can better reflect the spiritual connotation of the palace temple is the belongingness of community. The palace temple will always exist because of its spiritual attributes, but due to the transformation of the surrounding villages, the palace temples also need to think about its transformation. Therefore, nine palace temples were extracted to analyze the future protection method.

IV. OVERVIEW OF THE NINE PALACE TEMPLES

These nine palace temples are mainly from Linjiang Street, which are: Tongjinli Temple, Sanyi Temple, Riyue Taibao Palace Temple, Tongjin Palace Temple, Yongchao Palace Temple, Xiling Palace Temple, Huangdi Palace Temple, Lingying Palace Temple and Fumei Palace Temple.

A. *The Position of Palace Temples*

The entire terrain of Fujian Province is mainly high in the west and low in the east. The terrain includes mountainous, hilly, alluvial plains and coastal plains. Quanzhou is located in the southeast coastal area of Fujian. It is surrounded by mountains and seas. Because of the terrain, there are many rivers in Quanzhou that flow into Jinjiang River, these rivers became the main river channel for transportation. The production of these nine temples is inseparable from river transport.

The nine palace temples are mainly located in the Jubao area of southern part of Quanzhou. The Jubao area is a tidal flat, where have been many ferries in the past. These ferries correspond to the formation of the palace temples, and each ferry has corresponding cargoes and vessels. For example, Fumei Ferry, corresponding to Fumei Palace Temple, and the four Temples of Riyue Taibao Palace Temple, Tongjin Palace Temple, Yongchao Palace Temple, and Xiling Palace Temple are corresponding to Wuxi Ferry, where the original migrants come to the city to work mainly on wood and food. Due to the marine humanistic characteristics formed by the terrain, people's lives are all built around the sea. Therefore, the worship of "water" will naturally establish multiple palace temples. At the same time, these four palace temples are corresponding to Yibao, Sanbao, Sibao and Wubao. These 4 areas were originally Shi communities, and there are no ancestral temples. Therefore, the palace temples also play a role in community gathering, palace temples carry the belongingness of a community.

B. *Palace Temple Allusions*

The palace temple allusions are mainly from the story of the gods in each palace temple. The main god of Tongjinli Temple is Guanyin; the main god of Sanyi Temple is Liu Bei, Guan Yu and Zhang Fei, because Emperor Ming Taizu worshiped Guan Yu, so the seven gates of Quanzhou in ancient times are all worshiped Guan Yu; the main gods in Riyue Taibao Palace Temple are Xiangban Sheren, the last two young Emperors in the Southern Song Dynasty; the main gods of the Tongjin Palace Temple are Zhang Xun and Zhang Yuan, who are the martyrs who dedicated themselves to the "Rebellion of An Lushan and Shi Siming" in the Tang Dynasty; the main god of the Yongchao Palace Temple is Jiang Xiahou; the main gods of Xiling Palace Temple are Si Wangye and Baosheng Emperor, the Baosheng Emperor is an ancient doctor; the main god of Huangdi Palace Temple is the Xuanyuan Yellow Emperor, who was the first ancestor of the Chinese nation; the main god of Fumei Palace Temple is Xiao Wangzhi, who was a famous Confucian in the Western Han Dynasty. He was deeply respected by the people because his exemplary conduct and nobility of character.

These allusions together reflect that palace temple is actually a kind of nostalgic behavior, is a memorial to the sages and loyalty, which makes the palace temple a spiritual place.

C. Architectural Form of Palace Temple

The construction time of the palace temples in Quanzhou is mostly early, some of them can be traced back to the Tang and Song Dynasties, but the earliest palace temple among the nine palace temples was built in the Yuan Dynasty. The layout of the palace temple is derived from the private house; since the palace temple is smaller than the general temple, it is mainly single-story type and a two-story type. The palace temple is basically made of brick, stone, wood and other materials. The brick and stone material is mainly used on walls, and the wood is mainly used in beams, columns, doors and windows. From the perspective of architectural form, the roof is the visual focus of the entire palace temple, it has a very rich performance in the decoration of the ridge, it mainly uses the technique of cutting porcelain to collage various shapes, such as dragon, pagoda, flowers and birds, human figures, etc. The roof of the palace temple is often use dragon as decoration since it has the effect of praying for rain and avoids evil spirits. At the same time, it matches the rolling grass pattern and increases the change of the roof. The interior decoration of the Minnan Temple is mainly carved from big wood; the main craftsmanship is first carve then painted with gold paint and red lacquer. These carvings are mainly selected from folk tales and also matched with colored-paintings. The entire palace temple is reflected in the architectural style of Minnan area both in architectural form and structure.

D. Religious Activities of Palace Temple

The religious activities of the palace temple mainly take the example of the ritual activities in Tongjinli Temple. The number of activity staff is 15, and the worshippers are mainly middle-aged and elderly. However, due to the limitations of the site, some of Tongjinli Temple's activities were placed in the Sanyi Temple. The area of Tongjinli Temple and Huangdi Palace Temple are the smallest among the nine palace temples. These smaller palace temples are extremely crowded when there are rituals, and the adjacent streets and lanes will also cause congestion. The design of the future palace temple should take into account the extension of space during the religious activity (see "Fig. 1" and "Fig. 2").



Fig. 1. Religious activity in Tongjingli Temple (taken by the author).



Fig. 2. Religious activity in Tongjingli Temple (taken by the author).

E. Problems with the Nine Palace Temples

The common problem of the nine palace temples is there are few pilgrims in the palace temple for the unimportant festivals, so the use rate of the palace temple is not high. It can only be a static spiritual residence, and some palace temples become the chess and card room of the community. When there is a religious activity, the smaller palace temple is likely to cause space congestion. As a spiritual place of the community, the palace temple space should be more active, and the chess and card room will only make this space wasted and cannot perform its main functions. The palace temple needs to carry the gathering function of the people in the community, when there are too many people, it can be diverted. At the same time, it also needs to show the community belongingness of the palace temple. In fact, the belongingness of the community can also protect the palace temple.

V. PROTECTION MEASURES OF PALACE TEMPLE

The process of urbanization will change the relationship between people, the original buildings will be demolished, the production mode will change, and the social identity of people will change. As a village, the spiritual foundation of a community, palace temple can reshape the community and enhance people's sense of identity, so the protection of palace temple is particularly important. This is because the existence of architectural forms such like palace temple has promoted the diversification of the city, which can drive the diversity and vitality of the community. The significance of

existence of the palace temple is belief belongingness due to the gathering of community. In fact, it symbolizes the memory of a group of people living together in the same place. From the symbolic point of view, palace temple is a memory symbol of the community. The process of urbanization is a re-encoding of a city, and then the connection form between the palace temple and the community should also be a new coding form. Therefore, the original palace temple is deconstructed and reorganized under the contemporary context and reshape the spirit of a community.

Quanzhou is located in the southern part of Fujian Province, there are many religious palaces and temples; since the urbanization has influenced the palace temple, and the government has encountered problems with them in the process of demolition. However, the government will use Remove to a large extent, even if it is not remove, it is directly static protection, not dynamic protection. These palace temples usually have few visitors, only when there is a special festival will someone go to worship. How to dynamically protect the palace temple and even enrich the form of the palace temple, enhance the memory of the community symbol, mainly through the design of the transitional landscape belt formed by the palace temple and the city, the design of cultural creativity and the public art will show the enthusiasm of the palace temple, and then lead to people's sense of identity and belonging. At the same time, the existence of the palace temple also inspired us to expand the connotation of the marine human relationship to a broader human-object-God's multiple relationship system. Since the palace temple will always exist, the following activations were proposed.

A. Community Attachment

As the city continues to accelerate the development, community's spatial form scattered in the form of debris on the edge of the city, these scattered community debris formed a sharp contrast with the city's skyscrapers, various urban villages emerge in an endless stream, community is constantly deconstructing and evolving, people are changing at any time, but the memory of the community will not change. Whether a community relationship is intimate and can be maintained for a long time, the sense of belonging is one of the most important elements. In the process of urbanization, palace temple is actually a heresy of the city, whether demolition or protection, it has its contradictions, but what cannot be changed is that it embodies the spirit of a community. As a form of architecture, the palace temple is complex, functional, and static, the inner meaning of the palace temple will not change, but its spiritual significance can be derived and can reshape the community spirit. The existence of the palace temple is actually the emotional attachment of people to the city. Through the continuation of the spiritual connotation and the architectural form of the palace temple, a kind of communication mode with the community that is strong and powerful and provides multiple levels of meaning is established.

B. Design of Transitional Landscape Belt from the Perspective of Community Reshaping

Lefebvre proposed space practice, space reproduction, and space of representation. The space of representation is of historical significance, it is a local ballet, the space of palace temple is actually the attachment of local emotions, and it is a combination of material space and spiritual space.

The existence of every palace temple is due to the large population of believers, which in fact symbolizes the root of this community. These palace temples were created because of the gathering of people. The existence of the Meifu Palace Temple was due to the fact that there was an ancient ferry next to the temple. There were a lot of boats coming and going, people needed to go out to sea, but at that time, go out to sea was not as convenient as it is now, so people would pray for gods' blessing, the existence of the temple was created by people's needs. And the existence of these nine palace temples was established for the shipmen at that time or the workers who relied mainly on ships and streams. In fact, it symbolizes the spirit of the community, and it is the community landmarks and things that these shipmen and workers can point out at any time. When designing the landscape belt of Palace Temple, it is necessary to integrate the marine culture of Quanzhou, and extract marine elements such as ships and waves into abstract shapes such as planes or facades. The design of the transitional landscape belt should also take into account the diversion function.

For the design of the transitional landscape belt, as the original decoration of the building can also be traditionally symbolized, we can extract these decorative elements for design, and use these continuously strengthening elements to evoke the collective memory of the land at that time. An extension landscape belt is designed and becomes a place for people's community activities, thus to increase people's intimacy through community activities. For example, Wulong Temple was re-decoded in Ruicheng County, Shanxi Province, because of the disappearance of the rain praying culture and the decline of community activities, in order to reshape the community culture of the villagers, and the original temple was re-edited into an ancient museum, which integrates the narrative nature of the exhibition, to understand and receive more information from the Wulong Temple through the way of display, so as to reach the mutual communication between the people and the Wulong Temple, deepening the spatial level of the landscape. When enjoying and appreciating these cultural relics, people became the link between the landscape and the temple, which strengthened the interaction between the people and the Wulong Temple, thus extending the spiritual relationship between the Wulong Temple and the people. By improving the environmental quality of the Wulong Temple and re-decoding and editing the Wulong Temple, the villagers rejoined together, promoting exchanges and interactions between the villagers and improving the quality of life of the villagers. This case is to translate the temple building form into a community gathering (see "Fig. 3" and "Fig.4").



Fig. 3. Wulong Temple landscape (from www.goood.cn).



Fig. 4. Wulong Temple landscape (from www.goood.cn).

C. Cultural Creativity from the Perspective of "Education"

Cultural creativity is designed from culture, integrating multiculturalism and perspectives. The design form uses culture as the carrier, every palace temple in Southern part of Fujian has its own stories and allusions, which can be sort out and extract the cultural symbols, and then came up with a new form. From a contemporary perspective, the temple culture is more in line with contemporary needs. Through these allusions, the Quanzhou culture is displayed, so that young people can better understand the culture of the palace temple in the area, and even design the palace temple culture and architectures with the language symbols of young people. Because these palace temples usually only have the elderly in this space, using the cultural creativity to make young people more aware of folk culture, and culture can connect the sense of belonging of the community.

The core of palace temple is trending people toward goodness. It is a magical space, people in it will have a silent and calm moment, and this space educates people to be good. People in this space will not speak loudly, even if a ragged person comes to this space, there will be no uncivilized behavior. Intuitiveness is actually the spirit of the place. Therefore, in making a cultural creative space, it is necessary to consider whether the creative products can educate people toward goodness.

The form of the palace temple is beautiful. The architectural form of the palace temple is complicated and the colors are bright. You can extract and design new cultural creative products from these appearances. You can also dig the history and culture of the palace temple, and then design based on them. For example, from the perspective of Xiao Wangzhi, who was worshiped at the Fumei Palace Temple, the image of Xiao Wangzhi is designed.

The design of cultural creative products is to promote the cultural heritage of the palace temple and let young people know the culture of Quanzhou palace temple. For example, the Baosheng Emperor in the religious culture of southern Fujian has gradually become a Taoist god who is believed by the overseas Chinese in Minnan, Chaoshan, Taiwan and Southeast Asian countries because of his high medical skills. This program just took his life-saving spirit as the creative inspiration and extracted the concept of health preservation. This case uses modern language to incorporate the image of Baosheng Emperor into everyday life, and uses the bright colors and flat images to shape the Baosheng Emperor. The illustration design of Baosheng Emperor is a rendering of contemporary language. This rendering method can well show a kind of good education in culture (see "Fig. 5" and "Fig. 6").



Fig. 5. Cultural creative illustration of Baosheng Emperor (from ZCOOL).



Fig. 6. Package of Baosheng Emperor Tea (from ZCOOL).

D. Public Art Activates Palace Temple

Public art is an open art form, and it is interactive. It promotes human-to-human interaction through the participation of people in the community, thus emphasizing the sense of belonging of the community. People's activities can emerge a sense of attachment to the place, emphasizing the practice of the palace temple in order to reflect the collective spirit of the community. Some Buddha's birthdays can be used as a presentation of public art. The pluralistic art form of public art is integrated into the daily display to present the diversity of palace temple, and it uses a modern language to interpret the architecture and culture of palace temple, showing the community attachment.

From the perspective of public art, we can take Taiwan's case to spread the culture of palace temple, deepen the spirit of palace temple from the perspective of color, and design

the frequently appearing forms in the temple, such as extract red color and the technique of cutting porcelain in the palace temple and applied to the creation of public art. Or design the common elements in the temple as public art, palace temples can be seen everywhere in Taiwan, so that it is part of the community. Taiwan's "red chair" is to make the red plastic chair commonly seen in the temple as public art. In Taiwan, such red plastic chairs appeared in almost every matter no matter big or small, especially it is very common in the rituals of place temple. Therefore, this plastic chair is used as a combination point of the temple to let people feel the sense of identity with community through public art such like "red chair" (see "Fig. 7" and "Fig.8").



Fig. 7. Red chair (from "Parasitic Temple").



Fig. 8. Red corridor (from "Parasitic Temple").

VI. CONCLUSION

The investigation of the nine palace temples make the author further understand that the Minnan culture carried by the palace temples, that palace temple is the spiritual place of the Minnan people, and also a part of life of the Minnan people. Although the palace temple is a material place of architectural form, the display form of palace temple can be diversified. The palace temple also symbolizes the material form of a community. Palace temple is a unique regional landscape in southern Fujian area, it symbolizes the architectural form of Minnan culture, and activates the palace temple through the perspective of landscape, cultural creation and public art. Through the rendering of the palace temple with contemporary language, the palace temple has more diversity and strengthens the extension of people's space. The intuitive impression of the palace temple should not only stay in the architecture, but in fact it is a spiritual continuation, it is the yearning for a better life in the community. The palace temple is actually a stay product and a dependent product of human history and it is also a more abstract spiritual place. Translating the palace temple to

reshape the entire neighborhood and reshape the emotional return of people in the community.

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