

Enlightenment of Hakka Architectural Decoration Art of Lianqing Building on Education and Cultural Heritage

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Abstract—Based on a field survey of the architectural decoration, building components, decorative elements and interior furnishings in the architectural space of Lee Wai Tong Lianqing Building, Meizhou, the architectural form and construction space structure of Lee Wai Tong Lianqing Building are analyzed, and the decoration of the building is studied. The research focuses on the architectural decorative components: screens, pick heads, sparrow brace, paintings, etc., and makes a comparative analysis based on related literatures to understand the charm of Hakka culture and art, and analyzes the connotation of Hakka culture and art characteristics. Studying the architectural decoration art of Lee Wai Tong Lianqing Building has a positive effect on studying the Hakka culture and discovering the artistic charm of modern Hakka residential building decoration. The purpose is to learn and make full use of the characteristics of Hakka culture and art to build the heritage of Hakka culture and Hakka architectural decoration art culture and education.

Keywords: Hakka culture, architectural decoration, praying for good luck, pattern form, cultural heritage

I. INTRODUCTION

Lianqing Building was built in the 18th year of Guangxu in the Qing Dynasty in 1892. It was built by Li Haoru, the building giant of the world and the father of Lee Wai Tong, football king of the world, and is located in the Laolou Village of Xikeng, Hengbei Town, Wuhua County. The building area is 3590 square meters and covers an area of 4400 square meters. It is a Hakka four-point gold four-corner building with three halls, four Heng houses ("横屋": the houses on either side of the main houses) and four watchtowers. The surface is the width of five houses. The wall is tamped with sand dust, which is over the top of the mountain with wooden truss roof. There is a grain-sunning level ground in front of the door, there are sluice doors on the left and right, and the front of the door is the Moon Pool.¹ The eaves of the upper, middle, and lower halls of Lee Wai Tong Lianqing Building are plum-shaped stone columns, and the eaves of the Heng houses are round stone columns. The eaves on the second floor are round

wooden stakes and the windows are made of stone. The front doors, swing doors, and side doors are inscribed with regular script. The screens, beams, and other components placed on the upper, middle, and lower halls, as well as on the left and right Heng houses, are carved with gold and wood carving crafts like lions, phoenixes, ao ("鳌": legendary big turtle in the sea), fishes, flowers, characters, and other subjects. It is of great value to study the architectural art of Wuhua's "four-point gold" residential buildings. This old house with strong Hakka folk house features almost covers the characteristics of Wuhua folk houses. The protection range is 3.3 meters in the east from the highway, 2.2 meters in the Li Hexiu orchard wall in the west, 24.5 meters in the pond ditch in the south, and 5.6 meters in the north by Li Shanren's house. The construction control zone extends 30 meters outwards within the protection area and the area expand to 11542.4 square meters. Judging from the current situation, the subgrade of the east highway is too high. When it was built in that year, from the perspective of geomancy and geography, the road in that year should be the same height as or slightly lower than sluice gate. In addition, during the current restoration and reconstruction of Lianqing Building, the reinforcement and decoration on the four corner floors are painted with yellow strip lines, which is indeed inconsistent with the contrast of the entire building environment.

II. CHARACTERISTICS OF THE ARCHITECTURAL SPACE ART OF LEE WAI TONG LIANQING BUILDING

Starting from the main entrance of Lee Wai Tong Lianqing Building, it is the lower hall, middle hall and upper hall. Looking from the scenes of the door frames one by one, the gates gradually penetrated and extended inward one by one. The screens were separated one by one for defiling, with a sense of extension and mystery.

Lee Wai Tong's Lianqing Building is surrounded by four watchtowers of Tangheng houses. The recessed door on the front of Lianqing Building has two square stone pillars supported by four-sided beamed stone pillar foundations. The plaque "Lianqing Building" on the gate is a large intaglio black carved character. The door frame under the plaque is surrounded by stones. There are two gate hairpins on the door frame and the gate hairpin is a seal character

¹ The current situation is described on the nameplate of Lee Wai Tong Lianqing Building.

embossment of happiness and longevity. The sparrow brace under the pick head (eave) is embossed with a dragon head spitting orchid grass design pattern, and the pick head is carved with lion's wood openwork. Above the beam has "eight immortals crossing the sea, each showing the magical power", "Fu Lu Shou Xi" ("福寿禄禧": it generally refers to the blessing of people, on behalf of health, long life, happiness and good luck.) and other blessing fairy theme paintings. In the lower hall, the entrance to the front door is a down-to-ground openwork screen, which consists of a row of partitions in the middle and a circular arch on both sides. This down-to-ground openwork screen is equivalent to the function of a hallway. The upper end of the circular door is a transparent square grill window, and the doorway is decorated with floral scrolls plants pattern. The partition of the lower hall is a wooden door. The top and bottom of the partition are the Lingxin, the silk ribbon annular plate and the skirtboard. The Lingxin is the same size as the skirtboard, and the decoration is the same. There is no hollow and decoration. It is simple bas-relief. The embossed form is subject matter such as flowers, birds, insects, fishes, bluegrass and subjects with auspicious meaning.

The focal point of the decoration of the middle hall is on the partitions on both sides of the building. The decoration of the partitions here is also bas-relief, of which the shape and size of the Lingxin and skirtboard are also consistent. The ceiling of the middle hall is a row of dense crosspiece beams as the second floor's floor and the first floor's ceiling. The walls are painted white and the decoration is simple. The building area of the upper hall is small, but the space of the building is very high, which occupies two floors. The walls

are decorated straight and simple, the walls are also painted white, the highest is a ventilated stone window, and the middle is high. A plaque and gold signboard is hung in the middle high, and "Fu Hou Yan Ling" is written on it, and the portraits of four seniors are hung below. Directly below the hanging statue is the sacrifice case table, which is very particular, with a vermilion lining and golden hook decoration, but the current style of the god case is too simple.

The courtyard between the upper, middle and lower halls, the surrounding colonnade, the square stone pillars, the square girdling plinth; the courtyard of the Heng houses on both sides, that is, the colonnade around the corridor, the circular pillars as well as the change from the circular girdling plinth to square plinth, all embody the ancient philosophical idea of fitting between square and circle ducts.

Above the second floor are beam-bucketed arches and railings, and the decoration of the beams is in vermilion tones as a whole. The decoration on the second floor is simple and flat on the whole. Compared with the first floor, most of the screens and partitions of the main door, the Lingxin of the main entrance (a small amount) on the second floor is a hollow carved decoration, and the skirtboard is decorated with painted planes.

Looking from the middle hall toward the upper hall, or looking from the middle hall toward the lower hall, the doorway of the middle hall has a good enframed scenery effect, and the beauty is presented layer by layer, which are both changeable and mysterious, very pleasing to the eye. It is shown in "Fig. 1".

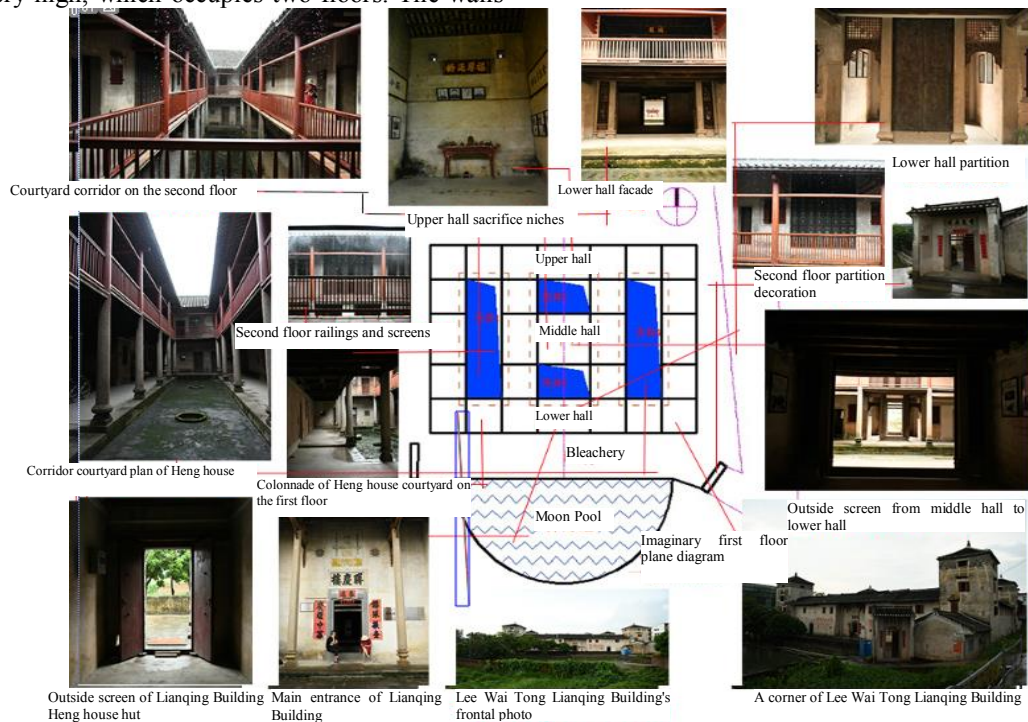


Fig. 1. Illustration of the space structure of Lee Wai Tong Lianqing Building.

^a. The picture is taken and drawn by the author.

III. THE CHARACTERISTICS OF THE ARCHITECTURAL DECORATION DETAILS OF LEE WAI TONG LIANQING BUILDING

Artistic Features of Stone Pillars and Plinth: In the courtyard of the Lianqing Hall and the courtyard of the Zoumalou, the pillars on the first floor are made of stone and the second floor's are made of wood. The stone pillars on the first floor corridor on both sides of the Zoumalou are very characteristic. The round pillars have a smooth curved girdling, the pillars are square, and the plinths are round, embodying the ancient philosophical idea of fitting between square and circle ducts. The pillars on the ground floor of the middle part of the hall are square stone pillars, decorated in a

modern and simple style, without the combination of embossment and round sculptures of floral scrolls plants and animal patterns. Whether it is a partition in the middle hall or a pillar in the Zoumalou, the decoration is relatively simple, modern and simple, with few carvings of plant, animal and character details. Because wood is lighter than stone, wood is used on the second floor, reflecting the practical architectural ideas of the Hakka. The pillars throughout the second floor are made of wood, cylinder, decorated with vermilion color, and there is no special stub. The beams are connected to the columns, and the beams are staggered and connected in the middle and the two sides, which strengthens the structure and forms changes in decorative form, as shown in "Fig. 2".



Fig. 2. Plinth and pillars of the Zoumalou, plinth and pillars of the hall.

The artistic characteristics of the screen partition decorations: The decoration of the screen partition decorations of the doors of Lee Wai Tong's lower and middle halls: from the current situation, the partition screen of the lower hall is a woody-colored shallow embossment. The Lingxin [1] is not a through-carving form, using the embossed theme of pine trees; the skirtboard is made of peony themes, bas-relief, and no color is applied; the silk ribbon annular plate is made of symmetrical peony. The two doors are folio; the subject matter, form and content are repeated. The lower hall door cover is bas-relief with various eight immortals themes, and the hollowed is decorated with

square grid patterns. The mural in the central hall is expressed in modern, realistic, flat-painted colored paintings. The theme is traditional bamboo, chrysanthemum, lotus, and orchid (narcissus), meaning peace in all seasons and rich colors. The screen on the second floor is relatively simple as a whole. Using the repeated form, the eight partitions all have the same theme and style. The Lingxin is carved with hollow embossment and colored drawing. The flowers are life-like with beautiful and modern colors. The skirtboard is covered with floral scrolls, the leaves of floral scrolls are covered with blue flat, and the background is dark red, as shown in "Fig. 3".

^a. The picture is taken by the author.



Fig. 3. The screen partition board in the lower hall and the Lingxin, the silk ribbon annular plate, the door cover, the horizontal drape on the door and the mural in the middle hall; the screen partition, Lingxin, and the decoration of the door on the second floor.

^a. The picture is taken by the author.



Fig. 4. Decoration of the facade of the concave belly gate; "Depending on Mao Zedong Thought to Carry out the Revolution, Depending on the Helmsman to Sail on the Sea" propaganda poster of Chairman Mao during the Cultural Revolution; Ruyi line ventilate stone windows on the second floor; stone plaques on the building name; four-sided beamed stone pillar foundations, gate hairpin, outrigger, sparrow brace, hollow sculpture of lion.

^a. The picture is taken by the author.

The decoration of the concave belly gate: the decoration of concave belly gate [2] added the characteristics of painting during the Cultural Revolution and formed new decorative art features. On both sides of the gate of the lower hall are very beautiful square granite (moorstone) pillars. The outrigger between the pillars and the eaves, the outrigger sculpture, and the sparrow braces are covered with floral scrolls patterns. The colors are colorful and the effect is three-dimensional. The sparrow brace uses a dark eight immortal theme in the middle, as well as an eight immortal picture of the pine tree, which means that the eight immortals wish for longevity; wooden pier uses double lions openwork, because the lion and the "事" are homophonic, which is a metaphor for everything coming satisfactorily. Under the beam is a flat beam embossment [3], which shows subjects such as "rich and noble", "conferring a dukedom", "filial piety and fraternal duty", "eight immortals" and "Fulu Shouxi". The ventilation window above the wall is carved with stone patterns in the pattern of Ruyi; the entrance door of the lower hall, the frame of the door is a square stone circle; the embossment on the gate hairpin is "Fu" and "Shou", and there are 5 red golden pattern symbols on the lintel. The door frame is engraved with stone plaques, with rectangular four-side closing edge decorations. The black intaglio characters of "Lianqing Building" are carved inside. The stone pillar plinth is a four-sided beamed stone pillar foundation, and the inside of the stone door frame is a square hole window with a wooden fence for defense. The formation of the fence, by the way, became a form of decoration. The embossed pattern of the peony plant is used for sparrow brace, because peony represents wealth. From the perspective of color decoration, the contrasting colors of gold-painted blue are used. Now most colors saw are woody colors with the painted tung oil. On the whole, this kind of decoration is mainly decorated in the place where the entrance of the lower hall door is rich, prosperous, honour and solemn [4], as shown in "Fig. 4".

Architectural components and decoration around the courtyard: The beam-bucketed arches on the second floor is decorated with vermilion color, the bucket arch is cylindrical, smooth and plain, without any embossment painting. The plaques in other places, such as "Renyi" ("仁义": kindheartedness and justice), are straight and flat, dark brown in color, and the characters are golden yellow, with a simple border, which is quite eye-catching and simple. The first floor is a stone pillar, and the second floor is a wood pillar, which reflects the Hakkas' emphasis on the practicality of the building, which is spread around the courtyard. On the second floor, a beam-lifted bucket arch is used, and thick rafters are used to support the second floor corridor. The railings on the second floor are flat and straight, smooth without any carving or decoration. The ordinary door frame is a flat, straight stone frame without too much carving. The windows on the first floor are also mullioned windows. The plane is linear and there is still a wide contrast on the plane. And there are changes in shade on the plane. The weak mixing angle gutter tiles [5] at the four corners of the second floor patio are very good for drainage. The shape is the contour of the Ruyi pattern, which also has a pattern of curly grass. Mullioned windows on the first floor are simple in decoration and good for defense, reflecting practical needs. The second floor is a squint for defense. It uses a gourd shape. Because there are many seeds in the belly of the gourd [6] and its vines stretch long and unbroken, the results are numerous. It is used to pray for the blessings of future generations, which is beautiful and meets the needs of prayer and life. It is shown in "Fig. 5".



Fig. 5. Beam-lifted bucket arch on the second floor; gold characters plaques; columns, beams, and railings of different cylindrical combinations of vermilion formed around the courtyard; under the corridor on the second floor are purlins and beams to support; ordinary stone door frames in the courtyard and stone mullion windows; weak mixing angle gutter tiles at the four corners of the courtyard; mullion windows; straight railings and handrails; gourd-shaped gun squint for defense.

IV. THE HAKKA CULTURAL CONNOTATION OF LEE WAI TONG LIANQING BUILDING'S ARCHITECTURAL DECORATION ART

Lee Wai Tong Lianqing Building is facing south. From the current status of the building, the front of the building is Moon Pool with sun terrace. There is no enclosed forest or big mountain in the direction of the north (possibly at the time, it should exist enclosed forest); in terms of basic structure, it follows Yang Yunsong's Theory of Geomantic Position. There is a pond in front of the house, a sundeck, and an enclosed forest or a huge mountain in the backyard. This pattern is a building layout influenced and formed by geomancy, and has a strong sense of utilitarianism and form. Lee Wai Tong Lianqing Building has a characteristic of environmental art of low front yard and a high back yard. This situation is the Hakka Lung Wai housing, which gradually rises from low to high from the pond, lower hall, and middle hall to upper hall and flower tires. The environmental pattern reflects the characteristics of Hakka geomantic culture.

The formation of the upper hall is also the result of following the Geomantic Theory, and it is also a place to worship the ancestors and the three immortals, that is, the Kaiji ("开基": assarting the land) Ancestor of Hakka, the master of geomancy — Yang Yunsong, old man Lu Ban, Avalokitesvara, or the land god. The upper hall is a place to worship ancestors, mainly Kaiji Ancestor, and the niches are relatively decorated luxuriously. The lower hall and middle hall are public places, where reception, family discussions, weddings and funerals pass by. The upper hall is a place for worship of ancestors and lighting the lamp and the Heng house is often a place of residence. This formed the basic architectural pattern. [7]. The focal point of the decoration is usually in the upper hall, and it is more in the niches. The partition fan in the lower hall of Lee Wai Tong Lianqing Building and the partition fan in the middle hall are decorated with wooden embossment. The decoration is

relatively simple, no color is used, and it is only slightly brushed with tung oil.

The building space on the second floor forms a winding corridor in the upper hall, middle hall, lower hall and the colonnade of the courtyard of the east-west Heng houses. The pillars are all stone pillars on the first floor and wooden pillars on the second floor. The stone pillars on the first floor are of natural colors. Stair railings, fences and upper purlins on the second floor are all decorated with vermilion oil paint. The colors on the second floor show a vermilion hue as a whole, and the volume is very large, showing a generous and overall atmosphere. There is no scroll in the doorway in Lianqing Building. This is an exception in Hakka houses.

V. CONCLUSION

By investigating and researching the space composition and building decoration of Lee Wai Tong Hakka Lianqing Building, the inheritance and education of Hakka culture in the future have obtained the following enlightenment: First, the decoration of Lianqing Building is generally simple. The stone pillars are on the first floor and the wooden pillars are on the second floor. The courtyard of the hall is a square column, and the courtyard of the Zouma Building is a column. The stone pillars are all built on the first floor, and the wooden pillars are all on the second floor. This is for the needs of the building's own load and structure, and it naturally forms a decorative form; second, the geomantic pattern of the building and the layout of the upper hall, as well as the decoration characteristics of the upper hall, middle hall and lower hall, also depend on the influence of Hakka architectural geomantic characteristics, especially the folk customs. These decorations are for the folk life and functional influence, so the decoration is characterized by blessings and folk influences. Bucket arches, lion round sculptures, wood carvings of the eight immortals, and partition murals, etc. clearly reflect the characteristics of the blessing of "Fulu Xishou"; third, the squints and mullions on the upstairs of Lianqing Building are both defensive

(functional) and decorative. This form of decorative features shows that decoration is the result of both life and function. Fourth, the architectural decoration and interior decoration of Lianqing Building: The focus of the portal is around the entrance of the portal. The appearance of the Lianqing Building is mainly decorated in the concave belly gate. The emphasis of the interior decoration of the courtyard is around the courtyard. The outer periphery of the building is defensive and there are few windows. Fifth, local adornment has dimensional system and system. The focus of the interior decoration is around the courtyard. The focus of the courtyard is on the upper hall, especially for the altars and niches; the first floor is supported by stone columns, and the second floor is supported by wooden columns. The overall wooden decoration on the second floor is vermilion color, simple and modern, with few forms such as embossment, hollow, etc. The focus is on the screen, the focus of the screen is on the Lingxin, which is painted with colored drawing. Sixth, the decoration has the characteristics of folk color. The screens in the concave belly gate and the lower hall reflect the decoration and carving of bucket arch sparrow brace for prayers, even with gold colored painting and blue-green borders. There is primary and secondary decoration. The decoration embodies the characteristics of praying for blessing, that is, life and it is focused, practical, and stable.

To sum up, in terms of the inheritance and education of Hakka culture, it is necessary to take the protection and inheritance of Hakka architecture as its purpose, to use the characteristics of folk decorative arts in the decoration of Hakka architecture, and to fully respect and use the traditional artistic characteristics of Hakka architectural space pattern. To use the characteristics of Hakka decoration in the decoration of Hakka buildings, it is necessary to fully respect and use the characteristics of Hakka folk custom to pray for blessings, and to inherit the Hakka art characteristics in the protection and inheritance of Hakka buildings. In terms of Hakka art education, it is needed to abide by the cultural and artistic characteristics of inheriting Hakka culture. Only in this way can the inheritance and development of Hakka culture be continued without getting out of shape.

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