

Research on Art Intervention in the Construction of Community Culture in Fujian and Taiwan

Taking Tugou Village and Zengcuo'an as Examples*

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Abstract—Objective: art intervention is an emerging way of cultural construction in community building. Through the comparative analysis of two successful cases of art intervention in community culture construction in Tugou Village of Taiwan and Zengcuo'an of Xiamen, this paper explores the patterns and rules of art intervention in community culture construction in both places, with a view to providing feasible ideas and paths for the beautiful rural construction rising in mainland China. **Method:** this paper uses the open thinking mode, starting with multi-angle, multi-perspective and multi-interests, through field investigation and literature investigation to carry out horizontal and vertical analysis of artistic intervention in the construction of Tugou Village in Taiwan and Zengcuo'an in Xiamen. And finally their differences and similarities are summarized. **Conclusion:** it's necessary for the construction of culture to excavate the "local culture" of the community. Faced with the lack of "local culture" or the lack of obvious cultural characteristics, it is an effective way to construct community culture with artistic intervention. Among them, the spontaneity of art intervention, the principle of intervention based on local conditions, the intervention mode of dynamic and static integration, the intervention strategy of the whole field, the whole process, and the role change from serving public to business have reference significance for the current beautiful rural construction.

Keywords—art intervention; Fujian-Taiwan community; cultural creation; Tugou Village; Zengcuo'an

I. INTRODUCTION

The core and difficulty of community building is the creation of community residents' culture. The community culture is cultivated by the residents of the community in the long-term social life production, representing the identity of the residents to specific social culture, and having strong restraint, cohesion and inheritance effect on them. It possesses a wide range of influences, including hardware facilities such as the landscape, the looks, the living utensils of the community and the community industry, as well as spiritual aspects such as ideas, values, ethics, culture and art. It can be said that the culture of a community, leading and planning the creation of other aspects of the community is

the inner soul of a community when it comes to community building. In Taiwan, the concept of "comprehensive construction of the community" has been proposed for nearly 20 years. Fujian Province and Taiwan are geographically separated by Taiwan Strait, but they have the same cultural roots. When sharing Chinese culture, the two places also face the task of regional development. Therefore, the development of community construction in mainland China should actively refer to the experience of Taiwan, and it is highly feasible and meaningful to choose the Fujian area featured by obvious cultural similarities with Taiwan as a comparative analysis of cases. [1]

II. COMMUNITY CULTURE CREATION AS THE SOUL OF THE COMMUNITY

A. Characteristics of Community Culture

Compared with social culture, community culture has a small geographical scope and is closer to the characteristics of people's lives. Therefore, the following characteristics are specifically presented: first, regionalism: the community is the birthplace of regional culture and a permanent base for the formation, preservation, inheritance and innovation of regional cultural characteristics [2]. Conversely, the development of community culture cannot be separated from the geographical characteristics of the region and it must be linked to the production and life of the region. At the same time, it is a must to be combined with the local special climate, special landforms, and unique ecology. Second, masses participation: community culture is supported by ordinary people and is integrated into the daily life of community residents, which is mainly manifested in the spontaneous participation of community people and the help of community culture to residents. Third, practicality: many of the community cultures come from the daily life of the people, in which some are historical traditions, customs, and some are popular trends or personal interests, and people's life hobbies and life fun. Therefore, the formation of these cultures is beneficial to individual cultivation and to social integration.

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B. Common Means of Building Community Culture and the Problems Faced

The creation of community culture is inseparable from the cultural subject. It's inevitable for community culture to revolve around this subject and form a distinctive theme. Through the combing of the existing community culture in China, the theme of community culture is determined through the following ways: featured regional culture, government policy support, attachment to mainstream culture or popular culture.

In the process of building community culture today, some problems have also been exposed. For example, many communities lack the characteristic culture and just copy the construction way of other communities. As a result, they lose their own characteristics and eventually result in a situation of "one thousand towns of single form". In addition, there may be that the whole community culture is unattractive owing to lack of obvious local culture or single form of the culture, which not only fails to fascinate the society, but even cannot arouse attention of the residents of the community.

III. REASONS FOR CHOOSING ART TO INTERVENE IN COMMUNITY CULTURE

Art is regarded as the means of construction. On the basis of rebuilding the community environment, exploring the community culture by using artistic conduct can make the community residents more cohesive and powerful for development, and also promote the progress of the community art industry. The involvement of art can: (1) Enhance the literacy and community identity of residents. Through the artistic refinement of the local culture, the memory of the community residents will be awakened, and they will recognize their own communities. (2) Revitalize the local cultural industry and enrich the vitality of the community. Through the excavation of local culture, the use of art intervention means helps the industrialization of the culture, so that those cultures that have been forgotten by people enjoy commercial value, and promote the revitalization of local traditional industries and the birth of emerging industries. (3) Protect local culture and enhance the visibility of community culture. With the intervention of art, the culture of the community has begun to become diverse and its form has been updated. The community culture has been pushed to the people from the grassroots level accompanied by the most wide spread, so that the local culture can be safeguarded. [3]

IV. TUGOU VILLAGE COMMUNITY IN TAINAN CITY

A. The Basic Situation of Art Intervention in the Community Construction of Tugou Village

Located in Houbi Township, Tainan City, Tugou Village is a backward rural village with a loss of young labor and serious environmental pollution, leaving behind a large number of villagers and a single industrial structure [4]. How to make full use of the existing situation of Tugou village and excavate its local culture has become the primary problem to be solved in the community construction of

Tugou village. Tugou Village Construction Association has made full use of the characteristics of the village as a farming-oriented agricultural village. Through on-the-spot investigation and cultural condensation, it put forward the idea of "village is an art gallery, and art gallery is a village". Tugou Village's community construction regards art as the core. Art plays a vital role in the five aspects of people, culture, land, property and scenery created in Tugou Village. First of all, the role of art in the construction of the community of Tugou Village is mainly reflected in the early stage of construction. Through the "conversational equality" exchange between artists and local residents, the villagers' aesthetics and artistic talents have been improved, and everyone has participated in the beautification of their hometown. The actions have stimulated the community cohesion of the residents and their recognition of the community, and also provided human resources for the development of the creative industry in the later period. In the construction of community culture, by exploring the farming culture of Tugou Village, the current art and traditional culture are combined, and a new cultural context with local culture as the content and modern art as the link is proposed. In the construction of the community's geographical environment, art through the advanced artistic concepts and forms, combined with the popular land art, etc., not only the governances the environment, but also shapes a new geographical landscape, enriching the geographical aesthetics of the community. In the industry aspect of the community, through the development of cultural and creative industries with art design as the core, the industrial structure of Tugou Village has been enriched and upgraded. Moreover, the low-value-added economic model based on farming has been transformed into Wenchuang Tourism, a kind of high value-added economic model, increasing the income of local residents. Finally, in the landscape building of community, through the art intervention in public space, private space and other fields, by the use of space art to activate the design strategy, the reuse of space is realized, and the space in the community and contemporary art resonate, constituting the physical form of countryside museum.

B. Strategies of Art Intervention in the Construction of Tugou Community Culture

1) *Inside-out intervention:* In the cultural construction of the Tugou Village, what the art intervened firstly was the self-reliance of the community residents, which was the inner part of the community construction. The Community Construction Association first focused on the autonomy of the community residents. Through the refinement of the "buffalo" and "waterwheel" culture in the community, the villagers awakened the resonance of the local culture, thus enabling themselves to recognize their own culture and hometown. By using the artistic creation of buffalo sculptures, this kind of feeling deep inside people was turned into a visible object. At the same time, a large number of landscape designs have changed the dirty, disorderly and bad image of the traditional community, and the establishment of parks has increased the sense of

belonging of the residents to the community and cultivated the intrinsic motivation of them.

The second stage of art intervention in Tugou Village is the external cultural expression: the shaping of the overall cultural landscape of the community. The team of Tainan National University of the Arts was stationed in the village, helping the artistic intervention begin to penetrate into all aspects of the community culture construction. Whether it was the public space expressing the community culture or the local commercial space, the artistic intervention made the culture of Tugou community become an indispensable part of these spaces.

2) *Intervention from static state to dynamic state*: The cultural construction of Tugou Village is all-round. Besides static works of art, interior and exterior design of buildings, there were more dynamic artistic activities and artistic projects. In the early stage of construction, the intervention of art produced natural landscapes such as community sculptures and theme parks. In the medium term, art involved in the decoration and design of public spaces. The main role of these intervention was to beautify the environment and cultivate an artistic atmosphere. The intervention of art has made the traditional dilapidated and disorderly villages full of cultural and artistic atmosphere, so that local villagers and tourists can visually enter the environment of "village art museum".

After the beautification of Tugou Village was completed, the art intervention culture began to enter the stage of three-dimensional construction with participation and experience. In 2012, Tugou Village held the "Village House Contemporary Art Exhibition" and invited artists to convey the design concept of spatial reuse of some left negative space, such as warehouse, millet garden, and carport and so on by considering the existing space of Tugou Village with the premise of preserving the overall space texture through the intervention of art. The pastoral planting plan was based on the traditional farming feature of the village, which made the boring farming culture interesting and new attractions for the community, attracting tourists and promoting the culture of Tugou Village. The various exhibitions and landscape installation art were the best proof that art is involved in the cultural construction of Tugou Village from dynamic state to static state.

3) *Intervention from beginning to end*: The third characteristic of art involvement in the construction of Tugou Village culture was "from beginning to end" intervention. In the past community building, most of the art interventions were in the early stage of community hardware facilities, such as building facades, interior furnishings, community image, etc., or to create an artistic event to arouse people's attention. In the later stages of the creation, the intervention of art tends to become dispensable or replaced by commerce.

The art involvement of Tugou Village had artistic interventions both in the initial shaping of community culture and in the cultivation of community residents' sense of identity in community culture. More importantly, these

effects did not end with the improvement of community hardware or the increase in community awareness. The community builders in Tugou Village have kept this influence together, tying art and community culture together. In the construction of the multi-level aspects of the late art involvement in the community, all the activities and exhibitions of the Tugou Village were organized around art. It was this kind of art that has been involved in the way of creating community culture from beginning to end that became a necessary condition for Tugou Village to realize the concept of "village is art museum, art museum is village".

V. XIAMEN ZENGCUO'AN COMMUNITY

A. *Basic Profile of Art Intervention in the Construction of Zengcuo'an Community*

Zengcuo'an is a marginalized village in the city, which is featured by the decline of the village environment, lack of labor force and vitality because of young and middle-aged migrant workers drain, lack of historical and cultural buildings and facing the dilemma of demolition. But its complete village pattern and fishing village culture soon attracted the attention of the outside world [5], and cheap rents as well as a beautiful environment appealed to a large number of artists and students to live here. The spontaneous beautification and construction in the early stage nurtured the soil of art, and laid the foundation for the positioning of "Fujian-Taiwan Cultural Creative Leisure Fishing Village" in the later stage. Art intervention also played an important role in the construction of human, culture, land, industry and landscape. On the human level, early artists gathering in Zengcuo'an took the initiative to integrate their artistic talents into community construction, such as wall paintings or art workshops, mobilizing residents' enthusiasm for the community and enabling them to participate in community construction in their own way. On the cultural level, in response to the needs of current tourists, the fishing village culture and the Minnan culture were refined and modernized. In the meantime, Zengcuo'an introduced the project of intangible cultural heritage — the Puppet Art Museum, enhancing the community culture level, enriching the content and making it more attractive. In terms of natural geomorphology, the designer connected the physical distance and psychological distance between the fishing village and the sea by investigating the community environment using a "fish bridge" full of artistic nature after breaking through policy restrictions. At the industrial level, the community screened the shops that have settled in, and the shops of art and cultural creations accounted for the majority. These shops attracted tourists by means of IP image and store decoration. The involvement of art was the core competitiveness of these online-celebrated stores. In terms of landscape, whether it was the facade of the building, the street view, or the interior decoration, it showed the characteristics of the literature and the fishing village of Minnan, and has become a tourist attraction for tourists to take pictures.

B. The Strategy of Art Intervention in the Construction of Zengcuo'an Community Culture

1) *Spontaneous intervention*: Zengcuo'an's artistic intervention in cultural construction is spontaneous. Because of low rent, it is able to attract a large number of artists to gather spontaneously, which makes the whole community art enter the self-construction ahead of time. In addition to artistic creation, these artists have the same aesthetic requirements for the environment around them. By moving their works of art out of the studio and putting them in the public space of the community, the public environment of the community is improved by transforming the carrier of artistic creation from traditional drawing paper to the wall of the community street. This phenomenon is the beginning of artistic intervention in the construction of Zengcuo'an community, and also the source of the birth of Zengcuo'an fishing village culture of literature and art. With everyone's efforts, Zengcuo'an has been crowned "the most literary fishing village", pointing out the direction for future shop screening, community landscape and community brand building. This spontaneous intervention has unique advantages: firstly, it saves the expenditure needed to beautify the community environment. Secondly, it mobilizes the initiative of community residents to participate in community construction independently. Thirdly, artists are not only community residents, but also community builders, so their familiarities with the community and emotions are not possessed by those of introduced art construction teams.

2) *Intervention from amateurism to professionalism*: In the process of artistic intervention in the construction of Zengcuo'an's community culture, the earliest artists involved in art mostly have no experience in social construction, while professional social construction teams mainly intervened in the middle and late stages. The first period was self-construction, when artists often intervened from a personal point of view. These artists tend to have artistic talent, but lacked of overall planning and consideration of the community, so their art often presented an isolated and abrupt phenomenon. The second period began after "co-construction action" happened in Zengcuo'an in 2013. As the beginning of the involvement of professional artistic forces in the construction of Zengcuo'an community, this movement was a social construction movement jointly organized by Xiamen Municipal Government, Zengcuo'an Administrative Committee and professional colleges. The artistic intervention of Zengcuo'an community has changed from amateurism to professionalism. Besides that, it is also the result of Zengcuo'an community's self-construction efforts and the process from self-recognition to social recognition.

3) *Intervention from public to commerce*: Art intervention in Zengcuo'an community culture construction, from the perspective of intervention purpose, is from public to commercial participation. In the early stage of Zengcuo'an community building, artistic intervention was

mainly for beautifying the environment and artists' self-expression. At that time, art was more to serve the community's public environment and community culture, becoming a prerequisite for Zengcuo'an to be known by people and laying the groundwork for the future combination of Zengcuo'an's commerce and art. The commercial culture of a community must be consistent with the theme culture of it. Zengcuo An is full of graffiti left by artists and public art. What's more, local community residents also add artistic elements inside and outside their houses, which has become a unique cultural phenomenon of Zengcuo'an. After Zengcuo'an was established as a "cultural creative leisure fishing village in Fujian and Taiwan", the theme of the whole community's industry began to highlight, and the involvement of art also expanded from the initial public cultural field to the commercial cultural field. In this climate, shops full of design can be seen everywhere. Whether they are souvenir shops featuring "fresh style of literature and art", or cross-domain experience shops and characteristic folk customs like "pottery workshop", they are the product of the combination of commerce and art. After the intervention of art in the commerce, the "homogeneity" of the community after excessive commercialization has been defused, highlighting the community culture while the entire industry has been developed.

VI. ANALYSIS OF THE SIMILARITIES AND DIFFERENCES BETWEEN ART INTERVENTION IN TUGOU VILLAGE AND ZENGCUO'AN

A. Difference Analysis Between the Two Communities

Due to the different social and natural environments in which the two communities are located, although there are artistic interventions, there are also many differences. First of all, in the motivation of art intervention, the reason why Tugou Village chose art intervention is because the lack of local culture has led to the inability to support the construction of its community culture. Therefore, it was necessary to cultivate a new system and a new culture that was welcome and popular to integrate local cultural integration so that the community culture construction could be built smoothly. The reason why Zengcuo'an chose art lied in that the artistic atmosphere was spontaneously formed in the community and the later cultural construction was also based on this. Against the context, multi-level and professional development could be carried out successfully. Secondly, in the intervention process, Tugou Village first cultivated the residents' recognition of art through static art works, and then extended the art to the whole community culture construction. In contrast, Zengcuo'an's artistic intervention served the entire community culture from the very beginning, and was recognized by community residents as well as the government because of the remarkable achievements in art intervention. In terms of the order of the builders, the builders of the Tugou Village were developed by community-building organizations and art colleges, and then to the development of community residents. Compared

to it, Zeng Wei was intervened by artists and community residents firstly followed by the later entry of governments and social organizations.

B. Common Analysis of Two Communities

In art intervention in community cultural construction, the two communities have many things in common. First of all, the cultural construction strategies of both two communities have chosen art as a means of cultural creation. In the late stage of intervention, art has reached many levels of community culture construction. In the choice of art involvement in the construction, there is a common purpose of beautifying the community environment, activating idle land, enriching the industrial structure, and increasing the income of residents. In the construction of community culture theme, the construction theme of “village is art museum, art museum is village” in Tugou Village and the theme of creation of “leisure creative fishing village” in Zengcuo’an are all constructed with art as the core competitiveness. In the overall strategy of artistic intervention, both are involved in the whole field and the whole process. Whether it is the improvement of the community static image by the art works or the shaping of the vitality of the community by the late art activities, it is done under the leadership of art. Finally, in terms of community cultural construction achievements, the involvement of art has reversed the shortcomings of community culture itself. Through the means of art, the cultural construction is performed by fully combining with the local culture. And finally, both communities have achieved excellent cultural construction achievements.

VII. CONCLUSION

Tugou Village and Zengcuo’an community have achieved remarkable results by using art to engage in community culture, which has provided us with valuable construction experience. Through comparative analysis, it can be deeply understood that each region has its own unique regional and community culture. In the process of artistic intervention, by highlighting the cultural identity of the community and establishing a unique emotional bond within the community, the cultural identity of the community residents can be fully mobilized. On the one hand, it is great significance to promote the well-being of the community people by following the principle of artistic intervention according to local conditions, the way of artistic intervention combined with dynamic and static state, the strategy of artistic intervention in the whole field and process, and the industrial output from serving the public to serving the diversification. On the other hand, artistic intervention in community culture construction helps to maintain local characteristics, assist the inheritance and development of regional culture, form the cultural ecology of sustainable development model, and build beautiful countryside with certain reference significance and value.

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