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^{1,2}XUE MEI, ¹BULHAKOVA T. V.

¹Kyiv National University of Technologies and Design, Kyiv, Ukraine

²Shaanxi University of Science and Technology, Xi'an, People's Republic of China

PECULIARITIES AND DEVELOPMENT STRATEGIES OF ARCHITECTURAL DECORATIVE ART IN THE ANCIENT HUIZHOU REGION, CHINA

Purpose of this study is to conduct a comprehensive analysis of the ancient decorative art of Huizhou, identifying its aesthetic, symbolic, and technological characteristics, as well as exploring its development pathways in the modern era through the use of digital technologies.

Methodology. This research employs iconography, literature analysis, comparative studies, and other methods to classify and theoretically summarize drawings and textual materials.

Results. The study analyzes the reasons behind the establishment of decorative art in ancient Huizhou. It identifies the aesthetic and technological features of the decor in three primary types of traditional crafts in this region. Based on the analysis of ornaments, patterns, forms, their compositions, semantics, and manufacturing technologies, the decorative art of Huizhou is systematically categorized from the perspective of symbolic and cultural meaning, as well as technical methods and production tools. The social function, symbolism, and aesthetic value of Huizhou's decorative art are revealed. Additionally, the prospects for developing and disseminating this ancient art through digital means are demonstrated.

Scientific novelty. For the first time, Huizhou's architectural decorative art has been systematically categorized from the perspectives of aesthetics, semantics, and technologies. Its unique artistic significance has been unveiled through a detailed analysis of compositions, their symbolic meaning, materials, and technological processes. A digitization and inheritance strategy for Huizhou's "Three Carvings" (wood, stone, and brick) has also been formulated, aimed at protecting and promoting this intangible cultural heritage through modern scientific and technological means to realize the applied value of ancient art in contemporary design.

Practical significance. The results of this study can be applied across various fields of art and design in the ancient Huizhou region by professionals such as digital artists, designers, engineers, and others, to create unique works and gain experience by integrating digital technologies with traditional decorative art.

Keywords: ancient Huizhou, architectural decorative art, wood carving, stone carving, brick carving, aesthetic characteristics, digital reconstruction.

Introduction. Architectural decoration is a deeply rooted and significant aspect of architectural art. It reflects a rich historical legacy and has played a crucial role in shaping the distinctive appearance of ancient Chinese buildings. The decorative techniques of ancient China have not only defined the visual character of these structures but also imbued them with unique cultural and ideological significance. Huizhou decorative art, in particular, stands out as an essential component of traditional Chinese culture, recognized and admired globally. This art form has even been inscribed on UNESCO's Intangible Cultural Heritage List.

The decorative arts of the ancient Huizhou region date back to the Tang Dynasty and saw

significant development during the Song Dynasty. By the Ming and Qing Dynasties, Huizhou's folk architectural techniques had reached maturity, leading to the establishment of Huizhou architecture as a distinct and influential regional style within Chinese folk architecture. The ancient Huizhou area, encompassing Huangshan City (excluding Huangshan District) in Anhui Province, Jixi County in Xuancheng City, and Wuyuan County in Jiangxi Province, was a prosperous hub of trade and commerce, enriched with natural resources and cultural heritage, providing fertile ground for the flourishing of decorative arts.

The decorative arts of ancient Huizhou were primarily applied to residential buildings,

ancestral halls, theaters, and other structures. The most prominent forms of decoration were wood carving, stone carving, and brick carving, each characterized by distinct regional features. These art forms are diverse in content, encompassing a wide range of themes and expression techniques, and are highly valued for their artistic merit.

Analysis of Previous Research. Huizhou wood carving is renowned for its exceptional craftsmanship, intricate designs, and rich thematic content, making it a prominent representation of traditional Chinese carving art. This art form not only showcases the technical skill of Huizhou artisans but also reflects the moral and ethical values of the Huizhou people and their aesthetic sensibilities.

Zihao Cao and colleagues provide a comprehensive account of the craftsmanship, materials, and applications of the three types of Huizhou carvings. They argue that the historical significance, production processes, and cultural relevance of these carvings warrant thorough documentation and should be shared globally. Moreover, they emphasize the need for increased attention and protective measures, whether governmental or private, to ensure the continued development of this traditional decorative craft [1].

Xianglin Lei and his team examine the mental state of contemporary individuals through the lens of design psychology. They integrate Gannan Hakka architectural elements into residential design to enhance aesthetic experiences and alleviate psychological distress. The study underscores the importance of addressing modern environmental needs and suggests that incorporating Gannan Hakka cultural elements into residential design can enhance residents' sense of well-being [2].

Cen K. and colleagues explore the differences between the traditional folk houses of Anhui Huizhou and those of Wuzhou in Zhejiang Province. By selecting typical examples from both regions, they analyze their spatial characteristics using spatial syntax. Since both regions were influenced by Confucian

culture, the study delves into how variations in Confucian cultural traits have shaped the spatial and cultural differences between the two architectural styles, providing a comprehensive understanding of these folk dwellings [3].

Wen Yijin's research focuses on the history of traditional Chinese buildings and villages. The study examines the cultural framework and architectural principles of traditional Chinese architecture, with particular emphasis on the form and spatial concepts of Huizhou's traditional houses. It also offers theoretical insights into recent architectural developments in China [4].

Y He and colleagues used a cluster analysis algorithm to collect and categorize a large dataset from Huizhou buildings, identifying distinct types of architectural culture. They extracted cultural features related to each category, including architectural style, structural characteristics, and decorative elements, highlighting the uniqueness of Huizhou's architectural heritage [5].

Nancy Berliner applied the "archicultural" paradigm to study the Silver Jade Hall in Huizhou. This approach not only reveals the cultural concepts and physical techniques behind the construction of a house within its societal context but also demonstrates the individuality of the building [6].

Zhao Shide and colleagues investigated the influence of various cultural and ecological factors on the transmission of the Three-Carving Arts of Huizhou through logit regression analysis. Their findings indicated a significant positive correlation between factors such as the natural environment, economic development, policies, transportation, tourism, and aesthetic interaction with the tendency to preserve traditional handicrafts [7].

Xuebing Fang integrates cultural elements with the theory of spatial production, addressing gaps in previous studies and enhancing their explanatory power. The research highlights the connection between the imagery in wood carving and the formation of spatial concepts, offering a fresh perspective on

Huizhou wood carvings beyond their traditional categorization as mere decorative elements [8].

Jianjun Lu employs the principles of architectural aesthetics to analyze American architectural forms, drawing comparisons to the traditional architecture of Huizhou. He explores how the elegant design, artistic beauty, and profound cultural significance of Huizhou's traditional houses can inform the creation and development of new architecture in Anhui [9].

While there has been considerable research on Huizhou's traditional residential heating from various academic disciplines, including cultural studies, sociology, geography, and psychology, further exploration from an aesthetic perspective and the theory of iconography is still needed.

Setting Objectives. This study aims to identify the stylistic and technological features, as well as the aesthetic value, of the decorative art in ancient Huizhou architecture, and to explore its potential for development in the digital era.

Architecture serves both material and artistic purposes [10]. Beyond providing spaces for work, living, and leisure, buildings also offer a visual experience that contributes to beauty and spiritual enrichment. For this reason, a building's exterior must convey meaningful ideological content. Traditional Chinese culture forms the foundation of modern Chinese civilization, and Huizhou culture is a significant and integral part of this heritage.

Results of the Research.

1. Aesthetic Features and Image Analysis

Through an examination of the aesthetic elements in Huizhou artworks, their unique creative methods, aesthetic values, and cultural significance can be unveiled. This analysis not only enhances cultural research and historical exploration but also provides inspiration and guidance for contemporary art and design, contributing to the preservation and evolution of Huizhou art.

A. Cultural Background

The development of Huizhou culture reflects a fusion of Central Plains and Shan-Yue

cultures, primarily facilitated by the southward migration of people from the Central Plains. Historically, there have been three major waves of migration from north to south, beginning with the Han Dynasty. During these migrations, clans such as the Wu, Fang, and Wang settled in Huizhou, eventually becoming prestigious families in the region. These migrations peaked during the Two Jin Dynasties, the Tang Dynasty, and the Song Dynasties, with over 50 prominent clans relocating to Huizhou. Today, the descendants of these clans form the majority of Huizhou's population.

Geographically, Huizhou is a basin surrounded by mountains, with the Xin'an River flowing through it. This relative isolation allowed the region to develop distinct cultural characteristics, including Huizhou merchants, architecture, education, Xin'an Painting, Xin'an Science, Xin'an Medicine, and Xin'an Theatre.

Confucianism, founded by Confucius during the late Spring and Autumn Period, became the core cultural influence in Huizhou, especially after Emperor Wu of the Han Dynasty established it as the state ideology. The Confucian emphasis on benevolence profoundly influenced Huizhou's literati, who integrated these principles into their cultural practices. This influence is particularly evident in the detailed carvings and designs of Huizhou architecture, reflecting the region's deep connection to Confucian ideals.

During the Ming and Qing Dynasties, Huizhou merchants became a powerful force in China's business community. After years of hardship and success, these merchants often returned to their hometowns to invest their wealth in building grand and luxurious homes for themselves and their descendants. This practice, rooted in the desire to "return to their roots" and enjoy a peaceful retirement, further enriched the architectural landscape of Huizhou.

The emergence and evolution of Huizhou decorative arts were deeply influenced by the region's social and cultural context. The Central Plains, Shan-Yue, and Confucian cultures

provided a rich source of inspiration for Huizhou's artisans. The ancient decorative arts of Huizhou were closely tied to traditional architecture, serving both functional and cultural purposes, and showcasing distinct regional characteristics. By blending regional cultural elements with the essence of decorative art, Huizhou's artisans created works that combine traditional culture with modern aesthetics, offering a unique cultural expression. Huizhou decorative art is not merely ornamental but serves as a profound form of cultural expression.

B. Artistry

The decorative art of Huizhou architecture masterfully integrates three traditional crafts: brick carving, wood carving, and stone carving, which together create a refined and elegant aesthetic. Over centuries of practice, Huizhou artisans accumulated extensive experience in the artistic treatment of architectural elements, resulting in the creation of exquisite components such as arches, birds, Yuanbao brackets, door hoods, leaky windows, beams, and various other carved and decorative features. These elements collectively embody the rich artistic heritage and enduring beauty of Huizhou architecture. The "Three-Carving Arts of Huizhou"—stone carving, brick carving, and wood carving—became not only essential elements of architectural decoration but also distinct symbols of the external image of Chinese vernacular architecture [11].

Huizhou carving art reached its zenith in the mid-Ming Dynasty and flourished throughout the Ming and Qing Dynasties. Huizhou wood carving, characterized by its use of relief and hollow techniques, often depicted themes from folklore, historical tales, and allegories. The carvings featured scenes of mountains, rivers, human figures, flowers, birds, insects, animals, and intricate patterns, which were often applied to structural components such as beams, arches, diagonal braces, camel humps, and bracket feet. These carvings served not only decorative purposes but also functional roles, such as supporting structures,

defining spaces, and enhancing the overall aesthetic.

Huizhou brick carving utilized bricks as the medium for depicting intricate designs of flowers, dragons, tigers, lions, elephants, landscapes, and theatrical characters. These carvings, often found on doorways, shadow walls, facades, and entrances, served as the "face" of the building, adding a powerful visual impact and becoming focal points of architectural design [12].

Huizhou stone carving, which used stone as the material, produced a variety of images and patterns. These were predominantly used in pavilions, workshops, bridges, railings, ancestral hall foundations, column bases, leaky windows, stone drums, and stone lions. The carvings, characterized by their solidity and majestic form, contributed to the grandeur and permanence of the structures.

A notable example of Huizhou wood carving is the "Xidelianke" (Continuous Success in Exams) motif found on the gate of the Hu clan ancestral hall in Jixi, Anhui Province. This design combines magpies, reeds, and lotus flowers to convey a wish for success in the imperial examinations. The word "Xi" from "magpie" and the homophones of "lotus" ("lian") and "reed" ("ke") in Chinese, along with the word "trees" ("ke"), all contribute to the phrase "Xidelianke," symbolizing continuous success in examinations [14]. Here, "Ke" refers to the ancient imperial examination, and the pattern expresses the hope for students to achieve fame in these exams.

The "Twenty-four Filial Piety Pictures" series, which includes scenes like "Burying Children for Mothers," "Crying Bamboo Shoots," "Selling Themselves to Bury Their Fathers," and "Hearing Thunder and Crying Tombs," represent profound stories of filial piety. These stories have become cultural models promoting filial piety, serving as vivid educational tools for instilling moral values. They also exemplify the traditional folk wood carving and decorative art of Huizhou [15].

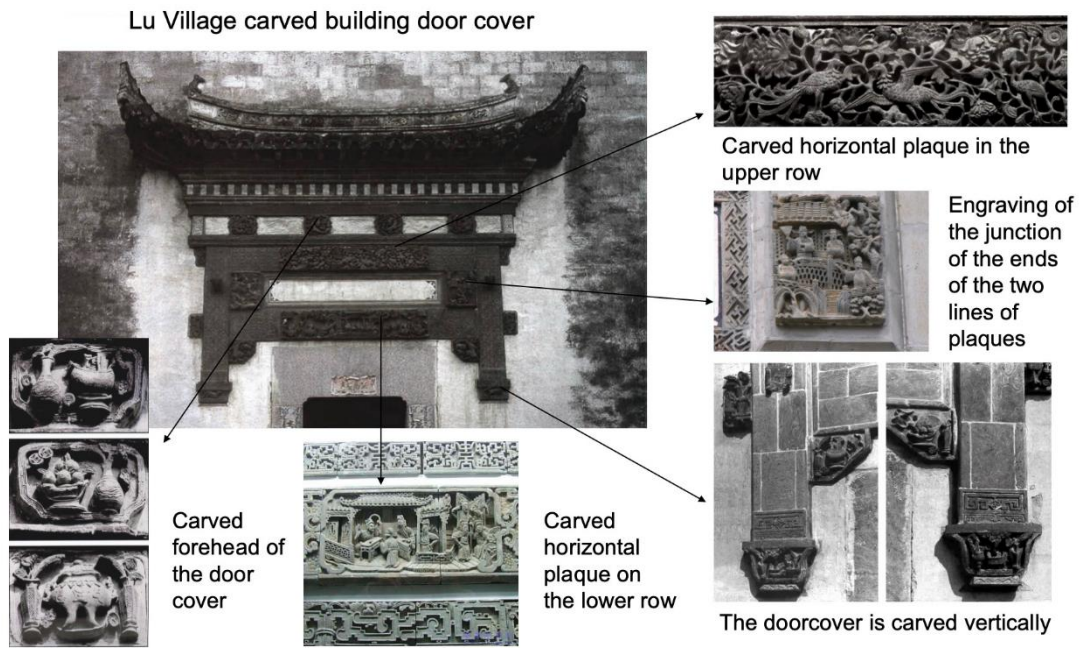


Fig. 1. The door cover and carved details of the building in Lu Village [13]












Fig. 2. Wood carving - Gate of Hu Clan Ancestral Hall [13]






Fig. 3. Wood carving – Twenty-four Filial Piety Four Screens [16]

Table 1

Ancient Huizhou Architectural Decorative Arts Illustrations and Symbolism

MOTIFS	LEGEND	SYMBOLISM
Animal Motifs		The dragon and phoenix are legendary divine beasts and birds. The dragon is majestic and serious, symbolising the male's perseverance and strength; the phoenix is colourful and beautiful, symbolising the female's beauty and gentleness. Both symbolise auspiciousness and beauty.
		Beasts: As a symbol of strength and authority, lions and unicorns are often used on door pillows and are regarded as door guards. These beasts are regarded as symbols of good luck in traditional culture and can bring good fortune and happiness.
		Bat: In European and American folklore, the bat is an ominous symbol associated with the devil and the forces of darkness. However, in China, where the word "bat" is pronounced the same way as "fu", it has become a symbol of good luck and happiness. People often use five bats to form a pattern to symbolise the five heavenly blessings of longevity, wealth, health, peace, and a large number of children and grandchildren.
		Heron and deer: sounding the same as "Lu", symbolising wealth and "promotion".
		Crane: Legend has it that the crane can live for more than a hundred years, so the folk say "crane", often with pine, stone or tortoise, deer and other similar longevity together to form a pattern, in order to symbolise longevity.
		Fish: Symbolises "wealth and prosperity". It is often combined with a pond or a lotus flower to symbolise "a pond full of gold and jade" or "a year of plenty (fish)".
Botanical Motifs		Lotus flower: out of the mud and not stained, inner emptiness and outer truth, symbolising temperament and purity.
		Peony: known as the king of flowers, it has become a symbol of wealth and honour. It often forms patterns with other flowers, such as: with Meirong, it symbolises "glory and wealth", with Begonia, it symbolises "shining family", with Peach Blossom, it symbolises "wealth and longevity" and so on. and peach blossom, symbolising "wealth and longevity".
		Pine, Bamboo and Plum: Three Friends of the Year, symbolising a long and healthy life and steadfastness.

Continuation of Table 1

MOTIFS	LEGEND	SYMBOLISM
Artifact Motifs		Bottle: symbolises peace and tranquillity. It is often combined with flower arrangements to form patterns, such as: bottle with seasonal flowers, it symbolises "four seasons of peace", inserted three halberds, it symbolises "three consecutive promotions" and so on.
Opera Character Patterns		Huizhou residential building door cover brick carving figure carving details. Among them, there are myths and legends such as "Eight Immortals Crossing the Sea", "Liu Hai Playing the Golden Toad" and other operatic stories, "The Red Maiden Matchmaking", "Guo Ziyi Paying Birthday Tribute", "Three Heroes Battling Lv Bu" and other folk customs" and "Three Heroes Battle Lv Bu" folk customs. These patterns not only show the rich opera culture of Huizhou, but also add to the artistic and ornamental nature of the door.
Auspicious Motif		Ruyi: Symbolises the satisfaction of the heart and the satisfaction of all things. There are also lucky words or combination of lucky phrases such as "Fu", "Shou" and "Lu", which symbolise good luck, happiness and well-being.

Symbolism plays a vital role in Huizhou's decorative arts. Motifs such as dragons, phoenixes, lions, bats, birds, and flowers symbolize power, protection, beauty, and harmony. These symbols are deeply embedded with cultural and philosophical meanings, often reflecting Confucian ideals of morality and ethical conduct. The integration of these symbols into architectural elements underscores the strong connection between art and daily life, reinforcing the cultural identity and values of the Huizhou region [3].

C. Craftsmanship

The Three-Carving Arts of Huizhou, still preserved in the ancient buildings of the Ming and Qing Dynasties, are extensively utilized in residential houses, ancestral halls, and temples. These decorative crafts are deeply intertwined with feudal etiquette and moral values, serving as a quintessential expression of Huizhou culture and art. They embody the aesthetic ideals of Huizhou architecture and

the region's spirit of craftsmanship, highlighting the importance of further research and preservation efforts to sustain their artistic value and cultural significance.

The development of Huizhou's three carvings has significantly contributed to the transmission of the cultural heritage embedded in Huizhou architecture. Handicrafts that originated from these decorative traditions have become crucial elements of the region's social productivity and economic landscape. The British architect *Inluz Kosup* once noted in *The General History of Architecture*, "Folk architecture is like a folk song sung around a mulberry tree, growing naturally." Similarly, Chinese scholar *Liang Sicheng* remarked in *The History of Chinese Architecture*, "To date, only traditional Chinese architecture has truly achieved the standardization of architectural design worldwide".

Table 2

Three-Carving Arts of Huizhou material and craft process

PROPERTY	WOOD CARVING	BRICK CARVING	STONE CARVING
Material Selection	The wood is mostly made of local pine, cedar, catalpa, camphor, cypress ginkgo, and heather, which have distinctive grain.	Hard textured green and grey bricks.	Quality local stone. Yixian bluestone and tea garden stone, as well as white granite and red granite
Decorative Parts	Doors, windows, balustrades, eaves, beams, arches, birdbaths, moon beams.	Roofs, doorways, door covers, eight walls and other architectural decorations.	Decorations on the porches and columns of temples and houses, gate walls, pagodas, tombs, etc.
Decorative Pattern	Figures, landscapes, flowers, birds, beasts, insects, fish, clouds, back pattern, eight treasures, couplets, as well as auspicious motifs, geometric patterns.	Birds and flowers, dragons, tigers, lions and elephants, figures, theatre, scenes of life and auspicious motifs, etc.	Buddhist patterns, dragons and phoenixes, cranes, lions, Xi Shi Chanjuan, flowers and birds, etc
Decorative Motif	Drama characters, nature materials, traditional virtues, life scenes, poems and texts.	Dramatic characters, auspicious birds and beasts, plumes and flowers, dragons, tigers, lions and elephants, and landscapes in forest gardens.	Flora and fauna, Bogu patterns and calligraphy, but rarely figures, stories and landscapes.
Manufacturing Process	Selection of materials → pattern → chiseling rough → fine → trimming → polishing → polishing → colouring and waxing → brushing oil and antiseptic	Lofting → blank → fine → pre-kiln process → post-kiln process → ash plastic	Stone Processing → Drafting → Roughing → Roughing → Hollowing Out → Finishing
Carving Technique	Circular carving, translucent carving, openwork carving, ground carving, high and low relief carving, and line carving.	Flat carving, carving, three-dimensional carving, etc.	Relief carving, round carving, deep relief carving, openwork carving.
Cultural Connotation and Artistic Charm	Reflecting the rise of Huizhou merchants and the spread of Confucian culture; reflecting the genes of local culture and the exchange and fusion of northern and southern cultures.	Representing the typical form of Huizhou culture and art; embodying the aesthetic pursuit and craftsmanship of Huizhou architecture.	Reflecting the aesthetic symbols of Huizhou culture, introverted and unassuming character.

D. Ecological Considerations

Huizhou decorative art is profoundly influenced by its natural surroundings. The region's stunning natural environment, coupled with the ethical principles of Cheng-Zhu Neo-Confucianism, the Huizhou people's

appreciation for harmony, and their ecological awareness rooted in feng shui, have collectively shaped the distinctive style of Huizhou architecture [17]. The ecological design principles of Huizhou's ancient villages reflect concepts such as the balance of yin and yang,

the unity of humanity and nature, and the pursuit of harmony between the two. These principles are clearly embodied in Huizhou architecture, demonstrating the deep ecological consciousness embedded in its decorative arts.

Huizhou architecture not only preserves aesthetic and craftsmanship traditions but also prioritizes the sustainability of building materials. The selection of materials reflects an ecological mindset, drawing from local natural resources that are readily available and have minimal environmental impact, aligning with sustainable development principles. This careful choice of materials not only showcases the Huizhou people’s respect for nature but also ensures the durability and enduring beauty of their buildings.

In the design and construction process, Huizhou architecture emphasizes harmonious coexistence with the natural environment. The layout and design of Huizhou-style buildings often blend seamlessly with the surrounding landscape, utilizing natural

topography and vegetation to enhance both aesthetics and functionality. Additionally, eco-friendly techniques are employed during construction, such as the use of local timber and traditional building methods, to minimize environmental damage. This ecological approach is integral to Huizhou architectural culture and plays a crucial role in the preservation and development of Huizhou decorative arts.

2. Digital Reconstruction and Virtual Presentation

Since China began its initiative to protect intangible cultural heritage in 2005, Huizhou art, as one of the nation’s cultural treasures, has garnered unprecedented attention and protection. To safeguard these invaluable cultural assets, digital technology has been extensively employed in the reconstruction and presentation of Huizhou architecture.

Through high-precision mapping and data acquisition, a comprehensive database of Huizhou’s ancient buildings has been established, capturing details such as spatial



Fig. 4. Carving Techniques of Three-Carvings in Ancient Huizhou

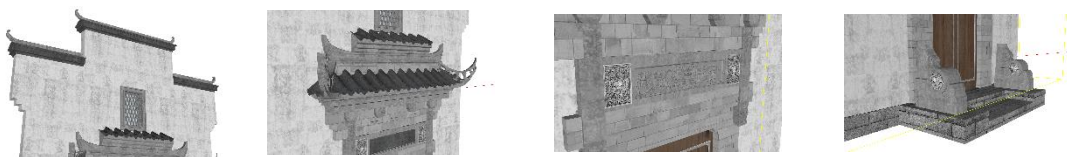


Fig. 5. Digital Modelling of Huizhou Gate. Director: Xue mei, China, 2024

dimensions, scale, color, texture, and materials. This database serves as the foundation for subsequent digital reconstruction efforts. Additionally, three-dimensional modeling technology is utilized to create virtual simulations of these ancient structures, allowing people to experience the allure of Huizhou architecture in an immersive virtual environment. This digital reconstruction not only aids in the preservation and restoration of ancient buildings but also opens up new avenues for tourism development and cultural dissemination.

Huizhou's decorative art, with its intricate craftsmanship and profound cultural significance, serves as an essential resource for studying the history, culture, and art of the region. However, many of these works of carving art have suffered significant damage and deterioration over time due to environmental factors and the challenges of preservation. To effectively protect these cultural heritages, digital technology has been introduced to enable the virtual display of China's outstanding traditional works. As an emerging technical approach, virtual display continues to explore innovative techniques and application scenarios, offering new possibilities and vast potential for the presentation of cultural heritage.

In the context of Huizhou art and theoretical research, virtual display plays a pivotal role. It allows a global audience to experience the unique charm of Huizhou art in an intuitive manner, promoting a deeper understanding and broader dissemination of its artistic significance. By providing immersive experiences and innovative channels for cultural communication, virtual display contributes richly to theoretical research,

offering new perspectives and insights for scholars, and advancing academic discourse in meaningful ways.

Conclusion. The study delves into the historiography of decorative art in ancient Huizhou, uncovering the aesthetic and technological characteristics of the region's three primary traditional crafts. Through a comprehensive analysis of ornaments, patterns, forms, their compositions, semantics, and production techniques, the research systematizes decorative elements based on their symbolic and cultural significance, as well as the technical methods and tools used in their creation. This paper also showcases how digital tools, particularly three-dimensional modeling technology, can be employed for the preservation and dissemination of this ancient art.

The architectural decorative art of the Huizhou region is not merely about beautifying buildings; it serves as a medium for cultural expression and inheritance. It demonstrates the Huizhou people's reverence for and continuity of traditional culture, while also offering rich inspiration and reference points for the evolution of modern architectural art. By systematically studying the features of Huizhou's architectural decorative art, we can gain a more comprehensive understanding of the region's architectural culture and draw creative inspiration from it, providing new ideas for innovation in contemporary architectural art. Therefore, the study and preservation of the architectural decorative arts of China's ancient Huizhou region hold great significance. It is not only a crucial part of China's historical and cultural heritage but also a vital means of cultural identity and self-expression.

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^{1,2}СЮЕ МЕЙ, ¹БУЛГАКОВА Т. В.

¹Київський національний університет технологій та дизайну, Київ, Україна

²Шеньсійський університет науки і технологій, Сіань, Китайська народна республіка

ОСОБЛИВОСТІ ТА СТРАТЕГІЇ РОЗВИТКУ АРХІТЕКТУРНОГО ДЕКОРАТИВНОГО МИСТЕЦТВА В СТАРОДАВНЬОМУ РАЙОНІ ХУЙЧЖОУ, КИТАЙ

Мета. Метою цього дослідження є проведення всебічного аналізу стародавнього декоративного мистецтва Хуейчжоу, визначення його естетичних, символічних і технологічних характеристик, а також вивчення шляхів його розвитку в сучасну епоху за допомогою цифрових технологій.

Методологія. Це дослідження використовує іконографію, аналіз літератури, порівняльні дослідження та інші методи для класифікації та теоретичного узагальнення малюнків і текстових матеріалів.

Результати. Дослідження аналізує причини становлення декоративного мистецтва в стародавньому Хуейчжоу. Визначено естетичні та технологічні особливості декору в трьох основних видах традиційних ремесел цього регіону. На основі аналізу орнаментів, візерунків, форм, їх композицій, семантики та технологій виготовлення декоративне мистецтво Хуейчжоу систематично класифіковано з точки зору символічного та культурного значення, а також технічних методів та інструментів виробництва. Розкривається соціальна функція, символіка та естетична цінність декоративного мистецтва Хуейчжоу. Крім того, демонструються перспективи розвитку та поширення цього стародавнього мистецтва цифровими засобами.

Наукова новизна. Вперше архітектурне декоративне мистецтво Хуейчжоу було систематично класифіковано з точки зору естетики, семантики та технологій. Його унікальне мистецьке значення розкрито через детальний аналіз композицій, їх символічного значення, матеріалів і технологічних процесів. Було також сформульовано стратегію оцифрування та успадкування «Трьох різьблень» Хуейчжоу (дерево, камінь і цегла), спрямовану на захист і популяризацію цієї нематеріальної культурної спадщини за допомогою сучасних наукових і технологічних засобів для реалізації прикладної цінності стародавнього мистецтва в сучасному дизайні.

Практична значущість. Результати цього дослідження можуть бути застосовані такими професіоналами, як цифрові художники, дизайнери, інженери та інші, у різних галузях мистецтва та дизайну в стародавньому регіоні Хуейчжоу для створення унікальних робіт і отримання досвіду шляхом інтеграції цифрових технологій із традиційним декоративним мистецтвом.

Ключові слова: стародавній Хуейчжоу, архітектурне декоративне мистецтво, різьблення по дереву, різьблення по каменю, різьблення по цеглі, естетичні характеристики, цифрова реконструкція.

ІНФОРМАЦІЯ
ПРО АВТОРІВ:

Сюе Мей, аспірант, Київський національний університет технологій та дизайну, Шеньсійський університет науки і технологій, Китайська народна республіка, ORCID 0009-0004-9379-6702, **e-mail:** xuemei9212@gmail.com

Булгакова Тетяна Володимирівна, канд. техн. наук, доцент, доцент кафедри дизайну інтер'єру і меблів, Київський національний університет технологій та дизайну, ORCID 0000-0002-6523-5770, **e-mail:** bulgakova358@ukr.net

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