



# Study on the Design Implication of Auspicious Patterns of Huizhou Traditional Architectural Components — Taking Windows as an Example

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DOI: 10.32629/asc.v3i3.944

**Abstract:** Traditional architectural patterns are an indispensable part of Chinese traditional culture, and all patterns have certain meanings, which fully reflect people's life and culture at that time. Huizhou architecture is one of the representatives of Chinese traditional architecture, and there are many auspicious patterns in Huizhou traditional architecture, especially the patterns on the windows. These auspicious patterns express the expectation and pursuit of local people for a happy life. In the long history, auspicious patterns have become a traditional folk culture and have been widely used in modern architecture. Therefore, taking the window as an example, this paper deeply analyzes the design implication of the auspicious patterns of Huizhou traditional architectural components, hoping to reveal the profound cultural connotation behind the auspicious patterns.

**Keywords:** Huizhou traditional architecture, window, auspicious patterns, design implication

## Introduction

Huizhou traditional architecture is an important school in China's traditional architectural culture, and the auspicious patterns in Huizhou traditional architectural culture are representative, which makes Huizhou traditional architecture unique. Based on the understanding of auspicious patterns in Huizhou traditional architectural components, it is found that these decorative patterns with rich meanings are consistent with Chinese traditional ideas. Therefore, auspicious patterns in Huizhou traditional architectural components have profound cultural connotation and aesthetic meaning, and have good research value.

## 1. Auspicious patterns of Huizhou traditional architectural components

Because there are many kinds of nationalities in our country, each nationality has its own unique traditional decorative culture, so our national decorative art is very rich. The auspicious patterns of Huizhou architecture have a high position in the national decorative arts. These auspicious patterns integrate a variety of knowledge of local history, culture and art, and are reflected in the form of wood carving, brick carving, stone carving, color painting and other art forms. The auspicious patterns of Huizhou traditional architectural components are very rich in subjects and many kinds, which are mainly divided into plant patterns, animal patterns, landscape patterns, character story patterns, geometric patterns, etc. [1].

## 2. Windows of Huizhou traditional architecture

In Huizhou traditional architecture, the building structure connecting the living room and outdoor space is composed of doors and windows. The doors and windows here not only have good uses, but also are an ornament of traditional buildings. They are an indispensable part of Huizhou traditional architecture and because it is different from the traditional architectural structure in Huizhou, there are many forms of doors and windows, mainly including mullion windows, sill windows, support windows, horizontal draped windows, etc. The design of doors and windows in buildings mainly has the function of daylighting and informing the public. The most important function of doors and windows in the forest garden is "borrowing scenery". People can watch the scenery outside through doors and windows. From the perspective of decoration, the simple beauty of windows can meet people's needs for architectural aesthetics. Through the decoration on the windows, the decoration techniques of building structures are fully reflected. At the same time, the local regional cultural characteristics are displayed and the building forms are shown as a whole. In the Ming and Qing Dynasties, the traditional buildings in Shexian county were mainly closed inner courtyard houses, with wood, brick, stone and other components in the majority, which gave the "three carvings" art a good opportunity and space. Since then, people in Shexian county have paid more attention to the internal decoration in the buildings, ignoring the internal decoration outside the buildings, while the black tile white walls and mottled blue stone windows outside the houses and it forms an elegant building landscape. However, the interior design of the building is very exquisite. The windows of each room are decorated with auspicious patterns, and different auspicious patterns are designed according to the use of the house [2]. In addition, the columns, beams, doors and

windows of the building are made of wood as a whole and carved on them to promote the development of wood carving. Compared with brick carving and stone carving, the content of wood carving is more abundant. Taking the architectural panes as the starting point to explore the pattern metaphor of Huizhou architectural features, and taking the four major areas of the County, the County, Wuyuan and Huizhou City as the main research scope, we can open up the internal boundaries of the area and traditional buildings such as ancestral halls, academies, official houses and civilian houses, and integrate the flower windows (brick carvings, wood carvings, stone carvings, etc.) on various types of buildings into the research system, highlighting the overall sense of traditional culture with the whole vision.

### **3. Design implication of auspicious patterns of windows in Huizhou traditional buildings**

The auspicious patterns on the windows of Huizhou traditional buildings can fully reflect the local people's customs and auspicious concepts. They are also the traditional national culture handed down by Huizhou people through a long history. Through the various auspicious patterns in the architectural windows, we can understand the architectural design concept of Huizhou.

#### **3.1 The form of auspicious patterns is consistent with the moral content**

There are many kinds of auspicious patterns decorated on the doors and windows of Huizhou traditional buildings, and many auspicious patterns combine the expression form and content to fully reflect the meaning of auspicious patterns. The auspicious patterns of doors and windows decoration in Huizhou traditional buildings often use flowers, animals, legends and other auspicious pattern elements, and are expressed by means of homophony, metonymy, pun, fable and so on. At present, the auspicious patterns of doors and windows in Huizhou traditional buildings often express auspicious thoughts through some events or scenes. First of all, it expresses people's inner hope through the pronunciation similar to Chinese characters, such as the auspicious pattern composed of silver carp and lotus, which means that there are fish every year. "Crown" is the same as "official". The container "Jue" in full bloom has the same sound as "Jue", which represents the official position. The auspicious pattern design composed of these two words means "promotion to Jue". Secondly, the auspicious patterns of Huizhou traditional buildings often use other patterns to represent specific meanings. For example, the dragon is a divine beast, which symbolizes holiness and auspiciousness. Therefore, the image of the Dragon usually implies supremacy, auspiciousness and festivity. The auspicious patterns supported by the dragon and the Phoenix on the windows of Huizhou traditional buildings imply the auspiciousness of the dragon and the Phoenix; There are also tortoise and crane patterns that imply longevity, and pomegranate patterns that imply more children and grandchildren. Finally, the common patterns on the windows of Huizhou traditional buildings also have various deformed text patterns. This auspicious pattern also reposes people's good expectations for life. For example, the words "Yi", "Shou", "Fu", "Bao", "Fu" and "Ji" all express rich connotations and auspicious symbols.

#### **3.2 Auspicious patterns show the combination of concrete and abstract**

The auspicious patterns on the windows of Huizhou traditional buildings basically have the basic connotation of warding off evil spirits and praying for blessings. These auspicious patterns are usually reflected by concrete graphics and abstract paintings, and given certain symbolic significance. After a long time of circulation, these graphics with certain special meaning are spread among people, and go deep into people's consciousness with fixed meanings, which is recognized by the public [3]. For example, people in Huizhou think that rabbits can represent the moon in the sky, and fish can reflect people's abundance. In addition, many auspicious patterns reflect thoughts and emotions by means of symbolism, which can better express their meanings than language. This is also the reason why traditional patterns have a long history. For example, in the auspicious patterns of Huizhou traditional buildings, there are some bottle shaped patterns. The design of these patterns implies the blessing of peace to the family. And the lion represents the power and ferocity, which is the same as the "goodness" of fan making, and also represents the virtue of being kind to others. In the traditional auspicious patterns, people use the form, sound and meaning perfectly, express their emotions in the form of patterns, and extend or extend the attributes and characteristics of some wild animals and plants. This is also a common means in the traditional auspicious patterns. Using the same or similar pronunciation to connect, which is also a common way in the traditional auspicious patterns. For example, using the same or similar pronunciation to connect is also a common technique in modern architecture. The advertising of absolute vodka uses the bottle shape features as a way of association, and combines various representative plant shape features with bottle shape features, thus forming a strong form serialization, which also forms a symbol for absolute vodka bottles [4]. In addition, the auspicious patterns on the windows of Huizhou traditional buildings are more abstract, such as the ten-thousand-character pattern. The main image features of the ten-thousand-character pattern are reflected in the four ends of the vertical line of the cross, so the ten-thousand-character pattern has become the most

common theme in Huizhou wood carvings. They often unfold at the four ends of the word "Swastika" and repeatedly draw a variety of interlocking patterns. The continuous formal characteristics of their constituent lines are also known as the ten-thousand-character continuous head pattern, which is endowed with a continuous meaning and shows the beauty of orderly rhythm. Even the wooden lattice patterns on the windows of some residences are decorated with Wanzi patterns [5].

### **3.3 Auspicious patterns reflect the vision of a beautiful artistic conception**

Many auspicious patterns in the windows of Huizhou traditional buildings come from life. Some stories and beautiful expectations in life are presented in the form of patterns, which not only has a certain decorative effect on the buildings, but also can visualize the beautiful things around. Therefore, the stone carvings of the Hongcun Zhicheng hall, such as water warfare, Mountain Warfare and positional warfare, are also full of characteristics of the times. The stone carvings are exquisite in workmanship, lifelike in scenery and lively in character images. There are 18 figures in the lintel pattern, which represent the hero's romantic demeanor. On both sides are many civil and military officials carrying umbrellas and holding high battle flags, which also represent the true reflection of the hero's social status. Zhicheng hall is a museum of sculpture art with superb sculpture technology and lifelike patterns. It also reflects the skilled skills and extraordinary artistic talents of ancient Huizhou artists. In addition, Huizhou also operates some auspicious patterns of plants, breaking people's inherent ideas about plants and using plants to show people's expectations for a better future. For example, the peach pattern has the meaning of longevity, blessing and warding off evil spirits. You can see the auspicious pattern of longevity on Huizhou windows, which is composed of peach and osmanthus. In addition, there are red beans, which also represent deep feelings. Mei, the meaning of pride. "Four gentlemen" in auspicious patterns. These picture images can be found everywhere in Huizhou architecture, which embodies Huizhou people's love and desire for a better life.

## **4. Aesthetic implication of auspicious patterns in Huizhou traditional architecture**

### **4.1 Advocating the natural beauty of the unity of heaven and man**

In ancient China, many famous people loved natural beauty very much. Take Confucius for example. Confucius said that "wise people enjoy water and benevolent people enjoy mountains", which fully reflects his love for natural beauty. In the ancient Chinese culture, the unity of heaven and man is the ideological core and spiritual essence. From the auspicious patterns of Huizhou traditional buildings, we can realize that the unity of heaven and man is also the embodiment of the ancient Huizhou people's aesthetic appreciation of auspicious patterns. Most of the auspicious patterns on the windows of Huizhou traditional buildings show natural simplicity, freshness and elegance, without any complicated embellishments. They are usually attached to nature and develop in harmony with nature. In addition, the structure of Huizhou traditional buildings is diversified, which also makes the window styles of traditional buildings more diverse. However, these auspicious patterns are made by means of homonymy or homonymy. It can be seen that the people of Huizhou have a clear understanding of the connections between all things, and have long realized the ideological realm of "the unity of heaven and man".

### **4.2 Emphasizing the beauty of exquisite technology**

The making of auspicious patterns in Huizhou traditional architecture integrates many arts. The makers of auspicious patterns have strict requirements on the process, and the process techniques are very exquisite, making the auspicious patterns elegant, vivid, lifelike and exquisite. The most representative craft in Huizhou traditional architecture is the "three carvings". When choosing the expression mode and theme content of auspicious patterns, the sculptors will depend on the location, use and surrounding layout of the windows of the building, which makes the implied meaning of auspicious patterns very different. In the actual production process, the craftsman carefully carved each part, with full and rich patterns, clear primary and secondary, scattered and orderly. The beauty of Huizhou architecture and exquisite craftsmanship is a witness to the rich creativity of Huizhou people.

### **4.3 Ethical beauty embodying etiquette thought**

In the long history of the Chinese nation, the etiquette thought has always been deeply rooted in the spiritual concept of mankind. In addition, the far-reaching impact of Chinese traditional Confucianism on Huizhou people has made the etiquette morality the highest point in the human spiritual world, and Huizhou people's requirements for social status gradually show a high degree of ethics, which also stresses the hierarchical relationship between monarchs, ministers, fathers and sons, men, women, old and young. Through the investigation of auspicious patterns on the windows of Huizhou traditional buildings, it can be found that the basic content and selection of auspicious patterns can fully reflect the ancient Huizhou people's pursuit of ethical aesthetic value, and make the meaning of auspicious patterns more clear. The auspicious pattern of Huizhou traditional architecture is a cultural decorative pattern, which has been running through the whole civilization

history of the Chinese nation and has become an important part of China's traditional national culture [6]. Today, in order to inherit the historical significance of the auspicious patterns of Huizhou architecture, it requires us to have a broad and in-depth understanding of the auspicious patterns of Chinese Huizhou architecture, understand the basic meaning and artistic connotation of the auspicious patterns of Huizhou architecture, and create a design and decoration art with deep Chinese national characteristics.

## 5. Development trend of auspicious patterns in Huizhou traditional architecture

First, one of the external manifestations of folk crafts is the auspicious patterns in the windows of Huizhou traditional buildings. As shown, the auspicious patterns of Huizhou traditional buildings will continue to spread along with local folk art and culture. However, with the continuous development of the times and the innovative development of folk crafts, the auspicious pattern culture of Huizhou traditional buildings will also change. In order to continue to inherit the auspicious pattern culture of Huizhou traditional buildings, Huizhou local government needs to protect the inheritors of the auspicious pattern making process and give a lot of support to make Huizhou auspicious patterns achieve innovative development, And the appearance of auspicious patterns can meet the needs of people's life and the public aesthetic orientation.

Second, as people's lives and needs are constantly changing, auspicious pattern craftsmen should adopt a changing mentality to develop the auspicious pattern technology of Huizhou traditional buildings, and use, research and discover new materials, tools, contents, environments, standards and requirements for auspicious patterns in combination with modern means and tools.

Third, Huizhou auspicious patterns have developed into a kind of commodity in modern times, which makes the market play a vital role. Under the background of the superposition of consumer society and information society, consumers' purchase reflects the change of existence and cognitive structure, which changes the existing state of Huizhou auspicious patterns. Huizhou auspicious patterns, as a local traditional culture, need to innovate and transform some elements of the auspicious patterns to highlight the characteristics of the times [7].

Fourth, retain the content of form innovation. The auspicious patterns of Huizhou traditional architecture can still retain elements with good moral and positive significance. For example, the figure of mandarin duck is a symbol of love and happy life of husband and wife. The combination of the auspicious patterns and modern life can also reflect the expectations and emotions of modern people. Therefore, designers and craftsmen of auspicious patterns of contemporary Huizhou traditional architecture need to accurately grasp the meaning of auspicious patterns, so as to achieve certain economic benefits and social value.

## Conclusion

The auspicious patterns of Huizhou traditional buildings are a kind of traditional folk crafts. Auspicious patterns are mostly used in combination with various traditional sculpture crafts to form a traditional architectural image form with many crafts, high color purity, representativeness and auspicious meaning, which can not only protect and promote the auspicious culture of the Chinese nation, it can also help us understand the psychological sustenance and social humanistic spirit of the Chinese nation behind the image.

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