

# Research on inheritance and development of Huizhou wood carving cultural heritage under the background of cultural revitalization

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**Abstract:** "Huizhou culture", as the wisdom crystallization of Anhui people, has many excellent intangible cultural heritage. However, in the contemporary cultural inheritance and promotion, Huizhou culture has encountered a huge development challenge. Nowadays, our country, government, people and local inheritors of intangible cultural heritage pay close attention to the protection, inheritance and development of Huizhou's intangible cultural heritage. At the same time, countless outstanding cases of intangible cultural heritage being promoted in modern times have emerged across the country. This paper attempts to take Huizhou wood carving as the research object, and in the background of cultural revitalization, take Huizhou wood carving as the entry point to explore the cultural value and aesthetic value behind it, and explore the non-genetic inheritance and development direction in line with the development trend of art. The innovations of this paper are as follows: Explore the cultural core of Huizhou wood carving from the perspective of cultural revitalization, analyze its artistic characteristics in depth, combine the development status of Huizhou wood carving and analyze the relevant cases of cultural revitalization, awaken the "cultural memory" of Huizhou, inherit the "soul of culture" of Huizhou, integrate the cultural inheritance of Huizhou with artistic creation and artistic aesthetics, and promote the excellent traditional culture of the Chinese nation.

**Keywords:** cultural, revitalization, development, Huizhou wood carving, cultural heritage, cultural revitalization

## 1. History and present situation of Huizhou wood carving culture

### 1.1. Development course

Huizhou area, under the current Huangshan City of Anhui Province, known as the "south gate of Anhui Province", Huizhou is located in the southernmost part of Anhui Province, is located in Anhui, Zhejiang, Jiangxi three provinces of the union. The history of wood carving art in Huizhou area has a long history. It is one of the traditional and ancient folk carving arts. In today's Huizhou, you can still enjoy the woodcarving works everywhere. Huizhou wood carving began in the Song Dynasty and reached a certain scale in the early Ming Dynasty. After the middle of the Ming Dynasty, Huizhou merchants, with their increasingly abundant financial resources, gave great support to Huizhou wood carving. After the Ming and Qing Dynasties, Huizhou merchants increasingly pursued the decorative function of Huizhou wood carving, and folk artists created more decorative art works. The development of Huizhou wood carving has thus entered its heyday. To sum up, it is precisely because of the rise of Huizhou merchants that Huizhou wood carving has developed rapidly. Since the Ming Dynasty, Huizhou merchants, an increasingly prosperous group, have made indelible contributions to the development of material production and the prosperity of commodity trade. Influenced by traditional Confucianism, they returned to their hometown, bought land and built houses in their hometown, and Hui style wood carving came from this, forming a unique school of art. In the rich cultural soil of Huizhou, Huizhou wood carving constantly draws the nourishment of Confucian culture, takes root and sprouts in this soil, and forms its own artistic style. Due to the geographical advantages of Huizhou area, the mountainous area is rich in wood needed for Huizhou wood carving, folk artists use their own wisdom, so that these raw materials in their hands transformed into exquisite handicrafts. Huizhou wood carvings usually give people a warm texture. The reason why the houses in Huizhou are made of brick and wood is that Huizhou folk artists have invested a lot of time in Huizhou people's residences and carved countless amazing art treasures. Huizhou wood carving is therefore fully nourished by this fertile soil of Huizhou and has sustained

growth. The research on the artistic characteristics of Huizhou wood carving found that Huizhou wood carving pays more attention to the integration and innovation of various technology in creation, is not limited to materials, is good at individual expression, uses cultural symbols, and highlights regional characteristics. In terms of overall style, with the prosperity and decline of Huizhou merchants, they experienced the change of time, inherited the legacy of the Qin and Han dynasties, and at the same time, they were bold and bold, but they were not lack of delicacy. The themes and contents covered history, drama, myths and legends, religion, folk life and natural flowers and trees, and were closely related to local production and life, involving all aspects of humanity, society and nature[1-5].

### **1.2. Development status**

Hui-style wood carving is one of the most influential schools in the history of Chinese folk wood carving, and plays a far-reaching role in cultural protection, industrial development and intangible heritage protection. Since the development of Huizhou wood carving, market behaviors such as enterprise and workshop production and management have become more and more obvious. The development of market economy has brought impact to the artistic development of Huizhou wood carving, and also brought the opportunity of industrialization development. The development of regional economy needs to rely on specific industries. Due to the advantages of natural environment and cultural resources, Huizhou tourism industry, as the leading industry in the local area, has been playing an important role in promoting and promoting the development of local culture and economy. Under the global development trend of "cultural economy, economic culture", this innovative development mode of cultural industry and tourism industry has gradually won the support of local governments, enterprises, institutions and other social aspects. How to actively promote the integration of traditional culture and emerging industries and optimize the structure of cultural industry has become a topic worthy of in-depth study. From the perspective of national cultural construction and development, the research significance of this paper is to study the sustainable development of Huizhou wood carving culture from the perspective of cultural revitalization, which can effectively promote the relevant research and protection of China's intangible cultural heritage, promote the prosperity and development of China's cultural undertakings and realize the great goal of cultural power by 2035. Starting from the development level of regional culture, it can promote the inheritance of Huizhou local intangible cultural heritage in modern society, enrich the relevant theoretical research in the field of Huizhou wood carving craft design, and raise the attention of Huizhou culture. Anhui is one of the important birthplaces of Chinese civilization, with many splendid intangible cultural heritages. These intangible cultural heritage is deeply rooted in the masses, making Anhui has a unique cultural vitality, these precious spiritual wealth is the wisdom of Anhui people, but also the bright pearl of Chinese civilization. In particular, Huizhou culture has many rich cultural resources and tourism resources. How to make effective and reasonable sustainable development and utilization of these two valuable resource advantages in Huizhou, and transform the rich cultural resources into cultural assets through innovation and effectiveness? I find the research trend of cultural sustainable design from the existing literature. Part of the research literature is as follows: Zhu Min believes that the concept of sustainable development has become a hot topic at present. If we want to explore and try the concept of sustainable design in the research of modern art design, we can learn the idea of sustainable development from the extensive and profound traditional Chinese culture, provide ideas for designing works with sustainable design, and revitalize the intangible cultural heritage. Wang Qiaofeng and Ma Zhenlong believe that we should keep up with the tide of The Times, make full use of the advantages of modern digital technology and new media communication, and promote the sustainable development of non-genetic inheritance by deeply exploring the cultural connotation of intangible cultural heritage, comprehensively utilizing digital production technology, effectively integrating online and offline platform resources, and innovating interactive experience methods of media communication. Let the intangible cultural heritage with cultural heritage acquire new vitality. Peng Mei believes that from the perspective of sustainable design concept, taking the most distinctive vessels of traditional Shiwan pottery in Lingnan as prototypes, extracting elements such as shape, color and pattern by comparing different types of pottery, finding a suitable design method, and selecting fragments with significant shape, pattern or color genetic characteristics from broken Shiwan pottery. It is splice and redesigned with various materials such as metal, wood, glass, glue drops and other materials, and integrates into cultural and creative products or clothing products with innovative methods. The redesign method can transform waste ceramic fragments into treasure, restore commercial value, realize the effective integration between regional culture and product design, promote the spread of traditional culture and protect ecological civilization. Wu Xiaohuai, Li Yan, and Liu Yan argue that: We combine traditional handicrafts with economic development. While inheriting and protecting traditional handicrafts, we should also rationally develop and utilize natural resources, so as to catalyze the

development of intangible cultural heritage industry and expand its share in the market. "While promoting development with protection, it is necessary to promote protection with development". Culture is the soul of tourism, if we do not pay attention to the protection and inheritance of culture, it is difficult for us to achieve ideal results. Through the literature search of cultural sustainability in the past five years, we find that: the current research on cultural sustainability is more pursuing economic benefits, and the depth of exploring the beauty of traditional culture and art needs to be strengthened. Protecting and inheriting intangible cultural heritage is the wish, responsibility and mission of generation after generation. Protecting and inheriting intangible cultural heritage is also to better inherit the historical context of the Chinese nation, provide a steady stream of spiritual nourishment for the Chinese people, and constantly promote cultural self-confidence and self-improvement[6-7].

## **2. Huizhou wood carving new path**

### ***2.1. The application prospect of Huizhou wood carving***

In the innovative application of Huizhou wood carving, it is mainly concentrated on interior decoration, tourism packaging, cultural and creative products. For example, Huang Kai and Zhu Mina analyzed the development value of intangible cultural heritage of Huizhou sculpture art from the Angle of ecology, and emphasized the integration of modern scientific and technological means with the law of cultural and ecological protection. Innovative changes are carried out in the inheritance, providing materials for modern design, maintaining and developing local cultural characteristics, and creating decorative artworks and tourist souvenirs with distinctive local characteristics. It is concluded that the protection and sustainable development of Huizhou three sculptures can be started from the aspects of innovation in inheritance, protection of inheritors, and establishment of intangible cultural heritage creative park. Through aesthetic analysis of Huizhou wood carving patterns, craft techniques and creative themes, Li Mu summarized the aesthetic characteristics contained in wood carving, and applied them to packaging design to realize the collision between traditional elements and modern design. Gao Manxia conducted comprehensive research and analysis on Huizhou wood carving technology, refined, simplified and reconstructed the techniques, materials, patterns and contents of Huizhou wood carving, and shaped decorative elements with traditional cultural characteristics as well as fashionable and modern characteristics, with a view to opening up the development field of new Chinese style and applying more traditional cultural elements to modern interior design. Through the above review, it is found that in recent decades, the research trend of Huizhou wood carving has gradually changed from the study of cultural theory to the study of innovation and development. However, through the summary of previous studies, it is found that most scholars only conduct in-depth analysis of the existing Huizhou wood carving cultural relics from various angles. Although the cultural connotation, artistic characteristics and style characteristics of Huizhou wood carving are summarized, the sustainable development of Huizhou wood carving and the innovation of materials and processes are carried out, most of them lack systematic deep thinking, constructive suggestions and clear practical measures. The protection of Huizhou wood carving also fails to grasp the internal factors that promote its inheritance and development, and there is a disconnect between relevant measures and social needs. In the innovation and development of Huizhou wood carving culture, innovation and application are mainly carried out from interior decoration, tourism, packaging and other aspects, especially in the interior decoration application, which has achieved great development, but the application of sustainable design concept is lacking in product innovation. Trying to solve the development problem of Huizhou wood carving culture through a single product design is lack of universality. Huizhou's rich cultural assets and tourism resources have not been fully developed, including the existing design practice of sustainable design concept has not been fully reflected. In the part of innovative application, most of the researchers' design works do not have a strong viscosity with the needs of users, and the cultural characteristics are not reflected, resulting in a great weakening of the publicity of Huizhou local culture and technology. Taking Dongsha Guyu Town, Zhejiang Province as an example, there are more than 30 items of intangible cultural heritage listed above the county level in the town. Through the normalization of exhibition activities, the integration of intangible cultural heritage stores, the characteristics of theme activities, and the branding of intangible cultural heritage joint exhibition, Dongsha ancient fishing Town has regained an oasis of recuperation and vitality, and the ancient town has been revitalized. Dongsha attracts the market by focusing on excavation and continuously launching themed activities such as the Fisherman Xie Yang Festival and the Lantang Festival, and by cooperating with the living display, experience and interaction, and product sales of intangible cultural heritage such as fishing rope knot and fishbone sculpture on the street, it has formed a better integration pattern of intangible cultural heritage and tourism with main and complementary collocation and coordinated efforts, and a number of endangered intangible cultural heritage projects

have been protected. With more than 100,000 visitors, it is a textbook that solves the conflict between local and open. Dongsha Ancient fishing Town has also built a complete ecological network of intangible cultural heritage, set up intangible cultural heritage training courses, and activities such as "intangible cultural heritage into the community, into the classroom, into the auditorium" have narrowed the distance between intangible cultural heritage and people, so that people can feel the artistic beauty of intangible cultural heritage, and carry forward the excellent traditional culture. With the advent of the digital era, intangible cultural heritage "touch the net" has become a major trend, eating intangible cultural heritage, watching intangible cultural heritage, listening to intangible cultural heritage has become a part of people's lives. In August 2022, Douyin Live launched the "DOU You Guolai" program, aiming at folk music lovers, professional folk music people, folk music institutions, and folk music non-genetic inheritors to carry out a new way of live broadcasting with culture. The live broadcast room can be interactive and rewarded, which not only increases the contact between intangible cultural heritage and the public, but also increases the income of the inheritors and improves their lives. Relying on modern digital technology, this kind of online exhibition of intangible cultural heritage is a convenient way for intangible cultural heritage to approach the public, with flexible form, wide audience, direct and efficient. With the further popularization and wide application of 5G network, modern communication means and new media communication technology, high-tech digital technologies such as VR, AR, 3D scanning and reconstruction, and artificial intelligence have also been fully applied in the field of intangible cultural heritage. Through the collision between digital technology and traditional skills, intangible cultural heritage has been injected with new elements of The Times and more fashionable and younger ways of expression. It not only meets the current aesthetic requirements of traditional culture, but also attracts more groups, especially young people, to further pay attention to, understand and love intangible cultural heritage, integrate traditional intangible cultural heritage into contemporary society, and make the ancient intangible cultural heritage further glow with the vitality of the new era[8-12].

## ***2.2. Innovative application of Huizhou wood carving***

The innovation points of this paper are as follows: try to explore the artistic beauty and formal beauty of Huizhou wood carving from the perspective of cultural revitalization. Based on the development status of Huizhou wood carving and related cases of cultural revitalization, put forward innovative strategies such as localization, connectivity and sustainability. Explore the sustainable development design mode of Huizhou wood carving from the perspective of cultural revitalization through the principles of local, systematic and innovative, and hope to expand new ideas for the inheritance and development of traditional craft culture. Through the practice strategy of "viewing" culture, "thinking" creativity and "drawing" products, we should grasp the cultural connotation in the process of Huizhou wood carving creative design, transition the creative form from meeting the market demand to guiding the market demand, and promote the fashion of Huizhou wood carving, the dynamic development model and the continuation of cultural inheritance. The design practice is based on the classic elements of Huizhou wood carving, which provides some reference examples for the practice of regional culture revitalization. Through case analysis, such as investigation and visit, collecting feedback from relevant personnel of Huizhou wood carving industry, etc., to discuss whether the sustainable combination of Huizhou wood carving cultural and creative product design can solve the practical problems of the future development of Huizhou wood carving[13-18].

## **3. Conclusions**

At present, the research on the innovative development of Huizhou wood carving culture mainly focuses on the innovative design of interior decoration, tourism packaging and other aspects, especially the extensive research on the application of interior decoration. However, these innovative designs lack the application of sustainable design concept, and the previous research only took Huizhou wood carving as an innovative element in a certain design direction. There is a lack of research on the design dilemma of Huizhou wood carving itself. Huizhou culture and the connotation of Huizhou wood carving culture are not clear, and the cultural characteristics are not obvious, resulting in a great weakening of the publicity of Huizhou native culture and craft, and less research on the sustainable design of Huizhou wood carving culture. In the industry, the awareness of brand and intellectual property rights needs to be strengthened. In general, it shows the characteristics of scattered distribution, small processing scale, weak publicity, lack of industrial linkage in the industry and reasonable branding marketing strategy. In the user group that tends to be younger, the market demand and product supply have not established a good interactive relationship. In terms of inheritance, the change of technology, the marketization of

traditional technology and the new concept of society lead to the lack of follow-up; In terms of innovation, Huizhou wood carving does not really understand and make full use of the advantages of local culture, and obtains content innovation through the uniqueness of its own culture. It often uses the existing cultural elements of the outside world as its own craft carriers or creative themes, or even imitates them, lacking certain cultural confidence. In accordance with the principle of localism, the rural cultural construction centering on localization can focus on the characteristics of local culture, combine the local lifestyle, society and external market demand, extract representative cultural elements from traditional Huizhou wood carving for elaboration, and integrate regional colors to reflect the regionalization and personalization of Huizhou wood carving cultural and creative products. Excellent traditional culture is the growth point of rural culture and the "soft power" to realize rural revitalization. With the gradual imbalance of rural cultural ecology, the contradiction between economic construction and cultural protection has become increasingly prominent. From the perspective of cultural revitalization, the mode of artistic design's involvement in rural construction is more in line with the innovative development strategy dominated by rural culture. With localization, connectivity, sustainability and other features as the starting point, on the basis of respecting local living habits and lifestyles in rural areas and grasping local social needs, the government, residents and external resources are fully utilized to balance traditional craft and market demand, establish an equal relationship of interaction and connectivity, and match local craft with external market demand. The traditional craft problem we face is the result of a combination of various problems. In the process of designing for it, we should consider various relevant factors in this culture and change our design thinking. The innovative design of traditional craft cultural and creative products is the adaptive improvement of local culture in modern life. It is necessary for designers to change their role thinking as both designers and local residents at any time, integrate the needs of local craftsmen and have their own unique insights, so that more relevant personnel actively participate in the innovation of traditional craft culture. The integration of traditional craft and modern fashion lifestyle is an important way to realize the sustainable development of traditional culture. Based on the local culture, we should extract the memory of traditional craft culture and cultural language from traditional craft, so that fashion can become a link between traditional wood carving culture and modern lifestyle. In the process of design practice, it is necessary to always grasp the design of Huizhou wood carving cultural products in the process of cultural connotation extraction, and the creative form from meeting the market demand to guiding the market demand, so as to achieve wood carving cultural creation. The product design is fashionable, the development model is dynamic, and the cultural inheritance is sustainable.

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