Deconstructing the Cultural Connotation and Reconstructing the Carrier of Village Cultural Space—A Case Study of the Intangible Cultural Heritage Anxi Blue Calico

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Abstract. In order to promote the industrial and cultural Renaissance of rural areas, the spatial carrier beneficial to the protection and development of intangible cultural heritage should be rationally planned. Through the coupling relationship between intangible cultural heritage protection and the spatial carrier of village culture, the cultural connotation of intangible cultural heritage should be deconstructed and applied to the design of the spatial carrier of village. Through the full integration of blue calico, an intangible culture, and its spatial carrier, the benign development of culture and space can be formed from the perspectives of cultural reconstruction, spatial scale, temporal scale, lifestyle and new functions. Under the background of rural revitalization, the cultural connotation and characteristics of the villages should be improved, and an effective way to protect the intangible cultural heritage should be explored at the same time.

1 Preface

Anxi blue calico refers to the traditional technique of anxi blue calico printing and dyeing, which is one of the intangible cultural heritages of fujian province. Blue calico has profound cultural value, it only USES blue and white, creating a simple and natural, colorful art world, with a unique artistic style, a profound reflection of the history of Chinese traditional culture. Blue dye began in the song dynasty and became popular in the Ming and qing dynasties, but began to decline after the republic of China. With the development of the machine weaving industry, the old dyeing could not resist the tide of industrialization and gradually withdrew from people's life.

With the improvement of people's quality of life, this ancient traditional craft of blue calico has a unique charm. Blue printed cloth health, environmental protection, green, artistic attributes fit the contemporary people to improve the cultural self-confidence and cultural aesthetic requirements. Gradually walking in the forefront of The Times to become retro art and contemporary trend culture, showing the vitality of intangible cultural heritage.

2 Problems and opportunities of intangible cultural heritage

2.1 Problem

2.1.1 Challenges to the inheritance of intangible cultural heritage.

From the late qing dynasty to the early period of the founding of the People's Republic of China, the techniques of anxi blue printed cloth mainly depended on folk inheritance, represented by the li family in hutou and the liao family in guanqiao shangyuan, both of which were closed in the 1950s. In 1998, the librarian of anxi wenbo, huang yujiu, studied blue calico with the li and liao families and mastered the traditional handicraft techniques. Chen guorui, a teacher from overseas Chinese vocational school, began to study the relevant techniques and cultural products of anxi blue calico in 2016. In addition, there are still some commercial art institutions engaged in children's education, homestay tourism, handicraft workshops and so on in quanzhou to master the art of blue printed cloth. In general, the way of carrying on the intangible cultural heritage of blue calico has changed fundamentally, from folk inheritance to academic research and commercial exploration.
2.1.2 Changes in the original environment of intangible cultural heritage.
At present, the production of blue caliche cloth in the folk has been basically extinct, dye house buildings have disappeared, only in some villages there are a small number of dye house tools such as da jing keng, Wing stone. Great changes have taken place in the original environment of intangible cultural heritage, which cannot be preserved and presented in a complete and true way. The original appearance of this cultural ecology has disappeared.

2.1.3 Dependent secondary environmental changes of intangible cultural heritage
Secondary environments that depend on the primary environment have also changed. First, cotton and bluegrass have been replaced by other crops in upstream production of blue caliche. Secondly, the folk manual textile industry has been replaced by industrial production, and people no longer rely on the tedious spinning, weaving, dyeing and other ancient crafts. The most important reason is that the blue printed cloth products have been out of people's life and production stage, replaced by the modern society rich material conditions.

2.2 Opportunity:
2.2.1 When protection and development of intangible cultural heritage meets rural revitalization
China has promoted the protection and development of intangible cultural heritage at the legal level, and all sectors of society are paying more and more attention to the historical, literary, artistic and scientific value of intangible cultural heritage. By 2019, there were a total of 3,154 items of national intangible cultural heritage, among which 507 items of traditional arts and crafts need to be presented by spatial carriers, most of which are in rural areas. Rural revitalization of non-material cultural heritage is a valuable resource for the development of rural culture, which can be transformed into the driving force and foundation for development. The spiritual culture represented by intangible cultural heritage is an important embodiment of rural civilization. The new driving force for economic development will also come from the development and innovation of intangible cultural heritage.

2.2.2 Cultural confidence and recognition of craftsman spirit
With the continuous accumulation of cultural capital and human capital in the society, the public's appreciation of aesthetics, tastes, tastes and other cultural taste has gradually improved, and the cultural spirit and craftsman spirit contained in the intangible cultural heritage have been understood by more people. On the one hand, it is the recognition of the traditional culture represented by the intangible cultural heritage and the increasing confidence in the traditional national culture. On the other hand, it is inspired by the spirit of craftsman advocated by the society and embodied in the intangible cultural heritage. Therefore, a large number of contents and forms of cultural consumption are derived, which are accepted by more and more people with the improvement of cultural consumption level.

2.2.3 Hot development trend of rural tourism
People's growing homesickness, cultural revival, and short-term demand for holiday travel have led to the emergence of rural experiential tourism, a deep leisure travel and learning tour featuring the expansion of physical and mental experience. Intangible cultural heritage itself has historical, cultural, artistic, entertainment, education and other values, is a very important tourism resources. Rational and full use of intangible cultural heritage value in tourism development can not only promote traditional culture and reproduce the unique charm of intangible cultural heritage, but also expand economic benefits and inject vitality into its new round of development.

3. Deconstruction based on blue calico
3.1 Blue dye craft art
Blue dye process can be summarized as plate making, scraping, infection, cleaning four main parts. It is to make plate above all, the paper of different variety is brushed according to certain
order with self-made paste to frame and brush with cooked tung oil, then 2-3 such as the paper that frame and good tung oil set together, carry on the pattern to draw and carve a flower plate. The second step of scraping, with lime and soybean powder in proportion to add water and mix into anti-dyeing pulp, and then defatted cotton fabric flat spread in the flower plate below, anti-dyeing pulp leakage scraping on the fabric, scraping after the completion of drying, nail imprint on the pulp without imprint, indicating that the mortar has dried, can be into the cylinder color. The third step is to dye "indigo" into a dye solution, and then dye the cotton cloth dried by scraping at room temperature for several times. Generally after 6-8 times of repeated dyeing, cylinder oxidation, to achieve the required blue. The last step is cleaning and drying, after dyeing blue printed cloth through the sun drying treatment, with a scraper to scrape off the pulp ash, and then rinse with water 2-3 times, wash the floating color, finally drying. In the traditional dyeing workshop, cleaning and drying occupy and use the most space. When the dyed cloth is finally dried on the high wooden frame, the blue printed cloth with delicate patterns is gently swung with the wind, which is the most artistic cultural landscape in the dyeing workshop.

3.2 Spatial characteristics of blue calico

3.2.1 Near water system

The proximity to water system is an important spatial feature in the layout of dyeing houses. Folk dyehouses are distributed in villages, especially the dyehouses have a strong dependence on water, so the villages built near water are more conducive to the operation of dyehouses. There is a water system in anxi county called lanxi, which is said to be blue because it is used for rinsing and dyeing cloth all the year round. At present, the inherents of aigrec technology all come from the surrounding villages of lanxi.

3.2.2 Natural superiority

The land around anxi is fertile and the climate is suitable for plant growth. As early as the Ming and qing dynasties, cotton and bluegrass were widely cultivated, which once became the supplier of high-quality cloth, and the products were once exported to southern China and Taiwan. Excellent natural conditions provided abundant material production materials and played a fundamental role in the development of blue calico.

3.2.3 Convenient transportation

Generally, blue dye houses are set up in towns with convenient traffic, which can facilitate the transportation of raw materials and better promote the sales of products. Convenient transportation promotes the development of blue-dye related industries and strengthens cultural exchanges between different regions. It further promoted the progress of local blue dyeing technology and the breakthrough of artistic creation.

3.3 Types and forms of spatial carriers of village culture

Space carrier of village culture: intangible culture and tangible space carrier complement each other, and the space without culture cannot be the carrier of cultural space.

The spatial carriers of immaterial culture in villages can be classified into three types: production type, life type and public type.

3.3.1 Production-type space -- agricultural culture carrier

Landscape Spaces formed by agricultural or handicraft production include various planting areas, production sites and processing sites, which are important carriers of agricultural culture and the most basic cultural types in intangible cultural heritage. Anxi has a deep tradition of agricultural culture, which, although it has suffered a strong impact in the rapid development of modern society, continues to this day without interruption. However, with the gradual improvement of urban construction, the original memory sites carrying the traditional farming culture have been severely damaged, while the new cultural space has not been established. Therefore, to promote agricultural culture, we should look back at the traditional villages and traditional life, and restore and rebuild the cultural space closely related to it with the help of the protection and development of intangible cultural heritage.
3.3.2 Life space—carrier of folk culture

The residential buildings, public spaces and landscape environment related to people's life in the villages bear strong folk culture. This kind of folk culture includes two main parts, one is the folk art derived from production and life, such as patterns and shapes in blue dye, costume processing, folk paper cutting, painting, etc. The content of this part depends on the generation and development of internal space of traditional architecture. The other part is an immaterial culture based on traditional order, etiquette and religious culture, including familiar stories and legends in ancient houses, streets, in front of ancestral halls and under memorial archways, as well as public activities such as festivals, assemblies and sacrifices. Folk cultural activities not only enhance people's mutual affection, promote the identification and tolerance within the group, but also increase the sense of pride and belonging of each member.

3.3.3 Commercial space—carrier of commercial culture

From the late period of agricultural society to the early period of industrial society, villages gradually developed into carriers of traditional culture with rich traditional crafts, knowledge and skills as the core. The improvement of productivity brings about a large number of product trade development, which is embodied in the ecological environment, cultural landscape, spatial functions and the overall pattern are closely related to business culture. Commercial buildings, storefront styles and traditional production techniques have become the new commercial cultural space signs. Indigenous residents have an absolute sense of identity; For outsiders, they also play a cognitive role. The functional types and spatial forms of such cultural spaces mostly reflect the characteristics of commercial intangible cultural heritages.

4. Reconstruction and renewal of village cultural landscape

4.1 Reconstruction of village cultural landscape

In view of the symbiotic relationship between the intangible culture and its spatial carrier, the villages should carry forward the traditional culture and rebuild their cultural confidence. In the process of village construction and renewal planning, we should focus on protecting the overall scene of unique cultural space, understand and explore the connotation of regional intangible cultural heritage, and then determine the functional type and spatial form of its spatial carrier. While reproducing the spatial pattern and architectural style of traditional settlements, traditional villages can continue the traditional way of life and introduce new functions and forms, thus providing a stage for the development of intangible cultural heritage.

4.2 Spatial scale of village cultural landscape

Through the deconstruction of traditional techniques, the space types needed by 14 kinds of production and living activities are sorted out (see table 1), and the size of space scale is divided according to its requirements for the use of space scale. The large-scale space is dominated by production activities, which are mainly divided into two categories. One is to create a green village environment base color for agricultural production, and the other is a blue cultural landscape represented by blue dyeing and washing. These two kinds of activity scenes are the most basic and characteristic important embodiment of the village. Mesoscale space is mainly related to commercial activities and daily life, providing a spatial basis for improving the living environment and further promoting the development of tourism and related industries. Mesoscale space is closely related to people's activities. No matter it is life, shopping, tourism, religious activities, etc., it is an important place for cultural exchange and display. It mainly includes three types: block, residential buildings and public buildings. These types of spaces should have a pleasant scale to create a friendly neighborhood atmosphere and a popular living place, forming a lively street scene of many shops row upon row, competing for novelty, stimulating street commercial vitality and enhancing block charm. The space of small scale is an important bearing space of intangible cultural heritage, and is the core place of artistic creation, art inheritance and cultural exchange. With flexible layout and rich spatial forms, some small-scale buildings are provided to villagers and tourists for
exchange and visit, thus turning the private space into an open space with strong public character. Small scale node space is used to make up for the Table shortage of streets as public space, forming a public space network, effectively creating a static environment, which is more conducive to people's communication than widened streets.

<table>
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<td>Planting area, farming experience activities</td>
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<td>Weaving workshop</td>
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<td>starched</td>
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### 4.3 Time-scale of village cultural landscape

The spatial environment of the village is only the carrier space of the cultural landscape, and the core of the cultural landscape is the space of human participation. Therefore, the intangible cultural landscape based on time scale should be historical and realistic. Based on history, life cycle of cultural landscape often contains the origin, development, prosperity, stability and decline or development stage, such as blue dye factory from family workshops, family, social factory production pattern evolution, this is part of the overall cultural landscape in the evolution of the life cycle of space vehicle has the dynamic strength and size requirements. Based on the reality, folk art, festival celebration, temple fair, battle and other activities form a dynamic space scene of village cultural landscape, and human activities and space carriers form a unified whole. The public space in the village bears the realistic requirement of cultural landscape.

### 4.4 Inherit the traditional lifestyle

In the final analysis, intangible cultural heritage is a kind of cultural heritage related to people, reflecting the way of life and traditional ideas passed down from generation to generation in a nation or region. Therefore, the carrier space of intangible cultural heritage should not only focus on
the protection and reproduction of material objects, but also extend and reproduce the resident culture such as daily lifestyle and neighborhood relationship formed by local residents for a long time. In addition, rapid urbanization has led to profound social changes, such as changes in industrial structure and lifestyle, resulting in a greatly different living environment for the current intangible cultural heritage from the past. However, a certain number of local residents or local operators inherit and develop the essence of local folk culture, but the basic characteristics of the cultural space related to intangible cultural heritage.

4.5 New functions added
Because the non-material cultural heritage has dynamic development characteristics of inheritance and innovation of living condition, with related cultural space is different from general material take the particularity of the body, its function types, spatial structure, texture, shape and even building material and technology can be inherited in the traditional at the same time, organic drain into character and the function of the new era requires type, form elements and material technology, to make the material culture in the modern ecological environment survive and continue to work with development. Since the cultural space from the perspective of intangible cultural protection can contain new functions and forms appropriately, the pure archaized buildings or archaized blocks in the full sense completely copy the classical form lose the meaning and value of existence. It is worth noting that the planting of new functions and the addition of new forms must be controlled to a certain degree, avoiding excessive or even comprehensive commercialization, as well as the appearance of a large number of alien forms, so as to protect the unique charm and cultural atmosphere of cultural space.

5. Conclusion
Under the impact of modern urban civilization, the change of the traditional towns in our country and the lifestyle change leads to the spatial pattern of the original disappeared and the historical environment, physical environment to the survival of non-material cultural lost, tradition transmission and development of the lack of space, the results contributed to the loss of rural regional characteristics and cultural landscape of convergence. Combining cultural space protection and village planning and construction, through the "materialized" reproducibility of space vehicle design and non-material cultural heritage for the cultural atmosphere and the space environment, make intangible cultural carrier with space to realize cross-pollination and positive transfer, in promoting the protection of intangible culture itself at the same time, create the charm of the countryside with cultural connotation and regional characteristics.

References