

Study on the Digital Conservation and Inheritance of Decorative Arts in Baizu Benzhu Temples around the Erhai Sea in Dali

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Abstract

To study the expressions of decorative arts of the Baizu Benzhu temples around the Erhai Sea in Dali, and to propose a design for a digital museum of the decorative arts of the Benzhu temples, utilizing digital technology to compensate for the deficiencies in cultural preservation. Adopting a theoretical framework based on symbolic interactionism, geometric aesthetics theory and Benzhu worship theory, this study provides a comprehensive perspective for exploring the complexity of Bai culture and its digital preservation. The research findings emphasize the importance of preserving and promoting intangible cultural heritage in the context of the modern world. By documenting and understanding the past while embracing digital innovations, this study contributes to ensuring the lasting legacy of the rich cultural heritage of the Bai people. It highlights the importance of intangible cultural heritage in transmitting history, civilization and preserving it for future generations. The establishment of the Benzhu Temple Decorative Arts Digital Museum marks an important step in the promotion of Bai culture and its art forms, providing an innovative approach to cultural transmission and exchange.

Keywords: *Baizu Benzhu temple, Decorative arts, Digital preservation and heritage.*

1. Introduction

On February 25, 2011, the Chinese government promulgated the first Intangible Cultural Heritage Law of the People's Republic of China, which formally protects intangible cultural heritage in the form of law. The Yunnan Provincial People's Government issued the "Yunnan 14th Five-Year Plan for Culture and Tourism Development" in May 2022, which clearly states in Chapter 4, Article 2, "Strengthening the protection, inheritance and development of intangible cultural heritage". In order to protect and pass on Benzhu culture and art, the Dali Municipal Government has taken a series of protection measures. Specific measures include identifying and recognizing intangible cultural heritage items in the form of Benzhu temple decorative arts, and protecting, transmitting, and promoting them; organizing training and transmission activities to ensure the effective transmission of the traditional skills of this culture and art and to train a new generation of transmitters; and establishing relevant research institutions to support academic research Ma, H.M. (2017).

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In recent years, the Dali region has experienced rapid economic development and increased openness to the outside world, as well as industrial and economic restructuring. This has led to unprecedented changes in people's thinking, behavior and lifestyles in the Bai region. One is the problem of cultural identity, people's recognition and acceptance of the historical development, traditions, values, aesthetics and other aspects of Benzhu culture and art is insufficient; Sun, Y.L. (2019) The second is the limited value of use, the market value of Benzhu culture and art is relatively small, because it mainly exists in the Dali Bai area, lack of publicity and promotion, the popularity is relatively low, and there is a lack of market demand. Yang, M. (2014). Thirdly, the problem of inheritance: the biggest challenge facing Benzhu culture and art is the single way of inheritance and the lack of inheritors. If this problem is not solved, the intangible cultural heritage of Benzhu culture and art form may gradually disappear. Fourth, the lack of publicity channels to keep up with the times.

To address the above issues, we organize the evolution and cognition of Benzhu culture and art through the perspective of observation of art forms; try to create a value embodiment with real project construction and operation as the means of testing through the intervention of art forms; explore the latest digital technology for the inheritance and protection of Benzhu temple decorative art in the new mode, and promote its development and inheritance in the era of digitization. At the same time, building a digital museum of Benzhu culture and art, so that more people can learn and understand the charm of Benzhu culture and art through digital means. Through the efforts of the researchers, not only will they bring new ideas and methods for the protection and inheritance of Benzhu cultural and artistic heritage, but they will also increase the value of Benzhu cultural and artistic forms.

2. Literature Review

The study on the decorative art of Benzhu temple architecture refers to the light ink paintings, colored paintings and clay sculptures on the buildings of the Bai people in Dali. They are all painted by painters with pigments and paints on the walls of the buildings, the walls, the mountain walls, the eaves, the roof beams, the arches, the ceilings, the gates, the windows, the corners and other components. Yang, F.Q. (2021). As an important part of the decorative art of Dali Bai architecture, it is an important channel for the study of Bai architectural culture. Sun Danting introduces the concept of architectural decoration, its causes, classification, characteristics and role; analyzes the origin and development of Bai architectural decoration art from the perspective of archaeology and the origin of the Bai nationality; classifies Bai architectural decoration according to different artistic categories and elaborates on the types of Bai architectural wood carving decorative art according to the differences in the decorative parts; focuses on the tools required for the production of Bai wood carvings and the methods of using them, as well as the techniques and processes of wood carving production; and focuses on the tools required for Bai wood carvings production and the techniques and processes of wood carvings production. As well as the wood carving production technology and process, compared with the traditional wood carving characteristics of each place to summarize and put forward countermeasures. Finally, examples of representative Bai wood carvings are analyzed. Summarize the technical characteristics of traditional Bai wood carvings and introduce some of the charts of traditional Bai wood carvings. By analyzing the current situation of Bai woodcarvings puts forward the necessity of protecting them. Sun, D.T. (2005).

Regarding the study of sculpture modeling of Benzhu culture and art forms, there is Min Rugang's monograph "Study of Bai Benzhu Sculpture Modeling Art" which focuses on Benzhu art and summarizes the Benzhu sculpture modeling from the Bai aesthetic point of view. In-depth study of the modeling characteristics of Bai Benzhu sculpture, including

form, proportion, posture, decoration and other aspects. A large number of Benzhu sculpture samples are systematically collected and analyzed through field research, literature study and expert interviews, and summarized into the aesthetic viewpoints and aesthetic tendencies of the Bai people. The meanings and symbols of their images were explored. Provides multiple dimensions of analysis for the author's study of Benzhu sculpture art, and elaborates on the specific cultural concepts and values expressed in the stylization of baizu Benzhu sculpture. Min, R.G. (2007).

Regarding the study of Benzhu cultural art form of painting, Zhao Junhao believes that painted decoration, as an important part of Bai residential architecture, has undergone countless evolutions over the past thousands of years and has been passed down from generation to generation. In addition to the protection of the building, the aesthetic value of color painting is not to be ignored, and it is an important part of the building to express its artistic value. Not only that, painted decoration is also used to express and disseminate the national spirit of the Bai people, national culture and art meanings and people's living customs of an important medium. Painting is equally important in the field of design, which is undoubtedly a huge art treasure trove for design, providing many historical and cultural resources for modern design development to learn and draw on. Zhao, J.H. & Wu, A.Y. (2023).

With regard to digital protection research, in recent years, the rapid development of three-dimensional laser scanning technology, three-dimensional laser scanning, computer-aided design, virtual reality, augmented reality as a representative of digital protection technology, as an important means of documenting the form of cultural heritage has been widely recognized internationally, and the formation of a massive but heterogeneous multi-source cultural heritage digitized resources. Liu Jun from the perspective of cultural relics protection and cultural heritage, after thousands of years of natural and man-made disasters, most of the original authenticity of cultural relics carrier varies greatly, can be roughly divided into intact, basically intact, destroyed, only surviving ruins and only existing documents and other five levels. Through the digital means of cultural relics protection, repair, restoration and revitalization, so that the annihilation of the site in the wilderness, displayed in the museum of cultural relics and sleeping in the library of ancient books in the information technology support "revitalization" up, opened up a three-dimensional model based on the analysis of the embedded structure of a new research direction, he called the cultural relics digital "revitalization" technology. Liu, J. (2018).

Summarizing the above views, the author believes that in about Benzhu Temple, various sculptures, paintings, architectural decorations and other works of art can be found in the traditional culture and art of the Bai people. The beams on the main hall of Benzhu, the lattice door of the main hall of Benzhu Temple, the decorative color paintings in the temple of Benzhu, and the statue of Benzhu worshipped in the temple of Benzhu, all of these are the precious art left over from the ancient times. These are all precious artistic traces left over from ancient times. These traces not only represent the historical origin of Bai culture, but are also a ready-made art hall and art treasury. These art forms are fine and chic, fully demonstrating the superior skills of Bai craftsmen. In the Benzhu Temple, you can enjoy a variety of exquisite works of art and feel the unique charm of Bai culture. Whether you are interested in learning about the history of Bai culture or appreciating the works of art, Benzhu Temple is a study not to be missed.

3. Research Methods

This study adopts qualitative research methods, which are mainly carried out through the methods of literature collection, on-site investigation, and group discussion. The content is based on the research questions, centering on the history and development of Benzhu culture and art forms, the characteristics and styles of art forms, the value of the current

state of art form inheritance, and the digital protection of intangible cultural heritage of Benzhu culture and art.

3.1 Informants

The first group of important people: according to the report of the Department of Civil Affairs of Yunnan Province, it is planned to interview six people, including important inheritors of cultural and artistic heritage, government officials, experts in the development of national culture industry, members of village committees, and villagers of the Bai ethnic group, to collect relevant information and data, and to provide explanations.

General Group II: This group consists mainly of folk artists and believers who have created Benzhu culture and art. It is planned to interview 10 people, such as Zhang Hui, Huang Cehai, Li Yunyi, and other representative Dali Benzhu painting non-genetic inheritors. Through their tireless efforts, the artistic appeal of Dali Benzhu culture is spread to more people so that traditional Benzhu culture can continue and develop. Participants will also include members of local community organizations, members of senior citizens' associations, and actors in the ceremony.

Temporary Group III: This group will provide general information about Benzhu culture and art and is scheduled to interview 15 people. The sample population for this part of the project will include foreign tourists visiting the project area, out-of-town businessmen, and out-of-town university students. Relevant information and data will be collected through questionnaires and interview reports.

3.2 Research tools

This study adopts qualitative research method, which is mainly carried out through the methods of literature collection, on-site investigation and group discussion. The content is based on the research questions, centering on the history and development of Benzhu temple arts and crafts, the characteristics and style of the art form, the value of the current status of art form inheritance embodied in the Benzhu temple arts and crafts digital protection.

3.3 Data collection

First, according to the purpose and requirements of the analysis, collect existing literature, such as Dali baizu Benzhu cultural value, cultural application and current inheritance situation. Secondly, according to the research questions, the main choice of research methods, such as literature research method and fieldwork method, is to analyze the layout and types of Dali Benzhu cultural forms in temples for analysis, in order to ensure that the design of the data collection process has a strong scientific and rational nature.

3.4 Data Analysis

Data combing: pre-processing of the collected data. Interview data analysis can be used to analyze the changes in the causes of art forms over the past few years. Such as historical events, implementation of cultural policies, etc., the importance of understanding the history, culture, economy and society of the Bai people may be affected by some factors. Finally, the collated information is effectively sorted out and some duplicated data information is deleted, thus laying a solid foundation for the subsequent analysis and providing a scientific basis for further improvement of the thesis.

Data and verification. For the analyzed results, detailed explanations, and discussions with relevant people, to discuss the inheritance value of Benzhu Temple Arts and Crafts and the practical application of Benzhu Temple Arts and Crafts factors, the significance of its logo and the results obtained.

4. Results



4.1 Geographical distribution of decorative arts in Benzhu temples


The main distribution area of Benzhu temple decorative art is concentrated around the Erhai Sea; it is distributed along the east, west and north coasts of the Erhai Sea, which are Dali Town, Dali Town, Haidong Town, Dugshi Town, Wanqiao Town, Yinqiao Town, Shuanglang Town and Shangguan Town. All of them have Benzhu culture and art forms. These places are not only important birthplaces of Benzhu culture and art, but also important arenas for its inheritance and development. The distribution of Benzhu culture and art in the Dali area is geographical, not only because of its historical origin and cultural background, but also because of its unique art forms and expressions. For example, Benzhu culture and art in Xiaguan, Fengyi and Dali towns are dominated by Benzhu folk sculptures, while Wanqiao, Yinqiao and Dali towns are famous for Benzhu traditional fine arts and handicrafts, Haidong, Dushai and Shuanglong towns are dominated by Benzhu folk paintings, and Shangguan town is characterized by Benzhu folk literature. The distribution of Benzhu culture and art in Dali region is not only rich in local culture and cultural background, but also in its unique art forms and expressions. The distribution of Benzhu culture and art in the Dali region not only enriches the local cultural connotation, but also provides people with unique cultural experiences. One can enjoy Benzhu folk art, handicrafts and other art forms in these places and feel the traditional culture and lifestyle of Benzhu. At the same time, these places are an important part of the lives of local residents, who express their emotions and thoughts and pass on their cultural traditions through Benzhu culture and art.

4.2 Categories of Benzhu Temple Decoration Art Forms

The art forms of baizu Benzhu temple decoration are mainly concentrated around the Erhai Sea in the Dali region. baizu Benzhu culture manifests itself in a variety of art forms, including colored paintings, decorative wood carvings, and clay sculptures. Each art form contains different elements, which together constitute the rich and diverse art forms of baizu Benzhu temples, which have a deep history and unique value.

Table 1: Statistics on the types of decorative arts in Benzhu temples

Category	Name	Concepts	Pictures
Fine Arts	Bai Resident Frescoes	Organic combination of paintings and architectural structures to ensure that the visual appeal of the paintings can enhance the visual effect and artistic value of the buildings. Therefore, in terms of composition, artists skillfully use geometric aesthetics to integrate artwork and architecture to form a unique artistic	
	Benzhu Culture's Clay Sculptur	The beauty of Benzhu clay sculpture is embodied in its spiritual quest. Benzhu clay sculpture has a unique structural functionalism that analyzes the relationship between myth and ritual, arguing that myth reflects reality.	

	Bai Stone and Wood Carving	From the point of view of symbolism, the beauty of Benzhu clay figurines is embodied in the spiritual quest. Benzhu clay figurines are characterized by a unique symbolic structure, reflecting the duties and characteristics of the deities they represent.	
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4.3 The value of decorative art at baizu Benzhu temples around the Erhai Sea

During the study of the original cultural art forms of the Bai people, the researcher collected a great deal of valuable information after two weeks of interviews and summarized it into five major themes based on the key words mentioned by the interviewees. First, in terms of historical value, the researcher encountered many discussions about tradition, historical heritage, and ancestral traditions. The Bai people emphasized that their culture and art forms are a precious heritage passed down through generations, reflecting deep historical values. Second, in terms of ecological value, our interviews covered key words such as natural environment, ecological balance, and ecological protection. The Bai people emphasize the close connection between their art forms and the surrounding natural environment, and therefore attach great importance to ecological value. Third, in terms of aesthetic value, the researchers listened to opinions about aesthetics, artistic expression and creative expression. The Bai considered their art forms to be aesthetic expressions, emphasizing visual appeal and artistic taste. Fourth, regarding Benzhu values, key words such as Benzhu characteristics, regional culture, and Benzhu traditions were frequently mentioned in the interviews. The Bai emphasized the close connection between their cultural and artistic forms, Benzhu identity and community, which forms an integral part of their Benzhu cultural identity. Finally, in terms of landscape values, the concepts of local aesthetics, community beautification, and cultural landscapes were emphasized. The Bai believe that their art forms contribute to the aesthetics of their communities, enrich public spaces and facilitate social interaction.

4.4 Research on the Construction of Digital Museum of Decorative Arts in Benzhu Temple

1) Design Concept of the Benzhu Temple Digital Museum of Decorative Arts

When designing the Benzhu temple decorative arts digital museum, there are three core principles that will guide the design concept. Highlighting Benzhu culture: architectural style, the museum building will integrate marble, stone carvings, wood carvings and other traditional Bai building materials and crafts to create an architectural style with distinctive characteristics of the Bai culture; exhibits, the museum's exhibits will be a combination of visual elements, textual information, and physical artifacts to comprehensively display the history and current status of Benzhu culture; color palette, the museum's color scheme will be white, gray, blue and other characteristics of the Bai people; and the color scheme will be white, gray, blue and other characteristics of the Bai people. blue and other colors with the characteristics of the Bai people, creating a fresh and lively visual atmosphere. Emphasize Benzhu handicrafts: traditional handicrafts, the museum will promote the charm of Bai ethnic handicrafts by displaying traditional skills such as architecture, carving, painting, etc.; (3) Embody the spirit of Benzhu: diligence and wisdom, the museum will highlight the spirit of diligence and wisdom of Bai people by displaying their traditional handicrafts and labor tools.

2) Functional Modules of the Digital Museum of Decorative Arts of Benzhu Temple

The interface design and homepage design of the digital museum should be closely aligned with the uniqueness of the intangible cultural heritage in the arts and culture of

the region. These designs should be user-friendly, highlight the cultural characteristics, and provide visitors with an enjoyable cultural experience and learning opportunities in order to effectively convey the charm of ICH and promote its preservation and protection. The design of the exhibition areas should harmoniously integrate these elements, transforming the digital museum into an engaging educational platform that aims not only to display but also to ignite a passion for the intangible cultural heritage of the region and inspire active participation in its preservation and celebration. In addition, the educational resources pages should be designed with clear navigation menus and search bars to ensure that visitors can easily find the resources they need, a user-friendly design that improves the accessibility of the educational resources to a wider audience. Through these educational resources, the digital museum provides strong support for the preservation and promotion of the region's cultural and artistic intangible cultural heritage, and at the same time provides a rich learning experience for a wide range of visitors.

3) Implementation Steps for the Digital Museum of Decorative Arts at Benzhu Temple

A comprehensive understanding of the art form and cultural significance of architectural decoration, sculpture and painting in Bai culture, and an in-depth study of their history, cultural background, design principles and production techniques is essential. An in-depth study of this topic provides a holistic view of this art form. Integration through modeling software and creation of base models are essential techniques to effectively represent the complex art of Benzhu temple decorative arts. This approach improves modeling efficiency, ensures model versatility, and passes on the rich cultural heritage embedded in these art forms. First, the principle of conceptual design. Conceptual design is the embodiment of creative thinking. It is the purposeful, planned and orderly transformation of users' abstract and vague needs into concrete and clear conceptual products. It is the perfect sublimation of the product from perceptual form to rational form. Second, the design method. For the Bai digital museum, three conceptual methods such as drafts, mood boards and scenario scripts can be used to design and realize the early prototype effect of the display platform. Third, the interface design and space construction of the virtual exhibition hall, the use of digital technology and network integration of cultural resources, through three-dimensional models, video, images, sound, text and other multimedia for a comprehensive interpretation of cultural relics. Through virtual environment, vivid image and realistic effect, it tells the story of Dali cultural heritage across time and space. The audience can feel the pulse of Dali civilization immersively, making the museum's cultural relics and the excellent culture rooted in Dali come to life. The fourth Benzhu temple architectural decoration in carving and painting digitalization process, in order to show the cultural and artistic architectural decoration carving and painting exquisite skills, improve the efficiency of model production and call.



Figure 1: Steps for the implementation of a digital museum of decorative arts in the temple of Benzhu.

Sources: Yuan yuming (2023)

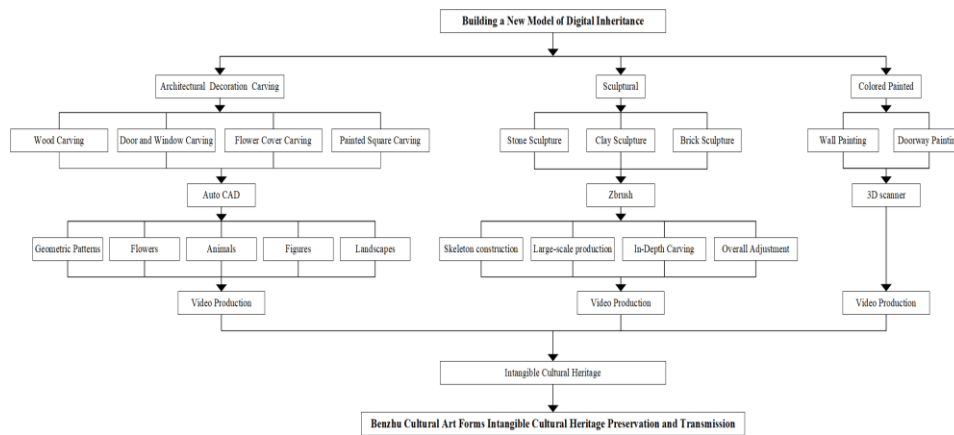


Figure 2: Digital processing process for architectural decoration sculpture and painting decoration.

Sources: Yuan yuming (2023)

5. Discussion

5.1 Discussion of Benzhu Temple Decorative Art

The existing literature basically starts from Benzhu culture, and seldom deals with the art forms of Benzhu culture. The study of the decorative art of Benzhu temples not only focuses on the Bai culture itself, but also delves into the intangible heritage art forms of the Erhai region in a variety of fields, including painting, sculpture, and decorative wood carvings. These art forms play a vital role in Bai culture and are vivid carriers of cultural heritage, as well as reflecting the beliefs, values and lifestyles of the local people.

1) Cultural heritage and interdisciplinary integration: This thesis emphasizes the importance of cultural heritage and integrates intangible cultural heritage with modern technologies, media and art forms. This interdisciplinary integration promotes cultural innovation and attracts a wider audience, especially the younger generation.

2) Sustainability of culture: The thesis focuses on the sustainable development of culture. Digital preservation not only protects traditional culture, but also promotes its development. Through digital means, cultural resources can be better integrated and disseminated, thus realizing the sustainable development of culture.

3) Awakening Cultural Awareness: The research helps to raise society's awareness of and respect for cultural traditions. Through digital preservation and dissemination, more people can understand and appreciate Bai culture, and raise awareness of and respect for this intangible heritage.

In conclusion, this study stands out from other scholars' studies because of its unique research focus and methodology. This study provides an in-depth exploration of Bai culture in the Erhai region, examining its history of development, cultural values, and existing challenges. This insightful and comprehensive study goes beyond the surface of the culture and digs deeper into its inner meanings and historical roots. The study emphasizes digital preservation, including the construction of digital museums, as a new and innovative way to preserve and pass on Bai culture. The introduction of this methodology provides new perspectives and solutions in the field of cultural preservation and has the potential to promote cultural heritage.

5.2 Discussion on the construction of a digital museum of decorative arts in Benzhu temple

In the field of intangible cultural heritage (ICH) preservation, this thesis is a major innovation in combining the rich art forms of Bai culture with modern digital preservation methods. Traditionally, intangible cultural heritage has centered on oral traditions, performances, and practices that are often elusive and ephemeral in nature. However, by incorporating contemporary technologies such as digital museums and virtual reality, this thesis demonstrates an avant-garde approach to the preservation, inheritance and enhancement of these cultural forms. By introducing digital conservation techniques into this field, a new avenue is opened up for the lasting preservation and transmission of these cultural nuances. Moreover, the creation of digital museums, an innovation in itself, is a testimony to this pioneering endeavor. This digital museum transcends geographical and temporal constraints and brings the intangible cultural heritage of the Bai people to the global forefront. Through virtual exhibitions, interactive media and a range of online resources, they facilitate the dissemination and understanding of culture, making Bai culture not only more accessible to audiences around the world, but also deeply appreciated. Digital museums are not only a modern trend, but also an important tool for cultural preservation. The challenges facing indigenous art require innovative solutions, and digital museums have emerged. This is not just about storing relics of the past, but ensuring that the stories, values and lessons they carry will be carried forward into the future. Juxtaposing this research with existing literature reinforces the urgency and indispensability of digital museums in preserving our shared cultural heritage.

6. Conclusion

Conclusion of the comprehensive study of the important values and challenges facing the decorative arts of Bai Benzhu temples around the Erhai Sea: the cultural art forms of the Bai around the Erhai Sea have multiple important values, including artistic aesthetics, history, natural landscapes and local culture. They are a profound embodiment of the Bai cultural essence and rich historical heritage, reflecting the Bai's unique understanding and expression of beauty, rooted in a deep sense of nature, life and religious beliefs, enriching the diversity of world art, and providing valuable references for contemporary aesthetic perspectives. The art forms of Bai culture have deep historical value, recording the history, traditions and cultural development of the Bai people, and are living witnesses to history, conveying rich historical stories and traditional knowledge through a variety of media. These art forms are closely related to the natural landscape, with elements such as the Erhai Sea, Cangshan Mountain and the ancient city incorporated into Bai art works, forming a unique cultural landscape. At the same time, they are also closely related to the local culture, reflecting the local residents' lifestyle, religious beliefs and social culture, and are part of cultural history, carrying rich folk traditions and cultural memories.

Encouraging private and governmental applications of the research results of the "decorative arts of Benzhu temples" will not only contribute to cultural inheritance and preservation, but also promote tourism development, cultural exchanges, regional development and cultural self-confidence. These applications not only contribute to the prosperity of regional economy, but also enrich cultural diversity and promote cultural heritage and innovation.

Private tourism companies can utilize the research results to develop relevant tourism products and experiences, thereby promoting tourism, providing employment opportunities, and increasing regional economic revenues. In addition to tourism, integrating baizu Benzhu culture into arts and crafts can attract more tourists and investment, promote regional economic growth, create jobs, and improve people's living standards. The private sector and the government can publicize knowledge of indigenous

Bai culture and attract domestic and foreign tourists and researchers to learn and exchange ideas. This can help to increase understanding and friendship between different cultures, help to bridge cultural divides and promote global cultural diversity. These activities can provide employment opportunities, improve infrastructure and enhance the quality of life in the region. By demonstrating cultural uniqueness, people can value their own traditions and play a role in global cultural exchange. Schools and regions can utilize the results to impart knowledge of Bai culture and foster a sense of cultural identity in the younger generation.

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