

Research on Inheritance of Architectural Culture of Traditional Guild Hall Theater in Luodai Ancient Town, Chengdu

Zuqiang Yuan, Siying Guo

College of Tourism and Urban and Rural Planning, Chengdu University of Technology,
Chengdu 610059, China

Abstract

Taking the traditional guild hall theater building in Luodai Ancient Town of Chengdu as the research object, it will explain the origin and development of the traditional guild hall theater building, influencing factors and the basic characteristics and spatial layout of the building. The first level traces the roots, and summarizes the reasons for the generation of the traditional guild hall theater buildings in Luodai Ancient Town, the time of construction and the development process, so as to explain the origin and development of the guild hall theater buildings in the area; the second level starts from Starting with natural environment, humanistic environment, economy, religion and folklore, analyze and study the factors that affect the development of traditional guild hall theater buildings in Luodai Ancient Town and their cultural heritage; Analysis and surveying of the type, basic characteristics, spatial form and viewing line of sight, etc., in order to achieve an understanding and understanding of the basic characteristics and spatial layout of the traditional guild hall theater building in Luodai Ancient Town, so as to be more conducive to exploring the traditions of the region Inheritance of the architectural culture of the guild hall theater.

Keywords

Luodai Ancient Town; Guild Hall Theater Building; Architectural Features; Spatial Layout; Cultural Inheritance.

1. The Origin and Development of Traditional Guild Hall Theater Buildings in Luodai Ancient Town, Chengdu

1.1. The Origin of the Traditional Guild Hall and Theater Building in Luodai Ancient Town

The guild hall and theater building in Sichuan was originally produced under the immigration movement of "Huguang fill Sichuan". In the late Ming and early Qing dynasties, due to continuous wars in Sichuan, the local buildings and land were devastated. The total population dropped from 3 million to 80,000, which directly led to the immigration movement that lasted for more than a century. This large-scale, large-scale, regional, and spatially large-scale immigration movement began on a large scale in the tenth year of Emperor Kangxi of the Qing Dynasty (1671) and ended in the 41st year of Qianlong (1776), which lasted 105 years [1]. Due to the huge differences in living habits, customs and cultures, and regional languages, immigrants are often separated from the original residents in Sichuan and different immigrants from other provinces in daily life, communication and exchanges. Out of the longing for the hometown and the immigrants from the same hometown encountered after moving to Sichuan and Shu, in daily life and production activities, communication and exchanges are smoother, mutual trust is higher, and cooperation is more tacit. The need to rely more on each other, the guild hall theater type building came into being at this time. As the guild hall needs to meet the basic functions of "welcoming the god of hemp, liaising with the gods, commemorating

righteousness, and emphasizing nostalgia", it is generally built with a stage to reward the gods, unite the nostalgia, and support the hometown [2].

1.2. The Development of Traditional Guild Hall and Theater Buildings in Luodai Ancient Town

The guild halls established in the early stage of the immigration movement were dominated by fellow town halls. At first, the theater performance in the hall was just an internal entertainment activity for fellow villagers to gather in the Sichuan Guild hall. With the advancement of the immigration movement and the economic recovery in Sichuan, the theater performances in the guild halls of the same town have developed to publicity and openness, and the scale of the theater has gradually expanded. In the guild hall complexes, it is generally placed in the first courtyard after entering the gate. It is even integrated with the market space. During this period, all walks of life that have grown due to economic prosperity have also established industry clubs to protect the interests of people in the industry and solve industry affairs, and refer to the more mature clubs of the same township.

The architectural layouts of these guild halls of the same township and industry are mostly "palace" and "viewing" types, and the specifications of the guild halls are raised by the system of temples [3]. Common guild halls in the same township include Guangdong Guild Hall (also known as Nanhua Palace), dedicated to the ancestors of Nanhua; Huguang Guild Hall (also known as Yuwang Palace, Yudi Palace), dedicated to King Yu [4]; Jiangxi Guild Hall (also known as Wanshou Palace, Tianyuan Palace), Dedicated to Xu Zhenren. Common industry clubs such as the Huanhou Palace (also known as Zhang Fei Temple) of the Tugu Gang, dedicated to Zhang Fei; the Mawang Temple of the Livestock Gang, dedicated to the Lord Ma; the Yaowang Temple of the Medicine Gang, dedicated to the King of Medicine Sun Simiao; The Wangye Temple of the Shuigang Gang, dedicated to Zhenjiang Wangye and a series of exclusive halls from all walks of life.

At the end of the immigration movement, there were also business travel halls in economically developed cities and towns, but the number was not large. The theaters of these guild halls are mostly theatrical performances, performances and other activities. By the end of the Qing Dynasty, the function of the Guild Hall as a social organization of fellow townsmen or peers was declining. Theatrical performances were no longer a way of gathering, entertaining, and demonstrating strength of fellow townspeople or peers, and began to develop towards business and regularity.

2. Factors Affecting the Development of Traditional Guild Hall Theater Buildings in Luodai Ancient Town

2.1. Natural Environment

The Sichuan Basin, where the Chengdu Plain is located, is classified as a humid mid-subtropical climate zone, with humid air and mild climate. The annual average temperature is about 16°C, the annual average rainfall is about 1,000 mm, and the precipitation is mainly concentrated in June to September each year. The annual average sunshine amount is about 1,000 hours. The prevailing wind direction is from north to east. The general temperature difference, less sunshine, high humidity, low wind speed, cloudy and foggy, and rare snow are the basic characteristics of Chengdu's climate.

Originated from the Dujiangyan water system where the snow melted in the Minshan Mountains, it was covered by Bashu and contained Tianfu, making the western Sichuan Plain fertile for thousands of miles and rich in products. It is a famous rice farming area in my country. Bamboos are produced in the plains of Western Sichuan and nearby mountainous areas. The most common types of bamboo, nanmu, cypress, and cedar are the main materials used in

traditional buildings. The upper part of the foundation of buildings in Chengdu area is generally clay soil of varying thickness, and the lower part is a pebble layer. In other parts of the area, there is a layer of silt sand under the clay layer, and there are silt or silty soil in some areas.

The architectural characteristics are affected and restricted by the environmental conditions of the local area, forming different local characteristics. Architecture must be closely adapted to the geology, topography, hydrology, and climate of the locality, to the materials that can be used for construction, to the production and lifestyle, customs, patriarchal etiquette, ethics and morals, religious beliefs, etc., especially to the regional Natural conditions, a physical environment, generally must be followed or used ingeniously. Many conditions of the local environment in Chengdu have had an important effect and influence on the basic characteristics of Chengdu's local architecture.

2.2. Cultural Environment

2.2.1. Influence of Sichuan Opera Culture

The name "Chuan Zaju" was popular among folks as early as the Song Dynasty. Before Jiajing in the Ming Dynasty, it was known as "Chuan Opera". And if you want to talk about Sichuan's early opera achievements, apart from the court operas of the Han Dynasty, the extraordinary achievements of the Liangshu period cannot be ignored. Sichuan drama in this period inherited the traditional programs and performance methods of previous generations of drama, and also had elements that were more biased towards modern drama [5].

Among the five major dialects of Sichuan opera, only lantern opera originated in Sichuan. It is mostly organized by farmers, small handicraftsmen and folk drummers on festivals, god reward contests, lantern festivals, and harvest celebrations. There is no fixed professional theatrical troupe. Before and after the Revolution of 1911, drama clubs with different tunes from all over the country entered Chengdu to perform. With the passage of time and the gathering of people, drama clubs with different tunes from all over the country gradually moved to perform on the same stage, and performed in language, music, and performance. Various aspects such as, stage art and so on were fully adapted, and then formed the prototype of Sichuan opera with gradually unified style [5]. Therefore, with the integration and development of Sichuan opera culture, it has also had an important impact on the formation of its own regional characteristics of the theater stage architecture.

2.2.2. The Influence of Ancient Shu Culture in the Three Kingdoms

The Chengdu Plain is the place where the ancient Shu people live. From the late Neolithic Age to the Spring and Autumn Period and the Warring States Period for more than 2,000 years, the splendid ancient Shu culture represented by the Guanghan Sanxingdui, Chengdu Jinsha Site, and Commercial Street Boat Coffin Site has been accumulated and survived. With a history of more than 4500 years of development of the Shu civilization and a history of more than 2320 years of urban construction and development, it is an important city and regional center in western China. Chengdu Shu culture has a long and independent origin. It belongs to a long-standing primitive culture in the Chinese cultural system. In the Qin and Han dynasties, the Shu culture was further recognized and integrated into the Chinese Central Plains culture through transformation. And in this cultural identity, its own regional characteristics are gradually formed, and at the same time it is very tolerant to other regional cultures, ethnic cultures, immigrant culture, and Hakka culture.

Since ancient times, Chengdu has not only the elegant culture of the cultural elite, but also the healthy and vulgar culture of the ordinary people in the city, and it has rich products, a pleasant climate, and a high-quality urban living environment. Due to the inherent advantages and great inclusiveness of this fertile soil of Chengdu, various foreign cultures have naturally integrated into this fertile cultural soil of Chengdu, becoming a vibrant regional culture that not only

maintains the inherent local characteristics, but also constantly changes and develops. It is an important environmental condition for the formation of Chengdu's architectural characteristics. Therefore, the traditional buildings in Chengdu area also vaguely reflect the characteristics of some foreign buildings on the basis of local characteristics, thus bringing about some style changes and enriching the connotation of the original characteristics.

2.3. The Impact of Social and Economic Development

The emergence and rise of the theater building in the same town hall can be roughly divided into two reasons. On the one hand, the immigrants first entered the Sichuan and Shu areas, and they faced a kind of mentality caused by the more urgent and restrictive living conditions in their lives. Demand; the second aspect is that after experiencing life immigration and business immigration, immigrants in Sichuan have played a good role in promoting the development of local business and economic development of Sichuan immigrants [6].

2.3.1. The Living Conditions and Psychological Needs of Immigrants

After the immigrants first entered the land of Sichuan and Shu, they first faced the difficulty of survival: the land after the war was barren and abandoned, and it needs to be reclaimed, planted and reformed. Secondly, the immigrants are faced with the problems of survival friction and contradiction with the local indigenous residents: as the original inhabitants of Sichuan, for such large-scale and large-scale immigrants into the land of Sichuan and Sichuan, the original inhabitants of Sichuan originated from their own ideas. It is natural to have an attitude toward immigrants that is not like me and excludes dissidents, which leads to frictions and contradictions between the original inhabitants and immigrants.

When immigrants face the above-mentioned difficulties and sufferings, and break away from the ethnic groups that are bound together by their original land relationship and clan blood relationship, they urgently need to find a way to depend on their native place after they first entered Sichuan and Sichuan. Immigrants' organizations that take care of each other's mutual interests can establish a common belief, which can make homesickness and spirit seek to rely on, so the guild hall theater building, an organization with regional relations as a bond, was born.

2.3.2. Promoting the Development of Business Economy

In addition to the above reasons for the emergence of the guild hall theater building, the immigration movement in the middle of the Qing Dynasty also played a significant role in promoting the development and prosperity of commerce and economy in Sichuan at that time. The guild halls are mostly built by immigrants from the "hometown sharing", and they are mostly organized by gentry or businessmen advocating and taking the lead. The immigrant merchants far away from their hometowns have the same spiritual needs as ordinary immigrants. They hope to "transplant" the culture of their homeland to a foreign country, in order to relieve the pain of homesickness and wandering. This kind of "hometown affection" is the foundation. The guild hall organization began to develop from budding to prosperous in Sichuan [6].

2.4. The Influence of Religious and Folk Beliefs

The beliefs of gods enshrined in different halls have created different images for the business people who have gathered after immigrating to Sichuan from different areas. The folk beliefs in the guild halls in the Ming and Qing Dynasties are to some extent the concentrated expression of regional culture, that is, commercial competition as well as cultural competition. Different regional cultures are manifested through different gods. Most of the gods' facial makeup shows people of noble virtue, faithfulness and fame [7]. In fact, they are projections of gestalt characters under the traditional world view, which unites the villagers. The carrier of ties and cultural exchanges, to a certain extent, embodies the ideology of traditional society.

3. The Basic Characteristics of the Guild Hall Theater Building

3.1. Guild Hall Stage

3.1.1. Basic Features

The guild hall buildings in the Chengdu area are distributed in counties, towns, and counties. Due to the late construction time, they refer to the relatively mature temple architecture pattern. The southern part of the stage and the north part of the main hall are set up in the hatchback position. But the time of construction has a certain impact on the theater layout.

(1) The "stage-hall" pattern

The guild hall theater built in the early stage of the immigration movement was greatly influenced by the temple theater shape, and most of the stage and the sacrificial hall were placed in the first courtyard of the entrance gate. In the same courtyard, the south tower of the stage is directly opposite the main hall. It can be seen that the initial stage of the guild hall theater has a strong function of "entertaining the gods", and the function of "entering people" is second [7].

(2) "Theatre-the main hall" pattern

In the guild hall theater built during the climax of the immigration movement (the Qianjia period), the sacrificial hall was often placed at the end of the depth direction-the entrance courtyard, and the main hall was often set up opposite the stage, whose functions were mainly for discussion, communication, and observation. play. It can be seen that the "entertainment god" function of the guild hall theater has been greatly reduced, and the main purpose of theatrical performance is to "connect the feelings of the country and the friendship of the country."

(3) The "stage-street market" pattern

There is a special kind of guild hall theater around Chengdu, such as Jiangxi Guild Hall and Guangdong Guild Hall in Xianshi Town of Zigong. The town is composed of a main street perpendicular to the Jinxi River and a half street extending parallel to the bank [8]. The two halls are separated by 50 meters and are built across the street, forming a street as a "line", connecting two courtyard theaters. . It can be said that there are courtyard theaters in the streets and streets in the courtyard theaters. In this way, Nanhua Palace in Banqiao Town, Yongchuan and Nanhua Palace in Renshou Wangyangchang are built together with the theater and the market space. The construction of these special guild halls and theaters was relatively late, mostly during the Qianjia period or even later. It is speculated that in addition to the impact of land use conditions on it, the guild hall theater performances in this period tended to be public and secular. It must be one of the important reasons.

It is worth mentioning that in addition to the public theater, the hall theater also appears in the guild hall building. Its position in the overall building complex is generally in the courtyard behind the main hall, or in the inverted position on the central axis, Or in the courtyard on the secondary axis.

3.1.2. Actual Case

(1) Guangdong Huiguan Theater in Luodai Ancient Town

Located in Shangjie, Luodai Town, Longquanyi District, Chengdu, Guangdong Guild Hall is the largest and best-preserved immigrant hall in the town's guild halls. It was built by Guangdong immigrants in the eleventh year of Emperor Qianlong in the Qing Dynasty (1746). At the end of the Qing Dynasty, all except the stage and the penthouse were destroyed by fire. It was rebuilt in the second year of the Republic of China, but the Houle Building collapsed and was rebuilt a few years ago.

The entire building complex is located in the northwest and southeast, looking at the hometown of Guangdong in the distance, expressing the feelings of longing for hometown. The entire building is composed of the Wanniantai Gate, the watch towers at the left and right side rooms in front of the stage, the three halls and three patios, the back porch rooms and corridors. The total construction area is 3,250.75 square meters, and the total construction area is 1,000 square meters [9]. The museum has two entrances, the back door faces the street, and the gate opens to the southeast of the building complex. The gate is built together with the theater building. When you enter the gate, you can look back at the theater building, which is directly opposite to the front hall. The empty dam in front of the stage is 31 meters wide, 25.08 meters deep, and has an area of 777.5 square meters. During theatrical performances, the empty dam in front of the stage, the two-story building and the front hall on the opposite side can all be used as theaters.

(2) Jiangxi Huiguan Theater in Luodai Ancient Town

Luodai Jiangxi Guild Hall was built by the Jiangxi Hakkas in the 18th year of Qianlong Emperor Qianlong in the Qing Dynasty (1753). The hall is dedicated to the god Xu Zhenjun, also known as the "Wanshou Palace". The clubhouse is located on the south side of Shangjie, facing the south from the north and facing the street with the back of the building. Entering the building from the main entrance requires crossing a 40-meter-long street. The intersection of Shangjie and Zhijie originally crossed the street, but it has now been destroyed. The main building consists of the gate wall, theater building, left and right wing rooms, courtyard dam, front, middle and back three halls, and a small stage between the middle back hall. It is a compound courtyard style, covering an area of 1185 square meters. The small stage between the front, middle and back halls of the hall and the middle and back halls is well preserved, but the public theater in the courtyard behind the door wall has been destroyed [10]. In the overall restoration design in recent years, the courtyard public theater was expanded into a market theater in combination with the market space, and the Wanniantai was built after the gate. The theater in the courtyard between the central and back halls of the hall is a typical guild hall theater. Although it is a guild hall theater, it has the obvious characteristics of a private hall theater.

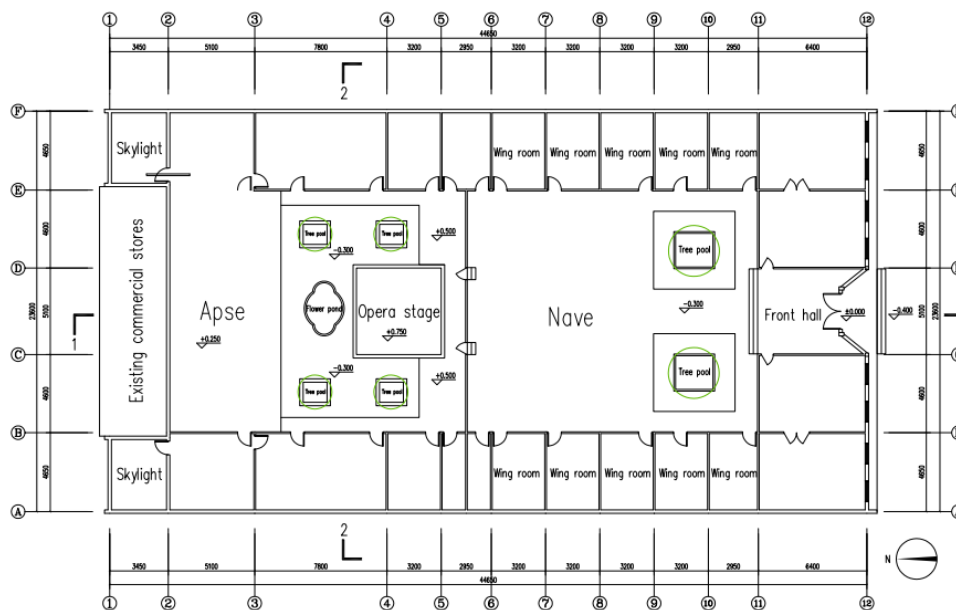


Figure 1. Floor plan of Jiangxi Guild Hall in Luodai Ancient Town 1:100

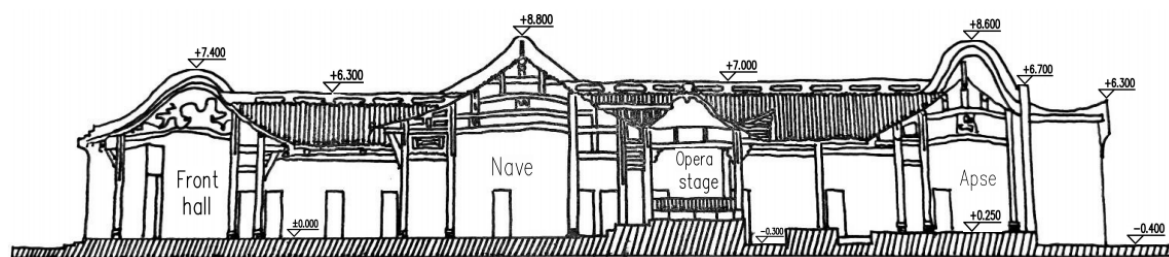


Figure 2. Section View1-1

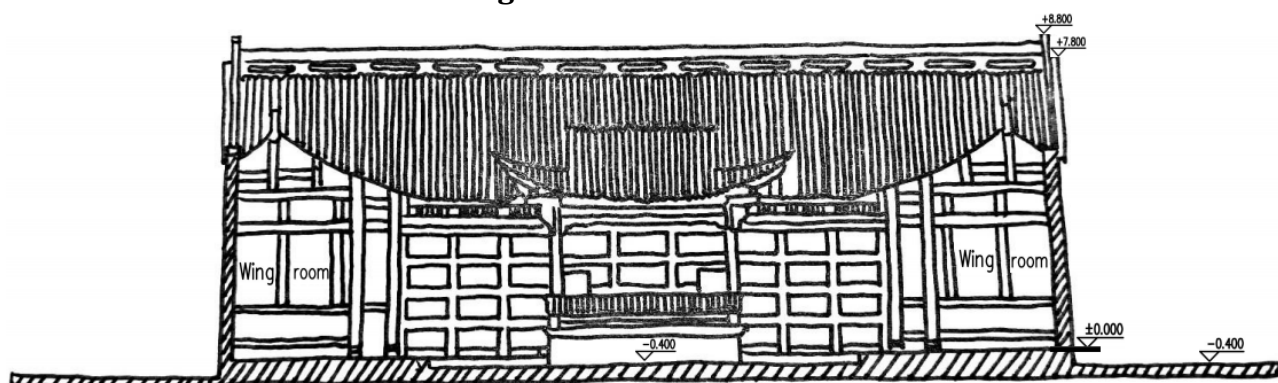


Figure 3. Section View2-2

(3) Huguang Hall Theater in Luodai Ancient Town

Located in the middle street of Luodai Town, Chengdu, the Huguang Guild Hall, also known as the King of Yu Palace, was a contact base for the people who filled Sichuan and Huguang (now Hunan and Hubei) in the Qing Dynasty. The guild hall was built during the Qianlong period of the Qing Dynasty (1736 ~ 1795), destroyed by fire in the first year of the Republic of China (1912), and rebuilt in the second year of the Republic of China (1913). The hall faces south and covers an area of about 2,750 square meters [11].

The theater buildings in the Huguang Guild Hall building are mostly located at the beginning of the building group sequence, which is also determined by its function. The theater is a place for rewarding gods and singing, and it is also a protagonist in festival entertainment. It is a place that truly embodies popular culture, and it is the most direct part of the entire building complex with the people. The building is connected through the courtyard, and the building complex is organically connected. Divided into several organic functional units. Theater buildings are usually in the form of two floors with a roof. From the perspective of the entire facade, it can be divided into three sections. The ground floor is low and mainly serves as a traffic space. It is the continuation of the entrance and the only way to enter the courtyard. The middle floor is the core area of the theater building, that is, the performance space, which is relatively open compared to the bottom floor, mainly to meet the function of singing. The second floor is equipped with railings to meet the safety needs of performers. The top layer is the roof, usually the top of the Xieshan Mountain. The opening on three sides is conducive to the need for lighting. The angles of the legs of each eaves are relatively large to reflect the sun, thereby reducing the eaves' blocking of light.

(4) Chuanbei Huiguan Theater in Luodai Ancient Town

Located in the ancient town of Luodai, Chengdu, the Chuanbei Guild Hall was originally built during the Tongzhi period of the Qing Dynasty (1862-1874). It was relocated to Zhengxing Village, Luodai Town in 1998. It was a meeting point for merchants in northern Sichuan. Only the main hall, Stage. The stage is on the second floor, with double eaves on the top of the mountain, wooden beams, carved doors and windows, and algae wells on the top. The relocated hall covers an area of about 3330 square meters [12].

The Chuanbei Guild Hall has experienced the sang mulberry, the only remaining buildings in the Tongzhi period of the Qing Dynasty, the main hall and the stage. Its main hall is a combination roof of hanging mountain type and hard mountain rolling shed type, 10.8 meters high, five rooms wide, five rooms deep, and an area of 455 square meters. For the convenience of use, the original management unit has made major changes to the interior decoration of the house. The stage has a double-eave and Xieshan roof, 12.45 meters high. Five rooms wide, three rooms deep, covering an area of 293 square meters. The pillars, beams, beams, arches and other large wooden components of the bucket-shaped wooden frame are partly moth-eaten and decayed. Most of the doors, windows, rafters, and flying rafters are damaged and damaged. The lower part of the stage There are many patterns of flowers and plants carved, the ridge decorations partially collapsed and the tiles are weathered, the walls are cracked, and the cultural relics protection unit is renovated after the menstrual period [6].

3.2. The Basic Layout of the Traditional Guild Hall Theater Building

The theater buildings in Chengdu in the Qing Dynasty can be divided into courtyard-style theaters, square-style theaters, and Hall-style theaters according to the architectural form and the degree of space enclosure.

3.2.1. Courtyard Theatre

The courtyard-style theater is the main hall in the north and the stage in the south. The stage and the main hall are located on the central axis. The penthouse and wing rooms are located on both sides, and the central axis is symmetrical, forming a closed courtyard pattern. The courtyard theater space can be parsed into the following parts: performance area-stage, audience area-hall seat, pool seat, pedestal and side seat, and auxiliary room-backstage and penthouse. Of course, the seat is the best position, referring to the main hall, the front porch of the hall, or the platform. This is the first-class position, and only those with status can sit. The pool seat refers to the yard. Although the plane position is correct, it cannot be sheltered from wind and rain. The pedestal generally refers to the second floor of the wing room, which is used by the family members; the side seat refers to the first floor, either overhead or with eaves. This architectural layout that organizes theater functions with courtyard space is used in most traditional theater buildings. The difference between them lies in the different status of the theater in the overall layout of the building complex and the complexity of the spatial layout. Jane is different.

3.2.2. Square Theatre

Mainly refers to the theater set up in the open space of the market, the village and the open space outside the temple gate. This kind of theater space has a strong openness, which is open on three sides or open on both sides [13].

(1) Taiziba Theater

The most common square-style theater in Chengdu is the Taiziba Theater, which is generally set up in the open space between the upper and lower court squares or streets, mountains and rivers in Changzhen. The stage is backed by residential houses, mountains or rivers, and faces the wide open space of the square, which is open on three sides. The square in front of the stage is the main theater viewing space, and the shops and residential buildings around the theater are also specifically designed for adaptation. Tea shops, wine shops, and residential pavilions with local characteristics are ideal theater viewing spaces.

(2) Qijie Theater

In addition, Qijie Theater is also a typical square-style theater. The theatre building straddles the street and is open on both sides. The upper part is the stage, and the lower part is the passageway. The street is not only a trading place, but also a theater space. Due to the influence

of theatrical performances, the shops on both sides are mostly leisure spaces such as tea houses and wine shops, and the eaves are often widened and heightened.

3.2.3. Hall-style Theater

In the initial stage of drama development, the hall was often used as a banquet space. The actors performed in the middle, while the audience watched from the side. To this day, you can still see such a theater in a teahouse in Chengdu, where the performers are slightly above the ground. Performing on the stage, surrounded by spectators drinking tea and watching a play. The urban theater (tea garden) that appeared in the counties and towns of various prefectures and towns in Chengdu at the end of the Qing Dynasty and the beginning of the Republic of China is also a typical Hall-style theater. It is an advanced form of traditional theater architecture. It is an evolution of the traditional courtyard temple theater courtyard. The architectural form of the theater. Except for the characteristics of "fully enclosed" and "Hall-style", the basic layout of the theater is similar to the courtyard-style theater.

3.3. Analysis of the Space Form of Traditional Guild Hall Theater

3.3.1. Three Elements of Space Composition

Traditionally, the bottom interface of the traditional theater is mostly based on the needs of the viewing line of sight, using the natural topographical conditions to adopt a gradual increase method to make it suitable for watching the theater. The terrain of Chengdu is mainly plain. The courtyard where the theater is located develops in the depth direction. Therefore, the courtyard is generally wider. Most audiences watch the theater in the courtyard. It is 0.8 to 1 meter higher. The area where the plain meets the surrounding mountains is a sloping environment. The courtyard theater built under such topographical conditions actively utilizes favorable topographical conditions to create the best viewing conditions. Raise the courtyard floor and make the main hall (main hall) flush with the stage surface, and the performance will be better. The method of gradually raising the audience area is also applied to the square-style theater, where one stage is raised every ten meters or so in front of the stage, and gradually slopes eastward, reducing the line of sight.

The general vertical interface in traditional viewing buildings mainly has three forms: masonry walls, wooden partition walls and pillars. Their role in defining space ranges from strong to weak: masonry walls are generally used to demarcate the theater space and the external space. Because of the solidity of the material and its own weight, it often gives people a sense of stability and security, so it has a strong sense of stability and security. The role of space definition; wooden partition walls are often used to divide the interior space of the theater, such as the division of front and back spaces, the division of theater space and internal private space, etc., the weakness of the material itself and the often transparent surfaces such as doors and windows The use of space definition is much worse than that of masonry walls; pillars are vertical line elements, and their definition of space is the weakest of the three.

Traditional theater buildings, as an important type of traditional buildings, also have a rich "fifth facade". The beautiful skyline outline of the building group is not only due to the ups and downs of the terrain, the height of the building is scattered, but also due to the form and combination of the roof and the various forms of treatment at the top of the fire wall[14]. Theater buildings are mostly Xieshan tops, and the main hall (main hall) has the most diverse roof forms, including two slope roofs, roll shed + hard mountain, combination of large and small suspended mountain tops + surrounding eaves, hard mountain roll canopy, etc. The penthouse is basically a hanging mountain or a hard mountain top with a fire wall on both sides, and the wing room is a roll-top or two-slope roof.

3.3.2. Traditional Guild Hall Theater Space Form Type

The spatial form of traditional theaters can be divided into closed theaters, semi-open theaters and fully enclosed theaters according to the degree of closure. Here, only closed theaters and semi-open theaters are the main objects of space research.

(1) Closed theater

Closed theaters are the most common type of theater space in Chengdu. It is a courtyard-style theater surrounded by the stage, the main hall (hall) and the left and right wing rooms. The plane composition can be divided into three categories: theater building and penthouse "performance space" and auxiliary rooms; main hall and wing room-"view space"; courtyard-"view space". It is generally axially symmetrical and has the characteristics of being closed to the outside and open to the inside.

The boundary between the courtyard space and the external space is often realized by solid and heavy vertical elements, which are generally brick walls, which are very closed to the outside. The open-air courtyard closed on all sides can be understood as an open corner space enclosed on all sides, which is helpful for the creation of atmosphere and the creation of a certain "positive space". The relationship between the building and the courtyard space is mutual integration and penetration. Due to the deep vertical development of the building complex, the main hall is often designed as an "open hall" with open front and back sides. In this way, the space in the building complex is more circulated, and the front and rear inner courtyards are spaced continuously.

(2) Semi-open theater

Most of the node spaces in counties, counties, and towns in this region are wide open spaces, which are used as "fields" to build stage in them to meet the needs of theatrical performances in important festivals. The open spaces in the market with stage are called "Taiziba". The stage built in Taiziba is mostly built with the back of the river, mountain or the secondary facade of the folk house, and the entire "field" is centered on the stage, presenting an open space form on three sides.

The stage mostly follows the spatial pattern of the Shanmen Theatre Building: overhead, performance space and play space are placed on the second floor. This kind of stage space has strong urban adaptability because it does not occupy the ground, and is very common in counties and towns in various prefectures and towns in Chengdu. The front desk is transparent on three sides and faces the open Taiziba Square; the backstage is a fully enclosed play space, adjacent to the river, mountain or the secondary facade of residential houses; the gray space at the bottom of the stage is integrated with the market space, and it is not acting on weekdays. It is an excellent place for trade.

As far as the "field" is concerned, when there is no acting, the entire Taiziba is a bazaar and trade space, and the so-called theater does not exist. When performing a play, the audience surrounds the stage to watch the play and forms a "field". Because the gathering and dispersal of the audience is dynamic, there is no definite boundary for this "field" space. There are as many audiences as the theater is, and the interface of the theater space has the characteristics of vagueness and uncertainty.

3.4. Analysis of the Line of Sight of the Performance Space in the Traditional Guild Hall Theater

When the ancients were building theaters, there must be a set of customary rules for "viewing" and "performance". These rules are similar to modern theater design theories, but the former is the result of simple practical experience of craftsmen. Using modern theater theories to analyze the design of traditional theaters can reveal its spatial laws.

3.4.1. The Layout of the Theater

In the auditorium, the audience is also sitting and watching the play. There are not many people and there is no problem of obstructing the line of sight. Therefore, the surface of the courtyard platform is generally 0.5 to 1.0 meters higher than the floor of the audience area; while the temple is The public theater of Zihe Guild Hall is similar to a modern outdoor amphitheater. The height of the tabletop of its Shanmen Theater is generally about 2 to 2.3 meters higher than the courtyard floor. The Shanmen Theater generally functions as a "gate", and the lower part is generally for entry. The passage to the theater.

3.4.2. The Layout of the Theater Area and the Focus of the Sight

(1) Sight distance

The audience area of the traditional theater is mainly the front courtyard, the left and right colonnades, and the main hall (main hall) corridors. The surrounding colonnades enclose the middle open-air courtyard. Among them, the depth of the courtyard has a certain degree of attention.

The scale of courtyard theaters in Chengdu and its surrounding areas is mostly within 30 meters of depth. Such a scale consideration is more reasonable. According to modern theater design theory, the setting of the last row of seats in the auditorium is controlled by the farthest visual distance. The maximum visual distance is different for different forms of performing arts based on the fact that the audience can clearly see the expressions and movements of the actors on the stage. of. The courtyard depth of the traditional theater is in line with the principle of the maximum viewing distance of the local drama. If the courtyard depth is increased, not only the courtyard theater is not economical, but the viewing effect of the main hall (main hall) opposite the stage will also be unsatisfactory.

(2) Vertical viewing angle

The stage buildings in Chengdu area are mostly four-pillar and three-bay. The front eave pillars, foreheads, and railings also form a picture frame, so it can be regarded as a picture-frame stage here. The stage refers to the regulation that the lip of the modern stage is not less than 1.2 meters, and the viewpoint S is set to be 1.2 meters from the edge of the stage and 0.9 meters above the stage (the height of the waist of a person).

The auditorium of the Luodai Jiangxi Guild Hall is the patio between the nave and the apse. The patio is 12.19 meters wide and 8.7 meters deep, which is relatively small compared to the public courtyard theater. There are ancient trees and flower beds in the compact patio, which shows that the open-air patio is not an ideal place to watch the theater. When performing in the hall, the apse and the left and right wing rooms are mainly used as places to watch the play. The platform is 0.5 meters above the apse, and people mainly sit and watch the theater, with an eye level of 1.1 meters. The vertical viewing angle of the entire apse area is between 2 degrees and 4 degrees. People can easily watch theatrical performances on the stage without turning their eyes. The viewing effect is significantly better than that of the courtyard public theater.

(3) Horizontal viewing angle

From the horizontal perspective analysis of the courtyard public theater, the better viewing effect of the entire theater is concentrated in the area directly in front of the stage, while the edge area on both sides of the courtyard and the horizontal viewing angle of the two-story building are not ideal. From the perspective of audience divisions, the corridors of the main hall with the widest vision and the North Tower are the theaters for the host and the VIPs. The status is matched. Although the corridor of the main hall has the widest visual threshold, the area outside the stage has also entered the field of vision, and the visual distance is relatively long, so the viewing effect is not good.

From the horizontal perspective analysis of the courtyard hall theater, even if you sit in the main hall opposite the platform and watch the theater, you can still get an ideal viewing effect.

Take the auditorium of the Jiangxi Guild Hall in Luodai as an example. Without turning your eyes or slightly turning your eyes, you can get a clear view of the dramatic performance on the platform. The visual range of the entire apse area is only 5.75 meters to 12.75 meters. Within this visual range, the performers' expressions, eyes, and even the subtle features of clothing can be captured by the viewer.

4. Conclusion

Through the investigation and analysis of the origin and development of traditional guild hall theater buildings, influencing factors, and the basic features and spatial layout of the buildings in Chengdu, the natural environment, humanistic environment, social and economic development of traditional guild hall theater buildings, Religious and folklore beliefs, etc., explore the reasons for the emergence of these traditional guild halls, the age of construction and the course of their development, and summarize their types, morphological characteristics and spatial layout. It is hoped that the performance of traditional guild halls and theater-like architectural culture and connotation in the architectural design of Sichuan area in the future, and the embodiment of regional cultural characteristics, can selectively retain and learn from the typical characteristics of traditional architectural styles in architectural form design. At the same time, more attention should be paid to the protection and preservation of such ancient buildings, because the changes in history and society have brought the once prosperous witnesses and participants to the end. This should arouse more people's reflection and attention, and do their best. Keep their dying backs, so that more people can learn about the past years and history through them, and through the unique architectural form of the guild hall theater building, to retain the touching sentiment of the memory of the hometown.

References

- [1] S.S. Chen: Discussion on the Research of "Huguang Filling Sichuan", New Theory of Tianfu, Vol. 123 (2005) No.3, p.103-107.
- [2] W. Chen, X.G. Zhang: A Study on the Spiritual and Material Transformation of Chinese Traditional "Hall" Culture of the Ming and Qing Dynasties, New Architecture, (2011) No.3, p.126-129.
- [3] Y.H. Hu, Y. Chen: Investigation of Traditional Theater Buildings in Chengdu, Sichuan Architecture, Vol. 30 (2010) No.1, p.48-50.
- [4] J.H. Gao: 2002 International Symposium on Architecture and Culture (Hubei Science and Technology Press, China 2004).p.140.
- [5] W. Deng: Investigation on Traditional Public Dramaturgic Spaces of Sichuan Province (MS., Southwest Jiaotong University of Architecture, China 2002), p.07.
- [6] K. Zhao: Research on Guild Halls on the "Huguang Filling Sichuan" Immigration Passage (Southeast University Press, China 2012).p.60.
- [7] B. Li, J. Wu: An Analysis of the Social Memory Carriers of the Traditional Culture of the Minority Nationalities, Guizhou Social Sciences, Vol. 284 (2013) No.8, p.44-48.
- [8] J. Zhong: Sichuan Traditional Field Town Center Space Research (MS., Southwest Jiaotong University of Architecture, China 2002), p.97.
- [9] Y.Z. Liu, Y.Q. Zhou: Sichuan Hakka Folk Culture (Sichuan People's Publishing House, China 2001). p. 07.
- [10] Y.X. Cai: Hakka Assembly Hall in Luodai Town, Tongji University Journal Social Science Section, Vol. 19 (2008) No.1, p.49-53.
- [11] X.J. Tao: The Research on Southwest Architectural Context From the Perspective of Culture Corridors (China Construction Industry Press, China 2020).p.236.
- [12] Sichuan Provincial Administration of Cultural Relics: Brief Information on Major Historic Sites under National Protection in Sichuan Province (Cultural Relics Publishing House, China 2009).p.147.

- [13] R. Xu: Research on Modern Adaptability of traditional theatrical space in the Bashu area(MS., Chongqing University of Art, China 2017), p.12.
- [14] X. L. Xiao, J. Luo: Silence And Space--About Traditional Theatrical Building In China, Vol. 157 (2017) No. 04, p.63-65.