Study on Aesthetic Conception of Landscape of Ethnic Tourism Villages in Northern Guangxi

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Abstract

The ethnic tourism villages in northern Guangxi contain rich natural and cultural landscapes, and on this basis, they create aesthetic artistic conception with distinctive regional characteristics. It is an effective way to enhance the core attraction of ethnic village tourism and the fundamental of national culture protection and inheritance to deeply analyze the landscape image of these villages and explore their image form and image form.

Keywords

Northern Guangxi Minority; Tourism Village; Aesthetic Conception

Introduction

Taoism's theory of the original nothing is the beginning of the artistic conception theory of Chinese aesthetics. In art, artistic conception is called the core category of Chinese classical aesthetics, which condenses the philosophical wisdom and artistic experience of Chinese people. Liu Chengji said in the article "retalking about the birth of Chinese aesthetic artistic conception" that "the connection of single image forms a network of intention or image group, and the landscape presented by the image network with hollow mind as the background is the artistic conception." The image is the mental image of the landscape environment that people experience. It can be seen that the artistic conception of landscape is an aesthetic experience produced by the interconnection of landscape images.

The unique natural geography and cultural environment in northern Guangxi gave birth to a picture of national landscape with beautiful scenery, harmonious village beauty and leisurely artistic

conception. In the long-term life and work in this area, a poetic landscape image of "mountain forest field stream village" has been gradually formed, which takes the mountain forest landscape image as the base, the agricultural landscape image as the link, the village settlement image as the core, and the national cultural image as the soul.

General Situation of Ethnic Tourism Villages in Northern Guangxi

In the late third century B.C., Qin Dynasty set up three prefectures in Lingnan, namely "Guilin, Nanhai and Xiang". Most of the present Guilin and Xiang counties belong to Guangxi, so Guangxi is referred to as "Gui". Guilin, Hezhou and Northern Liuzhou in the north of Guangxi Zhuang Autonomous Region, including Sanjiang, Yangshuo, Quanzhou and other counties, are called northern Guangxi. Zhuang people in northern Guangxi are mainly distributed in sanmenhe, Pinghe River Basin and SangJiang River, Dong villages in Sanjiang and Rong'an, Miao villages in Rongshui and Longsheng. The people of ethnic minorities in different regions are united, harmonious and thriving. Due to the interaction of various factors such as natural factors, customs and culture, production mode and so on, the Zhuang people in northern Guangxi have formed their own distinctive ethnic village styles.

The north of Guangxi has abundant rainfall and low temperature in winter, which belongs to the mid subtropical climate. This kind of climate conditions are conducive to the growth of trees and vegetation and rich in material resources. The local climate conditions determine the architectural design style of villages. The natural and geographical environment has a great impact on human life and production mode. These factors have a decisive significance for the living environment which is one of the important factors influencing the landscape characteristics of Ethnic Tourism Villages in northern Guangxi. Due to the high mountains and steep slopes in northern Guangxi, the transportation is inconvenient, and there is little communication with the outside world. Therefore, the national culture and natural landscape of each village are relatively intact, which also attracts a large number of tourists to enjoy the scenery and experience the national customs and culture of villages.

Architectural Symbol Image of the Landscape of Ethnic Tourism Villages in Northern Guangxi

Landscape is a complex of natural process and human activities as well as the interaction and interaction of space and material. It includes the emotional and rational demands of ecology, culture, art and so on. It is not only the artificial display of material, but also the morphological symbol system of a nation, and the way of inheriting national history and culture. Landscape symbols are the epitome and refinement of the architectural, cultural and natural elements of

various ethnic minorities, reflecting the style and humanistic feelings, and the representation of the combination of people's inner feelings and historical changes.

Dry Fence Construction—A Architectural Form Symbol of Adjusting Measures to Local Conditions

In northern Guangxi, the mountains and forests are continuous. Because of the terrain, there is a dry fence style building in northern Guangxi, which is composed of bamboo and wool. The upper part is covered with bamboo and the lower part is chicken and pig. Most villages are located on the contour line, along with the mountains. Due to the large height difference and the limitation of arable land area, the buildings are arranged closely. Some buildings use the side entry or the back of the house to enter the house, which is directly adjacent to the scarp. The plane connecting the entrance is usually on the second floor, and the front part forms a stilted building. This kind of building form is called "half column" style. The unique form of Ganlan architecture not only makes it a cultural symbol of Chinese architecture, but also constructs a harmonious and balanced village ecological image of "heaven and earth coexist with me, everything and I are one".

For example, Pingan village, Longji village, Jinzhu village and other villages in northern Guangxi are mostly located on hillsides and slopes. Due to the lack of flat land area, the surrounding mountains are reclaimed into terraces to meet the needs of farming. Villages are generally located on the hillside, which can resist natural disasters such as floods and rainstorms, as well as bandits. Ganlan villages are freely embedded in the hillside along the contour line In response to each other, it forms an indispensable landscape symbol in the Ethnic Tourism Villages in northern Guangxi. Located in the Sanjiang area of Northern Guangxi, the Dong villages have dense water networks. The banks of the rivers such as machao River and Linxi River are gentle. The land is fertile and suitable for farming. The dry fence buildings face east or south, forming the living conditions with good lighting and ventilation. The rivers and streams in the Ethnic Tourism Villages in northern Guangxi slowly pass through the barrier buildings and integrate with the daily life of the villagers, making the village space and cultural landscape more flexible and interesting.

Wooden Frame—A Symbol of Building Structure Based on Local Materials

The climate in northern Guangxi is longer in summer and shorter in winter, with sufficient sunshine, higher annual average temperature and abundant rainfall. The unique climate conditions in this area are conducive to the growth of trees and vegetation. The trees are tall and the forest resources are abundant. Therefore, the buildings of the Ethnic Tourism Villages in northern Guangxi mostly use wooden frame structure supplemented with stone materials to create a flexible and changeable architectural form. The ground floor is overhead to isolate moisture, and has good ventilation and

defense. This kind of building adapted to the climate has good ventilation, cooling and avoiding moisture function. The main body of the roof truss is the traditional Chinese through bucket type wooden frame. The beams, columns, withered boards and rafters are all made of wood. No iron nails are needed for wood chiseling. The interior and exterior of the wood used in the building are painted with tung oil, which increases the acid resistance, alkali resistance and heat resistance of the board. It can not only prevent borers and corrosion, but also effectively resist natural disasters such as strong winds and earthquakes. This kind of natural and environmental protection building structure is simple, through the structure and material and other material symbols to express the emotion of harmonious integration with the natural environment.

Cultural Symbol Image of the Landscape of Ethnic Tourism Villages in Northern Guangxi

Farming Culture—The Economic Symbol of Self-sufficiency

Guangxi, known as "the land of Baiyue" in the spring and Autumn period and the Warring States period, has formed today's Guangxi Zhuang Autonomous Region through the continuous evolution and replacement of history. The transportation is inconvenient and blocked in the northern mountainous area of Guangxi, which has continued the self-sufficient small-scale peasant economy from ancient times to the present. All ethnic minority villages mainly focus on farming economy, such as cultivating paddy fields, planting rice and half farming and half fish. This self-sufficient farming economy has contributed to the magnificent farming landscape in the Ethnic Tourism Villages in northern Guangxi, especially the Longji terrace.

Baidu Encyclopedia describes the artistic conception of Longji terraces as follows: from the river valley with fast flowing water, to the mountain top surrounded by white clouds, from the edge of thousands of trees and verdant trees to the front of cliff, where there is soil, terraces are opened up. The vertical height is up to five or six miles, and the horizontal extension is five or six miles. The undulating and towering mountains are winding like a ladder to the blue sky, like a huge abstract painting between the sky and the earth.

Belief Culture—The Religious Symbol of Blessing Worship

In the process of long-term historical development, the ethnic minorities in northern Guangxi have formed their own primitive religious beliefs. At the same time, each ethnic group combines their own totem, gods, ancestors and geomantic omen theory with the theory of geomantic omen to enrich the decoration of villages and pray for the safety and prosperity of villages and people. For example, Zhuang people have worshipped Fire God, water god, land God, tree god, stone

God, Mountain God, Sun God, etc., Yao people worship xianpan king and Qinglong king, Dong people worship frog God and "Samu", etc. The belief and worship of various ethnic minorities form different religious images, thus creating various typical images, thus producing rich customs and festivals, and continuing the good wishes and blessings of people's hearts. It can be said that these religious images of ethnic villages in northern Guangxi have laid a rich foundation of national culture.

Aesthetic Conception of the Landscape of Ethnic Tourism Villages in Northern Guangxi

The Image Form of Aesthetic Artistic Conception

Loving life and nature is the core of Confucian aesthetics. The landscape of Ethnic Tourism Villages in northern Guangxi highlights the Confucian love and perception of mountains and rivers, and shows the harmonious coexistence with the local natural environment. All kinds of buildings (folk houses, Drum Tower, wind and rain bridge, stage, well Pavilion, arbor, hecang, etc.) and sites (mountains, forests, fields, ponds, rivers and streams) in the village landscape are the platforms formed by the combination of human and nature on the physical level. The villagers can carry out production, entertainment, physical education, rest, social activities and other activities, and the aesthetic artistic conception of landscape is material and specific.

Drum Tower, the most important and symbolic central building in Dong village, is the activity center of politics and life of villagers in Dong village. Drum Tower and stage are in axial symmetry in spatial layout, and the open space formed between them is called guluoping. Drum Tower is equivalent to the ancestral hall of Han nationality. People hold important gathering activities in public buildings, such as discussion, making regulations and communication etiquette. Drum tower plays a central role in the composition of physical aesthetic artistic conception of Dong tourism village landscape. People's various activities are scattered in a spider web state.

The wind and rain bridges of Dong nationality are large in number, tall in shape, exquisite in shape and superb in construction technology. Other ethnic minorities in northern Guangxi also have this building, but their shape and scale are far less than Dong Zhai wind and rain bridges. Fengyu bridge not only has the function of crossing obstacles, but also is a public building integrating corridor and pavilion, and is the main place for rest, rain shelter, scenery viewing, communication and greeting. Fengyuqiao, similar to drum tower in a sense, is a significant symbol of Dong village and an important part of the symbol system of Dong village.

Road and water system form the linear performance of physical state in the Ethnic Tourism

Villages in northern Guangxi, just like the blood of the village. It is an important form in the village landscape structure to connect and connect various space places. The village road is in accordance with the relief of the terrain, showing a grid structure of radial, dendritic, interwoven structure image. Most villages in northern Guangxi live with water, and there are ponds connected with roads. Rivers and streams provide viewing, laundry, irrigation, and other functions. The water system structure is similar to that of the open corridor, which is the structural element linking the individual image groups. For example, the Linxi river of Chengyang bazhai flows through the periphery of the eight villages and connects the villages in the overall structure. Many streams enter the village, which is an important part of the landscape physical state. The spatial structure and sequence relationship of road and water system show the context of village landscape.

The Image Form of Aesthetic Artistic Conception

Image form is intangible, abstract and unstable. It is produced in history, folk custom and social activities and will be affected by economy. Although the image form of landscape aesthetic artistic conception has no material and specific expression, it reacts on the image form, which is reflected in the influence of religion and blood relationship on the spatial distribution of settlements, the diversification of public building forms derived from national belief and cultural activities, and the layout of internal space of residential buildings. The overall structural order of the village, the internal sequence relationship of human settlements, the architectural structure and decoration are the image forms of landscape aesthetic artistic conception. The expression of this form will produce a strong group aggregation, which will form the emotional precipitation for the national history and culture, and have a strong sense of belonging and recognition of the village people for the community space jointly constructed with and attachment.

The ability of human beings to transform nature in the past farming society was low. People built villages to realize the primitive instinct of survival. Therefore, the formation of traditional villages is spontaneous. At the same time, people living in this area for a long time will form specific beliefs, concepts, customs and culture in social life. For example, in the villages of Northern Guangxi, there are all ideas of nature worship, primitive belief, rice soup fish and so on.

Lineage and consanguinity are the basis of national culture and group consciousness. People of the same clan have the same ancestor and surname. Blood relationship is the bridge connecting social relations. For example, there is a strong sense of identity in the three villages, such as Longji village and Panjia village. Northern Guangxi is relatively closed. In this natural and cultural environment, most of its material culture, spiritual culture and folk culture retain their own characteristics, which is reflected in the evolution and evolution of village landscape, and its form and structure are rarely affected by foreign culture.

Different from the urban settlements, the people in the villages in northern Guangxi are closely connected with each other. The people like collective communication and public life, and their daily communication is very frequent. Villagers often spend a lot of time in public life, holding large-scale gathering activities in festivals and rituals. There are ethnic cultural festivals where the group goes to the village to visit the village. The festival activities are frequent and lasting for a long time, which promotes the formation and construction of various public buildings and public spaces. They are extremely important spaces in the daily life of villagers, and the public space belongs to the villagers Life provides a variety of forms, on the contrary, the public life produced by folk culture promotes the development of landscape environment in villages.

The Externalization of Aesthetic Artistic Conception

The landscape aesthetic conception of the Ethnic Tourism Villages in northern Guangxi reflects the unity and integration of human activities and natural environment, and reflects the culture, history, customs, life and values of ethnic minorities. In the process of their appearance and image formation, the villagers' cognition of natural power and human initiative has also experienced the test of the changes of times With the change of economy and demand, the image characteristics of the village are determined through the externalized forms of natural landscape, village buildings, production activities, festivals and customs, and the aesthetic artistic conception of the village is also born. As soon as we mention the water town in the south of the Yangtze River, we can see the soft and beautiful Jiangnan artistic conception formed by "small bridge, flowing water and family".

It can be seen that externalization has outstanding communicability and universality, which can promote the occurrence of communication performance in a large scope. This kind of communication also needs to realize the translation and development of communication with the help of culture and language between regions. For example, the ideological connotation of "the unity of man and nature", the unique structure of the column architecture, the colorful minority culture and so on, which are all influenced and spread outside the village and landscape, and combined with the natural and cultural differences in different fields and regions, they are preserved and developed in different image forms and image forms.

Therefore, the aesthetic artistic conception of the landscape of Ethnic Tourism Villages in northern Guangxi must be reflected in these external forms, and its connotation must be combined with nature, modern production and human ideal life. However, with the rapid development of urbanization and the influx of urban culture, capital and tourists, many forms of externalization of Ethnic Tourism Villages in northern Guangxi are only based on simple imitation and reproduction. The phenomenon of landscape urbanization, commercialization and homogenization is becoming more and more serious due to the production and random development in different places. The

integration of landscape and environment is weakened, and the identification of landscape image is fuzzy. For example, some post built architectural forms are only initially similar in appearance, which seriously disturbs people's local perception and cultural identity.

Only based on the overall cognition of the object image and image form, strengthen the maintenance of the natural landscape around the Ethnic Tourism Villages in northern Guangxi, ecological construction of the settlement landscape, and inheritance and development of the national culture, can we guide people into the aesthetic artistic conception full of local flavor and ethnic customs.

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