

A Study on the Construction of a Pathway for the Integration of Scenic Villages in the Yellow River Plate of Shanxi Based on Ecological Aesthetics

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Abstract:

This study is based on the theory of “ecological aesthetics”, through a profound reflection on the humanism of the environmental dimension in the post-epidemic era of “ecological civilization construction”, combined with design, sociology and other related theoretical knowledge, and integrated the important concept of “beautiful China” and environmental protection strategies into it. In the process of the study, we used field research and literature research method, and concluded that “scenic village integration”, as a new rural revitalization strategy, which we think can provide new ideas and new paths for the construction of beautiful villages in the Yellow River area. In the context of the current development strategy of “One Belt, One Road”, we hope to make full use of the rich culture nurtured by the Yellow River. It is hoped that the results of the study will be applied in practice to co-ordinate urban and rural development in the Yellow River area with the strategy of “scenic village integration”, to build a beautiful countryside, and to achieve the integration of social, economic and environmental development of the countryside.

Keywords:

Yellow River Plate, Ecological Aesthetics, Landscape and Village Integration

1. Introduction

The COVID-19 epidemic has further highlighted the urgency and importance of thinking about humanism from an environmental perspective. Ecological aesthetics has become an innovative theoretical form in the field of aesthetics in China, not only consciously taking ecological civilization as the coordinates of the times, but also working to build a Chinese discourse system for ecological aesthetics. Ecological aesthetics allows the philosophical foundation of aesthetics to transition from traditional epistemology to practical philosophy and from anthropocentrism to ecological holism. An empirical study of the aesthetic experience of the landscape from the perspective of ecological aesthetics has been carried out to enhance the

ecological aesthetic discourse of convergence and mutual interpretation (Zeng Fanren, 2002).

2. Rethinking Ecological Civilization in the Context of Ecological Aesthetics

Ecological aesthetics has become an innovative theoretical form in the field of aesthetics in China. As a new concept of aesthetics, there exists a triad of Chinese ecological aesthetics, continental phenomenological ecological aesthetics and British and American analytical aesthetics of ecological aesthetics. It tends to take the natural environment as a whole, including people, as the object of study, advocates ecological harmony and life interaction between people and the natural environment, and focuses on developing tourism and governing cities with an ecological concept. The practical study of ecological aesthetics studies the relationship between ecology and art from the perspective of ecological aesthetics, bringing it and art practice closer together [5].

2.1. Building an “ecological civilization” with “ecological aesthetics”

The core essence of ecological civilization lies in the harmonious coexistence of man and nature, and the key to building ecological civilization lies in protecting nature and optimizing the relationship between man and nature (Yu, Kai-Liang, 2019). The construction of ecological civilization involves both man and nature, and its essence is to harmonize the relationship between them, to achieve a harmonious coexistence between them, to truly achieve ecological justice, and to make ecological civilization a reality.

2.2. Promoting “rural revitalization” based on “ecological aesthetics”

In accordance with the development plan of the Yellow River section in Shanxi, the cultural theme of “visiting the Yellow River, exploring the source of civilization” and showing the Mother River is highlighted. The construction strategy of “getting close to the Yellow River system, the Yellow River landscape, the localized riverfront greenway and the scenic sightline study” has been defined. The ecological aesthetics is used to guide the purpose of tourism and enrich the connotation of ecological aesthetics.

2.3. Promoting “ecological aesthetics” based on “scenic village integration”

Relying on ecological aesthetics, under the background of rural revitalization strategy, the unified planning and integration through “scenic village integration”, “scenic village interaction” and “leading village with scenic view” ensures that the static visual perception and this will ensure that the static visual sense and the dynamic experience of the landscape can be combined to provide a new way of thinking, and intuitively feel the history, culture and spirit of the countryside. The development of tourism and green industries will be promoted through the use of scenery to bring villages together.

2.4. Leveraging “ecological aesthetics” to shape a “rural spiritual home”

The revitalization of rural memory based on ecological aesthetics continues to perpetuate the ties of rural society and its historical heritage. By replicating the common history and culture of the rural community, the shared cognitive patterns and values are strengthened and a common spiritual habitat is created. Through the

inheritance and promotion of the excellent traditional culture of the countryside, the unique value system and humanistic spirit of the rural communities are inherited and given new cultural connotations and the spirit of the times, so as to coalesce the cultural identity of the rural subjects, nourish the hearts of the rural people and activate the source of wisdom for the construction of a rural spiritual home in the new era.

3. Study of the integration of the scenic village of the Yellow River plate in Shanxi by means of ecological aesthetic experience

Based on ecological aesthetics, it breaks through the limited research horizon of traditional natural aesthetics and environmental aesthetics. It expands from nature and environment to the whole ecosystem composed of “nature, society and human”, forming a new research model of “body, mind and environment” [2]. In Shanxi, the Loess Plateau runs through the north and south of the country, with gullies and ravines, lack of water and greenery, and fragile ecology. The study took four villages in Xinzhou, Jincheng and Linfen as typical research objects, and found that the ecological environment is still fragile, the human and natural landscape planning needs to be improved, and the level of cultural tourism development is insufficient.

The study starts from two dimensions: the Yellow River flowing through the village and the watershed village, closely dovetails with the spatial planning of the country, based on different resource endowments, location conditions and other precise design, and makes orderly use of various resources such as mountains and waters, landscape, Yellow River history and culture along the village, taking the main stream of the Yellow River as the axis, and linking along the Yellow River the Great Wall culture of Xikou immigrants, ancient ferry and ancient town trade culture, red culture, root culture, Yellow River water conservancy culture and other representative the Yellow River is a cultural heritage corridor.

4. The integration of the landscape and the village is an important practice of ecological aesthetics in building the “ecosystem” of the Yellow River plate

Study the integration of the scenic villages of the Yellow River plate in Shanxi from an ecological aesthetic experience. the “Yellow River Place” is one of the three major tourism blocks in Shanxi Province, and is an important support for the creation of an internationally renowned and domestic first-class tourism destination in Shanxi. Ecological aesthetics leads from “opposition” to “symbiosis” between man and nature, and from the participatory perspective of ecological aesthetic experience, the resource-advantaged development model highlights the leading role of tourism resources in the development of the tourism economy, through the “scenic village integration” to create high-quality characteristics of tourism resources, the integration and development of tourism infrastructure facilities and cultural tourism products, the formation of regional tourism brand and tourism industry development (Pan Yumei, 2018). The integrated rural development model, which integrates modern agriculture, leisure tourism and rural communities, has been included in the Central Government’s No. 1 document as a highlight measure for the development of new rural industries [7].

4.1. “One with, one without” for the integration of the landscape and the village

“With” means “with a core ”and “without” means “without boundaries”. The axial zone concept highlights the main planning lines and links the various zones. This is a good illustration of the relationship between the industrial structure of the village. To put it another way, the centre tends to be weakened by the fact that it is all over the place. There is a core. The “core” can be a spatial centre, a functional centre, a transport hub, but it should also be a theme of thought and a spiritual condensation. Therefore, the form, space, texture and even the invisible service system should be sublimated into an abstract spirit, as its common characteristics and spiritual unity. The “core” or “double core” can be formed on the basis of rural industrial development projects. No boundaries. This refers to the invisible boundaries of the planning concept. The term “no boundaries” means that the planning concept should not be confined to a single area. Each unit and each area should establish a dialogue and echo, thus creating a ripple effect and a multi-point radiation of the landscape.

4.2. “Form refinement” for the integration of the landscape and the village

In ecological construction, “ecological aesthetics” considers the countryside as a whole, organic system, including natural ecology, economic production and residential life, and the three parts depend on each other and integrate with each other [8]. This paper emphasizes the participatory nature of ecological aesthetic experience, relying on the Yellow River culture as the basis, fully reflecting the characteristics of the Yellow River plate and the connotation of the Yellow River culture. This study faces the problem of how to extract and refine the “Yellow River culture” and “scenic village fusion” into a morphological vocabulary in the context of ecological aesthetics, and integrate them with the village vernacular culture and ecological protection concept, so this topic is an innovation of the research content and cultural concept of scenic village fusion in the Yellow River plate.

4.3. “Discourse System” for the integration of the landscape and the village

The construction of the Chinese discourse system of ecological aesthetics puts into practice the basic concept of “harmony and coexistence between human beings and nature”. The health, stability, integrity and beauty of the ecosystem, including human beings, is the basic goal of the construction of the Chinese discourse form of ecological aesthetics [3]. Based on ecological aesthetics, under the guidance of the concept of building “scenic village integration”, focusing on the Yellow River area in Shanxi, the “four mutuals” are formed: mutual spatial response, mutual sharing of resources, complementary elements, and mutual manifestation of interests, and in the development of “scenic village integration”, a multifaceted scenic village integration “ecosystem” is formed [9]. Emphasizing ecological aesthetic practice, putting ecological aesthetics into ecological practice, and then applying it to the construction of beautiful China as a methodological basis, it is crucial to promote green changes in aesthetics with the construction of ecological civilization as a reference. Ecological aesthetics provides a new way of thinking for the “integration of landscape and village” in the construction of ecological civilization.

4.4. “One plus two” for the integration of scenic village services

At all points in the planning and design, whether it is the surrounding visitor area or the inter-provincial visitor, the visitor is supposed to be at the centre of the design service, but it is not comprehensive; the planning and design should also include two other groups of people. One is the indigenous people. They are both long-term owners

and operators of resources, and should also be important participants and beneficiaries. The integrated rural areas provide a large number of employment opportunities for local aborigines, not only increasing their economic income, but also providing a career path for young people returning to their hometowns to start their own businesses and employment. In addition, the ever-improving rural environment and leisure activities allow the aborigines to enjoy a better spiritual and material life. The other is the new aborigines. As tourism projects take shape, the integration of the landscape and villages gives the opportunity for “outsiders” who yearn for an idyllic life to live in an idyllic environment and become “second home”, with the aborigines and new residents benefiting from the interaction between them. Only by forming a trinity of services for tourists, indigenous people and new residents can we provide a comprehensive service and develop for the long term.

5. Conclusions

Ecological aesthetics is an important theoretical basis for changing the deviation of spatial forms in the integration of landscape and village. The integration of landscape villages requires the unified planning and integration of various spatial form resources such as ancient buildings and dwellings in the village area, so that the static visual perception and dynamic experience of the landscape can be combined, with the principle of dynamic balance requiring designers to shift the focus from the traditional order of form to the order of process. The Chinese discourse system of ecological aesthetics is explored and the ecological wisdom of traditional Chinese culture is absorbed.

Conflicts of Interest

The author declar() that there is no conflict of interest regarding the publication of this article.

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