

Study on the Application of Tujia Architectural Culture in the Western Part of Hubei in Rural Tourism Landscape Design

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Received: 22 March 2023; Accepted: 12 April 2023; Published: 1 July 2023

Abstract:

In order to cope with the current widespread Modernisation of ethnic areas as well as people's high demand for rural tourism landscape experience, rural landscape integrating local ethnic characteristics can not only promote the inheritance of cultural landscape as well as enhance the attractiveness of rural tourism, but also protect and inherit the unique ethnic culture. Therefore, it is very important to focus on ethnic characteristics culture in rural tourism construction and create characteristic rural landscape. The article analyzes the cultural connotation of Tujia architecture in the western part of Hubei on the basis of the historical and cultural background and characteristics of that, and proposes the strategy of using Tujia architecture culture in rural tourism landscape design, in order to provide reference for the construction of rural tourism landscape in the western part of Hubei and other regions under the premise of protecting the natural ecological landscape of the countryside.

Keywords:

Rural Tourism, Landscape Design, Tujia Architectural Culture in The Western Part of Hubei

1. Introduction

The Tujia is an ancient ethnic group that originated in southwest China, and were named in the Xia and Shang dynasties. According to historical records, it is the birthplace of the ancestor of the Ba people, Lin Qun, and the birthplace of the Tujia family in China. As the Tujia are a linguistic but non-written minority, there is a lack of early documentation, and scholars have done little research on Tujia culture, and as a result of the influence of modern culture, the transmission of traditional skills has been hindered, leading to a sharp decline in the landscape of traditional rural settlements in Changyang Tujia Autonomous County [1]. In the context of promoting "cultural confidence", the Tujia culture is an important part of traditional Chinese

culture and should be passed on and carried forward in the process of rural tourism. As an important material carrier of local ideology, architecture is not only the crystallisation of local wisdom of local people, but also contains a rich local cultural spirit, and is a carrier used by foreign tourists to verify or strengthen their sense of place. Therefore, this paper intends to take Tujia architecture in the western part of Hubei as the research object, analyse its cultural connotation, summarise and innovate it, and propose strategies for the use of Tujia architecture culture in rural tourism landscape design, in the hope of helping to create a rural cultural landscape with unique local characteristics and helping the sustainable development of the countryside.

2. The Cultural Connotations of the Tujia Stilt Building

The wedding, funeral, childbirth, customs and beliefs of the Tujia people of the western part of Hubei are all interpreted in the Tujia stilt building, and the Tujia stilt building is equivalent to a concentrated history of Tujia folklore, with a high folk historical value [1]. The Tujia stilt building not only satisfies the spatial and material needs of Tujia folk architecture, but also reflects distinctive ethnic characteristics and local features in terms of site selection, construction and decoration. An in-depth exploration of the cultural connotations of the Tujia stilt building in the western part of Hubei is conducive to the proposed strategy for the use of Tujia architectural culture in rural tourism landscape design in the western part of Hubei.

2.1. The Environmental Perspective of “Harmony Between Man and Nature”

The Tujia people in the western part of Hubei took the “harmony between man and nature” as their highest pursuit and ideal, and the Tujia stilt building they created is a typical Chinese Balustrade Buildings, which reflects a natural law from the legacy of nesting architecture.

The mountainous region of the western part of Hubei is surrounded by the Qing River, which is humid and rainy, with many mosquitoes and not much arable land available, so since ancient times the Tujia people have chosen gently sloping hillsides or the foot of mountains to build their houses in response to the natural geographical environment and climate change. Most of the buildings are built with their backs to the mountains, facing the open space in front of the mountains, and the front part of the building by the pillars, which are supported on the ground, while the back part, the hall, changes according to the terrain, either next to the rocks or on the ground, forming a table-top pattern [1].

Secondly, the timber and stone used in the Tujia stilt building are extremely close to the natural environment, and are rich in peaceful and natural artistic effects. The timber structure in the Tujia stilt building is laminated or pierced with mortise and tenon joints, and its formal composition is a rectangular system. The delicate techniques of the eaves, phi eaves, silk eaves, walking rails and pendants in the structure, forming various forms of overhanging treatment, make the building shape richer, not only can it adapt to the characteristics of timber fearing rain, but also increase the space of the house, all of which give the Tujia stilt building a specific image [1].

At the same time, the wood is easy to carve, making it possible for the Tujia people to carve important parts of the Tujia stilt building such as the door, windows, beams, handrails on the railings, hanging feet on the columns and furniture in the house. Most

of the carvings in the Tujia stilt building are based on flora and fauna, such as dragon, bat, butterfly, spiral and scrolling grass patterns. The doors and windows are often decorated with carvings made from thin wooden mortises and tenons, and the carvings generally include tigers, leopards, dragons and phoenixes, flowers and plants, ruyi patterns, the word fortune and the word joy, and many depict farming scenes; the carvings on the pillars and pillar bases are mainly animals, such as white tigers and lions; the carvings on the beams are more often mythological and fortunate, with the aim of praying for good fortune. These carvings not only make the building more decorative and artistic, but also form the unique national culture of the Tujia people.

In addition to this, the furniture and brocade objects in Tujia stilt building are all imitations of nature, production and living processes, which once again supports the environmental concept of the Eci Tujia people of “harmony between man and nature”.

2.2. Philosophical View of Feng Shui Creation

When choosing a site for a Tujia stilt building, great importance is attached to feng shui, which depends on the direction of the mountain range. In accordance with the basic conditions of folk feng shui, there are case hills near the site, and there are mountains in the distance, with the direction of the mountains as the bones, and the streams as the bloodline, in the pursuit of finding feng shui treasures surrounded by mountains and water, and a feng shui master will be asked to set up a compass to determine the central axis of the house and the auspicious day for moving the earth. The first step in the construction of a hanging foot building is to prepare all the wood, called “felling green hills”, mostly using Tsubaki or purple trees, with “spring often to, children and grandchildren prosperous”; the second step is to process the beam and column material, called “frame big yards”. The third step is to “arrange the fan”, which means that the processed beams and pillars are joined with tenons and arranged into a wooden fan; the fourth step is to “erect the pillars”, where the master chooses an auspicious day and asks the neighbours to help. Before the beams are erected, the beams are sacrificed, and then all the people work together to erect the rows of wooden fans, at which point firecrackers are fired and the neighbours send gifts of congratulations. After the pillars are erected, the rafters are nailed, the tiles are covered and the walls are installed. Wealthy families also decorate their roofs with flying eaves, carve dragons and paint phoenixes under the porch holes, and decorate the wooden balconies [1].

In addition to this, in the Tujia culture, the house is not only a place for future generations, but also a place for ancestors and gods and spirits to live. The beliefs of the Tujia people have changed over the years, and nowadays we can see that some houses still have a striking portrait of Chairman Mao on the front wall, with a shrine and traces of incense burning underneath. This means that the villagers still worship Chairman Mao as the god who brought them their happy lives today, a sign of the authority of the residential space. Another phenomenon of the co-habitation of gods and humans’ is the fire pits in the traditional dwellings of the Tujia people. The fire is a symbol of the family’s livelihood and the continuity of the race’s incense, a manifestation of the spiritualisation of feng shui in the Tujia family [5].

2.3. Patriarchal View of Communal Living

As a result of the multi-ethnic fusion, the religious beliefs of the Tujia are diversified, ranging from the primitive religious beliefs of nature worship, totem

worship and ancestor worship, to the man-made religious beliefs of traditional Confucianism, Buddhism, Buddhism, Christianity, Catholicism and Islam.

Prior to the “conversion”, the Tujia did not worship their ancestors, but only their clan leaders and heroes, and this hero worship gave the Tujia a strong sense of national pride and dignity. After the conversion, under the influence of traditional cultural concepts, the ancestor worship of the Tujia family has taken on a clan nature, and everyone is deeply aware that all members of the nation are descendants of the same ancestor, and this sense of identity creates a deep sense of closeness and naturally enhances national cohesion. The clan system is a manifestation of the way the Tujia people live together in the western part of the country. Respecting one's parents and loving one's brothers are regarded as the basic rules of being a human being. The natural village settlement pattern of living in clans strengthens the sense of closeness and identity among villagers' blood relatives, and also strengthens the sense of mutual support among clansmen of the same surname.

Most of the Tujia stilt buildings are three-storey buildings, the ground floor being used for poultry, farming equipment and large heavy items. The first floor is the living space and is divided into the main house, the wing and the side-house. The main house is usually three rooms, with a hall room in the middle and two side rooms on either side. The main room is the place where the spring platform is erected and the family gods are installed, and it is also the place where guests are received or weddings and funerals are held. The two chambers are the inner rooms, or a kitchen and fireplace on each side. The family ritual of respect for the elders and the young is expressed in the single building of the house as the order of residence of the elders on the left and the juniors on the right, and in the group building of the house as the order of residence of the elders in the main room, with the main hall and the juniors in the compartments. Usually, in houses built on flat land, the height of the main hall is higher than that of the compartments. In houses built on a hill, the main house is also higher than the compartments. The division of the living space and the layout of the dwelling can reflect the cohesiveness of the family and the patriarchal view of the Tujia clan.

2.4. Open-minded View

The Tujia people look at life and death with optimism and open-mindedness, resolving the grief of death in an open and spontaneous way. Since ancient times, the Tujia have regarded the normal death of an elderly person as a “white wedding”, a kind of sublimation of life, and they believe that the death of an elderly person should be celebrated with great enthusiasm. When a person first dies, the family cries and shouts around the corpse, but after the death, they start beating gongs and drums and singing mourning songs. When a family is in mourning, all the relatives come to sit in the hall at night and sing until the end of the day, which is called “Yan Le Ha Mourning”, also called “Mourning Jumping”, in which everyone dances in front of the coffin in a beautiful and enthusiastic way to cure the mourning with songs and dances, to wash away the mourning with joy and turn sorrow into joy. This is in contrast to the Chinese culture's practice of mourning the deceased, which expresses the Tujia family's open-minded and spontaneous concept of life. In addition, the “wedding night” is supposed to be the most important event in life, but the Tujia girls welcome their new bride with a “weeping wedding” song, which usually starts half a month or even a month before the wedding. This ceremony usually begins half a month or a month before the wedding, or even longer. On the surface, it is

incompatible with the auspicious day of the wedding, but in the Tujia philosophy of life it is also a unity of opposites, focusing on sorrow before joy, from sorrow to joy, and the transformation of sorrow into joy, which shows the Tujia people's emotions towards life [1].

3. Strategies for the Use of Tujia Architectural Culture in the Rural Tourism Landscape Design

3.1. The introduction of the natural environment of the western part of Hubei

The natural environment determines the formation of regional spatial forms. In the design of the landscape design of the rural villages in the western part of Hubei, the use of the natural environment features of the site is an effective way to enhance the "sense of place". The introduction of the natural environment in the landscape design of the rural areas of the western part of Hubei can be divided into the introduction of natural scenery and the introduction of natural elements, which can enhance the close connection between people and nature, the countryside and nature [2].

Local characteristics of natural scenery is the most direct feature of the regional landscape, reflecting the natural scenery that is different from other places, tourism landscape design emphasises and the harmony of rural space and natural texture. When carrying out landscape design, the introduction of natural scenery such as waters and mountains can enrich the landscape levels of the countryside, systematically improve the ecological environment of the countryside, and in sight can enhance the perception of visitors to the regional environment. At the same time, in the selection of plants, we should not just pursue ornamental, but also follow the ecological nature of the plants themselves and select characteristic plants according to local conditions [5].

The development of rural urbanisation is bound to cause damage to the natural environment [4]. In rural tourism landscape design, the introduction of natural elements in artificial landscaping is an important means to effectively reconcile the contradictions between rural urbanisation and nature, for example, the full introduction of natural elements such as plants, water flow, as well as the materials used in the construction of the Tujia, wood and stone in the landscape design can not only bring people closer to nature, but also bring vitality to the modern landscape.

3.2. Organization of the spatial landscape structure

The tourism landscape is an important part of the rural tourism space [2]. In order to make the tourism landscape with regional characteristics achieve the integration of emotion and scenery in the rural space, the spatial structure of the whole countryside should be actively explored. On the premise of determining the thematic form and functional positioning of the rural tourism landscape space, the layout structure of the rural space is sorted out, combined with the feng shui creation techniques of the Tujia family of Exi, the veins of the countryside are linked through the spatial axis, the tradition and modernity are connected through the temporal axis, and through the rational organisation of the landscape axis, a very regional rural tourism landscape is created, and the spatial level of the countryside is effectively enriched, highlighting the regional The landscape axis is organised in a rational way to create a highly regional tourism landscape, and to effectively enrich the spatial level of the

countryside, highlight the regional cultural charm of the countryside, and at the same time sublimate the mood of the rural space [3].

3.3. The application of cultural elements of the Tujia architecture in the western part of Hubei

In the landscape design of rural tourism, elements can be extracted from the architecture and culture of the Tujia in the western part of Hubei, which can be integrated into the landscape design to enhance the ethnic characteristics of the village and promote the inheritance of traditional culture. However, in view of the diversity and specificity of ethnic minority architecture, the design of the landscape should not be directly designed by simple superficial imitation of antiquity, but should be extracted from the architectural structure, modelling principles, material selection, colour application and other aspects, and under the premise of ensuring the functional requirements, modern craft materials and technology should be applied to reconstruct its design. The final result is a localised rural landscape style that awakens people's forgotten cultural memories, enhances cultural identity and creates a sense of place at the same time [5].

Therefore, in the design, reasonable methods should be used, such as reproduction, taking the shape of reconstruction, exaggeration, abstraction and other expression techniques, to subtly integrate the elements of Tujia architecture and culture in the landscape design, to achieve the effect of taking its shape, extending its meaning and transmitting its spirit. Reproduction and abstraction are the most common methods of creating regional cultural symbols. Reproduction is the direct expression of material and immaterial culture after artistic processing, while sculpture is an important form of expression, which is applied to landscape design by reproducing and abstracting local representative material achievements, important people and folk activities [4]. Abstraction is the process of splitting, deforming and reorganising to form new works that are closely linked to the prototype and can have a strong visual effect. It is widely used in landscape installations such as ground coverings and vignettes. Secondly, metaphor and symbolism can be effectively combined with traditional cultural elements and modern landscape elements to create a landscape with a profound meaning, so that people's hearts resonate with the landscape. In short, culture should be integrated into the landscape design to create a local unique cultural landscape style for villagers and visitors.

4. Conclusions

In the rapid development process of rural revitalization, the improvement of rural tourism landscape is inevitably the general trend. The construction of the characteristic rural landscape has a crucial role in the rural development of the areas related to the Tujia family in the western part of Hubei. Therefore, in the environment of linking landscape construction and economic benefits, how to enhance the characteristics of the Tujia in the western part of Hubei is the main problem faced by the rural landscape construction. The optimal way to solve such problems at present is to combine rural landscape construction with Tujia characteristics of ethnic culture and natural features. By refining the cultural connotation and cultural elements of Tujia architecture and adopting diversified design ideas and techniques, it can be applied to the construction of the characteristic rural tourism landscape, so that the rural tourism landscape is unique and full of Tujia characteristics in the western part of Hubei, allowing visitors to remember Tujia culture and permanent villagers to

establish This will enable visitors to remember the culture of the Tujia people and the villagers to develop a sense of national pride and sentiment.

Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

Funding

This research received no specific grant from any funding agency in the public, commercial or not-for-profit sectors.

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