

On the Artistic Ecology of Lingnan Culture-Taking Lingnan Architecture as an Example

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Abstract: The reason why the art style of Lingnan culture has changed greatly in the history of Chinese culture is the result of the joint influence of the domestic and foreign ecology and the internal ecology of the art ecosystem. External ecology includes political mechanism and cultural mechanism. Internal ecology is manifested in the combination of region and culture, architectural decoration, garden design, interior design and arts and crafts. The article takes "Lingnan Architecture" as an example, and analyzes the style formation of Lingnan Architecture as an art form from the logical relationship between the inside and the outside. This article is an investigation of the internal and external art ecosystem that pushes Lingnan culture to a climax.

1. Introduction

Lingnan culture is a wonderful flower in the hundred gardens of Chinese culture. For theoretical research on Lingnan culture, this article summarizes and summarizes the formation and development of Lingnan culture in different periods, which can be roughly divided into the following two categories:

The first category is the research involving the ancient culture of Lingnan. Although Lingnan culture only showed its superiority in modern times, it did not It can be denied that modern Lingnan culture developed on the basis of ancient Lingnan culture. Therefore, our understanding of the overall characteristics of Lingnan culture must be both historical and realistic, abstract, and concrete, and synchronic. It is diachronic again. It is necessary to study the characteristics of Lingnan ancient culture to fully understand the overall characteristics of Lingnan culture. Related works include Guo Jie and Zuo Pengjun's "Lingnan Culture Research", Chen Naigang's "Lingnan Culture", Situ Shangji's "Guangdong Cultural Geography", Hu Bo's "Lingnan Culture and Sun Yat-sen"[1] and so on. In general, these works have pointed out that Lingnan culture has many cultural characteristics different from Lingbei, and Guangdong culture is the main body of Lingnan culture. The ancient culture of Lingnan is mainly a cultural system formed by the collision and integration of the indigenous culture of South Vietnam, the Central Plains culture, the marine culture, the Wuyue, Minyue culture, and the Jingchu culture.

The other is the study of modern culture in Lingnan. Chen Zhoutang believes that Lingnan's modern culture has four major characteristics: first, it is integrated with the patriotic struggle for national salvation, and its core is democracy and science; second, it is a product of the conflict and integration of Chinese and Western cultures; third, it is rapidly changing, pioneering, and Leading position in the radiation of the mainland; fourth, diversity and singularity. It is believed that the modern Lingnan culture differs from the culture of other regions in China, especially the inland culture, the difference is mainly not in the basic content, but in the form of expression; it is mainly not the era, but the regional. He summarized the characteristics of Lingnan modern culture into five points: First, the representatives of Lingnan modern culture are both concentrated and prominent; second, Lingnan modern culture is in a leading position in all stages of development, and third is the traces of Chinese and Western studies of Lingnan modern culture. It is broader and deeper. Fourth,

the evolution of modern cultural thoughts in Lingnan is closely related to the changes in modern Chinese politics. Lingnan architecture is a material component of Lingnan culture and a phenomenon of Lingnan regional culture. Lingnan architecture not only has the common characteristics of Lingnan regional culture, but also forms the characteristics of architectural culture related to its material attributes. From the perspective of art ecology, the research related to this article roughly explores the social environment in which Lingnan culture not only relates to each other and interacts. That is, to conduct a comprehensive investigation in the external ecosystem, but also to study the internal ecosystem of Lingnan culture, including the ecological balance between it and various types of art, and the individual natural ecology of the existence and development of Lingnan architecture.

2. Lingnan culture in the context of artistic ecology

As an academic term, "art ecology" is a professional term gradually formed in the Chinese art theory critics in the 21st century [2]. It studies the production and distribution of art from the relationship between people, nature, society, and culture. And a relatively young marginal subject of the law of development. Especially in Lingnan culture and art outside the ecological context, only special analysis and consideration can be made. On the one hand, it is related to the special era background, political factors, cultural thoughts, and other external ecological factors; on the other hand, it is also related to the internal ecological factors that combine literature with painting, opera, architecture, religion, and other types of arts. Judging from the literature records, the first point of view: Scholars Guo Jie, Zuo Pengjun, Chen Naigang, Situ Shangji, Hu Bo believe that Lingnan culture has cultural characteristics different from Lingbei. The ancient culture of Lingnan mainly guides the cultural system formed by the collision and integration of Vietnamese indigenous culture, Central Plains culture, marine culture, Wuyue, Minyue culture, and Jingchu culture. The second point of view: Chen Zhoutang and Zhang Nansheng believe that the difference between modern Lingnan culture and the culture of other regions of China, especially the inland culture, is not in the basic content, but in the form of expression; it is mainly not the era, but the regionality. Because of the complexity of the ecology outside of art, although the above viewpoints are not consistent in terms of angles and expressions, they all emphasize that the modern culture of Lingnan was influenced by Western culture, and traditional culture gradually merged in the conflict with Western culture, making Lingnan Culture has strong tolerance and presents the characteristics of multiculturalism. It is worth noting that in the research on Lingnan regional culture, some scholars proposed that Lingnan culture has cultural characteristics related to "practical". The third point of view: Scholars Hu Bo, Lu Qi, Deng Yuling, Liang Mingjie believe that Lingnan architecture has practical functions and scientific and reasonable decoration characteristics of "self-centered, for my own use", which embodies practical function [3]. Many designers pay attention to the inheritance and innovation of the building itself.

3. The outer ecology of Lingnan culture

The above paragraphs define the external ecology of art as the external ecological factors that affect the production and development of art, including political, economic, cultural, and other social environmental factors. Lingnan people have had a strong sense of commodities since ancient times. Lingnan is geographically far away from the central government. The ideological concepts and economic policies of "emphasizing agriculture and restraining business" and "repressing the roots and restraining the end" certainly have a certain influence in Lingnan, but they have not hindered the expansion of commercial consciousness, which gave birth to "righteousness". The new concept of righteousness and benefit; the prosperity of Lingnan economy in the Qing Dynasty strongly impacted the traditional scholar-business concept, making the traditional four people order of "Talent, Agriculture, Industry, and Commerce" in the Central Plains gradually collapsed in Lingnan, thus forming the social phenomenon of "combination of scholars and merchants". Accelerating the development of commodity economy and foreign trade has a clear and practical trend, which has

inspired Lingnan people's idea of focusing on business and seeking profit. Under the influence of the "merchant" idea, Lingnan architecture emphasizes practicality and is changeable, emphasizing that the function of the building should be adapted to the needs of use, and constantly reforming and innovating the inherent and conventional architectural forms, making Lingnan architecture appear "practical" "The architectural features. Second, long-term overseas trade experience makes Lingnan people more tolerant of heterogeneous cultures. Lingnan people have a strong ability to accept Western culture and things, and their rejection of foreign and heterogeneous cultures is far less intense than that of the inland. They are obviously more tolerant and pay attention to practical benefits than the inland. In the field of architecture, its tolerance and pragmatism are not only reflected in the transformation and absorption of the Central Plains architecture, but also in the borrowing and absorption of foreign architecture, presenting the regional cultural characteristics of openness, diversity, tolerance, and no surprises. On the one hand, Lingnan people involuntarily learn from the practical elements of Western or South Asian architecture when constructing traditional buildings and garden buildings; on the other hand, Western architects or Chinese architects who have returned from overseas work in such a tolerant environment and atmosphere in Lingnan. Under unique climatic conditions, they often learn the climate adaptation techniques of Lingnan's native architecture to adjust the design of local Western-style architecture. Under the principles of "he uses for me" and "appropriate for me to use", any adaptive heterogeneous culture and foreign architectural style can find a certain living space in Lingnan, and Lingnan architectural style is mixed and inclusive. It was determined from then on. This kind of practical and mixed architectural appearance is no longer a single pure or orthodox standard architectural style display, but has become a concrete manifestation of the "similarities, differences and practicality" of Lingnan architecture. Third, foreign trade has significantly accelerated the accumulation of wealth in Lingnan. With the implementation of the policy dividend-"One-Port Commerce", Lingnan has formed many wealthy thirteen businesses. As an intermediary between the Chinese government and foreign merchants, he has accumulated enough wealth to invest in his own interests, explore and innovate in construction management, and formed an aesthetic taste of both Chinese and Western trade, both refined and popular. Therefore, the Lingnan area has formed many "practical" commercial buildings based on traditional Chinese architectural styles, supplemented by Western and Nanyang architectural styles, and collaged and mixed under the guidance of the principle of practicality. Both the planning and layout reflect the eclectic and tolerant Lingnan regional cultural characteristics. Fourth, the expansion of Western capitalism prompted Lingnan people to consciously learn Western advanced ideas and technologies. Due to the expansion of Western capitalism, two Opium Wars occurred due to trade frictions in just a few years. From opening to the outside world, to being forced to allow foreigners to set up concessions in Lingnan, to advocating "Chinese style and Western use" and "Middle way and Western tools", consciously learning Western advanced architectural ideas and technologies, and integrating innovation in a new stage, Lingnan people from ancient times to modern times, it can be said to have experienced a tortuous psychological journey from acceptance to resistance to complete openness. However, in general, Lingnan people are more tolerant and effective than other parts of the Chinese mainland. After the opium war, people generally have resentment and resistance to Western architecture. However, as people gradually understand its advanced nature and practicality Intensified, Lingnan people faded or even walked out of the original contempt and hatred of Western-style architecture earlier, and quickly merged with it and moved towards innovation. At the same time, the western-style architecture of Lingnan also has the adaptability experiment of "Chinese for foreign use" and "similarities and differences but practical" in the integration with local culture. Whether it is traditional architecture, western-style architecture, or garden architecture, "differentness" is the inevitable manifestation of the initiative of its innovation, and practicality is the starting point and end point of Lingnan architecture's pursuit of difference. In general, the rapid social and political changes and the accumulated experience and handling habits in long-term foreign trade have made it easy for Lingnan people to accept new ideas and things from outside with an open mind, and they are good at accepting all kinds of things with a mindset of "nothing strange." This kind of dissident voice, dissimilar things, all proceed from actual needs, dare to innovate, and break through the traditional

aesthetic constraints, so it has the obvious characteristics of "similar and differences but practical" in architecture.

4. The inner ecology of Lingnan culture

The internal ecology of the development of Lingnan culture is reflected in the combination of Lingnan culture and region and culture, architectural decoration, garden design, interior design, and arts and crafts theory. All aspects of music and drama. For example, the Lingnan poet Zhang Jiuling had a poem "First Entering Xiang Zhongli", the poet took a boat to go home through the Xiangjiang River. The ape's call seemed to be a familiar voice from his hometown, so the homesickness disappeared after hearing the ape's sound. [4] Ape Cry has always carried a single intention of sorrow and homesickness in traditional Chinese poetry. Poems such as "the apes on both sides of the strait can't cry, the boat has passed the ten thousand heavy mountains" have been circulated for a long time and deeply rooted in the hearts of the people. Zhang Jiuling deliberately breaks the conventions and pursues the strangeness of the conception, which is regarded as "different" by the antiquityists. In addition, whether it is the "Poetry Revolution" and the "Fiction Circle Revolution" proposed by Huang Zunxian and Liang Qichao, or the Lingnan Painting School created by the "Art Revolution" by Gao Jianfu, Gao Qifeng, and Chen Shuren, the "Three Heroes of Lingnan", or It is the icon of the Cantonese opera art circle, which is different from traditional Cantonese opera, stage operas and Cantonese musicals, etc., which are different from the traditional Cantonese opera, and they all reflect the "different" and innovative cultural characteristics of Lingnan art. Chinese people regard integrity as their virtue, like Founder, advocating Confucian virtues of the mean, and emphasizing "centrism, neutrality, and impartiality". This kind of traditional morality is reflected in the furniture making rules, which is expressed as "the seat is not upright, not sitting". Cai Yian mentioned in "Cantonese Furniture in Qing Dynasty" that the Cantonese furniture in the middle and late Qing Dynasty has the characteristics of westernization and humanization. Its humanity is embodied in two points. One is to break the constraint of traditional Chinese furniture comfort giving way to a sense of dignity, and to meet the user's practical and enjoyment needs by reducing the seat height and tilting the backrest. The backrest part is inlaid with crystal clear marble, which brings users a cool and comfortable feeling under the hot weather conditions in Lingnan. The third is the "similarities, differences and practicality" of building materials. Tang Liu Xun recorded Guangzhou "only long oysters and oyster shells as walls" in "Ling Biao Lu Yi". Ming Wang Linheng's "Cantonese Sword Series" mentioned: "The oyster shells of Guangcheng are built into walls, and the garden pavilion is also very elegant." Ming Yequan's "You Lingnan Ji" mentioned: "Guang people use shells to build walls. Two feet high, the eyes are cleverly without ropes, the head is facing outwards, the scales are cute, but they are not separated from the fire. Only the giant rooms of the rich family use brick clouds. "Republic of China's "Panyu County Continued Records" explains Guangzhou in the Ming Dynasty" Zhou Jiong oyster shell wall ". This kind of oyster shell house is warm in winter and cool in summer, which has great practical value in Lingnan area. The pagoda of Huaisheng Temple in Guangzhou is made of oyster shell ash, which is beautiful, economical, and practical. The Nanyue Royal Palace in the Western Han Dynasty adopted many floor tiles and "long live" tiles. This kind of violent etiquette components were undoubtedly fired locally. The brick and tile products can adapt well to the humid and rainy weather conditions in the south, which is "similar and practical". Therefore, the past studies on the aesthetic attributes of Lingnan architecture have mostly been cut from the perspective of "beauty", while ignoring that aesthetics has existed in ancient China, and this spirit is often closely integrated with practicality in Lingnan culture, thus presenting More diverse forms of expression than other regions. More importantly, Lingnan culture is multicultural, Lingnan architecture is also a fusion of technology and art, and architecture is a category of art. Compared with other traditional arts such as poetry, novels, paintings, operas, etc., it not only has aesthetic and spiritual needs, but also has practical and functional purposes. Because buildings are used by people, architectural design must adhere to the principle of people-oriented, to meet the dual purpose of people's practical and aesthetic needs. And compared with the buildings in other parts of China, the aesthetic grotesque is more

obvious in Lingnan architecture. From the perspective of artistic aesthetics, ancient Chinese aesthetic thought focused on the world view of "the harmony between man and nature"; it admired the aesthetic ideals of Confucianism; and appreciated the art form of neutrality as beauty. And almost no one pays enough attention to the grotesque in Chinese literature and art. Mr. Lu Xun once devoted himself to the development of the history of Chinese novels. He explored the ugly art of Chinese novels from the witchcraft etiquette, primitive mythology and the derived "search for gods" and "zhiguai". Mr. Zhu Guangqian believes that Lu Xun's research methods from the aesthetic category have not been well inherited. "Their influence on architecture, sculpture, painting and all aspects of poetry, music and dance needs to be cleaned up by professional researchers." Therefore, this article attempts to start from the inner ecology of art, combined with specific case analysis to summarize the performance and characteristics of the practical spirit in Lingnan architecture, which has practical significance for perfecting the research system of the practical spirit in Lingnan traditional literature and art in the field of architecture.

5. Conclusion

The Lingnan culture in the artistic ecological context is formed by the external and internal ecological interaction of political mechanism and cultural mechanism, as well as "poetry, painting and music". Social and political changes and long-term foreign trade experience and handling habits make it easy for Lingnan people to accept new ideas and things from outside with an open mind. Lingnan culture is a multi-culture, and Lingnan architecture is also a combination of technology and art. Architecture is one of the categories of art. Compared with other traditional arts such as poetry, novels, paintings, operas, etc., in addition to aesthetic and spiritual needs, architecture also has practical and functional purposes. The spirit of exploration has brought a profound impact on the development of Lingnan architecture. He inherited the world view of "the unity of man and nature"; he admired the aesthetics of Confucianism, placing his affection on architecture, not seeking similarity, and being used by people. Architectural design must adhere to the principle of people-oriented, which enriches the emotional expression of architecture from a deep level. And manifestations.

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