

Artistic Rural Construction from the Perspective of Ecological Field Theory

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Abstract

The rural land is not limited to agriculture. The revitalization of villages empowered by art has become a way to promote rural development. However, in the construction of domestic art villages, problems such as the complexity of the subject relationship and the model of art village construction have appeared. This article discusses the construction of artistic villages from the perspective of ecological field theory. Starting from the connotation, it proposes strategies such as ecological restoration of rural order, diversified development, and mining of public art. In order to use art as the carrier, restore the order of the countryside in the tide of the times, and strive to provide new ideas for the construction of art villages.

Keywords

Ecological Field; Art; Rural Construction.

1. Overview of Ecological Field Theory

1.1. The Origin of Ecological Field Theory

French sociology master Bourdieu enriched the theory of "field" on the basis of his predecessors' study of sociology. He compared the whole society to a large field, and made an analysis of "field"[1]. Definition: It is a network (net-work), or a configuration (configuration), in which there are objective relationships between various locations. "Ecological field" is evolved from Bourdieu's field theory[2]. While absorbing the essence of field theory, it also adds the nature, order and benign interaction of "ecology". Chinese scholar Zhang Tinggang defines "ecological field": ecological field refers to a group formed by the intersection of specific time and space, and it is a relationship network that presents a benign situation in the process of interaction[3].

1.2. Connotation

"Ecological field" is actually an open concept word, and its connotation can be abstracted into order, locality and interaction[4]. The ecological field is like an organic system. On the premise of following the order, the actors interact with each other according to their own trajectories, and finally present a benign situation in which "people-me-things" complement each other. The introduction of "ecological field" theory into art to help rural revitalization also provides a new dimension of thinking for the development of rural areas in the new era[5]. "Ecological field" is to make society operate according to its inherent trajectory, respect differences, advocate diversity and coordinated development, let people and things be what they are, get what they belong, and finally make nature, people, and society return to a virtuous circle. Condition[6].

2. Research Status of Artistic Rural Construction from the Perspective of Ecological Field Theory

There are many applications of the theory of "ecological field": Jin Qianwei, in his article "Impression of Liu Sanjie in the Ecological Field", believes that "ecological field" is to think about

whether people and other creatures on the earth can present the best life style, and did not give a specific explanation; in the article "The Vision of Literary Production and Dissemination and the Connection of Literary Original Ecological Fields - Centered on "Weimin Weekly" edited by Guo Moruo and Deng Chumin, etc., Sun Yushi investigated writers' creation. The original ecological field situation of the internal interaction with publishing magazines, and understands the "ecological field" as the original historical situation; Zhang Shaorong, in the article "Theoretical Analysis of the University Cultural Ecological Field", defines the concept of "ecological field" Directly used in the field of study, but not clearly defined. In the article "The Connotation and Academic Significance of "Ecological Field", Zhang Tinggang carried out the concept definition, connotation interpretation and feature extraction of "ecological field"[7]. In Chen Jiong's "Research on the Strategies and Methods of Revitalizing Rural Areas with Art", he put the three elements of human, nature and art in a symbiotic field to form a harmonious coexistence relationship, and summed up a more appropriate rural revitalization strategy. In the article "Research on the Design Strategy of Beijing Urban Park Fitness Environment Based on Ecological Field Theory", Liu Cong introduced "ecological field" into the investigation and research of urban park fitness environment, providing a new thinking dimension for urban park environmental design research[8].

Chen Jiong and Ganlu pointed out in "Interaction and Order - Echigo-Tsumari Earth Art Festival from the Perspective of Ecological Field Theory" that ecological field theory plays an important role in guiding traditional village society to return to a normal and orderly trajectory[9]. It can be seen that although the theory of "ecological field" has been explored and applied by people, it has been extended to many research fields from sociology, and it also reflects the feasibility of its theory from the side. On the basis of structure, it focuses more on the study of its social relationship, and some discussions are also carried out around the ecological field in the construction of artistic villages, but it is not rich, and it is still being constructed and improved[10].

3. Existing Problems of Artistic Village Construction

In the new era, China's economy has achieved a new take-off, followed by the accelerated development of urbanization and the serious loss of rural population, which has led to the gradual reduction of the main body of inheriting local culture and promoted the derailed development between urban and rural areas[11]. Since 2017, China has taken rural revitalization as a national development strategy, and exploring the feasibility of rural revitalization and development has become a problem that needs to be solved at present. Since then, rural revitalization activities have been launched all over the country, and methods of art intervention in rural construction have also been tried[12]. However, since most of the practical cases are still in the initial exploratory stage and their persistence is weak, there are still many problems that need to be reflected and discussed[13].

3.1. The Subject Relationship of Artistic Village Construction is Complicated

In the process of art intervening in rural revitalization, there will be the participation of artists, government, commercial capital and local villagers[14]. There are complex relationships between interests and aesthetics. From the beginning of art village construction, there are contradictions and negotiations. Constantly turning around, eventually forming a complex community[15]. The complex subject relationship means that each of them must have a sense of responsibility for their own work, and must absorb the strengths of others while exerting their own advantages. Just as Chinese scholar Wang Mengtu advocates the construction of an "intersubjective" power structure on the basis of respecting differences, and promotes the formation of a community of rural construction. However, in the process of actual art intervening in rural construction, the rural culture has not been respected, separated from the

village culture, lacks local symbols, and what is even more divorced from the demands of the villagers.

3.2. "Modeling" of Artistic Rural Construction

The construction of artistic villages has provided a huge boost to rural revitalization, but at the same time, it has also shown an increasingly prominent phenomenon of "modeling". Local governments are eager to develop and blindly follow the trend to build artistic villages, ignoring local characteristics and scrambling to imitate excellent cases. Each place has its own unique features, and these differences are the value of reflecting their own characteristics. In fact, when artists are creating, the restoration of real life is a part of their inner creation, but they also need to connect with modern elements. They cannot stick to the rural construction plan of the solidified model, and ignore the convenience of villagers' life. These are all contrary to The principle of human beings. At the same time, the unique charm of art lies in innovation, rather than copying and imitation. The purpose of artistic rural construction is to realize rural revitalization, not to unify the appearance of rural areas.

4. Significance of Artistic Village Construction from the Perspective of Ecological Field Theory

According to the theory of ecological field, the artistic rural construction based on following the rural ecological order and based on the principle of benign interaction can improve the external appearance of the countryside, increase the vitality of the rural economy, and enhance the material level, which is more important. It promotes the construction of rural culture and people's hearts; on the other hand, it also accelerates the construction of "beautiful villages", which enhances the self-confidence of rural residents from the outside to the inside, and further affects their comprehensive quality of life and aesthetic awareness. enhance their cultural identity.

With the continuous deepening of the construction of art villages, art and rural life are more deeply integrated, which has also changed the way of presentation of traditional works of art, broke the solidified concept that art only exists in professional exhibition halls, and expanded the dissemination of art media. The path has increased its interactive function, and truly makes art serve the people. The revitalization of villages by art in the ecological field is not only conducive to the innovation and development of art itself, but also helps to promote the transformation of media in rural revitalization, can guide traditional villages to return to a normal and orderly running track, and can effectively prevent villages from The chaotic field order in the tide of the times truly achieves the goal of revitalizing the countryside.

5. Strategies for the Construction of Artistic Villages under the Ecological Field Theory

Faced with these problems, art under the guidance of ecological field theory will help rural revitalization. If the village is to restore order and stability, it needs to establish a "field" in it. Therefore, when art helps rural revitalization, people need to put the three elements of nature, people and art in a field of mutual benefit and symbiosis, and achieve a harmonious relationship. Therefore, in assisting rural construction with art, from the perspective of ecological field theory, practical and effective strategies and methods will be summarized from the unique connotation methods.

5.1. Restoring Order and Constructing Cultural Landscape

As an important connotation of ecological field theory, order, along with social development, the problem of disorder in rural areas has gradually emerged. By introducing its theory into art

to help rural revitalization, it is hoped that traditional rural civilization will be guided back to an orderly development track. Through artistic activities, artists construct regional cultural landscapes and grasp the rural order as a whole. For example, in 2016, the "Great Nanpo Plan" of the Xiuwu County Party Committee and County Government in Jiaozuo City, Henan Province began to be implemented. By extensively inviting education, design and ideological forces from inside and outside the region, it stimulates rural public life and focuses on rural development need. In August 2019, Zuo Jing and his team were invited by Professor Luo Yin of Tsinghua University to Da Nanpo to transform the abandoned brigade building into Da Nanpo Art Center, Bishan Industrial and Marketing Club and other art spaces, after sorting out the abandoned public buildings, and then implanting the content of culture and art, activating and using the space, and jointly building the basic framework of the rural order.

In addition, contemporary artist Qu Yan's "Qingtian Project" uses local traditions to connect with the times in terms of economic production, natural resources, historical folklore, etc., to form new cultural values and social ecology, and then rebuild the rural community society. Restoration of rural and cultural ecology and reconstruction of rural landscape. It advocates the use of art to heal and repair it, follow the principle of overall protection, and maintain the historical continuity of the village and the organic vitality to adapt to the times. On the basis of maintaining the traditional living conditions of rural residents, the natural landscape is used as the keynote to strengthen the characteristic style of the villages accompanied by mountains and rivers in the south of the Five Ridges. At the same time, it is necessary to avoid excessive development of tourism construction projects in the process of its revitalization, which is the essential law that should be followed in the construction of artistic villages.

5.2. Diversified Development and Activation of Village Industries

In the rural ecological field, while respecting local customs, introducing new elements, pursuing diversified development, but also with the characteristics of the times, artists and villagers interact and create together, and on the basis of following the general laws of beauty and design, create Works that are both beautiful inside and outside, empower folk handicrafts, and further activate the village cultural industry. Chen Jiong, a professor at Renmin University of China, and his team came to Dazheng Village in Ninghai County, Ningbo City, Zhejiang Province in July 2020 to conduct research and planning, and carried out a series of artistic design and renovation plans based on the local living environment. Established a craft idea base of the Renmin University of Arts College. The use of contemporary art means and creative thinking has stirred up waves of the folk craft industry, established a new model of integration of production, education and research, expanded the creative ideas of the village craftsmen, enhanced the added value of handicraft products such as root carving and wood carving, and extended the period of time. The industrial chain of cultural products.

On the one hand, the intervention of art in the village activates the villagers' initiative and creates sharedness, allowing them to move forward bravely as the main force to change the village; Cooperatives, maintain later operations, and further expand cultural and creative products to transform them into sustainable commercial value. In Shantou Village, Dadongba Town, Lishui City, Zhejiang Province, the village has a long history of making rice wine. According to the actual situation of the village, DnA Architects integrated the original family workshop and carried out a series of renovations to the rice wine workshop to further promote ecological agriculture. The factory is located in a sunken site at the entrance of the village. The first underground floor is a closed wine cellar, the ground floor meets the needs of production activities and sightseeing, and the second floor is an open leisure experience platform, which is also a communication space for tourists and villagers. The building as a whole echoes the surrounding residential buildings. The wall fence is made of hollow red brick walls, which are common in the local area, and the design integrates the local elements of the village. The new

rice wine workshop has changed the original family-style workshop mode, built a joint space of standardized production and commercialized operation, further activated the development of ecological agriculture, rural tourism and the industrial development of characteristic agricultural products, and increased the income of farmers. Effective value delivery between urban and rural areas has been achieved.

5.3. Public Art Going to the Countryside and Revival of Village Civilization

The ecological field theory and public art have entered the rural construction at the same time, placing contemporary art in the ecological field—the countryside, turning the village into a contemporary art museum, making the villagers into contemporary artists, and regularly holding contemporary art activities in the village. It has built a rural ecological field and promoted the transformation of rural revitalization goals from beauty to beauty. At the end of 2019, the Yantianzi Arts Festival was officially launched. It was hosted by the Tourism Commission of Hong Kong, China, and used art to show the unique history and culture of the coastal villages. Taking natural art as the main purpose, and injecting artistic and cultural undertakings through people's exchange activities, this is a way of green revitalization. Artists and villagers work together to create works, adding a bit of the vicissitudes of life to the works of art, making them empathetic to the audience. The artist used the ruins of the old St. Joseph's Chapel to create the "Wall of Sanctification". The stone walls and steel walls mirror each other in the sun, and the ruined seats are integrated in nature, allowing visitors to feel the tranquility of Yantianzi and imagine the chapel. The atmosphere of yesteryear.

The site environment is quiet and natural. Visitors are encouraged to stop and feel, sit and meditate, and the stainless steel wall behind the seats shelters the rest space, as well as the use of the island's natural landscape and natural resources. The works are closely related to the village history and regional characteristics, and it is necessary to walk into a specific area to feel the aesthetic interest of the works. With the change of aesthetic tendency, people appreciate the art related to life and the works of art created according to the historical and cultural environment of the village.

Jin Le, an associate professor at Northwest Normal University, established Shijiezi Art Museum in 2008, hoping to intervene in the revival of village civilization through artistic means, and at the same time hope that the public will pay attention to rural residents in remote areas. This art museum is based on the homes of 13 villagers in the whole village and serves as 13 branch museums. The exhibits in the villagers' homes are used as exhibits, so that people can naturally gaze at it with an aesthetic eye and discover the beauty of the countryside in the process. with eternity. Therefore, art has become a medium that connects the two worlds in the mountains and outside the mountains. The villagers have re-acquainted with their villages and themselves, which has enhanced my sense of identity and happiness. The rebuilt self-confidence and self-esteem have become the precious spiritual wealth of the villagers. Art broadens the horizons of the villagers, enables them to think and think, and also allows more people to pay attention to the village, change the village, and provide a new way for the construction of the new countryside. At the same time, the countryside is also similar to an ecological field, where villagers interact in the form of art and subtly improve their literacy.

6. Conclusion

With the advent of the information age, people's thinking and way of life have changed to multiple dimensions. It is transmitted between different media, and at the same time, it increases the intimacy of life and art, which also stimulates the infinite possibility of art empowering the revitalization of the village. From the theoretical perspective of the ecological field, the article analyzes the construction of artistic villages, finds a harmonious road suitable

for the development of my country's rural areas, avoids the village's loss of self in the tide of the times, and helps to truly realize the construction of a better village.

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