



Research on the Village Color of Overseas Chinese Hometown in Modern Lingnan from the Perspective of Cultural Landscape

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Abstract. Since the beginning of the Opium War, China had to open its doors, forcing Lingnan area to accept large-scale immigrants. Based on this background, Lingnan people choose to combine western industrial civilization with traditional cultural system, so that traditional culture will definitely change and gradually form a unique landscape of overseas Chinese hometown. However, with the application of western culture and new materials, Qiaocun Village presents a different color landscape from traditional villages. This color landscape is also the result of the joint action of social, political and economic conditions, and the brand of the times is obvious, which provides historical materials for future generations to deeply explore the culture of overseas Chinese hometown. Based on the basic attributes of cultural landscape, this paper systematically analyzes the color characteristics of modern Lingnan Bridge villages from the perspective of cultural landscape, and then puts forward specific development strategies for reference.

Keywords: cultural landscape; Modern times; Lingnan Overseas Chinese Village; Color

1 Introduction

Based on the background of cultural landscape, this paper interprets the village color of modern Lingnan hometown of overseas Chinese, examines the core of local village color culture, comprehensively analyzes various cultural contents carried by villages, and grasps the cultural connotation of hometown of overseas Chinese. Only in this way can we truly know the correlation between the color and culture of the hometown of overseas Chinese, present the regional characteristics and cultural life of local villages, and then provide a new vision for the follow-up in-depth study of the hometown of overseas Chinese.

2 The basic attributes of cultural landscape

2.1 The existence

First, visual and non-visual. From a specific point of view, "landscape" has the connotation of "visibility", and the concept of cultural landscape has continued this basic connotation very early. Some researchers regard cultural landscape as a concrete artificial image on the earth, while some scholars think that cultural landscape is a special form of human activities attached to natural landscape. In recent years, with the emergence of related words such as "Soundscape" and "Smellscape", "Scape", as the root of the word, gradually presents multiple sensory connotations, which indicates that the meanings of landscape and cultural landscape will also present richer and broader sensory inclusiveness.^[1] Nevertheless, the definition of landscape and cultural landscape still needs to rely on visual senses, and the direct sensory characteristics with visual senses as the core are the basis for landscape and cultural landscape to establish their own concepts. As long as we break away from this foundation, the above concepts will lose their foothold and even face the risk of extinction. Therefore, things and phenomena that can be visually perceived should still be placed at the core of cultural landscape research. Second, material and non-material. For a long time, some people think that the realization of landscape value cannot be separated from the support of material entities. In other words, material entity is the value basis of landscape concept. Cultural landscape also belongs to landscape type, and its material understanding occupies a dominant position. However, the integration of non-material factors into the cultural landscape system and the emergence of the concept of non-material cultural landscape in recent years have led to the increasingly vague form of cultural landscape.^[2] As an integral part of cultural landscape, immaterial factors originate from immaterial culture in cultural structure. Undeniably, intangible cultural factors play an important role in promoting the stable development of material cultural landscape. However, if intangible cultural factors are regarded as the composition of cultural landscape, it will expand the conceptual category of cultural landscape.

2.2 Space

First of all, the whole and outdoor. It is a common cognition of individuals to regard landscape as outdoor space environment, even though few scholars and experts use academic definition to make it clear. This cognitive style mainly comes from two points: one is the corresponding practice field of Landscape architecture, and the other is the meaning relationship between "Landscape" and "Jarden". However, it should be noted that based on this cognition, people belong to elements outside the landscape. In a word, taking landscape as outdoor space environment can't be separated from planning, construction and construction objects. However, if the two meanings of "Landscape" and "region" are integrated, it will be closer to the original meaning of "Landscape", that is, people are also part of the Landscape, as long as the space carrying people's activities belongs to the cultural Landscape.^[3] Secondly, culture and nature. From the perspective of western context, landscape and cultural landscape both refer to rural

areas. The balance between natural landscape and cultural landscape at a specific level is the remarkable feature of the region, and this balance will eventually develop into the basic value of cultural landscape, that is, cultural heritage. In addition, all cultural landscapes are composed of human factors and natural factors, such as urban settlements dominated by human factors and national parks dominated by natural factors. Their types are diverse, but they all have one thing in common, that is, they include life activities. Based on the analysis of space and entity, the landscape can not be divided into two levels: natural landscape and cultural landscape. However, from the perspective of life activities, the humanistic and natural factors contained in the landscape can be discussed abstractly. Taking farmland as an example, from the perspective of growth, crops have natural attributes; From the relationship with human beings, crops have cultural attributes, and it is precisely because crops have cultural attributes that they can become a cultural landscape.

3 The color characteristics of modern Lingnan overseas Chinese villages from the perspective of cultural landscape

3.1 The landscape of overseas Chinese villages

It is understandable that the landscape environment in different geographical locations will affect the landscape characteristics of villages, and the most representative one is Lingnan Bridge Township. Lingnan landform is high in the north and low in the south, bordering Wuling and South China Sea. Through research, it is known that Lingnan landform can be divided into six areas. Wuyi hometown of overseas Chinese is located in the Pearl River Delta Plain, which occupies the first place in Lingnan area.^[4] However, the Pearl River Delta has abundant waters and prosperous agricultural production. Most of them are planted in paddy fields, and the agricultural scene of paddy fields is beautiful. Moreover, the villagers living in Wuyi area also like to plant Bamboo around the village to defend against bandits, As shown in Figure 1, so the local villages mostly present the landscape form of continuous rice fields and towering bamboo forests.



Fig. 1. Bamboo



Fig. 2. Mountain landscape

Xingmeiqiao Township is located in the eastern parallel area, where mountains and rivers are parallel, and valleys or basins are formed by mountains and rivers, so the topography of Xingmeiqiao Township is mainly mountainous. When choosing the location of village construction, local residents like to rely on mountains, set them on slopes or at the foot of mountains, and take mountains as their support. However, it is necessary to ensure that there is flat land around the village, so that rice can be planted for residents to live, thus forming a unique mountain landscape, As shown in Figure 2. In places with beautiful scenery and beautiful mountains and waters, although the color of village houses is constrained by the architectural hierarchy, it should also be coordinated with nature, with white walls and blue-gray tiles as decorative colors, which are in contrast with green mountains and yellow rice fields, forming a unique and elegant rural style.

3.2 The color of the natural environment

Due to the influence of geological and geomorphological characteristics, the shapes of overseas Chinese towns in Lingnan are different in different regions, such as paddy field landscape in Wuyi and settlement landscape in Chaoshan. The formation of these landscapes is not so much the result of natural environment, but rather the choice of local people to adapt to the changes of natural environment. Although there are great differences in landscape features in different regions, there is little difference in environmental colors, and the natural colors are mostly yellow-green. Furthermore, the natural environment color belongs to an environmental background color of Lingnan-qiao rural color, and its performance is closely related to plant types. The reason why there is little difference in plant arrangement in overseas Chinese villages is mainly due to the following reasons: First, Lingnan Overseas Chinese Village belongs to subtropical monsoon climate, which is humid and rainy, and is more suitable for plant growth, so it has a variety of breeding options. Second, the terrain is similar.^[5] Although some villages are located in plain areas and some are located in basins, there is no great difference in regional elevation, and the soil is lateritic red soil, so the selection of plant species is very close. In addition, villagers will present different landscape

images according to their own culture and landscape. However, there is less connection between environmental color and culture, and the regional differences are not obvious, which still retains a strong plant color atmosphere in Lingnan area.

3.3 The traditional hometown of overseas Chinese architecture.

Since the end of the Opium War, the thinking of attaching importance to agriculture and changing business in Lingnan has been gradually broken, and the local villages have also changed from small-scale peasant economy to commodity economy, which has had a great impact on the rural architectural form and style, and even western-style buildings which are quite different from the tradition have appeared, the most representative of which is Diaolou, As shown in Figure 3.



Fig. 3. Kaiping Diaolou

Diaolou is the most typical building in Lingnan development in modern times, but this kind of building did not appear in modern times, but developed with the return of overseas Chinese in the early 20th century. Its original intention was to guard against bandits, because bandits often occur in Kaiping area, which makes local residents live in panic for a long time. Based on social unrest and environmental changes, local people choose to protect themselves and defend themselves. After overseas Chinese returned to China, they used the funds for the construction of their hometown, which not only improved the living environment of the village, but also prevented bandits. The most typical building is the Diaolou. Because of their Western education, overseas Chinese have a better understanding of Western architectural culture, especially the idea and theory of Chicago School in the United States, which is integrated into their own architectural culture and derived from Diaolou architecture. At the same time, there are many forms of watchtowers, such as one residential building, two public buildings and the third shift building. The latter two main functions are defense, and the first one has both residential function and defense function. Residential buildings are often built by private people, and they are very particular about both architectural appearance and decoration, with "Ruishi Building" as the representative. The building was built in Jinjiang River, Kaiping, by Huang Bibi to protect the safety of parents. Even though there are differences in the use of building materials and style shaping among different types of watchtowers, on the whole, the architectural color is deter-

mined by the architectural function. If the role of the watchtower is defensive, the color is relatively single, and if it is residential, it will be carefully decorated. Moreover, it will also use gray to express western decorative patterns, which can not only improve the richness of colors, but also indirectly promote the integration of Chinese and Western architectural cultures, thus achieving multiple goals.

4 The color inheritance direction of modern Lingnan overseas Chinese villages from the perspective of cultural landscape

4.1 Based on the color of overseas Chinese villages, create exclusive color symbols

From the perspective of cultural landscape, the rural color of Lingnan Bridge in modern times has also changed greatly due to the constant changes of social and economic factors. Whether in modern times or in different carrier levels, it will be affected by cultural dynamic mechanism, and its life characteristics are obvious. Therefore, to protect the cultural landscape and its color of overseas Chinese villages in Lingnan, we should not only stagnate in static freezing, but also deal with it dynamically from the perspective of modern culture. If we want to make the colors of villages in the hometown of overseas Chinese more "bright", we must continue the original color context and create exclusive color symbols based on this. Furthermore, symbols belong to a medium of conveying information, which can express, convey and translate information. "Symbolization" is the process of simplifying and summarizing specific cultural contents and extracting the essence to form the most unique logo. Systematically speaking, the culture of overseas Chinese hometown in Lingnan belongs to regional culture, with a huge system, which integrates traditional, overseas Chinese and overseas cultures, so it is difficult to summarize the cultural continuation and inheritance from individual cultural characteristics. Based on this characteristic, some scholars and researchers put forward "hometown culture of overseas Chinese", and they hope to explain the unique cultural connotation of hometown of overseas Chinese with the help of this cultural concept. In essence, this kind of culture symbolizes the cultural content of the hometown of overseas Chinese in Lingnan, with the color of the hometown of overseas Chinese as the main form.^[6] For example, tea tree white symbolizes the pragmatic and restrained characteristics of Wuyi hometown of overseas Chinese, while pine and cypress green symbolizes the traceability of Chaoshan hometown of overseas Chinese. Condensing the symbols of color culture and inheriting the color context of Lingnan overseas Chinese hometown can deepen people's understanding and acceptance of the relevant information of the color culture of overseas Chinese hometown, so as to better inherit the culture of overseas Chinese hometown. In addition, as long as the color culture of the hometown of overseas Chinese is marked with symbolic signs, the external environment culture that affects the change of content will surely be weakened, and the original context can be maintained even in response to the impact and challenge of the new culture. By studying the development of villages in Lingnan hometown of overseas Chinese, we can see that each time period has its own

cultural characteristics. Expressing Lingnan culture in symbolic form is to refine the new culture, which plays a role in buffering the collision between old and new cultures in modern times and ensuring the orderly development of overseas Chinese hometown culture.

4.2 Implement the culture of connecting the times and optimize the color carrier of the hometown of overseas Chinese.

The so-called color carrier refers to the object that carries the cultural content and spreads the cultural landscape of the hometown of overseas Chinese. In modern times, the color elements of Qiaoxiang Village, especially the artificial color elements, such as architecture and architectural decoration, occupy an important position in the material system. Based on the increasingly rich cultural content of the hometown of overseas Chinese and the accelerating speed of social development, the color carrier must meet the requirements of accommodating the changes of the times and cultural development, which is also the evolution of the carrier. Evolution is also called evolution, which originally refers to the growth and development of things, and later becomes a theory, that is, "evolution theory". This theory advocates that species that adapt to the environment can continue, otherwise they will be eliminated in the struggle and competition. As the saying goes, "survival of the fittest". Therefore, the color carrier of overseas Chinese fragrance also needs to evolve and gradually adapt to the development of the times, so as to continue the cultural content of overseas Chinese hometown. The concrete implementation should start from the following aspects: First, modern overseas Chinese hometown architecture. Architectural color and architectural decoration color can be said to be the main media representing the evolution of color carrier in modern Lingnan hometown of overseas Chinese, such as Lu Ju Diaolou and Western-style enclosed house.^[7] Based on the accelerating development level of modern society, the layout and structure of buildings in the past can no longer fully meet the diverse living needs of modern villagers, which promotes rural buildings to gradually get rid of the limitations of the original system and develop in a new direction. In the new era, there are more and more modern buildings in Xiangcun Village, which belongs to the integration of heterogeneous cultures. Although it can meet the needs of some villagers for quality of life, it is not conducive to the rapid development of village color landscape. Therefore, whether it is to protect the traditional color landscape or to continue the color culture, it is necessary to update the architectural carrier of the hometown of overseas Chinese in time, use the modern architectural color symbols to present the carrier, and develop the culture of the hometown of overseas Chinese on the basis of meeting the living needs of modern people as much as possible. Second, expand the cultural carrier. Based on the rapid development of social economy, Chinese and Western cultures blend more and more frequently. Integrating Western culture into Lingnan Bridge Village can form a unique culture of overseas Chinese hometown, which not only changes the social landscape of overseas Chinese villages, but also changes the lifestyle and habits of villagers. However, this kind of life mode is not very prominent in modern society. The fundamental reason is that modern civilization inherits the characteristics of foreign culture while developing itself, so that the life

mode of overseas Chinese villages and overseas residents is gradually converging. Based on this background, the hometown of overseas Chinese can only use the architecture of the hometown of overseas Chinese as a symbol to express itself, and it is difficult to expand the cultural carrier except the original watchtowers and foreign buildings. However, color symbols are not limited to the architectural material level, which can give new material carriers to the color symbols of overseas Chinese hometown, such as landscape sketches and modern products. Constantly expanding the color culture carrier of overseas Chinese villages and strengthening the cultural symbol effect are conducive to promoting the rapid development of overseas Chinese culture in the new era.

4.3 To strengthen the integration of Western culture and reconstruct the color landscape system

In modern times, it is a new cultural mechanism that directly affects the color landscape of villages in Lingnan hometown of overseas Chinese in China. It is known that Lingnan area belongs to the earliest area where Westerners entered China, and the number of overseas Chinese occupies a large proportion. Overseas Chinese and Westerners integrate overseas culture into Lingnan, so that residents living in traditional villages will be infected by Western culture and lifestyle. Under the guidance of the new cultural mechanism, the local cultural landscape has undergone great changes. By combing the unique color pedigree of natural environment and artificial environment in Qiaoxiang in modern times and comparing the colors of overseas Chinese villages in different periods, we can clearly grasp the changing process of color landscape in modern overseas Chinese villages, that is, the architectural color is the main one. From the perspective of cultural landscape, the "westernization" style of modern overseas Chinese hometown architecture is obvious, and various western architectural elements emerge in the countryside. For example, overseas materials such as machine-made red bricks, steel and glass are widely used in villages, which has changed the local traditional construction pattern. The emergence of these new materials, new elements and new styles means that the landscape color will also change, and the traditional villages mainly composed of cyan and gray will gradually appear red, brown, green and other colors. Based on chromatographic comparison, it can be seen that the architectural colors of overseas Chinese hometown before modern times are relatively heavy, mostly gray and gray. However, after the introduction of western building materials in modern times, the colors became thinner and thinner, and the use of colors tended to be modern, especially the use of red bricks and external coatings, and the architectural colors were gray. From the analysis of decorative colors, the colors used in modern times are more diverse than before, not only because the introduction of foreign materials enriched the choices of builders in decoration, but also because of the strong support of remittance economy. In addition, the main and auxiliary colors and decorative colors have similar color use tendencies in the early and late modern times, which shows that the architectural colors of Lingnan hometown of overseas Chinese in modern times still retain many traditional cultures. The fundamental reason is that there are many repulsive behaviors against overseas Chinese in

modern western countries, which prompted overseas Chinese to form patriotic thoughts of returning to the motherland. In addition, the influence of Lingnan environment on Chinese color preference in the past, so that most Qiaoxiang buildings will combine local materials with western materials. Therefore, based on the analysis of color characteristics, the development of Lingnan hometown of overseas Chinese in modern times is based on inheriting tradition, accepting western culture and integrating it into local culture, thus forming a unique culture of hometown of overseas Chinese and deriving the landscape of hometown of overseas Chinese. As far as the hometown of overseas Chinese in Lingnan is concerned, its color landscape system belongs to the content of sustainable development and optimization. With the progress of society and the rise of modern civilization, the cultural system of the hometown of overseas Chinese has changed greatly, resulting in new color landscapes. According to the investigation, many bridge villages still maintain the traditional landscape style in the color environment, but some villages incorporate the color elements of other countries under the influence of modern civilization, which brings destruction to the color landscape of Lingnan hometown of overseas Chinese. With the development of the times and social progress, cultural types tend to be diversified, and cultural communication is becoming more and more rapid. In this context, in order to better protect and inherit the landscape color of Lingnan Bridge in modern times, we must understand its development law and trace the source.

5 Conclusion

To sum up, the color of the hometown of overseas Chinese has the imprint of the development of villages in Lingnan area in modern times, and records in detail the cultural connotation of villagers' production and life. This paper starts with cultural landscape, village and color, studies the color of overseas Chinese hometown based on cultural landscape, analyzes it from the pre-modern and post-modern periods, grasps the cultural evolution of overseas Chinese hometown, updates the carrier of bearing culture, and promotes the long-term development of the colorful landscape in Lingnanqiao Village.

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