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Making Art Involve in the Paradigm of Ecological Landscape Construction in Ancient Villages—Taking Cai Fan and Longtan Ancient Village in Taihu as an Example

Hu Xiaobing and Zhang Yalin

Abstract

The ancient residences of Cai fan Ancient Village and Longtan Village in Taihu County of Anqing City are historical and traditional villages with common regional cultural background. They have strong cultural characteristics of Huizhou and foreign architectural features. The overall architectural style of the ancient villages in Anqing area is combined with the topography, landforms and landscapes of the area where it is located, forming a unique architectural style. In addition, during the Ming and Qing Dynasties, the strong economic support of Huizhou merchants and the cultural education became increasingly prosperous. Developed, and even after the Huizhou merchants returned to their hometowns, they conceived and built houses with elegant, literary and detached mentality, which made the cultural environment and ecological landscape of Anqing ancient villages richer and the village landscape more prominent. The ancient village of Anqing is a typical representative of the regional culture of the southwest and has important historical and cultural values.

Keywords: ancient village, ecological landscape, text paradigm, Cai fan, Longtanzhai

1. Introduction

Throughout the history of the development of the world landscape, both the Western and Eastern landscape designs have been focused on architectural design, and the architectural structures, water bodies, plants, and mountain combinations in landscape science can form the elements of ecological beauty. As far as architecture is concerned, it is only one of the important elements in artificial landscape design. Architecture is the main carrier of people's life. It is precisely because of this modern construction, people's emphasis on nature, humanities, customs, and ecological landscapes has been weakened. People's increasing material and spiritual cultural needs and the need to optimize their living space have made landscape design a more urgent need for perfection. It has also become a weather vane to

measure the quality of people's lives. Landscape design is not a narrow concept equivalent to general greening. It is a combination of urban planning, urban function, landscaping, architectural modeling, sculpture, installation art, environmental system, urban water supply, and drainage, a systematic project in which botany, esthetics and nature are integrated into harmony with nature. At present, the landscape design of beautiful villages is mostly a hard-won set of modern landscape design. It lacks understanding and respect for nature, humanities, customs, ecology, and characteristics [1]. It does not have all the characteristics, culture, and ecology of the original village. The rapid development of modern social economy has promoted the rapid development of material civilization. At the same time, people's demand for spiritual civilization is getting higher and higher. It is realized that the importance of ecological landscape makes people no longer simply obey the single line of architecture, but give much more attention to the two-line development direction of the building to match the ecologically harmonious landscape. Under such a background, the harmonious landscape of architecture and ecology will eventually become a two-line harmonious development direction and that will become the major impact of production of human, living space and quality of life, which is also an eternal topic of landscape design. With the wisdom and subjective initiative of human beings, in the constant reflection and progress, we will continue to pursue the landscape design of "harmony between heaven and man" [2], which will definitely bring about tremendous improvement in human production, living space, and quality of life.

The ecological landscape of Cai fan and Longtanzhai in Taihu County studied in this project is not only an important expression of the settlement form, but also one of the research contents of landscape morphology. The main direction of this project research will be to study the content of the settlement ecological landscape from the multidisciplinary perspectives of geography, architecture and history (geography), anthropology, and art.

Methodologically, by collecting and sorting out the ecological concepts, planning layout, human space and other related materials embodied in the site selection process of the ancient village, it provides the necessary theoretical basis for the research of this topic. On this basis, we summarize the existing literature and historical data, and combine the ecological landscape of the ancient village with the design art, so that the ecological landscape of the ancient village has two characteristics – Artistry and Original ecology. The ecological concept, combined with the specific case of the ancient village, sums up the ecology of the ancient village, which is worthy of the place of contemporary landscape design learning. We have to go deep into the ancient villages of Cai fan and Longtanzhai in Taihu County to conduct on-the-spot investigations, understand the surrounding environment of the ancient villages, and the current development situation, take photos, visit the villagers' opinions and suggestions, and truly grasp the local accurate information, which complements the theoretical deficiency, in order to analyze the construction of ecological landscapes of regional ancient villages in a deeper level.

The richer the traditional resources of Cai fan and Longtanzhai ancient villages in Taihu County, the higher the historical, cultural, scientific, artistic, social and economic values, and the use of art as a medium to optimize and protect the ecological landscape of ancient villages, planning for ancient villages. In the process, it highlights its regional cultural connotation and continues the study of the ancient village culture. It analyzes the composition and characteristics of the ecological landscape of ancient villages, summarizes the paradigm of art to construct the ecological landscape of ancient villages, and explores the integration of native regional culture into landscape design to form a history with local style and characteristics.

2. Overview of ancient villages

2.1 Cai fan ancient residence

Cai fan is located in an ancient village in Tangquan Town, Taihu County, Anqing city, Anhui province. There are more than 300 well-preserved ancient dwelling houses. The building covers an area of more than 14,600 square meters and still houses more than 70 families. Since ancient times, Cai fan has enjoyed the reputation of “the scent of the book, the hometown of elegance.”

Located in the deep mountainous area, the ancient village of Cai fan in the Jinying Village of Tangquan Town was built in the Ming and Qing dynasties. The buildings here belong to the typical style of the southern Fujian Huizhou and the hustle and bustle of the dragonfly (**Figure 1**). The antique is the building of the Ming and Qing dynasties in the southwestern part of the country. The typical example of concentration is also a model of the combination of the Chinese Huizhou architectural art and the Dabie Mountains. It is a “living stone” that reflects the twists and turns of the ancient villages in the Dabie Mountains (**Figure 2**).

The main building of Cai fan ancient residence on the three sides of the mountain is located in the northwest and south of the country. It is divided into ordinary dwellings, churches, and ancestral halls. The ordinary dwellings are two-storey brick walls maintained by the two-storey brick wall and still retain a large number of cultural connotations, engraving Yinglian plaque. The interior and exterior decorations are relatively simple, and the houses under the ridge are connected into a unified whole. The households are connected by roads, and a small river with bluestones surrounds the houses. The center of the church and the ancestral hall are



Figure 1.
Blue tile roof of Longtan ancient village.



Figure 2.
Location of Longtan ancient village.

made up of small bricks and small tile walls. The appearance is simple and elegant. The interior structure of the house is that the pillars cross over *fang* (Fang is a horizontal or vertical interpenetrating member that connects and stabilizes columns), and the pillars, beams and piggyback girders are hard and anticorrosive Castanopsis trees of local natural growth materials (**Figure 3**). These Huizhou art buildings such as the center of house and ancestral hall together with ancient ordinary dwellings constitute the Cai fan ancient dwelling complex. The building scale and volume are



Figure 3.
Hu's ancestral hall.

Representative building	Construction time	Space layout	Remarks
1. Xiatang hall	Kangxi 28 years (1689), during the Qing dynasty,	Setup courtyard, 10 wing room, stone door	Well preserved
2. Zhongtang Hall	Yong Zheng, during the Qing dynasty,	Set up courtyard, wing room and wooden circular linen	Better preservation
3. Shangtang Hall	56 years of Qianlong (1791), during the Qing dynasty,	The main hall is supported by eight wooden pillars, with courtyard, and wing room	Well preserved
4. The public housing of Chengxi	Kangxi 18 years (1679), during the Qing dynasty,	Liang Zhu structure, wood carving diagonal braces	Better preservation
5. Weijia public housing	Yong Zheng 2 years (1724), during the Qing dynasty,	The structure of the house is simple, and the walls are covered with volcanoes	Wei Jia Gong is the common ancestor of the lobby; so, the whole residential building is centered on this house.
6. Yuchun public housing	Qianlong period, during the Qing dynasty	The building is simple and elegant, wooden gate	The third generation grandchildren of Wei Jia; the buildings are well preserved.
7. Former residence of Yin Yichen	Guangxu 7 years, during the Qing dynasty	The building is a typical Huizhou architecture, patio, wing room, horse head wall, and with an eight-character gate	Yin Yichen, who was in the 28th year of Guangxu, was appointed as the military cabinet in the 30th year of Guangxu.
8. Yin's Ancestral hall	Qing Jiaqing 7 years (1802)	The building was made up of blue brick and blue tiles, carved corners, flats, inscriptions on the pilasters, and couplets.	Well preserved

Table 1.
Relevant data of representative ancient buildings in Caifan.

huge. There are 650 houses with a building area of 13,800 square meters, which has a very high cultural value and the value of historical research (**Table 1**).

2.2 Longtan ancient village

2.2.1 Overview of Longtan village

Longtan ancient village is located in Tangquan Town, Taihu County, deep in the hinterland of Dabie Mountain in the southwestern Yunnan, bordering Qianshan County in the east, connected to Siqian Town in the south, connecting Zhuwan Village in the west and Yuexi in the north. Longtan Village has a long history and profound cultural heritage. The village form, pattern, and concentrated distribution of the Qing dynasty buildings have extremely high historical value, cultural relic value, and artistic value. There are ancient populations of Hu's Ancestral Hall and Longtan Village with a history of more than 600 years. The Longtanzhai Nature Mountain is rich in water resources, such as small bridges, flowing water, and ancient trees (**Figure 4**). The environment is excellent, and the Huizhou architecture is profound, reflecting the model of harmonious coexistence between man and nature, and has a high academic value of cultural geography.

The Longtan ancient village buildings are located between the two mountains. The terrain is high and level, the mountains are beautiful, the streams are clear, and the air is fresh. The buildings in the ancient village are ancient and well preserved, which fully reflect the Huizhou style of the buildings and the southwest residential features and superb architectural craftsmanship. Since the establishment of Longtan ancient village has respected Confucian scholarship in education (paying special attention to Cheng Zhu's Neo Confucianism), the literary atmosphere is prosper, attaching importance to calligraphy and folk popular tune. Longtanzhai embodies its unique Huizhou cultural features from the geographical location and cultural phenomena of ancient villages, such as Huizhou merchant culture, social patriarchal culture, harmonious natural geomantic culture, and Confucian ethical culture of Cheng and Zhu Neo-Confucianism (**Figure 5**).

2.2.2 The cultural space of Longtan ancient village

The "cultural space" belongs to the category of anthropology, and its concepts are numerous. The details are not the scope of this article. Mr. Liu Kuili: "according to the regional cultural characteristics of the same nature, the selection of traditional



Figure 4.
The overall appearance of Longtan ancient village.

culture is relatively complete and has a certain representativeness in terms of production methods, lifestyles, and conceptual forms. It has values, folk beliefs, and many specific cultural expressions” [3]. The scope of cultural space is as small as that of village society and as large as that of regional society. Its existence, in addition to the geographical form of settlement, focuses more on the concept of space in the cultural sense, that is, it can reflect the cultural expressions that are transmitted from generation to generation by a certain community and closely related to their lives. It is also the identification bond and cognitive space formed by the community in the process of historical evolution [4]. Therefore, the cultural space can be summarized in terms of common beliefs and cultural identities. Longtan ancient village has two clans’ Hu clavus and Sri Lanka, long-term living in its habitat for a long time to form a cultural identity, and the patriarchal faith naturally is transmitted from generation to generation. This cultural identity and patriarchal religion are reflected in the concept of geomancy, landscapes, natural awe, and cultural awareness[5].

Longtanzhai pursues a Feng shui culture that is in harmony with nature in the architectural environment space and, at the same time, also pursues a landscape space. Longtanzhai always attaches importance to the feudal ethical culture of Cheng Zhu’s neo-Confucianism, the culture of Huizhou merchants, and the Feng shui culture of landscapes. People in longtan village attach importance to commerce and respect culture. They know how to create elegant and peaceful living environment (**Figure 6**). Hillside structures built up and down the three-dimensional elevation of residential



Figure 5.
Small view of Longtan ancient village.



Figure 6.
Part of Longtan ancient village.

communities are with the formation of terraced mountain terraces and are combined with the ancient village of small ash shingles (for the traditional Chinese residential buildings above, which reflects a simple wooden components, walls, and other architectural elements and natural landscape). In addition, the mist in the mountains and smoke from kitchen chimneys made a natural landscape painting [5].

Herbert Reid once commented on the art: “art is always a symbolic dialogue. Once there is no symbol, no dialogue and no art” [6]. As an art form, the ancient village architecture, like other art forms, integrates symbolic and musicality, and contains the cultural spirit of a particular era. It shows the harmonious beauty in both spatial layout and geographical location. Being symbolic in Chinese traditional culture is an inertial psychological language that humanizes natural objects and formalizes them into ethical colors. Chinese architectural culture also has a unique symbolic cultural space, which is expressed in the singular number of the building’s Taichung and Kaiji. This is verified by the celebrity ancient houses and the Huawu residential houses in the front of Longtanzhai’s human landscape analysis. The symbolic nature makes the traditional architecture have a unique spiritual and cultural space. In the advanced stage of history, the ancient villages and houses have a strong monumental

Cultural landscapes		Establishment of the era	Area	Social significance	Structural characteristics
Hu ancestral hall		Qing Jiaqing 6 years	720 square meters	Religion	Civil structure, brick, stone, and wood carving decoration
Hui buildings	Shrine ancient houses	Qing Jiaqing years	1600 square meters	Live	Stone for living, brick, adobe brick, wood, small gray tiles, and other material structures
	Bridge house ancient houses	Late Qing dynasty	400 square meters	Live	Main structure of wood, adobe brick wall, and small gray tile roof
	Flower house ancient houses	Daoguang 8 years	1782 square meters	Live	Courtyard of the falling wood structure
	Ancient house ancient houses	Qing dynasty Qianlong years	More than 2475 square meters	Live	Civil structure
	Ancient house on the house	Qing dynasty	More than 900	Live	Civil structure and interior decorated with paint
	Hu million former residence	Late Qing dynasty	1186 square meters	Commercial houses	Small brick and green brick structures
Former celebrities		Guangxu early of Qing dynasty	500 square meters	University mansion	The house is built in the wood and stone structure called <i>Sì Shuǐ Guì Táng</i> (with rainwater running from the roof to the courtyard)
Five blessing bridge		Mid-Qing dynasty	30 square meters	Ancient village only traffic arteries	Stone structure
<i>Hu Xiaobing. Geographic Landscape Space and Tourism Planning of Longtan Ancient Village. Boletín Técnico, Vol.55, Issue 15, 2017, pp. 628-629.</i>					

Table 2.
Relevant data of representative ancient buildings in Longtanzhai.

significance. The monumental value of Longtan ancient village is to store memory and structure history, and to transmit information to future generations through the construction of natural images to realize the communication between the living and the past (Table 2).

3. The ways for art to intervene in the planning of ancient villages

3.1 Constructing the ancient village native museum

At the ninth meeting of the International Museum Association in Paris in 1971, the French Georges Henri Riviere and Hugues de Varine made their debut in "Museum" in their speech. The word "eco" was prefixed with the word, and the concept of the eco-museum was born.

According to the definition of the Riviera, the eco-museum "is a tool that is nurtured, shaped, and operated by the public sector (local government) and local residents. Local governments provide librarians, equipment and resources, while local residents show their ambitions, knowledge and personalities. Power, so the Eco-Museum is a mirror of the local people to look after themselves, to find the image of the self, to seek an interpretation of the natural or human heritage in the field of life, and the life of the ancestors living in this field; Let visitors use a mirror to understand the local industry, customs and characteristics" [7].

The "ecology" of the eco-museum emphasizes not only the natural ecological environment but also the human ecological environment. Therefore, its philosophy is: "to protect and preserve the natural and cultural heritage in the original environment of the communities to which it belongs. In the Eco-Museum Different from the static collections in traditional museums, cultural heritage is a combination of dynamic and static display. They not only have meaning to researchers and tourists, but also have specific value, which is embodied in the cultural heritage of the museum. Natural landscapes, buildings, movable objects and traditional customs are the historical heritages of the original ecological nature in the long-term protection and continuous participation of the residents of their communities, and vividly reflect the social behavior of the community residents. Therefore, the ecology the construction of the museum should be based on the personal participation and personal management of the residents in the community, and seek the specific guidance of experts and scholars and the care and support of the local government. Only in such a situation can it be implemented to ensure its special vitality" [8]. Therefore, the regional nature of life, the national cultural heritage, and both the associated residents constitute the three elements of the eco-museum, while the originality, integrity, and authenticity are the three important principles of the eco-museum.

3.2 Construction of cultural ecotourism

Cultural ecology is the premise of the protection of ancient villages. The uniqueness of the ecological landscape of ancient villages is, in the final analysis, the uniqueness of cultural ecology. Every ancient village grows and evolves under specific ecological conditions. At present, the historic ancient village architecture is an important human cultural heritage, and also an important part of tourism resources. The construction of eco-tourism has positive significance for the ancient village to present its glorious side to the world. First, eco-tourism development has created a new living space for ancient villages, which makes it reflect the use value and is conducive to its protection. Second, the development

of eco-tourism has expanded the audience of ancient villages and cultivated new ones. The audience group is conducive to improving the popularity and influence of the ancient villages. Third, the development of eco-tourism can bring certain economic benefits to the ancient villages, help them to establish their own maintenance functions, and achieve a virtuous cycle of “protection-development-protection”. Fourth, ecotourism development has prompted government departments to increase the efforts to rescue and protect the ancient cultural heritage of the human village [9].

The ecological environment of Taihu County is superior. There are many famous scenic spots in and around the county, such as Tianzhu Mountain, Sanzu Temple, Huating Lake, Xifeng Temple, etc., as well as the ancient villages of Cai fan and Longtanzhai constitute a multipoint line tour (**Figure 7**). In terms of geographical location, Cai fan and Longtan Village are located on the routes of these scenic spots. On the basis of maintaining the original ecological environment, we should build tourism-related projects, such as homestays, ecological farms, cultural and creative centers, etc., so as to integrate accommodation, tourism, learning, food, and leisure in one. Residence accommodation is a mainstream trend of tourism development. It is based on the concept of green ecology, using its own built environment and local ecological environment, natural landscape, humanities, and special resources to provide visitors with a cultural accommodation

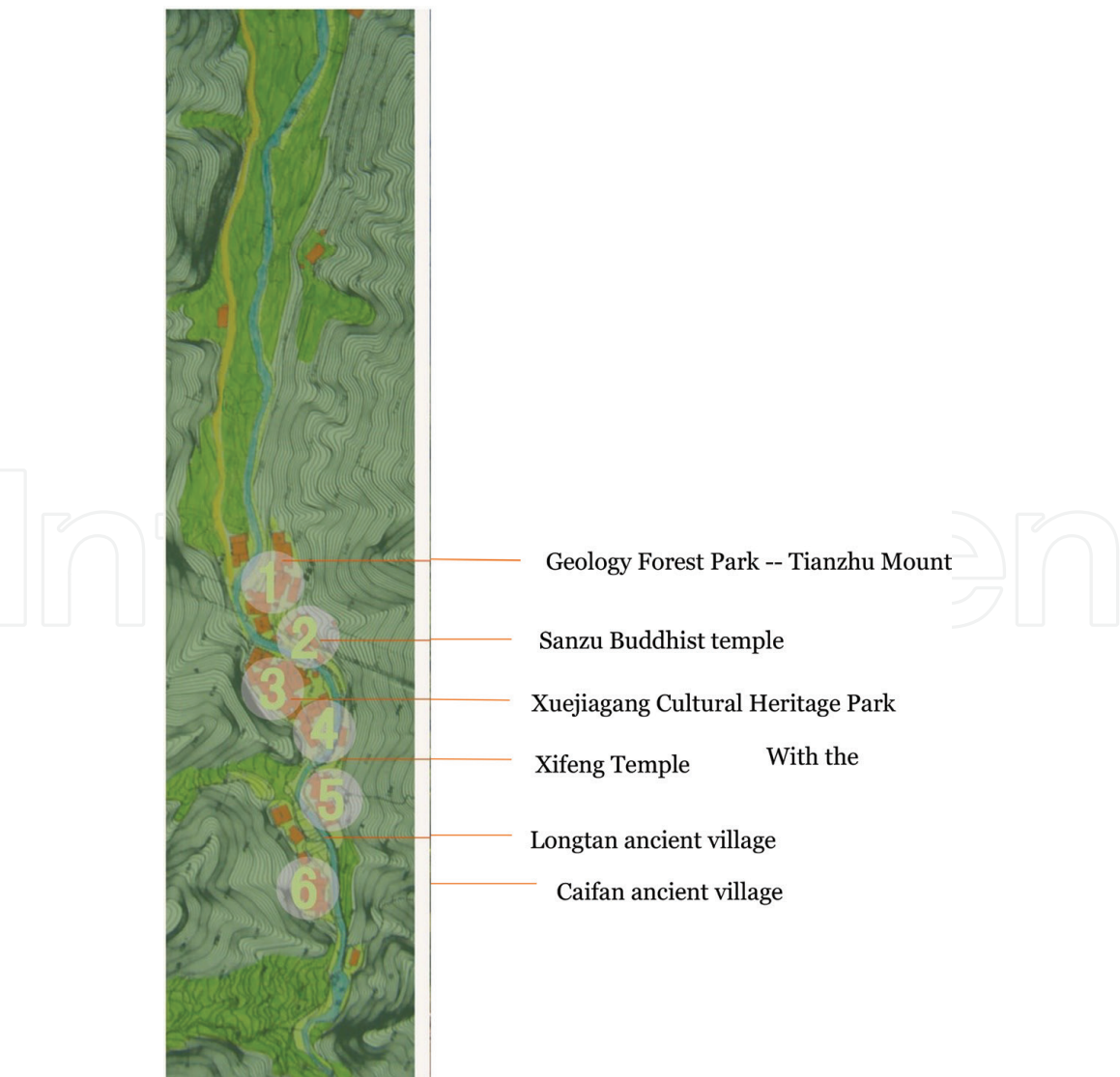


Figure 7.
Tourist route.

experience [10]. In terms of interior decoration, the ancient villages in Taihu Lake can be decorated with decorative paintings, such as the history of ancient villages, the customs, the characteristics of scenic spots, local specialties, field minors, folklore traditional dance, self-entertainment dance, sacrificial dance, etc., to adorn the inner wall for tourists' appreciation. In this way, not only the ecological landscape of the ancient villages has been improved, but also the tourists have a comprehensive understanding of the cognition and protection of the ancient villages, which is a kind of living protection.

3.3 Art mining to build the cultural consciousness of ancient villages

With the rapid advancement of globalization and urbanization, Chinese towns and villages are changing dramatically [11], and the identity dilemma of cultural identity is also approaching us. On the one hand, we need to quickly integrate into the modern civilization system of the world by means of modernization. On the other hand, we must establish our own cultural identity and maintain our own cultural identity.

Some current cases of art resident projects in some ancient villages in the country are worthy of reference for ancient dwellings in the Anqing area. For example, Xiaozhou Art Village of Guangzhou is a familiar case (**Figure 8**). It started from the artist renting idle houses of the village as a studio. The tremendous changes taking place in the ancient villages of the water town fully prove that the power of art can inject new vitality into the ancient villages and achieve sustainable development without over-commercialized tourism.

When a large number of artists came to the same place to make artistic creation, the villages with excellent mountains and waters gradually became the base of art relocation, which is also a way to activate the ancient villages. In the Cao fan and Longtanzhai villages of Taihu County, there are many ancient buildings and cultural relics in the Qing dynasty. If the two villages are based in Anhui and surrounding provinces and cities, then they are oriented to the whole country and take artistic forms such as sketching, artistic creation, photography, etc., carry out cooperation with famous colleges and universities, and promote various forms of art exchange activities such as art sketching, pen meeting, exhibition and so on,



Figure 8.
Xiaozhou art village.

and strive to build a bridge for artists and painters. The artistic creation base of spokespersons and brokers. Initially, the villagers may have been indifferent to the establishment of sketch bases in China's art colleges and universities. However, when they saw the employment opportunities and dissemination effects of the scheme, they actively devoted themselves to the relevant work and passed on this traditional folk custom.

4. Methodology

This topic uses art as a medium means in the paradigm study of the ecological landscape of ancient villages. In the practice of building the ecological landscape design of the village, its purpose is to strengthen its regional cultural connotation and continue the study of the ancient villages. The research methods such as literature collection, field research, and inductive summarization are used to explore the carriers, techniques, and strategies of art in the construction of ecological landscape in ancient villages. The topic is to take Cai fan and Longtan Village as the research object, then building the theoretical system foundation. At the same time, the topic analyzes the ecological landscape of the two ancient villages, in order to further explore the practical application of the expression of art media in the ancient village landscape, so as to reach the paradigm theoretical framework for the construction of the ecological landscape of ancient villages.

From the above analysis, we will create Cai fan ancient village and Longtanzhai as an attractive and natural ecological space that promote the two ancient villages' sustainable development. The framework is shown in **Figure 9**.

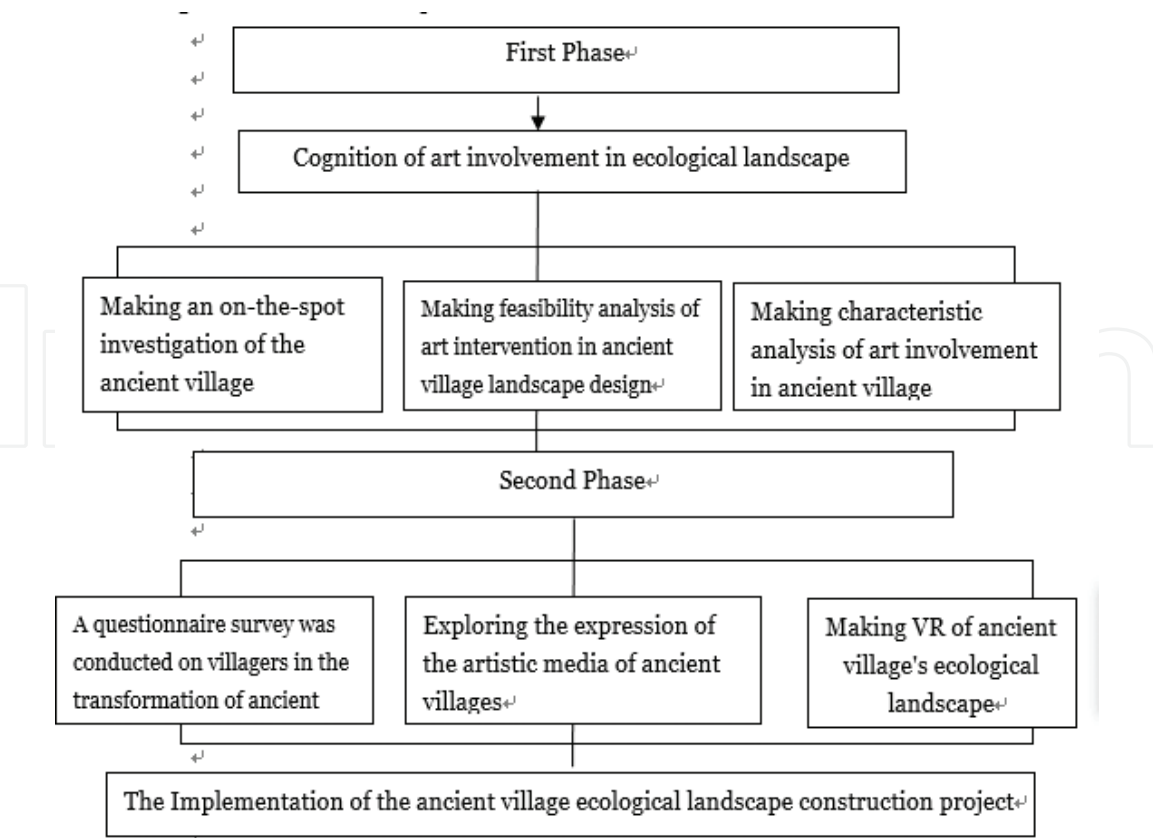


Figure 9.
Research method framework.

5. Art involved in the construction concept of Caijing and Longtanzhai ancient villages

5.1 Pay attention to the geographical environment and ecology of ancient villages

Due to the mountainous conditions, the Cai fan and Longtanzhai ancient villages in Taihu County will be located in the undulating mountains, and the central location of the village will also be uneven due to the trend of the mountains. The villagers will build houses according to the trend of such ups and downs. Such terrain effects will occasionally play some unique forms of planning. There is not only a change in terrain difference between houses and houses, but also a rich and varied ecological natural landscape. The ancients built high walls behind the garden of the courtyard, cleverly using the height difference, so that the strong visual effect would make the bottom of the upper courtyard appear infinitely extended and become the center of vision [12].

The landscapes of the Cai fan and Longtanzhai ancient villages in Taihu County are backed by mountains. In fact, the location of such a house, such as facing the sun, relying on green water, leaning against the mountains to avoid the wind, is the best natural nutrition for life. “Laozi” calls “everything is negative and yang.” These ancient villages can clearly reflect the rich experience of the ancient villagers and the awe of the ecological nature.

5.2 Consider the safety and commercial circulation of residents

The construction of the ecological landscape of ancient villages must consider the safety of living. This aspect must be considered very thoughtfully, and it is necessary to solve this problem in a comprehensive way. Because the security of residents in ancient villages is the foundation for the development of a village, and it is the top priority for the development of villages. So, the landscape construction meets the following points:

- First of all, according to the terrain of the ancient village, commercial circulation is the first consideration.
- Second, we must have a good natural environment and sufficient sunshine to form a living space.
- Finally, the layout of the village, the courtyard organization, and the mountain line echo each other, forming a better drainage system.

5.3 The ecological landscape planning of ancient villages should be based on the modern environmental planning and Feng shui design

Feng shui has a long history in China and gradually matured in the Han and Tang dynasties. Feng shui includes elements such as form, law, stagnation, and fate. The most important of these is that there is a strong superstition in theory and fatalism, but the method has certain scientific and practical significance in analyzing topography, small physical environment, and guiding the modeling of architecture [13]. When Feng shui was in ancient China, it was widely spread among the people, and its influence on traditional Chinese dwellings was extremely obvious.

The application of Feng shui to the site selection of the village actually includes many specific aspects, such as climate, ecology, topography, geography, landform, landscape, etc., as well as the interaction between the factors, as well as taboos and shortcomings. In other words, Feng shui emphasizes the comprehensive evaluation

of various factors. Feng shui theory has an important guiding role in the landscape of ancient villages. Environmental science is an important part of Feng shui theory, and it also has certain scientific ideas. The theory of Feng shui will also explain the part of the gods, which is also a reflection of the social environment at that time. It is stated that the ancients will fully consider the theory of Feng shui in the site selection of houses. It is more obvious in the wealthy people. In the construction of the building, the location and spatial relationship of the nearby mountains and rivers clearly illustrate this point.

5.4 The structural layout design paradigm of the ancient village should reflect the original ecology

The structural layout of the ancient villages of Taihu and Longtan Village is the wisdom that reflects the wisdom of ancient residents. If the housing of a household needs to take into account all aspects of Feng shui, environment, site selection, safety, etc., then the formation of a village requires the sum of the required factors for each household, and it is necessary to adjust each household, the needs of the household, and the process of integration. Therefore, the layout of the ancient villages in Taihu County is also the content of the landscape planning we have talked about in the contemporary era. We can learn more ecological and smarter ancient thoughts and cultures from the structural layout of ancient villages.

6. The social value of art intervention in the construction of Cai fan and Longtanzhai ancient dwellings

First, it will contribute to the inheritance and reproduction of the ancient village space in Anqing.

The ecological landscape of ancient villages constructs the core concept of its paradigm. First, the village is the carrier of traditional memory. On the one hand, the countryside is the carrier of traditional memory. As a concrete operator, the designer needs to follow the concept from beginning to end: how to participate in the existing courtyard space with the new lifestyle, how to integrate modern art into the past and present life, and how to carry the new art life with the historical space. On the other hand, when artists participate in rural construction, they must understand that local farmers are the main body, not the self. The comprehensive approach of “moving, dismantling, repairing, supplementing, and decorating” was adopted, thus leaving the era of traditional ancient villages such as geography, ecological landscape, and construction features.

The second is to contribute to the protection of the ecology and the construction of the landscape.

The ancient village in Anqing is located in the north of the Yangtze river. It is surrounded by mountains and rivers and has beautiful natural scenery. The ancient villages pay attention to their ecological protection during the landscape construction process. The optimization of the river network and the beautification of the landscape are well maintained. Doing appropriate optimization on the basis can be said to be everywhere.

The third is to help protect culture, combine local elements, and highlight the regional cultural characteristics.

We will pay attention to the protection of cultural relics and the repair of ancient buildings, and strictly protect the original habitat of ancient villages and tap the regional potential. The ancient village culture has the dual attributes of material and nonmaterial, as well as its interrelated, unique, and recognizable characteristics. It is

rooted in all aspects of rural production and living. Whether it is traditional agricultural production methods, folk cultural activities, local architecture, agricultural production landscapes, etc., it is the expression and bearing form of regional cultural symbols. The production and lifestyle, folk customs, and regional environment in Anqing area are different. The characteristics of architectural form, shape, site selection, material selection, decoration, and crafts are also slightly different, forming a unique concept of local architecture. The structure and environment of the village structure with various local conditions and various forms. These unique cultural elements of ancient villages are the material and spiritual carriers that can best reflect the characteristics of local culture. They are the important core to maintain and reflect the local characteristics and style of the villages, and to arouse the people's attribution to the local, regional, and national culture being an important way of feeling, identity, and pride.

The fourth is to help create an ecological landscape that can live and swim.

The construction of ecological landscapes in ancient villages and the development of eco-tourism should be based on respecting the historical evolution of the countryside, folk customs, traditional customs, etc., integrating history and modernity, and integrating local culture and ideas into contemporary rural construction and transformation. People create a rural production and living space with a better local culture and a higher quality of life. Maintaining and inheriting local culture is not only conducive to strengthening the country's own characteristics and ecological construction, but also effectively promoting the sustainable development of rural tourism, tourism, and experience. The intervention of art, on the basis of maintaining the original ecology of the ancient villages, makes the ancient villages more accessible by the overall concept of repairing and reconstructing.

7. Conclusion

"Art participation in the construction of ancient villages" is not an end, but a working method. It is not a new thing to say. It has been successfully applied in many countries since World War II. This kind of work is a kind of cultivation, not a short-term project behavior, but a long-term, endogenous, and sustained vitality. All the art will become a document in the construction of ancient villages and become part of the collective memory of ancient dwellings.

The ecological landscape of Cai fan and Longtanzhai ancient villages in Taihu County is not only an important expression of the settlement form, but also one of the research contents of landscape morphology. The main direction of its construction will be to study the content of the settlement ecological landscape from the multidisciplinary perspectives of geography, architecture and history (geography), anthropology, and art.

Due to the acceleration of the modernization process, the destruction speed of some ancient villages is staggering, and the cultural heritage of the ancient villages left for the next generation is gradually less. Based on this, the human landscape and ecological landscape of the ancient villages are constructed by the art media to construct the landscape of the ancient villages. On this basis, the dual effects of the protection and transformation paradigm are achieved, and the ancient villages are enriched by the premise of maintaining the original ecological landscape. With the ecological connotation, the ancient villages have a liveable and accessible landscape. In our best practices for achieving sustainable development, we strive to balance economic, environmental, and social factors to ensure resource conservation and environmental protection for resident who can benefit from it; at the same time, the local government can also be inspired by the construction paradigm, which could provide constructive advice for them.

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