

Cultural Narration of Residential Landscape in Jinlongba Village

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Abstract. The paper detailedly describes the construction of the stilted building in Jinlongba village, Hubei province and the relationship of villagers in the Diao Jiao Lou. The viewpoint that spatial distribution of residential landscape can influence residents' daily life. And the traditional buildings face to the big impact because of modernization. How to protect them need to have a cautious and long-range thinking.

1. Arrive in Jinlongba as a newcomer

The scenery along the road is the twisting mountain road and the steep mountain wall. Although it has taken nearly two hours by car from Baiguo township to Jinlongba village, when the car drove to Wind and Rain Bridge, all the tiredness dissipated due to the visible village landscape.

Jinlongba, a village with an area of 45.54 square kilometers, includes several natural villages, such as Liuhengtang, Gaokanzi and Oujiajie. Physically, this village located in the southwest of Baiguo township, Enshi city, Hubei province, belonging to the scope of Wuling Mountain area and located at the junction of Enshi, Lichuan and Xianfeng counties. There has been the saying of "One foot steps on three counties" since ancient times. It is also adjacent to Golden cave in Xianfeng county, and close to Maoba township in the west. What is more, the west is close to the Xingdou Mountain National Nature Reserve, which is about a kilometer high. Its ridge winds like a dragon body, crawling several miles from west to east, and suddenly plucking in Jinlongba village. And the mountain is surrounded by the small village like the dragon. The Jinlong River, which flows back 3800 miles in the proverb, flows from the northwest and flows slowly around the foot of Xingdou Mountain. Together with many ditches and canals in Jinlongba, it irrigates the fields on both sides of Jinlongba, nourishing the "hometown of fish and rice." Looking from the dam, the village is like a huge picture screen lined under the blue. With the changes of the four seasons, it show folk customs.

Jinlongba village was selected in 2012 as the "List of Traditional Chinese Villages" announced by the Ministry of Housing Urban-Rural Development departments. There are lots of tea garden and terraces. About 500 buildings of Diao Jiao Lou are filled in the mountains, showing the beautiful natural environment and profound national culture here. Nearly 70 % of the Tujia people live in the village, and some Miao, Yi, Zhuang and Han people live here. The old people in the village recalled that they were descendants of the Ba people and that Linjun was their ancestor. Although there is no relevant village records, in the Tusi hustle of Enshi City, there is a temple dedicated to Linjun Temple, and there is also an article entitled "Sacrifice Linjun". Combined with the records in the relevant historical records, such as <Shiben>, Linjun was the king of the five surnames of the Ba people in ancient times and he was the tribal leader of western Hubei. Ancestors lived under this mountain, on the banks of the Jinlong River. Uncle Zhou, who often sits at his own dam and smiles to pedestrians, once said, "Although we are poor, we can't live on your spacious plains in the north, but there are fresh air, nice scenery and friendly folk. And we have as many kinds of food as we want, and we drink spring water, which is better than the city anyway." Living here, people can make full use of natural resources and relatively rich agricultural products to ensure the life. The ancestors built roads and bridges, reclaimed terraces, and felled wood to build houses, together from generation to generation, thus also formed the brave and tenacious character of the local people.

Nowadays, young people who inherit their ancestors who struggle with nature and are not afraid

of difficulties and dangers have gone to the world outside the mountains to "open up and expand their land." Most young people left, and in the village there are more than 40 middle-aged and elderly people. However, people are also working hard to write their glorious story in here.

2. Diao Jiao Lou lean against the mountain and the stream

Standing on the side of the road or wooden bridge and overlooking between the mountains and forests, the most eye-catching is a variety of styles of Diao Jiao Lou. The houses are simple or exquisite chic, we can not help thinking of "quiet and happy, safe and eternal pastoral dream."

Diao Jiao Lou belongs to the dry column building, the architectural form comes from the ancient south "nest residence", Special geographical location to build unique Tujia building groups. Wuling area has many mountains and few fields, and people choose their address to adapt to the hillside terrain and empty the limited fertile land. They follow the nature, taking materials from the place and taking the position according to the terrain. Diao Jiao Lou can reduce the contact with the ground in the form of hanging feet, and adapt to the large slope range, which is not only stable and solid, but also can reduce land occupation to a great extent. Then, it also make less destruction for the landform vegetation, which can protect the natural environment to the greatest extent.

Therefore, not all houses are Diao Jiao Lou, only those places where the terrain is uneven will have more hanging feet, and stilted buildings of Tujia nationality are different from those of Dong, Miao and other ethnic groups, most of which are built down the hillside and away from water sources. The site selection of the stilted building generally obeys the Sitting of "left Azure Dragon, right white tiger, former Vermilion Bird, lower Black Tortoise", and it is the necessary condition that the back mountain is thick and solid, and the left and right sides are not empty. That place can be a feng shui treasure land that has been considered by feng shui master. The construction of stilted building, in line with the terrain, is an umbrella-shaped roof beam structure, where the pigsty, cattle, or stacked farm tools are at the downstairs. About material selection, people generally choose cedar and camphor tree. About the wall, they like to brush with the local famous "dam lacquer" paint. From a distance, the houses are simple and elegant, as if the stars were twinkling among the mountains, as shown in Figure 1.



Fig. 1. The houses look like the twinkling stars among the mountains.

3. There are human feelings inside and outside the house

A good stilted building can stand for decades without falling, which has rigorous construction and excellent craftsmanship, showing a practical and beautiful overall shape. All-wood hangers usually have three columns and two riders, five columns and two riders or five columns and four riders, even have more middle columns and cyclists. Most of them use Chandou beam wooden framework, which does not need one nail and one riveting, and the load bearing and maintenance structure are separated. The load bearing of the building is completely supported by the wooden frame, the wall only plays the role of maintenance and separation, and has good seismic performance, that is, the so-called "The wall is down, but the house can not fall". The roof is warped and folded, and the ridges are decorated with small green tiles made of soil as the basic form which are made into leaf

shape to form a coin meaning to express "the money is full of the house".

In terms of housing format, there are generally two kinds of housing, one only has the main house, there is no other room; another one has all rooms. The main room is usually three parts, there are also five or seven. The one in the middle was the hall with two closed doors in front of it and a window on each side of the gate. There is the god wall at the back of the hall, which has a cabin-like shrine in the middle, and there are family gods or Bodhisattva in the shrine. The god wall behind the Bodhisattva is affixed with six characters, "heaven, earth, king, parents and master," written in red paper. On the side is a pair of small companionship: for example, "Kitchen King on the nine clouds, a certain clan branch", there is also a pair of couplets on both sides of the shrine: "the blessing of ancestors is boundless, and only the following children and grandchildren are prosperous". The upper horizontal batch is "bless the descendants". There is an old-fashioned table under the shrine, and there is a fauteuil on each side of the table. The two sides of the hall are other room which is called "ear room", similar to the two ears of a person. There are three windows in front of the ear room, which is the living room that is divided into two and a half rooms and the second half is a bedroom; the first half is commonly known as the fire house. The fire house is generally occupied fifteen or six square meters, which is in the corner of the window to build a rectangular platform more than a foot high. The lodge accounts for about 1/3 of the fire house area, and there are two low benches on the fire shop for people to sit on. It is above the side under the window. The opposite side of the firewood tail is usually for women, and if the other side is in front of the door, a wall should be built to block the wind and the sight. The open space under the lodge is for women to do housework. There is a water tank on the edge of the open floor. From the point of view of housing arrangements, it is deeply influenced by the etiquette system. The layout of the middle house and the left and right compartment is the material reappearance of the family's ethics under the influence of the traditional system. Usually, the eldest son or the father is in the left.

The function of the hall is generally the sun-shading and rain-proof, which also can put the firewood and the farm tools, or become the rest of the family, where the women can make handwork and the children can read or play something. In the hall, people sometimes play the cards, or hold the annual festival and the funeral arrangements. As the shared space for the working and rest, it is open and free. When the Tujia people celebrate the festival or deal with the major family affairs such as weddings and funerals, build houses, as well as one mouth old child, the age, they will sacrifice the ancestors, burn incense and candle, incinerate the paper money, and put on the wine and meat supply in the hall. At this time, the hall became a grand meeting place. In the early days of fuel shortages, building fire ponds in halls was the best way for people to keep warm. Family sitting around the ponds was also conducive to the establishment of intimacy and hierarchical order. Nowadays, with the steady improvement of living standards, foreign transportation is becoming more and more convenient, and available fuel is greatly increased with a variety of combustion modes (coal, liquefied gas, biogas digester). Many people began to use stoves to burn fire to keep warm, that is, the fire house mentioned above. This led to the gradual withdrawal of the lodge in the history, and the scene that a granny used a pot of tea to cook tea by the fire and ask her grandchildren about their lessons became a distant memory.

If you shift your attention from the residential landscape to a wider village landscape, you will find that the villagers have adopted a very asymmetrical method of using the space in the village: For the elderly, children and housewives, on a sunny day, they will be used to walking to the outside dam, which carries most of their daily behavior, such as baking tea, kneading tea, meeting guests and the red and white happy events. Unlike the high courtyard walls built in the north, few Tujia people build high walls. Some people repair railings or build stone steps, but there are still few courtyard gates like those in the north, and anyone can enter the dam. In the process of the interview, we has never been rejected by the villagers. They enthusiastically asked us which room we belong to, and they would move stools to let us sit down for drinking tea and eating melons. It can be seen that the dam is also a part of the village public space, which is the owner's public places. There is a collectivism way of life in the village, but there is no collective production or "food prepared in a large canteen cauldron" in the people's commune. The villagers maintain their own independent life

and production, and the collective life and individual expression coexist in harmony and complement. We'll find that it shows a gradual transition from public to private.

It can be divided into four levels: 1. The street in the village is the strongest in publicity. Although it is not a pure traffic space, its ability to undertake other functions is limited due to its straitness; 2. The open space in front of the door, that is the dam, is part of the public space, but each household regards it as an extension of its own house. It is up to the household to decide on the furnishings and arrangements in this area. Although it belongs to the private space, it is set as a public domain that can be openly integrated; 3. The first floor of the house, as part of the private space, has great openness. Most of the halls do not have a gate facing the dam, even if there are wooden doors, when someone is at home, During the day the door will also remain open, so that the first floor part is almost a semi-open space, and it also contains the living room, kitchen, storeroom, and other private functions are not strong; 4. The second floor and above of the house is the most private bedroom part. Living next to us is Grandma long, who showed us around her house, had security doors on the second floor and the third floor, which Grandma locked when there was no one at home. Among them, the dam space, as the most active part of the village, can be defined as the public space with the idea of the private domain. It corresponds to the concept of "between the two". As Herzberg put it, it is "The key between the transformation and connection between the different domain claims", where the public streets and private houses can make a smooth transition, where "It is equally important to create privacy and maintain the conditions of social contact". Specifically, the dam and the street in the village are physically a whole and belong to the same public space, but it gives hints through changing the form of paving in contrast to the street. Although anyone can enter in the house, but you tend to feel more like an intruder, at least a visitor. This public space, which is advocated by the private sector, has prompted households to extend their lives and influence to public areas, and streets have been transformed into "community space" because of the additional meaning of personal expression.

4. Reverse progress needs to be alert

From the author's observation, some of Diao Jiao Lou in Jinlongba are like the third generation of ancestors and grandchildren, there are the traditional hanging feet buildings, modern hanging feet buildings in the middle of their infancy, and contemporary hanging feet buildings with distinct personalities. From which we can not only see the uniqueness of Tujia hanging foot building, but also find their familiar architectural characteristics and cultural essentials. From the local village records, Jinlongba had been an important post since the Ming and Qing dynasties, and also had an extraordinary market. With the continuous economic, cultural and other interactive exchanges, such as intermarriage and trade between ethnic groups, the new cultural connotations was integrated into the traditional culture of Tujia nationality, and the national culture was further developed. But when you carefully walk into each house, you will find a different phenomenon: many beautiful houses actually look like this, like figure 2, in fact, it is just a wall glued to a plank.



Fig. 2. The wall glued with planks

European style is a housing building that rich people and most people aspire to. In interviews and observations, many young people who make a lot of money in big cities return home to renovate

their houses or build another building next to their old houses. The real stilted buildings are only for hotels or restaurants. Most of the new living houses basically retain only green tiles and inlaid planks, and the rest are rich buildings with European railings. Only the relatively poor and old people generally continue to use traditional forms of housing. In the interview with the village secretary, we learned that after the village was selected into the list of traditional Chinese villages in 2012, they paid special attention to the protection of the stilted buildings. There were more than 500 buildings a few years ago, but now there are less than 300, and only 60% of them are used. In the minds of most people, living in a concrete square box with tiles is the embodiment of getting rid of poverty and keeping pace with the times, which has become an important indicator for villagers to measure people economic conditions and educational level. With the renewal of urban and rural pattern, the appearance of residential forms such as western-style foreign buildings in Wuling Mountain area has been common, which conveys the warning message that the traditional residential forms of hanging feet buildings may face elimination.

Diao Jiao Lou is a valuable human cultural heritage. Benjamin mentioned gaze in his works of art in the era of mechanical reproduction. The essence of a thing can only be exuded through the process of seeing and being seen. Any building or street, from the past to the present, it can only emit charm when you interact with it. The transformation follows the logic of seeing and being seen from beginning to the end. The original life form in ancient architecture is not only an important part of its value, but also the most easily changed or lost part. Needless to say, any building changes with the social changes. Even if it retains the same function as the original, but because the influence of social development on the way of life is always uninterrupted, it is impossible and unnecessary to protect a mode of life "in cold storage ". Therefore, the author believes that the protection of traditional forms of life should be aimed at maintaining the continuity of the population.

5. Summary

Diao Jiao Lou full of local culture needs being protected carefully and creatively. This is our cultural imprints that need to be remembered and passed on. We look forward to its bright future.

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