

Research on the Evolution of Landscape Reconstruction Models in Ethnic Villages in Northern Guangxi Driven by Tourism

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ABSTRACT

This study focuses on the landscape reconstruction and evolution of ethnic villages in northern Guangxi driven by tourism, exploring the spatial transformation from traditional agricultural landscapes to tourist landscapes and their ecological, economic, and cultural impacts. Based on the theoretical foundation of spatial landscape production, cultural image construction, and the coupling of "three lives" space, this study selects Baimian Yaozhai and Ping'an Zhuangzhai as typical cases, and through field research and data analysis, reveals the participation mechanism and benefit distribution structure of the government, enterprises, and communities in landscape reconstruction. Research has found that the landscape of villages in northern Guangxi has shifted from agricultural and forestry terraced fields to flower seas and red themed landscapes, with significant changes in ecosystems and land use patterns. The income and employment structure of residents have improved, but there is a risk of cultural expression homogenization, and community identity and discourse weight are key issues.

KEYWORDS

Tourism driven; Ethnic village landscape; Landscape reconstruction

1 Introduction

With the rapid development of rural tourism, ethnic villages in northern Guangxi have undergone significant landscape reconstruction and spatial transformation. The tourism industry is promoting the gradual transformation of traditional agricultural spaces into landscape forms mainly for viewing and leisure, and the production and lifestyle of rural society are also changing accordingly. The original terraced fields and agricultural and forestry land in ethnic villages have been extensively transformed into tourist attractions such as artificial flower seas and themed historical landscapes. The redistribution of spatial resources has led to significant changes in the local economic structure, employment patterns, and income levels of residents. At the same time, the production of cultural symbols in landscape reconstruction is gradually shifting from external dominance to spontaneous expression by community entities. Images of local history, red culture, etc. are integrated into the new landscape construction, reshaping the cultural identity and social recognition of ethnic villages. How to coordinate ecological protection and economic development, and maintain the satisfaction of community residents with the new landscape, has become one of the core issues for the sustainable development of ethnic villages in northern Guangxi.

2 Landscape reconstruction theory driven by tourism

The landscape of rural areas has gradually become a resource that is actively produced and managed, and the spatial form, symbolic imagery, and cultural connotation of the landscape have undergone systematic reconstruction and reconstruction. The production process of spatial landscape is the construction process of landscape, which is specifically reflected in the interactive relationship between spatial elements and cultural symbols. Landscape is not only an aesthetic object at the visual level, but also endowed with specific social and cultural symbols, and uses these symbols to express the uniqueness of the place. The driving force of tourism activities has led to the re excavation and strengthening of local cultural characteristics, resulting in the deep construction of landscape symbols. Landscapes are translated into cultural texts that are easy for tourists to understand and consume, thus continuously producing in social space ^[1].

The "Three Lives" spatial coupling model is an important component of landscape reconstruction theory, which involves the integration of production space, living space, and ecological space. The production space reflects local agriculture and other economic activities; The living space reflects the daily living and social interactions of community residents; Ecological space emphasizes the maintenance and protection of the natural environment. The "three life" spatial coupling model driven by rural tourism has continuously integrated the originally relatively independent three types of spaces, resulting in the emergence of new landscape forms. Traditional agricultural production spaces in the area have gradually been transformed into tourist landscapes with ornamental and leisure functions, and the living spaces of villagers have also gradually changed due to tourism intervention. The protection of ecological spaces has also been included in local tourism development plans. The study of the landscape evolution of ethnic villages has become an important topic of concern in the academic community both domestically and internationally. Scholars generally emphasize the dual impact of tourism activities on local culture and ecological environment. In recent years, research on the landscape of ethnic villages has gradually shifted from simple spatial descriptions to deeper exploration of social and cultural connotations, with a particular focus on the importance of local cultural expression and community participation in landscape reconstruction. A research consensus has gradually formed that "landscape is culture", emphasizing that

landscape reconstruction is not only spatial reorganization, but also the reshaping and reconstruction of cultural identity.

3 Analysis of landscape reconstruction and evolution models in ethnic villages in northern Guangxi

3.1 Evolution path of spatial form

The spatial landscape of ethnic villages in northern Guangxi was originally dominated by traditional agricultural and forestry terraces, which are important places for local villagers to produce and live, reflecting a self-sufficient agricultural production model. This traditional landscape has long formed the core image of local culture. The village landscape follows the mountain terrain to form a layered terraced system, with farmland, forests, and houses forming interdependent spatial structures. Terraced fields not only meet the agricultural production needs of residents, but also visually form the unique aesthetic value of rural landscapes. The residents of the village have been closely integrated with the land through agricultural cultivation for generations, and the spatial form is stable and sustainable, forming a relatively closed but self-contained village ecosystem. With the rise of tourism economy and the promotion of local government tourism development policies, the traditional terraced fields in villages are gradually transforming into artificial flower fields and flower seas landscapes mainly for viewing^[2]. Taking Baimian Yaozhai as a typical case, a large area of rice paddies and terraces have been transformed into a large-scale ornamental flower sea. The productive function of the landscape has gradually been replaced by the visual consumption function, and the local economic production mode has also shifted to a tourism oriented industrial form. Flower sea landscapes usually use seasonal and colorful plants, such as Gesanghua and Persimmon, to attract tourists to come and enjoy and consume. The transformation of landscape forms is accompanied by significant changes in spatial functions, and the agricultural production attributes are gradually weakening. The space that was originally purely serving production and life is gradually becoming a tourism and leisure consumption space. The original production relations and living patterns of village residents have been adjusted accordingly, and the source of income has gradually shifted from pure agriculture to tourism service industry. The identity and role of villagers have also gradually changed from farmers to tourism practitioners.

3.2 Reshaping visual and cultural imagery

In the process of landscape reconstruction driven by tourism, the visual form and cultural imagery of ethnic villages in northern Guangxi have undergone profound reshaping. The traditional village landscape is mainly based on natural agricultural texture, emphasizing the harmonious coexistence of ecological environment and living scenes. However, with the gradual infiltration of tourism formats, external forces have begun to dominate the construction of landscape forms. Landscape is dominated by the "other building" model, gradually transitioning to the participation and practice of local "subject self construction". Cultural imagery has also shifted from external design to local expression. In the early development stage, the tourism landscape is mainly planned by the government and designed by enterprises, and a series of elements such as flower sea, memorial archway, and antique buildings that cater to the tourists' visual aesthetics have been constructed. The villagers are mostly in a passive acceptance state, and the cultural expression of the landscape is biased towards surface consumption.

In this process, red culture has become an important part of the construction of local landscape imagery. By creating historical and cultural nodes, Baimian Yaozhai embeds local historical narratives into visual landscapes, attempting to evoke cultural resonance through red memories. The Siyuan Pavilion strengthens historical reflection and emotional connection through spatial location and structural imagery, enhancing tourists' cultural experience and emotional identification. This type of landscape is no longer solely serving the function of viewing, but is given the dual task of historical narration and cultural dissemination, forming a new spatial expression that emphasizes both cultural connotations and visual effects. Behind landscape reconstruction is an intertwined interest structure of multiple subjects^[3]. The government, as the leading force, undertakes the functions of overall planning and development direction setting, and regulates the order of landscape development through policy documents, land regulation, and project approval. Enterprises use capital investment and operational capabilities to drive project implementation, responsible for design, construction, and market operations, and achieve landscape consumption transformation through tourism productization. Community residents often act as passive recipients in the early stages of projects, with land being transferred and living spaces being involved. Cultural expression channels lack discourse power, and landscape images are often constructed by external institutions, lacking local characteristics and authenticity. With the deepening of tourism development, some villages have begun to explore the path of "self construction by the main body". Under the guidance of the government and the support of enterprises, some residents participate in landscape design and management in the form of cooperatives or project contracting, proposing landscape construction plans that are closer to local cognition, emphasizing the combination of local plants, local skills, and local narratives, and enhancing the authenticity and sense of identity of cultural expression. The landscape form has shifted from standardization to personalization, from visual unity to cultural diversity, forming a landscape structure with more local characteristics and community identity.

4 Landscape reconstruction impact assessment

The landscape reconstruction experienced by ethnic villages in northern Guangxi under the drive of tourism not only

manifests as the reconstruction of spatial form and cultural imagery, but also has profound comprehensive impacts on ecological environment, economic livelihood, social culture, and tourist identity. In this transformation process, the ecological logic of the original agricultural landscape has been replaced by the aesthetic logic of the new tourism landscape. The restructuring of spatial functions has brought about changes in the structure and service functions of the ecosystem, and the economic and social structures have also undergone profound changes accordingly.

From an ecological and environmental perspective, landscape reconstruction has led to significant changes in land use patterns. Traditional rice paddies have been transformed into flower fields or flower seas, and the originally grain production centered farmland system has been transformed into an ornamental dominated vegetation landscape system. Due to the short planting cycle and low dependence on land, the sustainable function of agricultural production is weakened. The ecological regulation function of paddy wetlands is gradually weakening, and the structure of biodiversity is changing. Some local species are decreasing or even disappearing, while invasive ornamental plants are causing changes in soil structure and soil fertility due to high management frequency and increased pesticide use. In some areas, large-scale land leveling and landscape construction are carried out during the construction of flower beds, resulting in the destruction of surface cover, weakened soil and water conservation capacity, and certain challenges to the stability of ecosystems^[4].

From the perspective of economic livelihood effects, landscape reconstruction has driven the rapid development of tourism industry and significantly improved residents' income levels. Some villagers have diversified their income through land transfer, operating homestays, participating in tour guide services, and selling handicrafts, and their economic sources are no longer solely dependent on agriculture. The employment structure has undergone a transformation, with traditional agricultural labor gradually shifting into the tourism service industry. The proportion of young people returning home to start businesses has increased, and the proportion of women participating in public affairs and economic activities has increased. The family income structure is becoming more balanced. The introduction of tourism projects promotes the increase of local fiscal revenue and provides financial support for infrastructure construction and public service improvement. However, at the same time, there is also a problem of uneven distribution of income, with some households with resource advantages having significantly higher income than ordinary villagers, widening economic gaps within the community, and hidden risks of social conflicts.

At the socio-cultural level, landscape reconstruction has not only stimulated the re cognition and re expression of ethnic culture, but also brought about the structural weakening of traditional cultural systems. Under the promotion of tourism development, some ritual activities and traditional festivals have been transformed into performative displays, and culture has shifted from the logic of daily life to the logic of performance, challenging authenticity and ritual perception. The community relationship network based on blood and geography has been replaced by the functional network of tourism services, and the communication logic between villagers has shifted from kinship mutual assistance to interest cooperation. The loosening of traditional relationships has led to a decline in community cohesion to a certain extent. At the same time, some villages attempt to rebuild their cultural identity and community identity through conscious protection of clothing, language, cuisine, and architecture, and explore a path dominated by local discourse in the process of transforming cultural resources into development resources. Different villages exhibit a diversified trend between cultural preservation and variation, and the dynamic evolution of culture has gradually become an important variable in rural landscapes.

5 Conclusion

Under the drive of tourism, ethnic villages in northern Guangxi have undergone a systematic reconstruction from traditional agricultural landscapes to multifunctional tourism landscapes. The spatial form has evolved from terraced fields to flower seas and then expanded to historical and cultural themed landscapes, with visual imagery and cultural symbols constantly updated. The mechanism of landscape production includes government leadership, enterprise participation, community collaboration, and profound changes in ecological environment, economic structure, social culture, and other aspects. Landscape reconstruction not only promotes economic growth and tourism prosperity, but also triggers ecosystem changes and cultural identity reconstruction, reflecting the multiple tensions and complexities in the process of rural transformation.

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