

Open Design to Homesickness Elements in Tuping Village for Rural Revitalization

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Abstract

This paper discusses about problems facing in the rural revitalization and explore the social value of green design in promoting rural revitalization, as well as the principles and methods of rural revitalization design. From the three aspects of rural brand image design, cultural and creative product design, and rural tourism brand design based on the homesickness resources of Tuping Village. We analyzed the empirical case of Tuping Village homesickness design and social innovation project hosted by the author. In conclusion, design can play an important driving role, designers should carry out green design based on homesickness culture, maintain open collaborative innovation thinking, integrate all forces and resources, and realize the cultural inheritance and industrial revitalization of rural areas.

Keywords: Rural revitalization; homesickness; open design; green development

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1.0 Introduction

The contemporary society is in a period of transformation, and the connotation and extension of design are also undergoing great changes (see Abidin, Bjelland, & Øritsland, 2008). Design not only plays an important role in promoting value in the consumption economy, but also plays an important role in social welfare undertakings and people's spiritual life (Crilly, 2004). Globally, with the advancement of modernization and urbanization, rural areas continue to decline, and modern rural areas that have been transformed have gradually lost their homesickness (see Liu, Abidin, & Vermol, 2024). In recent years, China has proposed that "the countryside must see the mountains, see the water, and retain the homesickness", and rural construction has begun to focus on the construction of ecological civilization, creating beautiful villages, and practicing "clear waters and clear mountains are invaluable assets". In this context, the cultural reconstruction and industrial revitalization of Chinese rural society has entered the field of design discipline in a new form (see Pahl, & Beitz, 1996; Schön, 1983). How to openly design homesickness resources to empower rural revitalization is a practical problem that the design community urgently needs to solve.

2.0 Literature Review

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In comparison to the findings of previous study on planning and design, Liu Peilin's work is both more narrowly focused and more indicative of the general pattern. From the image of an early Chinese traditional village to the construction of the "landscape gene" theory of traditional villages (Liu, 1994; Hu et al. 2015), he had previously proposed to "retain homesickness" by retaining cultural genes, inheriting cultural memory, building cultural brands, and characteristic landscapes. In addition, he had proposed to "retain homesickness" by constructing traditional villages in the image of an early Chinese traditional village. To put it another way, he felt that by doing so, traditional communities would be able to "retain homesickness" (Ye, 2015). He was of the opinion that the best way to "retain homesickness" was to preserve traditional villages, which included the documentation, inheritance, and digital presentation of the material and intangible cultural legacy of traditional villages. In other words, he thought that traditional village preservation was the best way to "retain homesickness." He believed that this was the most effective way to "retain homesickness" (Zheng et al., 2016). In addition to this, Jin Lei emphasised the importance of people concentrating their attention on the exploration of traditional cultural resources, the preservation of villages, the maintenance of regional features, and the protection of the cultural and ecological environment of agricultural civilization. People ought to additionally include the design idea of ecological civilization into the process of developing beautiful communities, and society as a whole ought to cultivate a mentality and cultural environment that is respectful toward nature (Jin, 2014). The building of homesickness is essentially produced by three factors: rural style, the architectural environment, and rural living. These three facets are what are responsible for the development of the themes of the original hometown, village flavour, and ancient recollections, in addition to establishing the carrier of homesickness (Tao, 2017). You can express and build a nostalgic landscape by employing the traditional representative items of landscape features, or you can abstract the nostalgic landscape into symbolic elements in order to produce a nostalgic scene that is based on a once-in-a-lifetime event. Among them, the design of a nostalgic landscape should evoke sentiments of homesickness through the use of key components like farmlands, woods, water, roads, homes, and gardens, and should also result in the creation of a landscape with "feelings and intents" (Wang, 2017). A nostalgic landscape should highlight regional and rural cultural characteristics in urban planning and industrial design; it should also inherit historical culture and national excellent traditions; it should allow residents to keep the feeling of rural love; it should retain continuous rural memories; and it should realise the humanistic value of "harmony between man and nature, connecting the ancient with the modern" of new urbanisation. (Zhou, 2015). It was the belief of Zheng Wenjun and others, along with Zheng Wenjun himself, that in order for "homesickness" to be effectively preserved and modernised in the construction of beautiful rural landscapes, it is necessary to develop a locally specific artistic landscape conception of "remembering homesickness." After doing research on typical Chinese communities, they reached this verdict as a result of their findings (Zheng et al., 2018). After he had finished a comprehensive sorting of the development statistics, Cao Changzhi pointed out that "China's plan" and "China's wisdom" are to strengthen cultural self-confidence, adhere to the concept of protection, inheritance, and innovation, emphasise the authenticity, integrity, and sustainability of living inheritance of traditional villages, and take the protection and development of traditional villages as an important strategic measure for rural revitalization (Cao, 2021).

Researchers working in the tourism business believe that it is of the utmost importance to maintain the cultural landscape of homesickness, manufacture goods connected to nostalgic tourism, and improve the visual experience of homesickness for visitors (Huang et al., 2020; Wang et al., 2018; Wang, 2018). Rural tourism should make good use of rural tourism attractions that repose reminiscence in order for rural tourism scene design, atmosphere creation, infrastructure construction, cultural products, and other aspects of rural tourism to become the carriers of homesickness as rural tourism continues to flourish in the future (Yang et al., 2019). Through their investigation of the Yellow River basin, Xiao Liming and colleagues found that there are obvious geographical discrepancies in the expansion of rural tourism from the point of view of homesickness (Xiao et al., 2021). There has been a significant amount of focus placed on the subject of how to establish a nostalgic tourism economy, develop tourism initiatives, and protect nostalgic landscapes. A nostalgic economy is an economic model that firmly cultivates the people's inner attachments and the people's spiritual demands. This kind of economic activity provides scientific and efficient direction for completely mining rural tourist resources, fostering the integration of characteristic agricultural tourism and cultural tourism, and supporting the coordinated growth of leisure agriculture and rural tourism. Nostalgic economies are characterised by a strong respect for the past as well as an emphasis on the preservation of old cultural practises (Xu, 2020).

3.0 Methodology

3.1 Design for Rural Revitalization

The process of modernization has led to the decline of rural areas to varying degrees, the self-sufficient agricultural economy has gradually collapsed, traditional culture has gradually declined, the phenomenon of empty nesting in rural areas has become increasingly serious, environmental damage has become more and more serious, and the traditional rural economic form has been declining (see Li, Abidin, & Mokhtar, 2023). The series of issues of rural development have attracted the attention of sociology, economics, ethnology and other disciplines, and the design discipline has also taken the initiative to undertake social missions and consider the proposition of the era of rural revitalization. The China Urbanization Work Conference clearly pointed out: "It is necessary to rely on the existing unique scenery such as mountains and rivers to integrate the city into nature, so that residents can see the mountains, see the water, and remember their homesickness." "Pay attention to Preserve the original features of the village, carefully cut down trees, do not fill lakes, and demolish less houses, and try to improve the living conditions of residents in the original village form; inherit culture and develop beautiful towns with historical memory, regional characteristics, and ethnic characteristics (see Akner-Koler, 2000). In the Chinese civilization of the farming society, the local complex is still our spiritual core. In recent years, with the rapid urbanization and industrialization, many villages around the world have shrunk and withered, causing many people to lose their homesickness.

homesickness plays an important role in maintaining the emotional bond between people and the countryside. Because of this, rural revitalization must regain homesickness, so that people can go back to their hometowns and enter the city. To retain homesickness, we must do three articles on strengthening infrastructure construction, creating a livable ecological environment, and protecting traditional culture. Therefore, looking for Chinese The nostalgic picture of the inner world and the aesthetic thinking of design practice require social innovation (see Zainal Abidin, Sigurjonsson, Liem, & Keitsch, 2008; Toyong, Abidin, & Mokhtar, 2021).

3.2 In-depth Empirical Case studies

The case study focuses on Tuping Village for several reasons: Firstly, Tuping Village is a representative example of China's beautiful and leisurely rural areas; secondly, the transformation of Tuping Village's nostalgic resources into design elements has been well-promoted; thirdly, the design of Tuping Village is open-ended, attracting a large number of external designers to participate. The Tuping Village homesickness design project mainly starts from the local traditional culture and life scenes, and drives the sustainable development of homesickness through design innovation. video design, etc. (see Blessing, Chakrabarti, & Wallace, 1998)

4.0 Findings

4.1 Country Brand Image Design

The rural brand image is mainly designed based on the representative elements of Tuping Village. After thorough research by the project team, elements such as horns, terraced fields, eaves, Yao costumes and other elements have been refined, designed into a LOGO, and then derived to form the Tuping Village. Wayfinding system and various packaging images. The design of the brand image further strengthens the homesickness culture, and helps the homesickness culture to spread and innovate, forming a new cultural symbol. As shown in in figure 1.



Fig. 1: The design of the brand image further strengthens the homesickness culture, and helps the homesickness culture to spread and innovate, forming a new cultural symbol

4.2 Rural Cultural and Creative Product Design

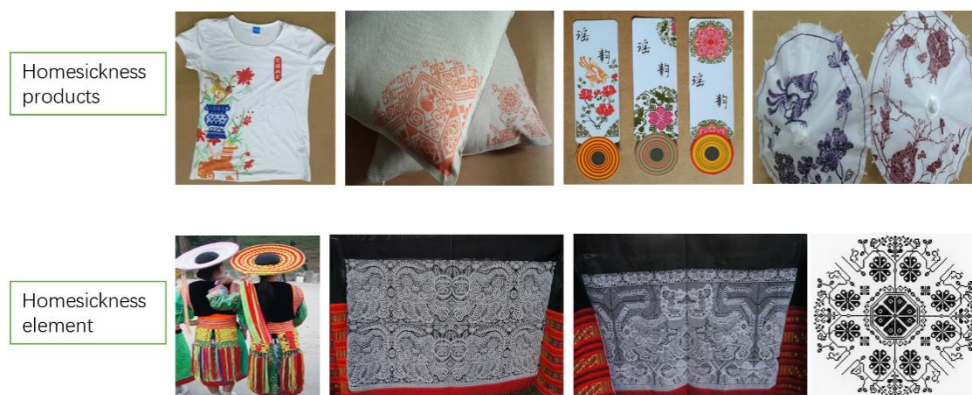


Fig. 2: The elements of the original cross-cutting and developed various cultural and creative products with nostalgic elements

Huayao Cross-stitch is one of the specific manifestations of the Yao nationality culture in Tuping Village, which has a long history and a long history. Before the Han Dynasty, Huayao cross-cut flowers had been on the rise. According to the Eastern Han Dynasty Yingshao's "Customs Tongyi", the ancestors of Huayao "made wood skins, dyed with grass, and liked five-color clothes". In the Tang Dynasty, Wei Zheng recorded in the "Sui Shu": "Changsha County has a variety of barbarian snakes, named Mo Yao", "its women have blue shirts, spotted skirts, and no shoes." Cross-stitching is an embroidery technique of the Yao people in Tuping Village, which is mainly used to

make traditional women's clothing. With the development of the clothing culture of the times, primitive national costumes are no longer favored, and the cross-stitching technique is on the verge of extinction. The project team extracted the elements of the original cross-cutting and developed various cultural and creative products with nostalgic elements, as shown in Figure 2.

Blue calico, also known as soymilk cloth, is a two-color cloth that uses lime soy milk to resist dyeing indigo blue. In Tuping Village, we found blue calico that has been collected for decades. Blue calico is a kind of folk art that integrates folk art and folk crafts. It is divided into two types: white flowers on blue background and blue flowers on white background. Its technological process includes more than ten processes such as picking cloth, seasoning, embossing, dyeing, and drying. The project team extracted elements from the blue calico and developed various cultural and creative products with nostalgic elements, as shown in Figure 3.

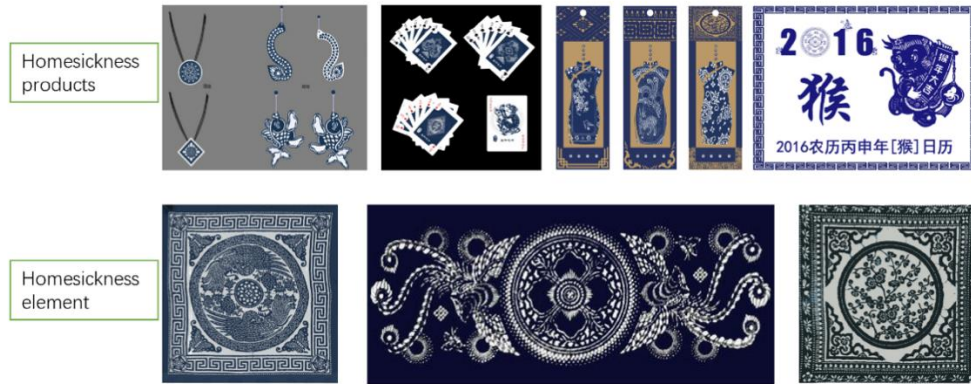


Fig. 3: The elements from the blue calico and developed various cultural and creative products with nostalgic elements

Tantou New Year Pictures is a kind of folk handicraft widely popular in central and western Hunan. It belongs to the traditional wooden hand-watermarked New Year pictures. It is one of China's "Four New Year Pictures" and belongs to China's national intangible cultural heritage. In Tuping Village, Tantou New Year paintings are a popular art form for the common people, and every New Year's Eve is posted on the door god. There were more than 60 types of Tantou New Year pictures in their heyday, and there are more than 20 types in existence. Most of the Tantou New Year paintings are based on the ancient folk customs of blessing the festive and prosperous New Year and avoiding disasters, reflecting people's good wishes and spiritual sustenance for life. Judging from the content and variety of themes, it can be divided into three categories: gods (door gods, wealth gods and kitchen gods), auspicious Ruyi, and stories (play texts, ladies and dolls). The project team extracted elements from Tantou New Year pictures and developed them into various cultural and creative products with nostalgic elements, as shown in Figure 4.



Fig. 4: The elements from Tantou New Year pictures and developed them into various cultural and creative products with nostalgic elements

4.3 Travel Brand Design

The design team positioned Tuping Village as a rural leisure and tourism village with Yao culture as the main body, which has good natural resources and minority cultural resources. Through communication with the local government and villagers, there is a strong desire to achieve rural development through the development of tourism. Therefore, the team proposed a development plan for the rural tertiary industry, and used design innovation to comprehensively build the cultural tourism industry brand of Tuping Village, not only for the local the government's practical guidance services can also satisfy the desire of local residents for development and realize the value-added of resources.

The team launched the homesickness exhibition project through event design. The design team divided the homesickness stories and various cultural elements of Tuping Village into folk beliefs, labor, martial arts, folk songs, folk customs, etc. to create various performances, and further visualized, perceptible and interactive elements of homesickness. In this design, a large number of tourists

have been attracted, the popularity and cultural influence of Tuping has been rapidly improved, and the rural brand has been rapidly strengthened, as shown in Figure 5.



Fig. 5: A large number of tourists have been attracted, the popularity and cultural influence of Tuping has been rapidly improved, and the rural brand has been rapidly strengthened

5.0 Design Principles

5.1 Green and Sustainable

"Green mountains are invaluable assets". The open design of homesickness resources is a design that respects tradition and conforms to nature. Only by protecting the mountains and water can homesickness be retained. Rural revitalization cannot lose the mountains, water and culture of the countryside. Green and sustainable design is also a people-oriented design. The rural tourism experience, wellness experience, and interactive perception are all human-centered ecological designs. In the development of products serving rural revitalization, it is required to save materials as much as possible, achieve ecological environmental protection in terms of raw material source, design, processing, transportation, use, etc., non-toxic and pollution-free, in line with the concept of green design, reflecting resource conservation and sustainable development the rules. The dense forests in the countryside can not only increase forest experience projects, but also conduct carbon trading, contributing to global low-carbon development.

5.2 Open Innovation

In the Internet era, an Internet celebrity product can generate super traffic, thereby realizing huge economic value. Homesickness is sometimes small, and the influence of the countryside may be local, but we can also innovate with an open attitude, such as the opening of opinions and information. In the open design of rural revitalization, designers should not only engage in design innovation, but also organize and coordinate the participation of multiple parties, such as local villagers, social welfare parties, and the government. More importantly, the design of rural revitalization cannot be a single design. Tuping Village starts from event planning, and then organizes art exhibitions and promotions, and then attracts attention from many parties. Only then can we start product design and in-depth tourism design. The open style also shows the logo design of Tuping Village. The team collected works from all over the world, and finally selected excellent works from hundreds of works, realized the open-style collection of wisdom and innovation, and took this opportunity to carry out brand promotion.

6.0 Concluding Remarks

On the path of rapid development of contemporary society, some parts of the world are running fast, and some moderately developed regions are directly imitating the experience of developed regions in the process of modernization, resulting in the loss of tradition and the imbalance of biochemical ecology and natural ecology. The road of rural revitalization and development in contemporary China is a new transformation of the current rural development. Under the national development concept of a new era, a new road of green development has been opened. Designers' involvement in rural revitalization has become a trend. While following the principle of green development, it is also necessary to carry out an open innovative design, which not only integrates the cultural resources of homesickness, but also integrates the forces of all parties in the society, and uses modern media means to stimulate the endogenous power and external vitality of rural development. The cultural heritage and industrial revitalization of the countryside in the new era will make the countryside continue to be the source of homesickness in the future.

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