

Research on the Multi-Path Construction of Nostalgia Space in the Town With Beautiful Rural Characteristics

Yan Zhong^{1,*}

¹Fuzhou University of International Studies and Trade, Fuzhou, Fujian, China

*Corresponding author. Email: 50096765@qq.com

ABSTRACT

Nostalgia, as a collective subconscious shared by local residents of towns and villages, is not only an important aspect of the cultural construction of small towns with beautiful rural characteristics, but also the place spirit of the social development of towns and villages. In this paper, the construction of "nostalgia space" in characteristic towns is taken as the main research object, and the research content is sorted out and analyzed in multiple ways, so as to explore the most basic theoretical research content of protecting nostalgia resources from the perspective of "space" and "place".

Keywords: characteristic towns, beautiful village, nostalgia space

I. INTRODUCTION

2017 national two sessions, the characteristic town incorporated into the government work report for the first time, and "nostalgia" is the villages and towns cultural memory codes, in the process of "characteristic" study of the characteristics town, homesickness feeling throughout the villages and towns environment space, whether the micro architecture, landscape space, or the macroscopic system of social space, is a place in the development of villages and towns cultural spirit. Especially the "edge" - "the center" relationship between towns and cities, on the one hand, homesickness as the opposite of city, city is abandoned, on the other hand the nostalgia in the villages and towns by the city's spiritual and cultural level was appropriated and occupied by the city's consumer economy, the idealization and landscape treatment of towns and villages in cities also make "homesickness" go against the livability of the construction of small towns with beautiful rural characteristics. Therefore, this paper takes the construction of "homesickness space" in a characteristic town as the main research object, conducts a multi-path sorting and analysis of the research content, so as to explore the theoretical research content of homesickness resource protection from the perspective of "space" and "place".

II. STAR ARCHITECT INTERVENES IN NOSTALGIC RESIDENTIAL SPACE

In China, the fusion of the country in drawing the attention of the architect, at the same time, experiencing rapid urbanization, between 2013 and 2014, the People's Daily published the new urbanization, to retain

the thick homesickness and published in the overseas edition of the "nostalgia" is the Chinese nation cohesion and centripetal force ", and the word "nostalgia" became the new building vocabulary of the architects who is unable to avoid¹. In 2016, star architect Wang Shu conducted an experiment on the spatial transformation of rural housing in Wencun, Fuyang, Zhejiang province. Wang Shu, winner of the Pritzker Prize for Architecture in 2012, renovated his residential village in Wencun, Fuyang, Zhejiang province, as part of Zhejiang province's "Beautiful Countryside" program. The project, led by the government, aims to explore a vision of rural habitability ("Fig. 1"). Wen village renovation of residential space, mainly around the continuation of the rural local memory of the narrative context, the newly built "ceramic tile houses" in the township have been banned by rammed earth walls, plastered mud walls and other materials used in the old houses on the building facades, making the transformed houses consistent with the old houses in material, structure, texture and appearance. Due to the limited space of the residence, the newly-built residential space often abandons the courtyard out of the pursuit of space area by local residents. Compared with the space of the old residence, the newly-built residential houses are also more secular and individual. The main room bearing the symbol of ancestors is often replaced by the daily living room. Villagers in the heart of the "useful" and "useless" and Wang Shu an ideal country life has obvious segregation, he insisted on the building of residential space must have the yard and a room, a room for worship ancestors, courtyard makes different generations of group members to have Shared resting places: on the first floor, there is no staircase,

¹ Xiong Jian. New Urbanization, stay thick Nostalgia [N]. China Daily, 2013-12-16.

and the space independence of the main room is preserved. On the second and third floor of the stairs outside, there are three relatively independent Spaces. If each floor is inhabited by a generation, their lifestyle can be undisturbed, and the courtyard patio enables them to communicate in sound. Thus, the main room and the courtyard, the former symbolizing the ritual of space, the latter bearing the relationship between nature and generation. In addition, the renovated space has a large kitchen, which Mr. Wang hopes will allow villagers to resume the habit of using stoves. As you can see, Wang Shu constructed "homesickness type

residential space", it closely what rules the country should be retained or reject, that is, to follow the way of space utilization in memory, build a neighborhood relationship of mutual assistance, place the ritual space at the core of the space, and create a relatively equal intergenerational relationship with patios and stairs. The relationship between human and nature, interpersonal relationship, the relationship between man and history, was placed in the future of the ideal of villages and towns housing, leading to a star architect heart ideal of villages and towns in the future.



Fig. 1. Wang Shu presided over the design of residential space renovation in Wencun, Fuyang County, Zhejiang Province.

In fact, there is an obvious opposition between the pursuit of rural residents for residential space and Wang Shu's idealized pursuit of rural residential humanistic value and lifestyle, however this opposition was tempered by Wencun's unique policy of building houses. The rammed earth wall used in the new village is 21cm thicker than the ordinary brick wall, but the interior area does not need to be sacrificed when calculating the area, and the 10-square-meter inner courtyard does not count as the floor area. Under the halo of star architects and the advertising effect, the cultural economy under the name of "homesickness" has transformed Wencun from a remote village into a beautiful village that can provide emotional sustenance, and the housing here has also changed from a simple living space to a differentiation from urbanization, industrialization and informatization.

III. ART INTERVENES IN NOSTALGIC SPACE

Art is an effective way to revive and restore people's life emotion in the countryside. Artists move from the

city to the countryside, rekindle the cultural fire in the countryside, and start from paying attention to the practical problems in the countryside, and meanwhile provide cultural resources and nourishment for Chinese contemporary art. In addition, the scale of the countryside, the context produced by the rural and nature, makes the countryside have the advantages that the city can not compare, which is also one of the favorable conditions for art to intervene in rural development. Since 2000, attempts to get art into the countryside have taken place on a global scale, and the exhibition was placed on a 760-square-kilometer scale by Japanese artist Fram Kitagawa "Echigo-Tsumari Art Field". Village, nature, art and travel are mixed together, and the works are performed by artists, local villagers and volunteers. Since the first exhibition in 2000, 2.3 million people have been visited in areas with a population of less than 80,000, and a dying village has been resurrected. In the name of "exhibition", the vast area of the village is accommodated. Professor Hong Yizhen of the Department of Sociology, Taiwan Tunghai University, also published an article called

Village is an art museum, and art museum is a village. A village from the suburbs of Tainan, through the village "public art" jointly created by artists and villagers, in order to find an art exhibition direction that can allow villagers to participate in their own accord with the village's own historical and cultural logic.

In mainland China, the experimental cases that make art involved in rural development on a large scale are "Xu Village Plan" and "Qingtian Plan" presided by Mr. Qu Yan. The former starts from "art" to promote the recovery of rural society, while the latter starts from "countryside" to continue the root of rural civilization. Take Xu Village as an example. The art township construction in Xu Village emphasizes the revival of rural social activities through the introduction of

contemporary art elements ("Fig. 2"). Through arts and festivals, there is effective interconnectedness and interaction between rural, community and local development. The art festival in Xu Village is held together with the local temple fair. Mr. Quyan believes that the local temple fair has a group activity and soul picture with festival color, is the concentrated presentation of the local religion integrating man and god in space, and is a continuation of the daily life of the villagers, rather than a break from the industrial era. Therefore, thanks to the successful grafting of external cultural resources and local cultural logic, Xu Villagers have taken the art festival as their own festival. In the public art activities and temple fairs held among the people, every time there is a god competition, the people can enjoy themselves by performing.



Fig. 2. Art township construction: sacrificial activities in Xu Village.

Admittedly, art has its own unique ways and advantages to intervene in township practice, and has also been recognized by the society, but it also encounters the limitations of its own discipline. In particular, the countryside should not only become the context of artists' self-creation, or remain in the ontological category of township visualization, township aesthetics and art labeling. China's villages and towns are facing a comprehensive crisis caused by the collapse of civilization and belief, including the ethics and order of clans, the morality and behavior of villagers and so on. Therefore, a single form of artistic performance or an instantaneous participatory artistic activity cannot solve the deep crisis of the countryside, nor can it touch the overall recovery of the countryside. Just as Mr. Qu Yan said, "When artists get involved in the countryside, they must re-establish the community system of ethical relations, god-man relations, festivals, sacrifices and intergenerational inheritance between

heaven, earth, god, things and ourselves in the countryside, which is an integral representation of the rural society.

IV. SPACE TRANSFORMATION OF BEAUTIFUL RURAL CHARACTERISTIC TOWN UNDER "SONGKOU MODE"

Different from the construction of "homesickness space" in the above cases, the reconstruction of Songkou Town, located in Yongtai, Fuzhou, is a more comprehensive township construction mode, which integrates various activation methods such as art township construction, landscape architecture reconstruction, commercial cultural creation and so on. Planning designer Mr. Liu Guo Cang of Taiwan's "open joint" team presided over the project, who said in Songkou reconstruction diary, "I think the Songkou model is not a single one. Not native artists to go to the

village and live together, but not have too much contact, also don't like the scenic area development to impose consumption stimulus, but hope to be able to appear friendly, many forms of promote each other." Different from Wencun, Songkou Ancient Town is not ideal in terms of the completeness of the preservation of architecture and settlement history. The reconstruction of Songkou does not have the star architect effect that Wang Shu Wen Village has. It is precisely the "ordinary" of Songkou. However, the life of folk houses in Songkou also exists. In order to prepare for the children's future separation and family, they will build some empty floors in advance ("Fig. 3"). In the courtyard of town houses, there are also huts built by residents of various sizes. In the author's opinion, the reconstruction of Songkou town can be attributed to the following aspects: First, residents can have more shared space through the creation of public space, so as to trigger public activities and reconstruct the potential collective consciousness. The temples and trees in the towns are the best public Spaces. The old ancestors in the villages have better plans for their living environment and better rules of life in the past than in the modern times. In addition, the "Open United" team believes that the reconstruction of the landscape does not have to go in the direction of scenic spots. The riverbank ferry is an important memory place for past residents of Songkou to maintain their life and traffic. With the decline of shipping, this place may be less involved now, but it is an opportunity to re-establish the relationship between daily life and the river bank. Therefore, water bank before modification and landmarks are new shade the railings of the ground is the cement road, modified combination of levee construction, demolition of fence open water dock trails, and on the Banks of the river use of local bamboo

material bamboo chairs and ceiling, summer can see many locals along the Banks of the river for a walk after supper, ferry transformation makes the residents from past business street to the water's edge; Secondly, Songkou extends from the environmental improvement of public space to the regional pilot commercial experiment of public space. On the first and fifteenth of every month, Songkou will welcome the "country fair", which is a custom that has been maintained up to now for thousands of years after the formation of the ferry. Merchants from around the towns choose their own goods for trade. This kind of small-scale trading mode still exists in this era. The team of "Opening Union" thought it was an anthropological wonderful. They planned the fair into two parts, one was a normal farmers' market, and the other was a fair on the first and fifteenth of the every month. They designed a new form of booth and frame according to the Songkou characteristic. The commercial forms of "Fair" and "Cultural and creative" in different times produced regional interactive growth; Third, more diversified ways and forces are involved in Songkou. The Central Academy of Fine Arts once organized students from the School of Architecture to visit the countryside and sketch from life. The spare space also welcomed some Wenqing and scribes stationed in the village or operating. "Songkou Mode" is still being presented through new media and curation. Just as what the "Open United" team expected: "Songkou Mode" has been transformed for many years, but it is not as ruined as we saw before. The format we imagined may be a small tea house opened by a Fuzhou painter, and a few steps later is an old bamboo shop run by the local people, as well as some space run by a retired professor. However, this all needs time and resources.



Fig. 3. Songkou Town.

V. CONCLUSION

Under the tide of industrialization, agriculture and the cultural values related to agricultural civilization are regarded as a "burden" that needs to be transformed. However, in the context of the era of new media and information society, they have been rebuilt as a cultural landscape that can be "stared" and become an important target of cultural consumption. Whether the star architect mentioned in the article is the cultural initiator of constructing the nostalgia space, or the Renaissance call of the art village construction based on the rural, or countless beautiful rural space reconstruction like "Songkou Mode". These beautiful visions of different development paths of towns include nostalgia left over from history and reconstruction with new ideas. However, the living space originally built on the basis of residence and agricultural production begins to get rid of the use function and has the display value. From this level, rather than using the transformed space to save the old culture of villages and towns, the recovery of traditional villages and towns of social relations, as through cultural scholars, the villages and towns space won a place under the new economic situation, it might inspire the formation of new villages and towns under the cultural and social relations about beautiful rural construction "nostalgia space" more positive thinking.

References

- [1] Xiong Jian. New Urbanization, stay thick Nostalgia [N]. China Daily, 2013-12-16.
- [2] Liang Shuming. Rural Construction Theory [M]. Shanghai: Shanghai People's Publishing House. 2011:197.
- [3] Yue Yongyi. Chaoshan [M]. Beijing: Peking University Press, 2017:255.
- [4] Qu Yan. Art Township Construction from Xu Village to Qingtian [J]. Times Architecture, 2019(01):54-59.
- [5] Zuo Jing (Ed.). Bishan 13: Architects in the Countryside [M]. Beijing: Citic Press. 2020:75.
- [6] Songkou Mode [M]. Fuzhou: Fujian People's Publishing House, 2018:126.