

Study on the landscape design of public space for Weimin Village in the perspective of local culture

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Abstract. The purpose of this paper is to explore the importance and application value of local culture in rural landscape design, and the significance of using it in landscape design to connect human-land relationship, unite rural emotion, protect local culture, inherit rural culture and create cultural landscape to enhance rural image. This paper takes the design of yarn-dyed homespun fabric Park in Weimin Village as an example, and introduces in detail the site overview, existing problems of the site, the overview and current situation of Nantong color-woven yarn-dyed homespun fabric, and elaborates the concept and practice of extracting yarn-dyed homespun fabric elements to be used in rural landscape design. The analysis of this case demonstrates the positive influence of local culture on rural landscape design and provides reference and inspiration for other rural landscape designs.

Keywords: Local culture, countryside, landscape design, yarn-dyed homespun fabric.

1. Introduction

In the process of globalization, rural areas are facing many challenges, such as urbanization, cultural loss and environmental destruction. Therefore, the preservation and promotion of local culture has become the key to rural development. This paper will focus on the use of local culture in rural landscape design, and discuss the positive impact of local culture on rural development through connecting people and place, uniting rural emotions, preserving local culture, inheriting rural culture and creating cultural landscapes, and elaborate on the case of Weimin Village Toubou Park design.

2. Overview of local culture

2.1. Interpretation of the concept of in situ culture

The concept of in situ culture involves various disciplines such as cultural geography, anthropology and cultural studies, and is closely related to the concepts of locality and regional culture. From the conceptual hierarchy of culture, it can be divided into material culture, behavioral culture and spiritual culture, expressed in symbols, landscapes, texts and perceptual elements, including architecture, neighborhood style, social organization and behavior, ideology and values, etc [1]. In a broad sense it refers to the specific ideology, values and behavior under certain historical conditions; in a narrow sense, in situ culture refers to the social organization and behavior, historical story and spirit, architecture and neighborhood style, and Ideology and Values [2].

The author believes that local culture can be interpreted as a collection of distinctive culture formed by the interaction of a specific group of people in a specific site, such as the physical environment, people's behavior, values and other conditions, with local and special characteristics.

People living under different regions are repeatedly stereotyped in face-to-face intimate contacts and emotional exchanges, and these similarities and resonances are a regionally based cultural circle.

2.2. Characteristics of in situ culture

According to the interpretation of the concept of in situ culture, its typical characteristics can be extracted again: uniqueness, integration, and cohesion. In-situ culture is usually generated on the basis of human-site interaction, and is closely related to the unique geographical location, ecological resources, and human folklore, which will affect the in-situ culture if the site is demolished on a large scale. Integration refers to the fact that the site is developing with different crowd behaviors and large-scale activities at each special time point, and the local culture receives the impact and integration of foreign culture, gradually causing the diversified development of the local culture. After absorbing the foreign culture, the site is fused and renewed in the process of inheritance and development, forming its own unique cultural vein. Cohesiveness means that the core parts of the local culture are inherited and transformed after cultural competition and fusion, which often brings together the rich emotional memories of the people, and the residents often have a deep sense of identity and attachment to it.

2.3. Status of in situ culture

Local culture is a cultural ideology consisting of local cultural consciousness, local sensory experience, and local cultural aesthetics, which is deeply cultivated in the land [3]. Influenced by the process of urbanization and industrialization, many villages in China are facing a crisis of identity and a dramatic change in the cultural values of villagers, who understand urbanization simply as urbanization. The huge productivity released by modern construction technology for urban prosperity is gradually considered as the optimal solution and measurement standard for engineering and architecture, while the vernacular technology carried by traditional rural architecture is labeled as "old-time", "backward", "anachronistic", etc. "anachronistic" and other labels. As a result, the original villages have gradually evolved into communities, arable land has been used to build houses, rivers have been diverted into sewers, and agricultural civilization and the ecological environment on which it relies have lost control.

In this process, local customs, rural landscapes and local culture gradually become the target of people's pursuit of experiencing differences. If the local culture, which is in a relatively "weak" position, lacks inherent vitality, has no clear direction of development and self-reinforcement, and lacks proactive protection and inheritance, it is likely to be drowned in the wave of "cultural convergence" in the world [4].

3. The significance of local culture in rural landscape design

3.1. Connecting people and places to unite rural emotions

As a comprehensive discipline, landscape design covers many fields such as natural science, humanities, high technology and culture and art. By creating a unique landscape, landscape design becomes a concentrated expression of ideology, morality and ethics, aesthetic interest and lifestyle [5].

The use of local culture in landscape design can promote a strong connection between people and place. Landscape design often creates rural landscape spaces dedicated to providing places for villagers to interact and communicate, such as village entrance squares, fitness squares or cultural parks, etc. Through figurative techniques such as words, drawings and architectural vignettes, local culture can be expressed and presented directly in landscape design. Among the common expressions include memorial plazas, monuments, cultural walls, cultural columns, landscape vignettes, etc. These design elements convey the information and characteristics of local culture to people through visual means, so that people can feel the charm and uniqueness of local culture while enjoying the landscape. The use of such figurative techniques adds emotion and storytelling to landscape design, bringing people closer to and understanding the connotations of local culture. These techniques usually use simple words and beautiful drawings to convey cultural connotations so that the viewer

can intuitively understand the cultural meaning and emotions to be expressed. By creating the right atmosphere and emotional guidance, landscape design allows people to interact and integrate with the rural environment. For example, in some villages, experiential attractions, cultural activity sites or storytelling landscape routes can be set up so that people can personally participate in them and feel the unique atmosphere and human touch of the villages, thus strengthening the connection between people and places.

3.2. Protect local culture and inherit rural culture

Each village has unique scenery and characteristics, which mainly originate from the existence of village culture. Therefore, while optimizing and enhancing the appearance of villages, landscape designers should focus on exploring and utilizing local characteristics and integrating them appropriately with modern culture in order to avoid scenes that conflict with and are incompatible with the rural landscape. In the design process, elements such as traditional architecture, arts and crafts of villages can be combined to create places such as themed cultural plazas and theme parks. Designers display rural cultural resources in a novel way to give full play to the value of rural culture and to better inherit and promote the excellent Chinese traditional culture. Behind this construction lies the inheritance and promotion of regional culture, allowing people to better understand and appreciate the cultural heritage of the countryside. In addition, landscape design can also convey rural culture through education and inspiration, stimulating people's interest in rural culture and awareness of its preservation. The design incorporates elements such as display areas and information boards to introduce the history, cultural heritage and characteristics of the countryside to visitors and residents, and to enhance the knowledge and understanding of the countryside culture. Through interaction and participation with rural residents, people can gain a deeper understanding of the importance of rural culture and become aware of the responsibility and obligation to protect and pass on rural cultural heritage.

3.3. Create cultural landscape and enhance the image of the countryside

The use of local culture has a positive impact on tourism and economic development. Through the functional division and transformation and upgrading of undeveloped landscape nodes in the countryside, such as squares, small green areas and peripheral facilities, the local characteristic elements can be fully utilized, and new resources and new technical means can be reasonably used to change or modify the original spatial forms. Each node space can form its own characteristic landscape, while integrating with each other, forming the landscape axis of the countryside by stringing together and building up the landscape system of the countryside, so as to achieve the best state of rural public landscape. This will promote the development of tourism, the growth of the local economy and the provision of employment opportunities, as well as further support local industries and handicrafts, and promote the promotion and sale of local products.

4. Design Background

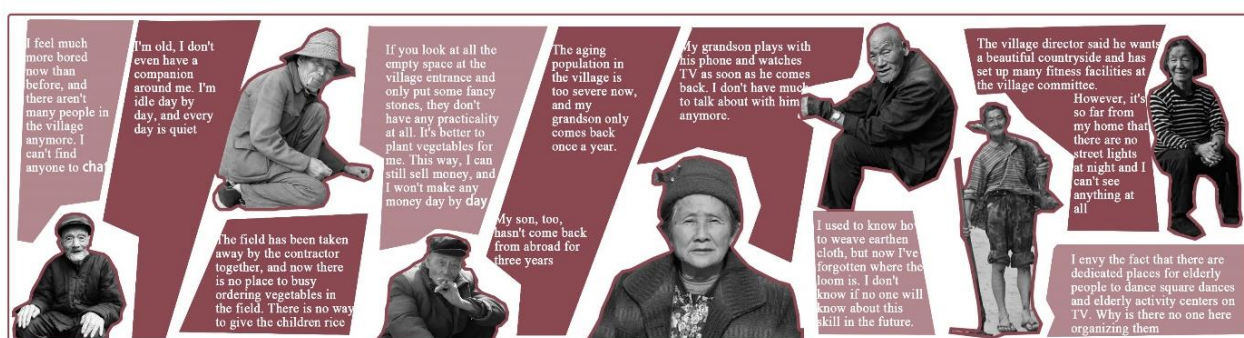
4.1. Site Overview

Weimin Village is located in the middle of Linjiang Town, Haimen District, Nantong City, with a total area of about 3.24 square kilometers. Its eastern part is close to the river highway and Jiu Kuang River, the southern part is adjacent to Jinshan River, the western part to Taixing River and the northern part reaches Zhuyong River. The village is strategically located next to Shanghai metropolis, about 45 km from Nantong downtown and 20 km from Haimen downtown. It is also close to Haimen Science and Technology Park and Linglong Lake Park, across the river from Chongming Island. With convenient transportation, the new Nantong Airport, the Northern Yanyang High Speed Railway and Ningqi Railway (under planning), and the soon-to-be-constructed Haitai Crossing (under planning) nearby, the good geographical location can attract more traffic to increase economic income.

4.2. Existing problems of the site

After several field studies, the author found the following problems in Weimin Village: poor infrastructure, severely damaged roads and unreasonable greening configuration. In addition, the village lacks public facilities such as an activity center for the elderly, a library and reading room, and a cultural square, which affects the villagers' normal life and their need for culture. In terms of landscape shape, color, material and association with function, there is a lack of sorting and refining of local culture, resulting in a single social activity for villagers and damage to the local ecological environment. In addition, the village lacks entrance image signs, there are more broken rivers, and the water system is poorly landscaped. In general, Weimin Village fails to give full play to the advantages of cultural resources with regional characteristics, and lacks folk culture experience projects and tourism products with local characteristics. Therefore, the development of Weimin Village faces two main problems: on the one hand, the infrastructure is not perfect, and on the other hand, the village lacks public space with local culture for villagers' leisure use.

Population research



Questionnaire investigation

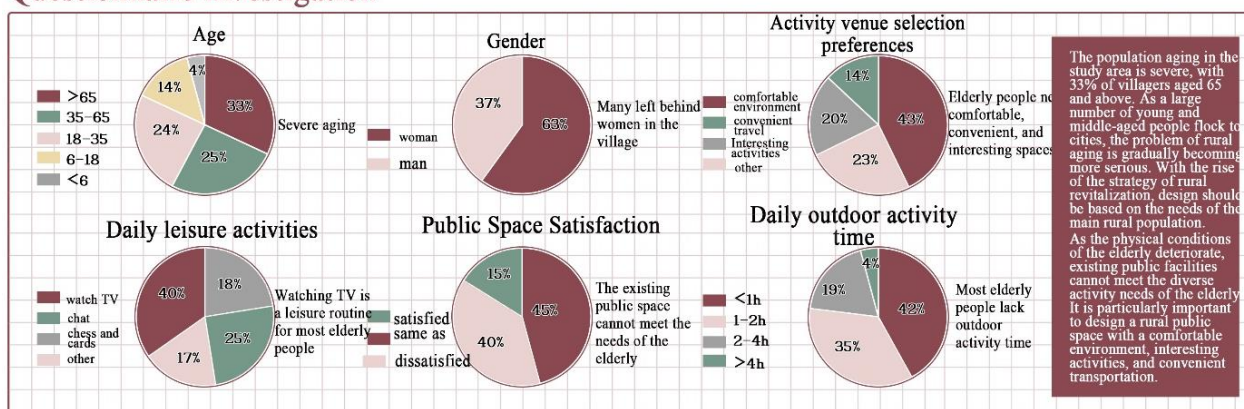


Figure 1. Crowd research (self-drawn by the author)

4.3. Nantong color woven earth fabric profile

Nantong color-woven earth cloth is a unique local culture in Nantong City and other places, and a national intangible cultural heritage project. The loom can often be seen in the homes of villagers in Weimin Village. It uses cotton as the raw material and is woven by hand on a wooden machine. This traditional weaving process began in the early Ming Dynasty and developed unprecedentedly in the early 20th century. At that time, there were more than 100,000 professional weaving households in rural Nantong, employing millions of people. The annual sales of Nantong's color-woven earth cloth reached 17 million, and reached the peak of the craft in the 1960s and early 1970s. Nantong has become a nationally famous town of earth cloth because of its color-woven earth cloth, and its color-woven earth cloth technique is a typical representative of the study of Chinese folk dyeing and weaving techniques, which has formed a unique style and a complete craft system. However, this weaving technique has not left many specific written records so far, relying entirely on oral narratives

and inheritance. Through collecting relevant information, the process of traditional color weaving in Nantong area can be summarized as the following 14 processes: 1. processing of cotton, 2. rolling cotton strips, 3. spinning thread, 4. shaking thread, 5. dyeing thread, 6. sizing thread, 7. winding thread, 8. warp thread, 9. inserting reed, 10. brushing thread, 11. threading heddle, 12. winding weft, 13. loading cloth machine, 14. weaving cloth [6]. These processes make up the process of making color-woven earth cloth, and each process carries a wealth of skills and traditional knowledge.

Overview of Earth Cloth

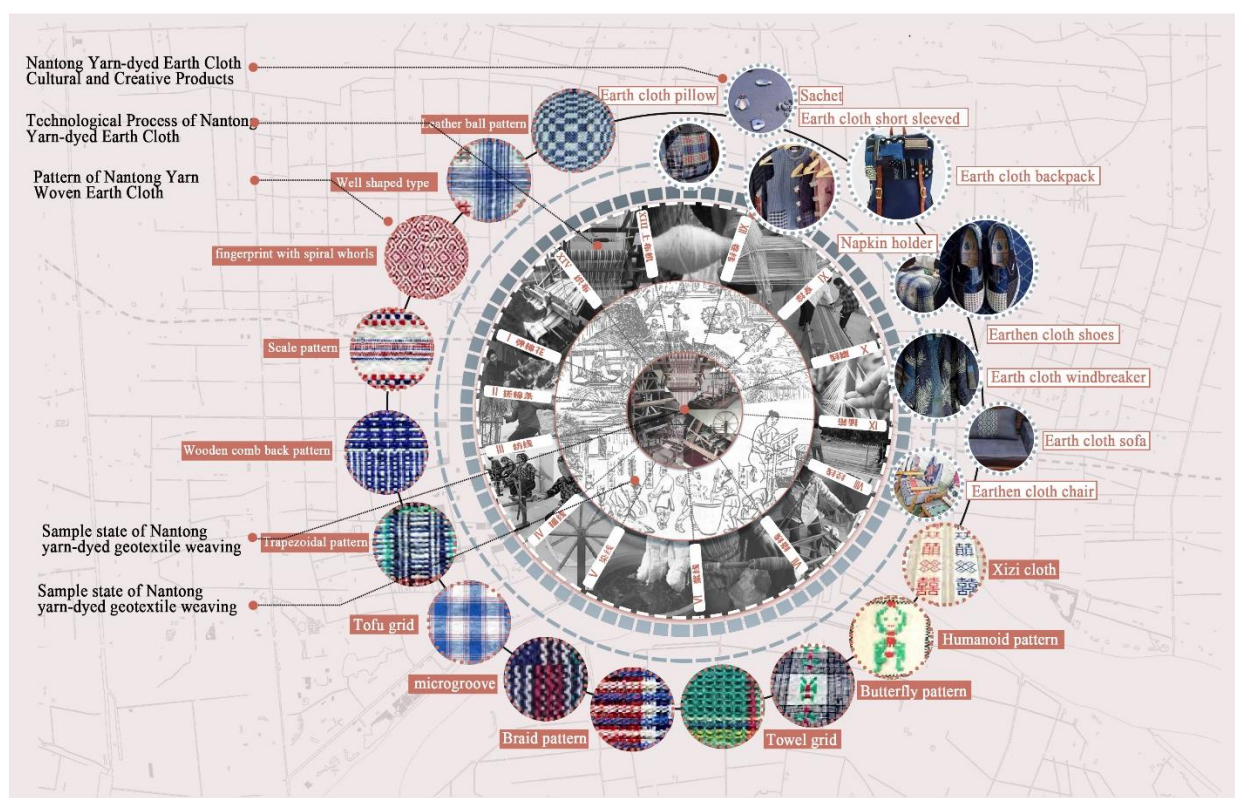


Figure 2. Status of the Toubou (self-drawn by the author)

4.4. Status of Nantong color woven earth cloth

The pattern of Nantong native cloth collects the composition elements of point, line and surface, with a strong atmosphere of Jianghai vernacular [7]. Compared with Nanjing cloud brocade, Suzhou embroidery, Changzhou woof and other textile craft products, Nantong color woven earth cloth is lacking in the degree of craft exquisite, pattern magnificent and colorful degree. From the perspective of fashionability and practicality of most of the earth cloth products in the market, there is a more common similarity between Nantong color-woven earth cloth products.

Secondly, the number of practitioners of Nantong color woven cloth is gradually decreasing, and this skill mainly relies on the oral narrative and inheritance of generations of cotton farmers, lacking specific written records. As the old generation of weaving skill inheritors are getting old and gradually passing away, many exquisite and complicated techniques are difficult to recover.

In addition, the traditional weaving process of Nantong color woven clay cloth is very complicated, and some processes require the collaboration of several people to complete. Each piece of cloth contains complicated labor and craft skills, representing the creativity and wisdom of the workers. Due to the recession of the market and the complexity of the process, the local popularity of the color woven earth cloth is decreasing, especially among the local young people, who no longer even know about this product, let alone the process of its skills, and it is urgent to protect the color woven earth cloth, so it is possible to start from the color woven earth cloth and make it the main design element of the cultural park.

5. Landscape Design Practice of Weimin Village Public Space from the Perspective of Local Culture - Take Weimin Village Tupou Park Design as an Example

5.1. Design concept

When forming a local cultural landscape, the natural specific conditions of the local area should be followed and its own dominant relationship should be handled. When planning, designers should first fully explore the local elements, design the cultural landscape through these elements, and flexibly use and create the local environment. At the same time, the site environment factors are used rationally so that the cultural landscape and structures can be better integrated into the surrounding environment and specific places in order to establish a good relationship with the site's surrounding idiosyncratic environment and the local environment that echoes each other.

From the perspective of the environmental design profession, the spatial design can be carried out by using the elements of earth cloth, and continuously excavating and innovating its non-heritage cultural connotation to express its main content and form in a visual way. By integrating the means of expression of Nantong color-woven earthen cloth manufacturing techniques into landscape design, a park with the theme of non-heritage is created, making it more relevant to the needs of contemporary people, continuing its vitality and providing more people with opportunities to visit, learn and experience. People in the landscape environment can understand the history and truly feel the historical scenes, but also can think deeply about the evolution of the historical space and further perceive the development of local culture.

By establishing connections between people and places, preserving local culture, creating cultural landscapes, and applying design concepts, we can effectively unite rural emotions, pass on rural culture, and enhance the image of the countryside. Such comprehensive efforts help promote sustainable development of the countryside, economic prosperity and social progress.

5.2. Planning Structure

Among the local culture of Weimin Village, the color-woven earth cloth is an important element and feature. In order to give the park at the entrance of the village use function and cultural function, the author fully integrates the special attributes such as earth cloth pattern, weaving process, cultural and creative products, and earth cloth form in the design work, and connects the nodes in an orderly way by giving certain themes, thus making the whole design space become a whole, bringing into play the coherence of the design, reflecting the production and lifestyle of villagers to the maximum, awakening nostalgic memories, and arousing people's resonance.

According to the display function of the site, it is divided into the entrance square, the indoor display space of TuBu, the display space of TuBu cultural and creative products, the memory wall of 14 TuBu techniques, the TuBu knowledge explanation area, the display area of TuBu models, the display area of TuBu looms, the installation of TuBu elements, the video projection area of TuBu looms, and the living exhibition area of TuBu.

In addition, the indoor display space is set up for the local culture combing of the countryside and the restoration of the earth cloth weaving display, from the raw materials to the finished products display, and then to the exhibition and sale of cultural and creative products, etc., creating a strong historical and cultural atmosphere, and at the same time full of fun art and living space, more dimensions to show, continue the cultural lineage of the countryside and the past history. By creating memory wall patterns and displaying specific information and development timelines of the Toubou memory process, it can attract the interest of more visitors, while also stimulating the development momentum of the village and promoting the improvement of the villagers' living standards. These memory walls combine with people's walking routes and sight lines inside and outside the building to form a unique activity landscape, bringing visitors a unique village memory experience.

When audiences view from outside the memory walls, they can see different angles of the product images at different moments through the specially designed grill holes. This design produces different

pattern effects during the visitors' walking, presenting a landscape effect that changes from step to step. This visual change stimulates visitors' curiosity and desire to explore, and increases their interest in the craft and history of earth cloth making.

Renderings of Tubu themed rural cultural square

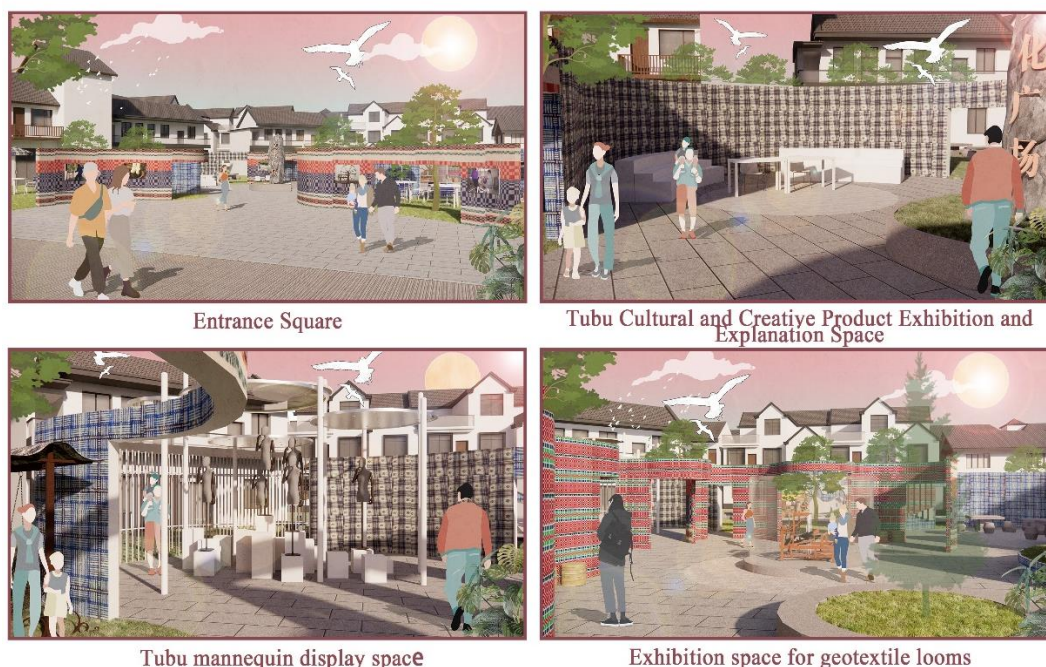


Figure 3. Effect of Toubou-themed rural cultural square (self-drawn by the author)

Renderings of Tubu Theme Rural Culture Museum

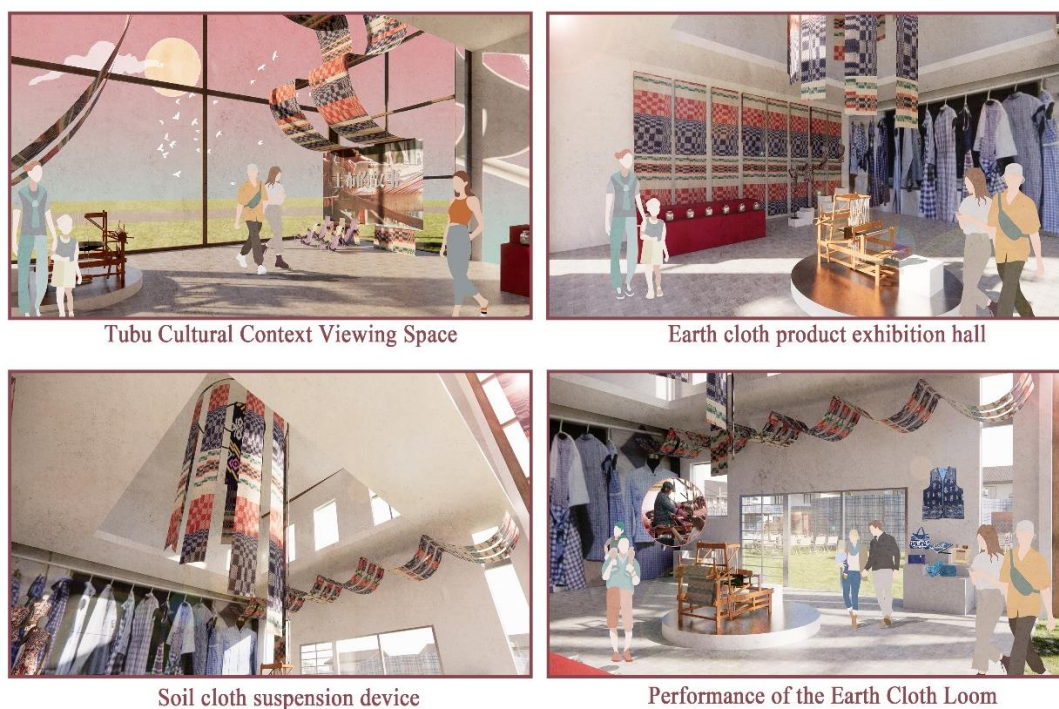


Figure 4. Effect of Toubou-themed rural cultural square (self-drawn by the author)

Renderings of Tubu themed rural cultural square

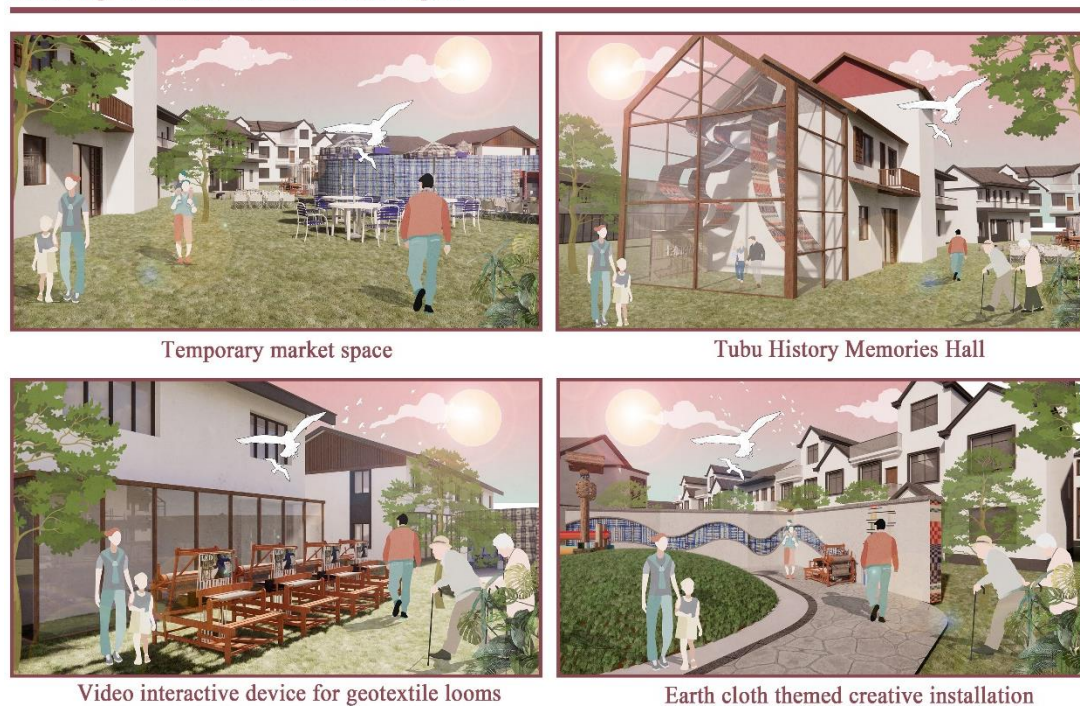


Figure 5. Effect of Toubou-themed rural cultural square (self-drawn by the author)

6. Conclusion

This paper finds the importance and application value of in-place culture in rural landscape design by examining its application. A design approach that connects the relationship between people and place can enhance the cohesion and identity of rural communities and promote interaction and cooperation among community members. Preserving local culture can pass on the history and tradition of the village and maintain the uniqueness and individuality of the community. Creating a cultural landscape can enhance the image of the village, attract tourists and investment, and promote economic prosperity and social progress of the village. The case study of Weimin Village Toubou Park design shows that the application of in situ culture in rural landscape design can provide feasible solutions and strategies for rural revitalization. Future research can further explore in depth the inheritance and innovation of in situ culture and the integration relationship between in situ culture and rural development to provide more effective paths and methods for rural development.

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