



Research on Planning and Design Strategies of Regional Culture Integration into Rural Habitat Landscape in the Context of Rural Revitalization

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Abstract. In 2020, China's poverty alleviation has made decisive achievements, in the realization of comprehensive poverty alleviation and rural revitalization of the effective convergence of landscape architecture profession how to become a good medicine for rural development, in the process of upgrading the landscape of rural habitats to renew the cultural lineage to find the time and memory at the same time to solve the actual needs of the villagers is a topic worth exploring. This paper combines the practice of environmental improvement in Wujiaba Village, the lack of intrinsic culture of the village, resulting in the problem of landscape prototyping to put forward the rural habitat enhancement strategy of "borrowing from the green hills to ask for history, a water field will be green around", in order to provide certain reference and inspiration for such projects.

Keywords: Rural Revitalization; Regional Culture; Habitat Environment; Strategy Construction.

1 Introduction

2020 China's poverty eradication has made decisive achievements, and General Secretary Xi Jinping pointed out that poverty eradication is not the end, but the starting point for a new life and a new struggle. It is necessary to successively promote the effective connection between comprehensive poverty eradication and rural revitalization. Fighting poverty eradication is a priority task for the implementation of the rural revitalization strategy, while the rural revitalization strategy is promoted on the basis of poverty eradication. On the occasion of this important historical opportunity to comprehensively promote the rural revitalization strategy, the landscape architecture profession should assume the role of a bridge and the role of a conductor, and take this as an opportunity to inherit, revitalize and renew the rural culture!

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Nowadays, the rural revitalization strategy has been developed for several years since the 19th National Congress, and the landscape of the countryside has been initially improved, and the problems faced by rural development have gradually transitioned from the initial enhancement of the rural infrastructure to the needs of the spiritual level. This is a new challenge for the landscape architecture profession. Rural revitalization is not only the enhancement of the rural landscape, but also the renewal of the rural cultural lineage and the regaining of the rural place memory, so as to promote the villagers' dependence on the place of the environment created by the designers, and to arouse the individual's emotional connection to the environment to produce a sense of place identity. Memory is personal, but the public space designed and created by landscape gardening is collectively owned. How to integrate the unique memory of individuals into the collective public space, building a beautiful countryside where people and nature coexist harmoniously, and renewing the rural culture are both referred to in the national rural revitalization strategy and the starting point of this paper.

2 Strategies for Integrating Regional Culture into Rural Landscape

2.1 Meaning of Regional Culture

Geography refers to a range with a specific location, and regional culture is a historical product of the integration of natural and humanistic landscapes within a specific geographic area, and is a reflection of the production and living styles of people and the social environment in a specific region [1]. This regional culture makes the region has its unique regional characteristics, can be distinguished from the outside world. The landscape environment produced without the regional culture is like a rootless wood and water without source, which is meaningless and cannot be established. Culture in a broad sense can be divided into two main categories, namely hard culture and soft culture. Hard culture refers to the explicit material culture, while soft culture contains the implicit institutional culture and spiritual culture. Institutional culture includes rural customs and covenants, while spiritual culture includes subjective factors such as rural local celebrations, folk arts and culture, aesthetic tastes, values and ways of thinking.

2.2 Rural Landscape Enhancement Strategies Based on Regional Culture

Kevin Lynch pointed out in "Urban Imagery" that urban imagery is formed by "each of the senses to produce a response, after the synthesis", a processable imagery must have personality, that is, its distinguishability from the surrounding things and its recognizability as an independent individual [2]. Xiong Kai puts forward the concept of rural imagery according to the theory of urban imagery, which he believes that rural imagery is a "common mental image" formed in people's minds in the process of long-term historical development of the countryside [3]. Citing this concept, the au-

thor believes that rural imagery is the overall feeling and impression of the countryside formed in people's minds. Rural imagery emphasizes the overall atmosphere of the countryside, and the enhancement of rural landscape must be based on this overall atmosphere.

According to the theory of urban imagery, the creation of rural imagery through two aspects, one is the external explicit experience, in the material aspect of the cultural identity of the countryside need to rely on the "place" and the formation of the designers need to create a physical environment that can meet the visual impact of the landscape and spatial experience and has a high degree of recognizability. The second is the inner hidden connotation, in the institutional culture and spiritual culture, the key to shaping rural imagery is to tap the regional characteristics of the countryside to be protected and inherited.

2.2.1 Characteristic Point Driven

As the saying goes, when a child falls, all the plates are alive. Characteristic spots in the village can trigger the catalytic effect of the landscape by improving its own landscape quality, stimulate the linkage development of the surrounding environment, stimulate the chain reaction, and form a new spatial system, so as to achieve the revitalization of the countryside and improve the overall environment of the countryside [4]. Then it is especially important to identify a characteristic spot with catalytic potential, and the selection of characteristic spots should be considered from two aspects, firstly, the functional aspect, and secondly, the cultural aspect. The main activity areas of the villagers and representative buildings in the village are selected for key transformation, implanting new functions into the site or replacing the functions as well as optimizing the façade of the buildings. The original space can be adapted to the economic development of the village and the changes of the times after the transformation, so as to make up for the lack of spatial response after the transformation of the village's economic development. In addition, the selected spots should also have unique cultural significance, and can be used as a carrier to carry the villagers' cultural trust.

2.2.2 External Dynamics - Creating Distinctive Rural Imagery

(1) Maintaining and creating the rural landscape, creating rural farming cultural imagery

Rural landscape is in the original native landscape on the basis of appropriate interpretation, rural landscape is also essentially the depth of the coupling of mountains, water, forests, fields, lakes and grasses with the living environment, we need to fully respect the original natural topography, landscape pattern and humanistic landscape. With the accelerated modernization of the city, urban residents are subjected to the double pressure of physiology and psychology, and people are more and more eager to return to the countryside and experience the original farming fun. Huang Jie according to the psychologist Jung's "complex theory", that the "local complex" traditional cultural background of the formation of a psychological situation and spiritual

beliefs is to trigger the fundamental motive of rural tourism [5]. "Long in the cage, back to nature." The beautiful rural environment is just the right remedy to satisfy people's native complex, maintain the rural idyllic scenery of the village and the surrounding idyllic environment and production and life style closely integrated to create a pleasant idyllic impression.

(2) Inheritance and innovation of traditional rural settlements and architecture

Sun Jun, a famous scholar, said that "people, nature, architecture, spirituality and culture are a living organism", and discussing one of the independent elements in isolation from the whole living organism system lacks the integrity of the system [6]. In order to form a good relationship between "people - nature - architecture", the traditional vernacular architecture and the surrounding environment and local conditions, into a sequence of organizational restructuring, the formation of a new overall environment and sense of place. As the saying goes, "living in today's world, the ancient way, so since the mirror may not be the same." Inheritance should be solid innovation rather than copying, from the materials used in the details of the residential building to extract the imagery elements of regional culture while combining with modern design techniques used in the building renovation. At the same time of unifying the building facade style, it can trigger the emotional connection of the villagers and enhance the sense of place of the site.

(3) Infrastructure development emphasizes the countryside

Roads, plants and signage systems in the countryside should not be modeled on the road system in the city or on a mechanical system of text and directional signs as a guide to the direction of the visual system. Even though these urbanized products can meet the needs in terms of function, they are reasonable and unreasonable. This kind of fetishism not only fails to integrate into the village environment, but also loses the unique atmosphere of the village [7]. These qualities are hidden in a stone monument at the entrance of the village, a big native tree in the countryside, and a clan temple in the village. These widely recognized spaces are the best material carriers of the villagers' collective memory, which are natural landmarks in the village and can replace the abrupt road signs to become another scenic line in the rural landscape.

2.2.3 Endogenous Dynamics - reshaping the Memory of Place

(1) Strengthening the development and utilization of rural intangible cultural heritage

Village intangible cultural heritage is an important wealth created and accumulated by villagers in the course of long-term history, and it is a local factor in establishing the image of the village and the spirit of the village. It plays an important role in enhancing the popularity of villages, strengthening the cultural identity of villagers and publicizing villages. Refining and condensing intangible cultural heritage and forming cultural attraction can effectively realize the promotion and publicity of intangible cultural heritage and strengthen the villagers' sense of identity and belonging to the regional culture so as to realize the inheritance of the local cultural lineage.

(2) Cohesion of good rural spiritual culture

From the local myths and legends, historical stories extracted from the imagery elements of regional culture into the landscape design can touch the collective memory of the villagers to enhance the villagers' sense of identity and sense of belonging to the site. Rural festivals are the result of the long-term accumulation of rural culture, which can reflect the living habits and customs of a specific region in the countryside. For example, the Han Chinese conduct different folk activities during traditional festivals such as Spring Festival, Lantern Festival and Mid-Autumn Festival, such as posting spring couplets, eating dumplings, and racing dragon boats. Traditional festivals are used to repair rural community relations and improve the cohesion and centripetal force of villagers.

3 Practice and Exploration, Taking the Study of Rural Habitat Landscape Enhancement in Dresser Village as an Example

3.1 Overview of Dresser Village

The author takes the rural landscape enhancement of Chongqing Yongchuan Lai Su Town dresser village as an example to discuss how regional culture is integrated into rural landscape design. Dresser Village is located in Yongchuan District, Chongqing City, southwest of the town of Lai Su, Lai Su town covers an area of 96.5 square kilometers, with a total population of 57,000 people, traditionally Yongchuan cultural towns, is the national key towns, the center of the town of Chongqing Municipality, is a rolling green hills, green water meandering around the western town of the Qing Dynasty, the Qianlong Yongchuan County Records recorded that "Yongchuan has a town, the name of the town is Lai Su. Dong Po had traveled to this place, and he had been to the town, the name is Lai Su. Dongpo had traveled here, so it was named after it."

As an important corridor where Sichuan and Chongqing meet, Lai Su Town has a deep cultural heritage, pleasant scenery, rich natural and humanistic landscapes, and the humanities and nature are cozy and harmonious, and the ecology and humanities have become glorious accordingly. Natural and humanistic landscape has Yongchuan ancient "Changzhou eight scenery" one of the dresser, cultural relics of high value of the Ming Dynasty leaning tower, hanging but not falling Feilai stone wonders, the legend of the fairy dresser, Chongqing's largest Qing Dynasty cliff dwellings, such as historical monuments, even gun, flower boat, stilts have been included in the intangible cultural heritage of Yongchuan District. Come to the northeast side of the town of Taiping Mountain is not high, but strange in the peaks rise. Climbing the mountain and looking around, you can see the beauty of Lai Su. Taiping Mountain scenery is excellent, when counting the mountain of the northeast side of the dresser. Qing Qianlong "Yongchuan County Records", "dresser in the rule of South Lai Su field outside the Taiping Mountain Mountain Ping, there is a flat stone such as the platform, rumor has it that there were once a fairy had combed on the platform, so the name." Our planning and design is also based on the name of the place, continuing the style

of Dongpo's writing, and recreating the scenic beauty described by Mr. Feng Zeyao, a famous poet, "The smoke and haze are misty and cranes are wandering around, and the jade and vermilion gates are opening one after another. I am still in love with Spirit Mountain, and I have come in costume as a fairy."

3.2 Rural landscape enhancement strategy of Dresser Village based on Regional Culture

3.2.1 Expression of Regional Culture in the Master Plan

In the on-site research, what attracted us most was the landscape pattern of Dresser Village (Figures 1). Taiping Mountain Dresser Temple is a unique mountain shape, the terrain range, majestic Buddha spectacular, the east side of the lake winding, looking from afar, as if a magical auspicious turtle, head curled up, because of the coincidence, the Earth Treasury Hall by the Pu Ming master carefully selected the site, just built on the back of the tortoise, as feng shui said that the golden tortoise to the seal, the jade belt wrapped around the waist of the ideal pattern. There is a "Y" shaped water system flowing under the Taiping Mountain, and two rivers gurgling down from the upper reaches converge under the Taiping Mountain and extend down to nourish the water and soil. This water system is the Lai Su River, also known as the Linjiang River, which is divided into two parts: the incoming water and the outgoing water. Plus a very small tributary, Jingzhu Creek, which originates from the direction of Wangping and injects into the southwest side of Lysu Town.

In view of this, the author decided that our planning and design should take the name of the place as a clear direction, and create a landscape by borrowing from the green hills, with "asking the history from the green hills, and protecting the fields with green water" as the landscape enhancement strategy, to protect the primitive landscape pattern of the countryside, and to borrow from the shape of Taiping Mountain as the background of the paddy fields and Lai-Su River, so as to make the original unobstructed space with a barrier, and to form a landscape of green hills, green water, and the Lai-Su River. This creates a landscape of green hills, green water, and Toyota, with three levels of distant, medium and near landscapes, and stretches the mood of the distant hills to people's eyes (Figure 2). Whether it is climbing Taiping Mountain and looking at the painting of ten thousand mu of rice paddies in the distance or being in the rice paddies and looking at Taiping Mountain, it is like two complete pictures, but with different contents. Fully exploiting the rich regional cultural characteristics of the village, combining the myths and legends of the dressing table temple with the landscape, making the landscape with the original flavor of "my hometown, my soil, my landscape" vitality.

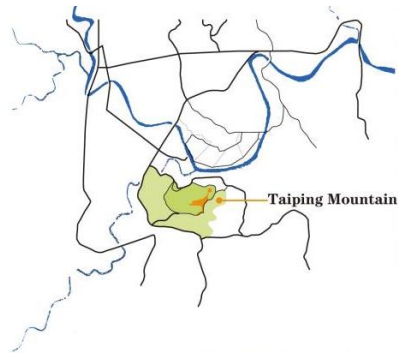


Fig. 1. Landscape pattern of Lai Su Town



Fig. 2. General Plan of the Village

3.2.2 Expression of Regional Culture in Specific Planning and Design

(1) Driven by characteristic points

The advantage of Dresser Village lies in its long cultural lineage and the cultural identity of the villagers who have lived there for generations, as well as its natural resources such as Taiping Mountain and Lai Su River, which are conducive to point-driven village renewal. Therefore, in the macroscopic aspect, the village is selected to build a tourist destination, and to construct a theme-type idyllic complex with scale, extension and high quality, so as to become the core of Lai Su's tourism. This will trigger the catalytic effect of the landscape and then radiate and drive the development of rural tourism in the whole area of Lai Su. Forming a village-style tourism integrat-

ed business district combined with recreational experience areas, religious culture areas, theme wetland parks and natural idyllic vacation settlement pattern of linked development. Its strong personality and characteristics will surely become a leading role in the development of the surrounding environment, and promote the continuous development of the rural landscape from point to point and in a progressive manner. At the micro level, landscapes and buildings with potential for transformation are selected for revitalization and utilization [8].

(2) Maintaining and creating idyllic scenery and rural farming cultural imagery

Rice cultivation has been a leading industry in Lai Su for many years, and used to be one of the "three treasures of Lai Su". Lai Su Wujiaba is situated on the hillside, flat and open, and is an important centralized rice production area in Lai Su. The rice industry is not only the main economic source of the villagers, but also closely related to their lives. Therefore, we put forward the new rural lifeism of big rice to simple, integrating rural production activities and life style and relying on the advantageous rice industry in Lai Su, optimizing the structure of the rice industry chain, realizing the integration of one, two and three industries, building a 3D rice agriculture model, and making the rice industry bigger and stronger. Lai Su town efforts to build a circle of 1 square kilometers of "3D" landscape rice paddies and landscape compound, in which is like swimming in a three-dimensional landscape painting of the countryside. 3D rice paddy painting by the green, yellow, purple and other colors of colored rice intertwined. In addition to different colors, colored rice and ordinary rice is no difference, the growth cycle of about 4 months or so, the end of the rice can also be eaten. At the same time rice industry base for rural tourism to lay a solid industrial foundation and rice culture foundation. In the Zen rice culture also built under the inculcation of green agriculture, tourism and culture as one of the modern ecological projects. Some of the farming needs of the basket, spinning wheel, dustpan, rice bucket and bamboo rake and other production factors for typical and abstract refinement and generalization so as to convey to the people of the rural life of the information at the same time without losing the rural life of the rural landscape [9].

(3) Inheritance and Innovation of Traditional Village Settlements and Architecture

The overall architectural style of Dresser Village can be roughly divided into two types, one is blindly imitated westernized architecture, and the other is ancient architecture with the characteristics of western Sichuan folk houses. In terms of function, it emphasizes the reorganization of the existing functions and the functions that need to be added with the progress of the times; in terms of form, it adopts a non-compulsory "unification" for the blindly westernized buildings, and adjusts them on the basis of respecting the characteristics of the existing different periods; and in terms of style, it emphasizes the use of local and vernacular materials and elements to retain the traditional aesthetic interests.

The transformation of rural settlements and buildings cannot be directly and roughly demolished and then rebuilt. When we reconstruct the buildings in Dresser Village, we first select the buildings that already have the potential for reconstruction and reorganize them functionally, demolish illegally constructed buildings, and clean up

the phenomena of messy piles of firewood and overgrown weeds. Rural activities such as stacking firewood and raising poultry, which are necessary for rural life, are integrated into the village buildings as part of the humanistic landscape, such as firewood houses, pig pens, chicken coops, and so on. These spaces are close to the pavilions, tea rooms and other spaces in the landscape in terms of scale, and as spaces with landscape potential, they can not only become a part of the traditional rural humanistic landscape, but also become a leisure and recreational place for the villagers on the basis of retaining the traditional functions by tapping the potential of these spaces. Secondly, in terms of craftsmanship, combining, juxtaposing and colliding the traditional with the contemporary, extracting the characteristics of the western Sichuan residential houses and the unique stone carvings of Lai Su are combined and integrated into the building [10]. The roof folding plate is added to unify the form of the building group, and wood, bamboo and other eco-materials are used as elements to wrap the skin of the existing building contour, so as to realize the renovation at a low cost. Finally, the style retains the flavor of traditional western Sichuan dwellings, while also having a modern feel (Figures 3 and 4 and 5).



Fig. 3. Status of buildings to be renovated in Dresser Village

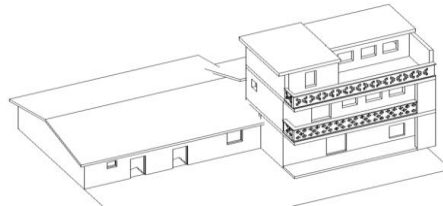


Fig. 4. Model of the building to be renovated in Dresser Village



Fig. 5. Example of building remodeling in Dresser Village

(4) Infrastructure construction highlights the countryside

The city's navigation system is often presented in a mechanical way with words and directional signs, which is suitable for the fast pace of the city, but for the countryside, this way is deliberate and redundant. We can use wells, old trees, stone monuments, etc. that reflect traditional farming culture and rural life as rural landmarks or rural public activity centers, and regularly organize large-scale cultural exchange activities. On both sides of the road, we can place some low walls, fences and water ponds as transitional landscapes to alleviate the problem of rigidity between buildings and roads. This kind of infrastructure formed by using local elements avoids the sense of urbanization, and is more capable of displaying the original sense of place in the countryside, which also makes the whole environment have the unique brand of the countryside. For example, there is a stone monument at the entrance of the village, with the words "Memorial to the Fallen Soldiers and Compatriots of the War of Resistance against the Founding of the Republic of China" engraved in vertical lines in regular script on both the front and the back of the monument (Fig. 6). However, the monument was located at the end of the street in front of the stone bridge at the bottom of the steps, which would lead to traffic congestion. So we decided to move the monument back to a small open square, which reconstructed the sense of order at the entrance of the village with the appeal of the red culture. Only with this kind of infrastructure in line with the habits of village life, can we effectively build a public space system with a strong sense of identity and high utilization rate [11].



Fig. 6. Memorial to the Fallen Soldiers and Compatriots of the Founding of the Republic of China in the War of Resistance against Terrorism

(5) Strengthening the development and utilization of rural non-heritage culture

On this evergreen land, which is suitable for living and farming, the wise people of Lai-Su, relying on the favorable landscape system and climate and soil, have raised the "Lai-Su Three Specialties"-Su pig, sericulture, and regenerated rice-which are famous in Sichuan and Chongqing; the "Lai-Su Three Treasures"-Su sausage, dried bean curd, and red bean curd-which have a great reputation; and the "Lai-Su Three Products", which are becoming more and more famous. "Lai-Su Three Treasures"-Su sausage, dried bean curd and red bean curd; and "Lai-Su Three Products"-Lemon, turtle and hairy crab, all of which are becoming more and more famous. Lemon, turtle and hairy crab. In addition, there are 12 intangible cultural heritages at Yongchuan district level, including the traditional folk art of Lianjun and Zhutuo Lion Lantern

Dance, Yongchuan red bean curd production technique, Yongchuan tempeh brewing technique, and so on. Lianjun and lantern dance performances and Laixu food tasting sessions are held regularly to show the rich and colorful rural spiritual culture of Laisu [12-13].

(6) Gathering a good rural spiritual culture

Located on Taiping Mountain, the Dresser Temple winds up along the mountain and was built more than 1,000 years ago in the Tang Dynasty. The name of the dressing table is derived from a myth, according to legend, in ancient times, there were two pieces of spiritual stone, flying from Emei Mountain to Laixu Town, stayed at the east end of Taiping Mountain cliffs, the two fairies fluttered to the dresser here, the name is dressing table. The legend of the fairy dresser is deeply imprinted in the hearts of the Lai Su people. Therefore, we combined the myths and legends with Lysu's traditional rice field industry to use the earth and sky as a canvas, depicting the shapes of the fairies using colorful rice, and then dotted two or three points of residential houses among the pathways. Looking out from the Dressing Table Temple, two fairies with their jade belts wrapped around their bodies are combing their hair in a mirror under the cover of a green rice field. The rice fields are cultivated by farmers, and you can smell the fragrance of rice as soon as you close your eyes. The establishment of the Township Sage Assessment Hall, Dongpo Lecture Hall, etc. to promote the Township Sage culture inheritance of Dongpo Wenyun. The Village Sage Critics are highly respected and exemplary, and they are the benchmarks of teaching by example and moral leadership, maintaining public order and morals through their good words and deeds, making the family style more harmonious, the folk style more simple, and the township style more civilized, realizing villagers' autonomy, and perpetuating the good township style [14].

4 Conclusion

Coinciding with the strong support of national policies and funds for rural revitalization, the lack of regional culture needs to be urgently solved to continue and innovate the material and cultural kernel in traditional villages [15]. The integration of regional culture into rural landscape renewal is an effective way to solve the lack of human touch in rural landscape design and landscape modeling, which needs to be combined with the spatial features and cultural characteristics of the countryside to create an environment full of human care for the villagers. In the countryside, collective memory is the valuable wealth of the countryside, so the continuation and restoration of collective memory is necessary. In this paper, the development of Lai Su's own ecological background and long cultural lineage is combined with the development of endogenous dynamics and external dynamics of rural habitat enhancement strategies, in order to improve the quality of rural habitat, enhance the overall living standards of villagers, enhance the villagers' sense of belonging and identity, and to create an evocative and fascinating rural landscape. Lai Su mountains and beautiful water, a long lineage of culture, dipped in Dongpo literary heritage, respect for history, the

cultural genes through the landscape into the bones, blood and thoughts of the people of Lai Su. If Dongpo is still alive, this place will be a surprise!

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