Research on the Concept of Village Revival Design —Taking Xu Village in Shanxi as an Example

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Abstract
The former local society linked the development of patriarchal clan system in China and influenced all aspects of social life. After the late Ming Dynasty, the development of commodity economy and the construction concept of modern modernism completely broke the way of life of local homeland, and contemporary human beings were torn apart under the tide of economic development, re-reading the countryside, restoring order, introducing the post-modern art and design concept into rural construction, and reshaping the habitat of human soul.

Keywords
Design; Art; Social; Village

A Post-modern Design Concept

In the middle and late 20th century, American design circles set off an upsurge of eco-design, followed by a global wave of ecologism, which prompted landscape designers to start to link their mission with the whole earth's ecosystem, follow ecological principles, solve environmental problems with scientific methods, and pursue the harmonious coexistence between man and nature. Designers should correctly grasp the balance between function, form, art and ecology, integrate modern landscape design ideas into village construction, combine village tradition with modern design ideas, and introduce open design methods into design, so as to design with humanity, nature and rationality. Make a profound interpretation of the history and culture of the village, and think about the natural environment and natural changes. Combining the four characteristics of poetry, ecology, humanities and science, the artistic techniques are summarized from the angles of space,

vision and creation, and the artistic charm of the integration of wind, water and terrain is displayed (Liu, 2001).

When we look at the village again, we find that the buildings in the village are more like post-modernist architectural style, diversified, full of romantic and dramatic artistic colors, paying attention to the humanistic spirit and the historical context of the site, pursuing distinct design styles and exploring the significance of human existence. The special geographical environment, climate, mode of production and craftsmanship of the village constitute a personalized village landscape, a settlement form combining tradition with location, a settlement-like spatial structure and landscape features. The common fields or only farmland in the village divide the boundary, which causes people to contact widely, get used to each other and get familiar with each other. Small and close villages have strong identifiability and approachable scale, which is easy to meet the individual requirements of people in life. Common agricultural production and agricultural related production activities, religious beliefs and ethics, common social order and economic interdependence have condensed the original village into a close collective.

The Practice of Rural Construction of Contemporary Chinese Xun Village

Shanxi Chinese traditional village settlement generally refers to the large-scale, static and permanent material entities in the village, such as buildings, streets, facilities, hills, rivers and even trees. The spatial form of “Xun Village” is divided into three levels. The first level is the original village area of “Xun Village”, and the enclosed buildings keep the traditional style. There are important buildings with cultural heritage such as old streets, ancient wells and old stage in Ming and Qing Dynasties. The second level is Xu Village style area of 1980s, which is dominated by residents, has a certain building density and is close to modern architectural style. The third level is the landscape pastoral area, Phoenix Mountain and Qingzhang River, with beautiful natural environment, which shows the good ecological benefits of Xu Village and enriches the village landscape (Fang , 2017).

In 1950s, the government created unified farmers through land reform. Before that, there were peasants, workers and businessmen in rural areas. There is a "Ming and Qing Street" in “Xun Village”, Shanxi Province, which is the historical witness of the coexistence of agriculture, industry and commerce. “Xun Village”, located at Fuziling Pass and Liuluguan Pass, is a place where people-to-people exchanges and trade flows in Shanxi and Hebei provinces are concentrated. Merchants are developed, and the old street is one of the trading centers at that time. "Fucheng Garden" and "Sanhecheng" were once famous brands and shops in the old street, while merchants in Yuci, Xingtai, Wu 'an and Handan city also settled down for business for a long time. In the late Ming Dynasty, with social changes, some farmers adapted to the development and changes of

commercialization earlier, changed traditional farming and turned into management, and became the first people to become rich. At the same time, many farmers became employees. Interaction between agriculture and industry, under the condition that the small-scale peasant economy has not been completely destroyed, employees become amphibious agriculture and industry between urban and rural areas. Some people in rural areas have excellent skills to achieve stable urban life in cities, and there are also skilled migrant workers who support the life of urban residents in the late Ming Dynasty (2012).

Shanxi merchants with a long history and cultural heritage, after gaining rich wealth, returned to their hometown and invested heavily in building them. These courtyards are often grand and solemn in overall layout, represented by special patterns. Siheyuan is the most common form of courtyard, with wing rooms on both sides of the main room, which are surrounded by guest rooms and concierges, forming a relatively closed space. The architectural decoration style of Shanxi folk houses has its own style and unique flavor. Mr. Liang Sicheng once described the architectural appearance of Shanxi folk houses as "male outside and beautiful inside". The outdoor walls are high and tight, the windows are rarely designed, and the inside of the compound is equipped with exquisite carvings and patterns. The delicate and wonderful decorations complement the blue-gray walls, showing elegance and simplicity in solemnity. The main entrance of Shanxi Courtyard is decorated with masonry and sculpture. In ancient China, we were grateful for the gift of nature, and the traditional philosophy based on Confucianism, Taoism and Zen advocated keeping close relationship with nature.

Village Art and Culture at Home and Abroad

we came from the village, and the land gave us abundant nourishment. Now we have been away for too long. Looking back at the village, we suddenly found the most important thing that we are about to die. The emotional community is lost, the social ties are broken, the relationship between urban and rural areas is tense, and the order of rural etiquette and customs is disintegrated. Xu is an ancient village in Heshun county, Shanxi Province. There are many non-legacy projects around it. However, the art festival performed by artists such as Qu Yan in Xu Village is more similar to the construction of public culture than the restoration and revitalization of traditional culture.

Art and Culture of Village

Shanxi merchant culture has left a deep mark in Xu Village, which is located at the junction of Jin and Ji. The old street in Ming and Qing Dynasties was built because of the numerous business contacts between Jin and Ji.

Heshun county's "Heshun" represents the clan creed in Xu Village area, and Xu Village's social relations are influenced by the family-based production and lifestyle. The traditional folk story "Cowherd and Weaver Girl" originated in Heshun, and the textile crafts in Xu Village formed local characteristics. One of the locations where Zhang Yimou took part in the TV drama "Old Well" was Xu Village, Shanxi Province, and the former shooting studio was preserved. There is an ancient temple in the center of Xu Village, which represents the faith inherited from the blood of the ancestors of the villagers. Datianhua is a popular folk fireworks in Shanxi and Henan since the Northern Song Dynasty. Folk artists burned the iron until it melted, threw it high, waited for the opportunity, and struck it with a wooden board, thus producing gorgeous fireworks in generate.

Foreign Cases

The Vietnam Wife's Land Art Festival is known as "the world's largest outdoor international art festival", which has successfully promoted the economic revitalization of the Vietnam Wife's Land Area, which is more than 760 square kilometers south of Niigata Prefecture, Japan. In 1990s, this region was in the same situation as many rural areas in China. The urbanization process brought about barren land, vacant farmhouses, hollowing out and aging. The "Earth Art Festival", which advocates the re-understanding of the relationship between human beings, regions and nature through art, invites famous artists from all over the world to come here and combine the local natural and cultural landscape to create art, which makes art and the daily life of local people have a practical and concrete connection. This has not only attracted more and more local people to participate in art activities voluntarily, but also attracted a large number of tourists to visit exhibitions, thus greatly promoting the regeneration and development of the local economy. The activities such as rural art festivals and art rural construction that have arisen in China in recent years are the result of their influence and inspiration.

The involvement of public art in the construction of new countryside brings not only one or two artworks, but also the transmission and implantation of an open concept. On the one hand, the fresh external perspective is helpful to realize the excavation and transformation of local historical and cultural resources, highlighting the modern value of traditional local culture; On the other hand, it can change the closed and isolated state of traditional villages and promote the interaction between villages and cities. This openness and mobility is conducive to the display and dissemination of characteristic local culture, and to the stimulation and recovery of rural cultural vitality. While attracting urban people and artists to visit and settle in, it can also enhance the cultural confidence of local people, and lead those who go out to return to their hometown in the countryside, thus accumulating more social resources and building strength for the new rural construction. IV.Sixiang construction

The development of society and economy brings material comfort, but it also brings mass production of cheap products. To some extent, it sacrifices individuality and makes people become the same as cheap products. To some extent, they are exactly the same. In the process of urbanization, inner anxiety cannot be dispelled gradually, and the value of life becomes pale and empty. The countryside is not a garbage station for urban services, nor a sewage plant, nor should it provide various resources for the city without compensation, while being rejected and abandoned.

It is designed to recycle the available and renewable raw materials on the site as much as possible, so as to reduce the processing, production and transportation, thus reducing the energy consumption and minimizing the generation of waste during construction. George Hagris's multi-dialectical view of nature explores the relationship between man and nature in a multi-dialectical way, and integrates the understanding of nature with design ideas. Xu Village's original design and Qu Yan's reconstruction design practice are based on such principles. The combination of art theory and scientific laws, the integration of natural science and humanities, respect for the objectivity of nature, adhere to the core of people-oriented, and dialectically understand the subject-object relationship between man and nature. To repair the wounds of villages by landscape, and to promote the positive development of society and environment, economy and humanities, man and nature in villages, instead of simply building some fake buildings and fabricating some historical stories.

> *Unless the scattered germ of culture can maintain vitality, unless the essence and concept of community are nourished again, and the new culture develops secretly within the declining culture, the society can regain its life.*
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> *—Ferdinand Toennies*

In "Community and Society" written by German sociologist Toennies in 1887, Toennies clearly realized the dilemma behind "modernity", and tried to cultivate and shape a new ethical life.

According to the data of the United Nations, in 2008, for the first time, the urban population was larger than the rural population, with 54% people entering the city, reaching 60% in 2050 and three quarters of the population becoming urbanized by 2075, which is unprecedented in our human civilization. We have gone through the modern industrial society and entered the post-modern information society from the former modern agricultural society. Our home has gone from a family home with fallen leaves to a new home in the town where we have left home. We have to jump to a home where we can realize our dreams in both aspects. We try our best to challenge ourselves and the times.

Using Sociological Research Methods and Research Viewpoints for Reference in Modern Art Theory

In 1969, Ian McHarg, a professor of landscape planning and regional planning at the University of Pennsylvania, published Desigh With Nature, which caused a sensation in academic circles. The book expounds the inseparable dependence between man and the natural environment, puts forward the possibility and necessity of adapting to the characteristics of the natural environment to create man's living environment, studies the laws and characteristics of the evolution of nature, criticizes the people-centered thought, and re-emphasizes the close relationship between man and nature; Put forward the criterion of land use, and put forward the method of planning and design by integrating social, economic and environmental elements by using ecological principles, so as to combine theory with practice closely. Macharg promoted landscape design to a new scientific height, and made speculation from philosophy and aesthetics, which brought an objective, comprehensive and rigorous way of thinking to the society, and was the embodiment of the new world outlook and values.

Using ecological principles to design is not simply to pursue visual enjoyment or meet functional requirements, but to upgrade the landscape to a height of protecting urban ecological balance and improving living environment and earth ecosystem. Hargreaves hopes to combine ecology with art, and the landscape has its own vitality and unique artistic temperament. In his view, ecologism should not neglect cultural scale, and landscape design should not only conform to ecological principles.

Village landscape should not only pay attention to the site, nature and ecological process, but also people are the key part. People's spiritual needs should be paid attention to. The design should not only guide the natural process, but also guide people's physical and mental perception and emotional experience, so as to establish the humanistic ecological relationship of symbiosis and common prosperity. Village landscape should show concern for people's spirit and living conditions, and have a humanized design tendency, aiming to re-explore the meaning of human existence under the view of nature.

Government

The idea of the government is to increase the income of the villagers, and it has made many attempts. Many places have no cultural heritage, and they fake it themselves, such as the hometown of Zhu Bajie and the hometown of Sun Wukong. Xu Village once invited so-called experts to build the hometown of Cowherd and Weaver Girl. In fact, Cowherd and Weaver Girl is just a legend of Shinhwa, and fake things can certainly not drive tourism value. The government has wasted the

resources that are already in short supply to create more waste, so that without deep thinking, it will do no harm to build a country with superficial efforts.

Artists

Villagers generally abandon old houses and build new houses, emphasizing functionalization without any aesthetic things. When artists began to repair old houses, they slowly made villagers realize the value of old houses and the value of villages, and the villagers stopped the trend of demolishing old houses. The team led by Zhang Shenglin of Taiwan University has given great help to the student aid education and the renovation of villagers' homestays in Xu Village, and the children in Xu Village have become confident and proud. Go back to your own cultural context and really see Chinese tradition.

Habitat

Three basic things are needed to turn the countryside into a habitable place: environment, order and service. An organic society needs a set of public service system, including employment, medical care, culture, entertainment and so on. However, these have disintegrated in the countryside, so we need to repair this system.

Conclusion

The natural environment and human society are interdependent and influence each other. The design of village rejuvenation should respect the history, features and environmental basis of the base itself, rationally utilize the material and non-material resources of the site itself, correctly grasp the relationship and connection of the village social and natural, and pay attention to the comprehensive and sustainable development of nature, people and economy. The village is a living body and realistic organism, and the design is a continuous process of connection. The design of village rejuvenation should adhere to the spirit of the times, the sense of social responsibility and the positive attitude of pursuing the harmonious development of man and nature, protect the natural environment and natural resources, promote the harmonious unity of man and nature, improve the ecological environment and humanistic environment of the village, and seek benefits for the long-term development of village rejuvenation. People in the village go out, people outside the village can walk in, artists can walk in, people who like quiet pastoral scenery can walk in, and urban people who like ancient civilization can walk in. Revival does not necessarily require people in the village to come back, but people outside can also settle down and settle down.

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