https://doi.org/10.37420/j.cer.2024.100

Research on the media design strategy of local cultural landscape

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Abstract:
This study investigates the mediatization design techniques of rural cultural landscapes using the mediatization theory and spatial mediatization theory as a basis. Finally, it develops a design framework with three dimensions of "communication, space, and activity" and carries out practical tests using Yingjie Village, Zhanghe Town, Dongbao District, and Jingmen City as a case study. The research reveals that the communication layer design enhances and displays local cultural symbols; the space layer design improves the landscape's interactivity and narrative; and the activity layer design creates a variety of immersive cultural activities. The study claims that by deeply integrating media technology, rural landscapes achieve a variety of goals, such as social engagement, cultural communication, and economic revival.

Keywords:
Local cultural landscape, spatial media, media design, cultural communication

1.Introduction

With the deepening of China's rural revitalization strategy, local cultural landscapes have gradually become crucial for cultural protection and regional economic development. However, under the dual pressures of urbanization and modernization, traditional cultural symbols and local characteristics are fading, and rural cultural landscapes are facing homogenization and marginalization. This phenomenon highlights the need to re-recognize and stimulate the cultural and ecological values of rural landscapes. It also prompts in-depth academic reflection on their contemporary transformation paths. [1]

The widespread application of digital media technology and the evolution of spatial media theory have introduced new theoretical perspectives and practical approaches to address this issue. The theory of spatial mediatization emphasizes that media, as a key node in social relations, cultural communication, and information interaction, profoundly influences all aspects of social life, thereby highlighting the media attributes of space.

Exploring design strategies that organically integrate the cultural value of local landscapes with media communication capabilities can make these landscapes effective carriers of cultural communication and social interaction. This approach not only positively responds to rural revitalization practices but also addresses key topics in the field of design. Based on this, this paper explores innovative methods for designing local cultural landscapes from the perspective of spatial mediatization, aiming to effectively safeguard local culture, en-

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hance local image, and foster sustainable rural economic growth. [2]

2. Related theoretical concepts

2.1 Mediatization

Mediatization theory, as an important communication theory, emphasizes the profound impact of media on social culture, political economy, and daily life. Especially driven by the development of contemporary digital technology, media is no longer a simple tool for information dissemination but a key mechanism for reshaping social structure and interaction mode. The theory of mediatization originated in the 1980s and was first proposed by scholars such as Stig Hjarvard. Its core viewpoint posits that media are not only carriers of social information but also integral components of social structure and cultural practice. Through the penetration and logical extension of media, various aspects of society are influenced [3]. In "The Mediatization of Culture and Society", Schava pointed out that the media has institutionalized characteristics. It not only shapes social reality through information dissemination, but also exerts a profound influence on social behavior patterns through media logic.

2.2 Spatial Mediatization

Based on the mediatization theory, the spatial mediatization theory further expands the relationship between media and physical space, emphasizing the communication attributes and social functions of space as a medium. Space is not just a geographical location; it is also a crucial tool for social interaction and the spread of information. Lefebvre's "tripartite space theory" divides space into physical space, social space, and symbolic space, emphasizing that the social nature and cultural connotation of space occupy a core position in its essence of existence [4]. Space is a comprehensive expression of social interaction and cultural significance rather than being restricted to a physical carrier. McLuhan's "medium is the message" theory further expanded the connotation of media, believing that media technology can redefine space, transforming it from a simple physical place into a dynamic carrier for cultural and information dissemination [5]. In addition to altering the communication characteristics of space, the combination of virtual technology and interactive media gives it narrative and participation, making it a crucial node in human social relations.

Spatial mediatization is the process by which physical space gradually acquires communication functions and interactive values through the embedding of media technology [6]. On the one hand, through media means such as digital technology and interactive devices, traditional landscape spaces can be transformed into spaces with information dissemination and social interaction functions. For instance, augmented reality (AR) technology creates a multi-dimensional communication environment by fusing virtual information with the physical characteristics of space. On the other hand, mediated space can reconstruct social relations and become a bridge for communication and collaboration between people and between people and the environment. In addition, spatial mediatization can also enhance the effectiveness of the dissemination of cultural values. In order to overcome geographic limitations and accomplish cross-regional cultural sharing, local cultural content can be made more widely available through symbolization and digitalization.

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2.3 Media Design of Local Cultural Landscape

As a combination of local culture and ecological environment, the local cultural landscape has significant physical space attributes and social and cultural values. Through the extensive integration of media technology, its mediatization design, which is based on the mediatization theory and spatial mediatization theory, turns the landscape from a static physical space into a dynamic field of communication and interaction [7]. Using techniques like symbolic narrative, technology integration, and community involvement, it highlights cultural innovation and inheritance, interactivity and participation, and sustainable development. It also gives the local landscape the roles of information dissemination and cultural interaction. In this process, the rural landscape can transcend the static display of nature and humanity, becoming a carrier of cultural communication, a symbol of local image, and a node of social interaction, thus transforming into a dynamic platform for cultural reproduction. In addition to improving the economic appeal and efficacy of cultural communication in local landscapes, this creative design approach is crucial for fostering community cohesion and local economic growth [8].

3. Media Design Strategy of Local Cultural Landscape

The media design strategy of the local cultural landscape can be developed from three levels: communication, space, and activity. Along with providing a thorough presentation of the material characteristics and social and cultural values of regional landscapes, these three levels also represent the application of media theory in design practice.

3.1 Communication layer: constructing local landscape symbols with communication power

The communication layer uses media to extract and tell stories about local culture, symbolize and narrate local landscapes, and enable them to be widely disseminated. In rural landscapes, cultural content is often based on local customs, historical memories, and natural landscapes, which are repackaged and presented through the intervention of media technology. For example, through digital media, virtual reality (VR), augmented reality (AR), and other technical means, the cultural symbols behind the landscape can be presented in a dynamic and visual form, making local culture a fresh and vivid communication subject.

The communication layer design of the local landscape needs to start with content mining and narrative logic. First, local history and cultural symbols should be thoroughly explored and sorted out, for example, by documenting traditional festivals, production techniques, or folktales and honing their essential cultural components. Second, these cultural contents should be combined with media narrative logic to create landscape forms that have symbolic meanings and communication power. For example, through digital guide equipment, tourists can learn about the historical evolution and cultural significance of a traditional building or landscape; through interactive multimedia displays, the local handicraft production process can be dynamically reproduced in the form of images. By breaking down geographical and regional barriers and promoting local culture on a larger scale, the communication layer's design can enhance the landscape's cultural identity.

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3.2 Spatial layer: enhancing the interactivity and narrative of the landscape

The spatial layer transforms the local landscape into a carrier of cultural communication and interactive experience through media technology and spatial organization. The spatial design of local landscapes needs to break through the traditional static viewing mode, enhance the narrative and sense of participation of the space, and allow tourists to deeply experience the connotation of local culture through interaction with the landscape.

In the spatial layer design, narrative is an important principle. Through media technology, the space is organized into a scene of cultural narrative. For example, the path design of the landscape can be combined with story clues to guide tourists to gradually explore the core content of a cultural theme, especially at key nodes in narrative and space, and deepen the narrative logic through interactive devices or multimedia displays, making the landscape space itself a medium for cultural narrative.

Visitors are not only observers of the landscape but also participants in cultural communication. Enhancing the interactive experience between space and visitors is also an important part of space layer design. By embedding smart devices such as augmented reality touch screens, virtual guide equipment, or sound-sensing devices, visitors can deepen their understanding of cultural content through interaction. For example, a village's traditional farming landscape can be designed as a multi-sensory experience space. During on-site interactions, visitors can not only feel the historical background of the farming process but also participate in virtual farming operations through media devices, thereby enhancing their emotional connection with local culture.

3.3 Activity layer: Constructing cultural activities with strong interactivity and experience

The activity layer enhances the interactive experience between tourists and the landscape through diverse cultural activities while activating the cultural vitality of the local community. Compared with the communication layer and the space layer, the activity layer more directly transforms local culture into a content carrier for experiential communication. By planning activities that are combined with landscape features, tourists can deeply perceive the core of local culture through personal participation.

Activity design in a vernacular landscape can be divided into two categories: daily activities and theme activities. Daily activities include normal cultural experiences in the countryside, such as farming operations, folk art demonstrations, or traditional food preparation experiences. These activities are further enriched through media means. For example, visitors can learn about the details of traditional crafts through AR devices or gain a deeper experience through manual participation. Themed activities focus on planning cultural interaction scenes in conjunction with specific festivals or themed events, such as organizing festival celebrations, folk performances, or art exhibitions. Themed activities focus on planning cultural interaction scenes in conjunction with specific festivals or themed events, such as organizing festival celebrations, folk performances, or art exhibitions.

The design of the activity layer needs to incorporate community participation. By organizing cultural activities for community residents and tourists to participate in, we can not only enhance tourists' experience of local culture but also activate the cultural identity and sense of participation of the local community. For ex-

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ample, during traditional festival celebrations, residents can participate in event planning and implementation through performances, handicrafts, etc., forming two-way interaction with tourists and further enhancing the appeal of the event and the cultural communication effect.

4. Village Media Design Practice

4.1 Media Communication Design of Local Culture

Local culture is key to rural landscape design and crucial in media communication design. In a mediatized context, communication design should aim at highlighting and showcasing local culture, turning local traits into symbols with communication strength through digital methods and symbolism. This enhances recognition and the communicative ability of village culture. In the example of Yingjie Village in Zhanghe Town, Dongbao District, Jingmen City, activities like citrus and green tea production, along with features such as rural homestays and river views, create culturally rich content that reflects regional uniqueness, offering valuable resources for communication design.

In the design of the communication layer, it is necessary to conduct in-depth exploration and symbolic expression of local cultural resources. For instance, if the theme is citrus production, the image of citrus can be taken as the village's visual symbol and used on the village's signage, guide maps, public spaces, and other spatial media to create a single visual language for communication. By exploring digital technology to showcase the stories behind local culture, we can refine local culture with greater cultural identity. To help visitors grasp the meaning of the village culture, a short multimedia film about the ecological culture and history of citrus cultivation, for instance, could be created and shown on the digital screen at the village entrance. Additionally, using holographic projection technology, the local "green tea" culture can dynamically depict the traditional handmade tea-making process, giving visitors an immersive cultural communication experience.

In terms of communication pathways, by constructing a network that combines offline and online channels, we can achieve multidimensional dissemination of local culture. Offline communication design uses landscape media as a carrier to convey cultural content to visitors through on-site tours and multimedia displays; online communication, on the other hand, relies on social media and short video platforms, planning themed promotional activities and releasing creative content related to rural culture to attract more audience attention and participation in the village's cultural experience. By integrating online and offline resources, the dissemination radius of local culture has been effectively expanded, and the brand image of the village has also been strengthened.

4.2 Design of Media Landscape Space for Local Cultural Narratives

In the landscape space design of the Yingjie village, the production scenes of citrus and green tea, the natural resources of the riverside landscape, and the activity areas for flight experiences and bicycle races together form narrative design elements.

Transform citrus and green tea into a chronological narrative path. Design a landscape corridor themed "Citrus and Green Tea Journey" to guide visitors to key nodes such as the picking garden, green tea processing area, and cultural exhibition hall. At the same time, using media technology to enhance the expressive-

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ness of the narrative, interactive installations are set up in the picking garden, allowing visitors to learn about the stories of citrus varieties and ecological planting through smart devices. Digital projection technology is utilized in the cultural exhibition hall to highlight the development of traditional culture and village history, bringing life to the area's cultural narrative.

In addition, in the riverside area, a leisure space with the theme of "the integration of nature and culture" is designed, combined with augmented reality (AR) technology, so that tourists can perceive hidden cultural information or virtual landscapes through devices while walking on the trail; in the village's public activity square, interactive lighting installations and projection artworks are designed to create a vibrant nighttime cultural space.

4.3 Interactive and participatory media activities

Activity design is an important part of media design practice. The effect and experience of cultural communication are improved when tourists engage in a variety of cultural activities that shift their focus from passive viewing to active participation. Activity design in Yingjie Village focuses on "participation" and "immersion," integrates the village's natural resources and cultural features, and organizes a number of interactive and communicative cultural events.

Daily activities are designed around the core production activities of the village. For example, the "citrus picking experience" activity not only allows tourists to participate in picking but also records the entire experience process through media technology, generates a commemorative short video exclusively for tourists, and enables them to share their experience through social media; the "tea art culture experience" activity opens up the interaction between tourists and craftsmen and presents the dynamic data of tourists participating in the tea picking and tea frying process in real time through smart devices, making the experience more vivid and interesting. These daily activities enhance the dissemination through media means and allow tourists to more intuitively feel the charm of local culture.

The design of theme activities focuses on festivals and theme events. For example, the annual "Citrus Culture Festival" not only includes picking competitions, handicraft exhibitions, citrus food tastings, and other contents, but also sets up a live broadcast area to deliver the highlights of the event to online audiences in real time through multi-platform live broadcasts, further enhancing the popularity of the village. In addition, road cycling races and flight cultural experiences are also designed as theme activities, combining the village's riverside landscape and natural resources to attract a wide range of sports enthusiasts to participate. During the event, media technology records and disseminates the wonderful moments of the event through real-time data display, drone aerial photography, etc., which not only enhances the interactivity of the event but also expands the cultural communication influence of the village.

5.Conclusion

This study systematically investigates the mediatization design strategies of rural cultural landscapes based on the perspectives of mediatization theory and spatial mediatization theory. It verifies the design paths and comprehensive results at the three levels of communication, space, and activities using the real-world exam-

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ples of Yingjie Village, Zhanghe Town, Dongbao District, and Jingmen City. At the communication level, local culture is transformed into a symbolic system with communication power through digital means, effectively expanding the radius of cultural influence; at the spatial level, media-based design enhances the interactivity and narrative nature of the landscape, building a deep cultural experience and sense of identity for tourists; at the activity level, diversified cultural practices enhance the dynamic communication capabilities of the landscape while activating the cultural vitality of local communities.

This multi-dimensional media practice breaks through the traditional functional positioning of the landscape and transforms the local landscape into a dynamic communication carrier and interactive venue. It achieves the dual empowerment of cultural inheritance and economic development, successfully supporting the preservation and transmission of local culture while significantly enhancing the village's economic appeal and local image. Furthermore, it provides a replicable and scalable design paradigm and implementation path for rural revitalization.

Funding

This paper is the phased achievement of the research project of Jingchu Institute of Technology Research Fund Project, The Mediatization Practice and Evaluation Research of Rural Cultural Landscapes(QN202304).

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