

Exploring Nostalgic Landscape Design in the Context of Cultural Memory Reproduction under Rural Revitalization

Siwei Huang¹, Na Chang^{1*}

¹ School of Fine Arts, South China Normal University, Guangzhou, China

Email Address

2644243795@qq.com (Siwei Huang), 309784066@qq.com (Na Chang)

*Correspondence: 309784066@qq.com

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Abstract:

In the context of rural revitalization, nostalgic landscapes face the dilemma of cultural memory fragmentation and the deactivation of nostalgic landscapes. Centered on the theory of cultural memory reproduction, this study reveals the intrinsic logic by which nostalgic cultural memory shapes landscapes through three interrelated pathways. Through field research and analysis of landscape design practices in Songyang, Zhejiang, and Hongcun, Anhui, this study identifies a design paradigm that reimagines nostalgic landscape spatial scenarios using the “memory anchor + narrative pathway” approach, exploring how rural cultural memory drives the development of nostalgic landscapes. This study provides methodological support to address the “one-size-fits-all” dilemma and achieve the local specificity of nostalgia landscapes, offering actionable strategies for the design of nostalgia landscapes in rural revitalization efforts.

Keywords:

Rural Revitalization, Nostalgia Landscape, Cultural Memory, Cultural Reproduction

1. Introduction

In recent years, the cultural dislocation caused by urbanization has made people nostalgic for their hometowns. As a spatial carrier of rural cultural memory, the landscape of nostalgia has multidimensional strategic value in rural revitalization. Its importance lies not only in the protection of material cultural heritage such as traditional buildings and production tools, but also in the construction of a cultural link between historical memory and contemporary life through the translation of landscape symbols and the reconstruction of scenes.

Under the rural revitalization strategy, nostalgia landscapes preserve the cultural genes of the countryside through regional spatial language [1] such as the horse-head walls of Huizhou-style architecture and the earthen construction techniques of Shaanxi cave dwellings. These are not only materialized remnants of collective memory but also spiritual totems that community identity. The National Rural Revitalization Promotion Law explicitly incorporates nostalgia landscapes into the

cultural spatial governance system. Practices such as Zhejiang Province's "Thousand Villages Project" further demonstrate that nostalgia landscapes, by reconfiguring the emotional connection between villagers and the land, can effectively enhance grassroots governance efficiency, serving as a core medium for addressing the cultural divide between urban and rural areas and achieving comprehensive rural revitalization. [2] Therefore, under the rural revitalization context, exploring nostalgia landscapes rooted in cultural memory is an important pathway for rural development.

2. Overview of Cultural Landscapes of Nostalgia

The cultural landscape of homesickness has transcended the material manifestations of traditional geographical space, evolving into a crucial medium for the reproduction of cultural memory. Such landscapes are rooted in local cultural traditions, integrating collective memory, local knowledge, and modern functional needs through symbolic translation and spatial narrative, thereby constructing a composite spatial system characterized by emotional connections and cultural identity. At its core, this approach achieves the living transmission of cultural genes through landscape media, preserving the continuity of rural historical memory while endowing rural landscapes with new connotations adapted to modern development [3].

2.1. Nostalgia Cultural Memory

Homesickness, at its core, is a person's emotional attachment to their hometown and a sense of cultural belonging. It encompasses both nostalgia for childhood memories and the landscapes of one's homeland, as well as an underlying anxiety about the potential of cultural roots. It is not merely "nostalgia," but rather a process through which individual and collective memories interact, condensing elements such as the natural environment, historical traditions, and lifestyle customs of the countryside into a "cultural gene" [4].

For example, the ancient tree at the village entrance is not merely a natural shelter from the sun and rain but also a "memory landmark" passed down through generations of villagers, carrying collective narratives of family migration and festive rituals. In the process of modernization, such memories serve as a bridge connecting fragmented time and space, revitalizing the contemporary value of rural cultural genes by reconfiguring the interactive relationship between "people-land-culture." Its core function lies in maintaining group identity while providing transformable cultural capital for rural revitalization. The reproduction of nostalgia-based cultural memory requires landscape media to achieve concrete expression, transforming abstract emotions into perceptible and participatory cultural practices through digital archiving and living heritage transmission, ultimately forming an endogenous driving force for sustainable rural development.

Nostalgic cultural memory serves as an "unwritten rural textbook," playing a dual role in rural revitalization by anchoring cultural roots and stimulating endogenous momentum. Only by understanding its profound connotations and symbolic logic can we avoid homogenization in landscape construction and truly achieve the vision of "seeing mountains, seeing water, and remembering nostalgia" in rural revival.

2.2. Nostalgia Landscape Design

Nostalgic landscapes are centered on the memory of local culture, reconnecting people with the land through the reconstruction of physical spaces and symbolic

systems. They transcend mere visual beautification, emphasizing the activation of “local knowledge” from collective memory through landscape media, transforming abstract feelings of nostalgia into tangible, interactive spatial experiences [5]. Its essence lies in achieving the “localization” of cultural memory through design methods, preserving the historical context of rural areas while integrating modern lifestyle needs, thereby establishing a balanced relationship between “memory continuity” and “functional renewal.” For example, public spaces such as wells and threshing yards in traditional villages are not only remnants of daily life but also carry collective memories of villagers’ social interactions and festive rituals. Nostalgia landscape design must revitalize these spaces to reestablish them as nodes for cultural transmission.

Nostalgic landscape design is the intersection of cultural self-awareness and spatial innovation in rural revitalization [6]. Its core lies in translating fragmented cultural memories into a vibrant contemporary landscape system through symbolic translation and spatial narrative. Only by deeply exploring the underlying meanings of local symbols and avoiding the “pseudo-nostalgia” of symbolic overloading can a virtuous cycle of “memory preservation-functional regeneration-emotional resonance” be achieved, truly activating the cultural self-driving force of rural areas [7].

3. Driving Forces Behind the Reproduction of Cultural Memory

The reproduction of cultural memory serves as the core driving force behind the design of nostalgic landscapes in rural revitalization efforts. Its driving factors can be deconstructed into three dimensions: memory carriers, subject demands, and technological media, which together form a dynamic interactive system.

The core driving force of cultural memory reproduction stems from the interaction of diverse subjects, the transformation of symbolic carriers, and the synergistic effects of policy, technology, and the market. This process is not a simple replication of culture but rather a dynamic “encoding-decoding-re-encoding” cycle that transforms the historical genes of rural areas into cultural capital adaptable to modern society.

3.1. Analysis of Cultural Elements

The reproduction of cultural memory primarily relies on the interplay between “people, objects, and the environment.” The ecological landscape of nostalgia requires the integration and coexistence of cultural landscapes, reflecting regional characteristics and rich cultural heritage [8]. Local villagers serve as living carriers of memory, preserving cultural roots through practices such as oral traditions and festive rituals. For example, the transmission of the Dong Grand Song in Guizhou relies on the collective chanting passed down through generations by villagers; meanwhile, external groups such as tourists and new local elites contribute new value to traditional symbols through consumption and dissemination—much like how tourists’ aesthetic appreciation of rammed-earth walls in Moganshan guesthouses drives the modern adaptation of traditional architectural techniques. Designers play the role of “translators,” extracting cultural symbols through field research and converting them into design language understandable to modern people—such as abstracting the geometric aesthetics of sloped roofs from the horse-head walls of Huizhou-style architecture. Meanwhile, material and immaterial carriers together form the “double helix structure” of memory: the thickness of the rammed earth walls of Fujian’s earthen buildings records the defensive wisdom of the Hakka people, while the

performance rituals of Zhejiang's Qingdao fish lantern dance implicitly convey the spatial narrative of ancient fishing and hunting culture. The triangular support of policy, technology, and the market provides external momentum for this process: national rural revitalization policies ensure the survival of culture through systems such as the intangible cultural heritage protection list; digital technology breaks through the constraints of time and space; and the demand of the cultural tourism market drives the commodification of traditional symbols. Jingdezhen's Tao Xi Chuan transforming millennia-old porcelain-making techniques into cultural and creative experience projects is a typical example. (See Figure 1)

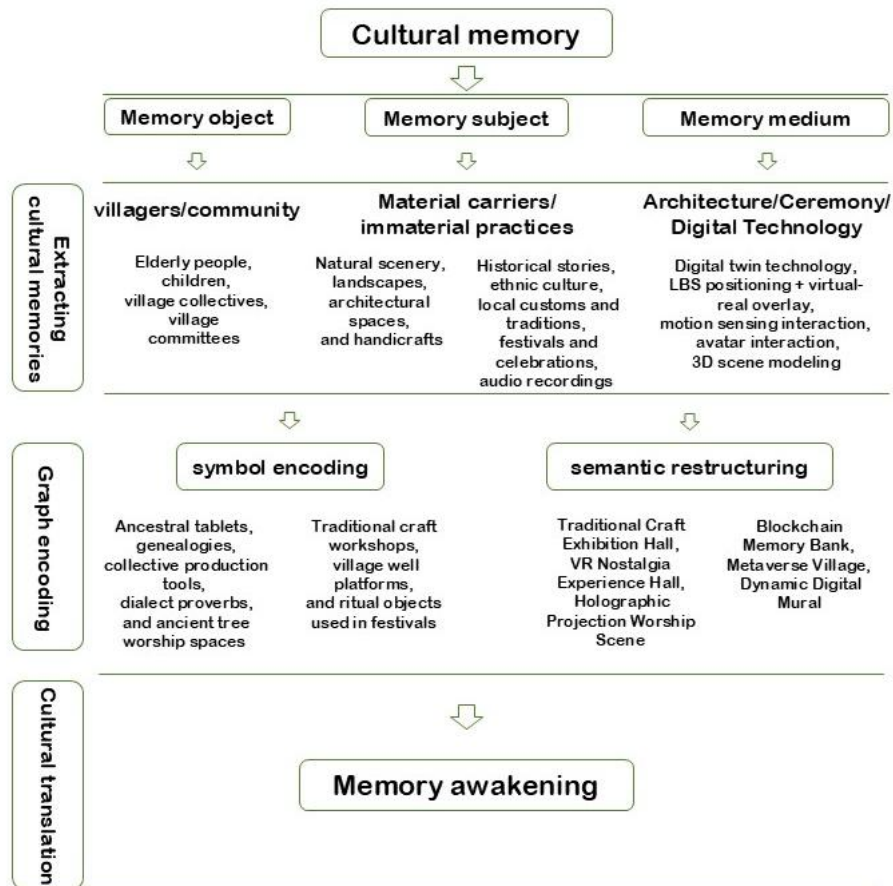


Figure 1. Cultural Memory Awakening Mechanism.

2.2. Cultural translation model

The transformation from cultural resources to social capital involves a closed-loop process comprising three stages: “memory extraction—symbolic translation—value reconstruction.” Exploring the mechanisms behind the formation of rural landscapes and analyzing the organic renewal and transformation pathways of rural landscapes can help expand the existing theoretical framework for rural landscape research. [9] In the memory extraction stage, anthropological research and oral history collection function like “archaeological excavations,” retrieving fragmented memories from the field. Anhui's Hongcun Village restored the Ming and Qing dynasty water management rules by organizing genealogies, marking a rediscovery of historical wisdom. It is also important to distinguish between “core symbols” and “variable symbols”—for example, the core blessing ritual of the Dai ethnic group's Water Splashing Festival cannot be altered, but the water-splashing tools can be upgraded from bamboo tubes to eco-friendly water guns.

In the symbol translation stage, abstract memories are transformed into tangible experiences: Shaanxi's Yuanjia Village replicates the traditional street layout of Guanzhong, using scenes from wine and vinegar workshops to create a “time-traveling” experience; Hangzhou's Liangzhu Site uses 5G holographic projection to recreate the jade artifact production of 5,000 years ago, bringing history to life in the present. This process particularly emphasizes participatory design: Zhejiang's Songyang Contract Museum invites villagers to handwrite replicas of land contracts, transforming visitors from observers into co-creators of memory.

In the final stage of value reconstruction, cultural memory is embedded into modern society through industrialization: Yunnan's Nuodeng Village has transformed ancient salt wells into ham workshops, infusing products with cultural value through traditional craftsmanship; Fujian's Chengpu Village has encouraged young people to wear “zhanhuawei” headdresses, transforming endangered folk customs into fashion symbols. More importantly, a sustainable ecological loop is formed—Jiangxi Wuyuan allocates 20% of the revenue from ancient house guesthouses to a building renovation fund, creating a virtuous cycle between cultural preservation and economic development. By promoting the reproduction of “nostalgia” memories through a three-pronged practical approach involving media, space, and subjectivity, utilizing new media to achieve the inheritance of ‘nostalgia’ memories, encouraging the subjectivity of rural and urban populations, realizing the reproduction of “nostalgia” memories, and thereby promoting the endogenous development of rural culture [10]. (See Figure 2)

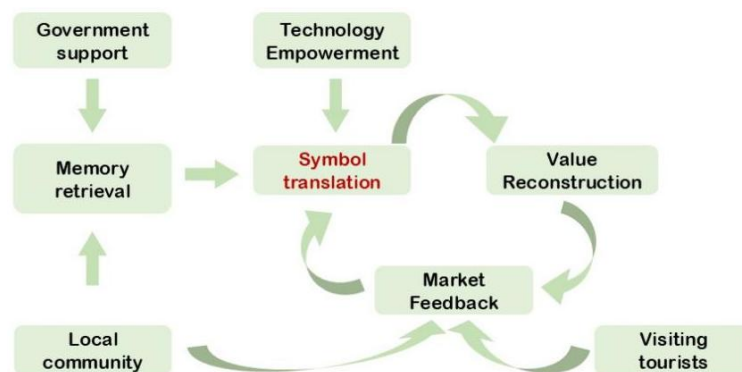


Figure 2. Model illustration and case verification.

The driving mechanism behind the reproduction of cultural memory is essentially a “dialogue system between traditional genes and the modern context.” By accurately identifying the interactions between the driving factors and constructing a closed-loop system of “policy guidance, technical support, and market feedback,” it is possible to avoid the rigid preservation or excessive commercialization of memory and truly achieve the goal of rural revitalization, which is to “remember history and see the future.”

4. Landscape Design Responses to Nostalgia

4.1. Extraction of cultural genes

Cultural gene extraction is the foundation of nostalgia landscape design, requiring a systematic approach to identify the unique cultural core of rural areas. First, field surveys and digital archiving are conducted, combined with GIS geographic information systems to locate cultural landmarks, and 3D scanning technology is used

to record the details of traditional buildings. Second, symbolic layering analysis is performed to distinguish between “core genes” and “variable genes.” Finally, through interdisciplinary coding, abstract culture is translated into design language: for example, the concept of “enclosure” is extracted from the defensive circular layout of Fujian earthen buildings and reinterpreted as the aggregated form of contemporary community public spaces. The “Contract Museum” in Songyang, Zhejiang, recreates ancient land contract culture through the texture of rammed earth walls, achieving a visual expression of cultural genes.

4.2. Methods for creating memorable scenes

Memory scenes must be reconstructed through spatial narratives to redefine the relationship between people and history. Spatio-temporal overlay design is key: in Yuanjia Village, Shaanxi Province, traditional alleyway scales are integrated with modern pedestrian systems, while the restoration of scenes from wine and vinegar workshops immerses visitors in the agricultural life of the Guanzhong region. Five-sense activation strategies enhance experiential depth—the “Autumn Sunning” landscape in Wuyuan, Jiangxi, uses the vibrant colors of chili peppers and corn, along with the earthy scent of rammed-earth walls, to evoke rural memories. Technology breaks physical limitations: At the Liangzhu Ancient City Site in Hangzhou, AR technology recreates the jade-making scenes from 5,000 years ago, allowing visitors to participate in the crafting process with virtual tools. Additionally, participatory design strengthens emotional connections, such as in Zhaoxing Dong Village in Guizhou, where villagers are invited to use traditional rice-drying racks to sun-dry crops, transforming production scenes into living cultural performances.

4.3. Multi-party collaborative design

The sustainability of nostalgia landscapes depends on a multi-party collaborative mechanism. The “policy-market-community triangle framework” is at the core: the government establishes cultural red lines through traditional village protection regulations; the market introduces cultural and tourism enterprises to develop cultural IP; villagers participate in decision-making through “council meetings” to ensure that designs align with local needs. The co-construction of a technical platform is also crucial: establishing a “nostalgia culture database” integrates scholars' research, villagers' oral histories, and designers' proposals to achieve resource sharing. The “Two Mountains Academy” in Yucun, Zhejiang Province, has established a research-industry-academia platform, collaborating with universities, villagers, and designers to formulate ecological landscape plans. Through dynamic feedback, visitor evaluations, and villager satisfaction surveys, designs are continuously optimized to avoid cultural distortion and spatial alienation.

5. Case Study: Typical Cases in Zhejiang and Anhui Regions

5.1. Chenjiapu Village, Songyang, Zhejiang Province

Chenjiapu Village is located in the core area of the Songyang Ancient Village Cluster and is renowned for its unique “cliff-dwelling village” topography and 600-year-old rammed earth dwellings. Through the creative transformation of nostalgic landscapes, the village has converted abandoned traditional buildings into carriers of cultural memory, forming a spatial narrative system that harmoniously integrates the

old and the new. The following analysis of its design logic and expression of nostalgic culture is based on its core attractions: (see Figure 3)



Figure 3. *Distribution of Cultural Memory Landscapes in Chenjiapu Village.*

The nostalgia landscape practice in Chenjiapu Village employs a design strategy of “micro-intervention and deep transformation” to establish a complete chain of cultural memory reproduction: from gene identification and scene translation to value closure. Cultural symbols are systematically extracted from architectural forms to behavioral patterns. Through the dialogue between new and old materials, the intervention of digital technology, and sensory experience design, abstract memories are transformed into participatory spatiotemporal scripts. Through cultural and creative revenue reinvestment, villager skill re-employment, and the revitalization of traditional festivals, the project achieves mutual support between cultural preservation and economic development.

This case demonstrates that nostalgia landscapes are not merely containers for nostalgic emotions but also practical tools for activating cultural intrinsic momentum through design innovation, providing a model for “renovating the old to usher in the new” for similar traditional villages.

5.2. Bishan Village, Yixian County, Anhui Province

Based on the ancient village of Huizhou, Bishan Village uses a micro-renewal strategy of “de-touristification” to transform abandoned spaces into containers of cultural memory, constructing a landscape system of nostalgia that promotes coexistence between new villagers and indigenous residents. The following is an analysis of the design logic and expression of nostalgia culture based on the core attractions. (See Figure 4)

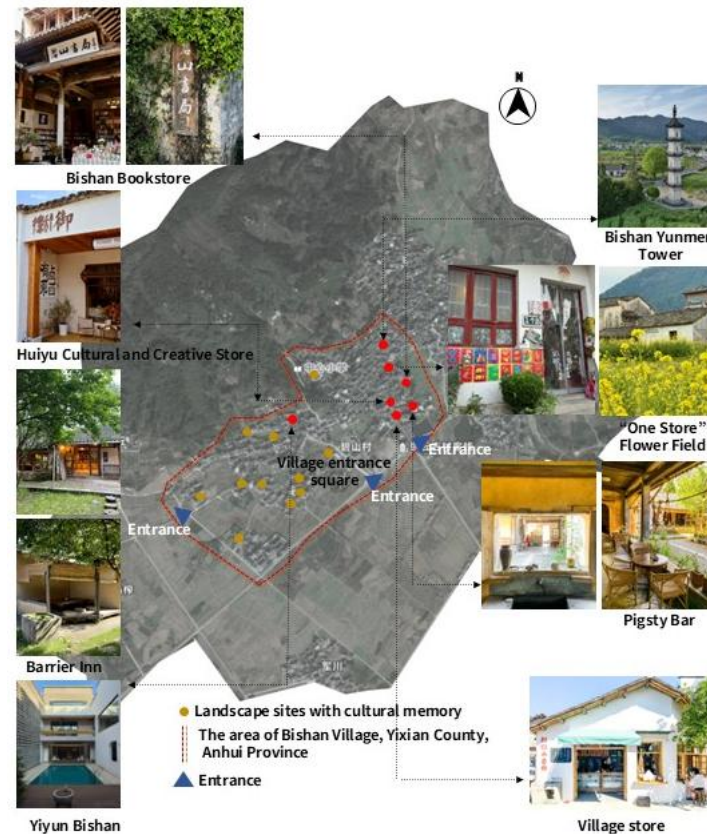


Figure 4. *Distribution of Cultural Memory Landscapes in Bishan Village, Yixian County (Author's own photo)*

The nostalgia landscape practice in Bishan Village is based on the core logic of “light intervention, heavy participation,” establishing a three-tiered paradigm for the revitalization of cultural memory: spatial reproduction, community co-creation, and symbolic hyperlinking. Through the reuse of ruins and functional repositioning, historical scenes are narratively reconstructed. Villagers are not only cultural providers but also design participants, ensuring the authenticity of memory. The cultural heritage of Huizhou is translated into contemporary artistic language, such as the Beidou landscape at Yunmen Tower and the conical hat-shaped lanterns at the Lan Zha guesthouse.

This case demonstrates that the sustainability of nostalgia landscapes depends on the closed-loop interaction between “memory carriers, community behavior, and industrial ecology,” providing a revitalization path for depopulated villages that avoids large-scale demolition and construction while activating soft culture.

5.3. Contrasting insights

As the core region of traditional Chinese agricultural civilization and Huizhou culture, the Zhejiang-Anhui region exhibits a distinct characteristic of “mountains and rivers as the backbone, culture as the soul” in its nostalgia landscape practices. This study selected 20 typical cases, categorized them, and summarized that the differences in cultural subjects in different villages in different regions lead to different landscape expressions (see Table 1):

Table 1. *Comparative Insights from Different Types of Nostalgia Landscape Cases.*

Serial number	Case type	Decoration Name	Memory Culture Subject	Landscape Design Presentation
1	Cultural Memory Living Regeneration Category	Chenjiapu Village, Songyang, Zhejiang Province	The “cultural acupuncture” strategy for the ancient village on the cliff involves introducing the Pioneer Bookstore and Feitanji Minsu, achieving a symbiosis of “ancient village memories + new cultural scenes.”	With “coexistence of old and new” as its core concept, the project preserves original features such as rammed earth walls and ancient well stones, while incorporating modern elements such as glass curtain walls and steel structures to achieve the living inheritance of nostalgia culture and spatial regeneration.
		Hongcun, Anhui Province	Translating the symbols of Huizhou clan memory, transforming ancestral halls into community cultural halls, and simplifying the horse-head wall elements into a landscape signage system.	The core symbol of Huizhou architecture, the “horse-head wall,” has been geometrically simplified, retaining the contour of the gable wall but reducing its height, and transformed into modern functional components such as landscape walls and signage, achieving the functional adaptation of traditional symbols.
		Yuanjia Village, Shaanxi Province	Industrialization of Guanzhong culinary memories, creation of an immersive folk culture experience district, and establishment of a “front shop, back workshop” intangible cultural heritage living chain.	Through a “front shop, back workshop” spatial layout, traditional production scenes such as mills and oil mills are integrated with commercial spaces, allowing visitors to witness the entire process of flour being ground into noodles using stone mills, creating an immersive experience of productive landscapes.
		Dong Village, Liping, Guizhou	Digital recording and holographic projection performance of Dong ethnic group songs, with soundscape interactive devices installed in Gulou Square	An audio-visual interactive device has been installed in Gulou Square. Visitors can trigger different parts of the Dong ethnic group's grand song by stepping on specific tiles, transforming traditional music into a participatory soundscape game.
2	Ecological Memory Restoration Category	Yucun Village, Anji, Zhejiang Province	Practicing the “Two Mountains Theory,” transforming mine sites into ecological memory parks, and establishing bamboo culture	Plant bamboo forests and lay wooden walkways at the mine site, use abandoned mine pits to store water and form ecological lakes, use an interpretation system to showcase the process of “blasting mountains for

3			study paths	mining and ecological restoration,” and create a healing landscape that addresses traumatic memories.
		Zhujiadian, Kunshan, Jiangsu Province	Converting abandoned brick kilns into rural cultural complexes, preserving the memory of brick-making techniques, and innovating “cave theater” spaces.	With the revitalization of red brick industrial heritage at its core, the waterfront corridor features clay brick paving that echoes the history of the brick industry. Brick factories have been transformed into guesthouses and brick art workshops, achieving the ecological regeneration of “industrial nostalgia” and the continuation of industrial memory.
		Xadi Village, Pingnan, Fujian Province	Restoration of rice field movie scenes, use of rammed earth technology to restore ancient Ming and Qing dynasty residences, and planning of the “Rice Field Film Festival.”	BIM modeling of ancient Ming and Qing dynasty residences accurately records the mortise-and-tenon structure of the roof trusses, guiding craftsmen to restore them using traditional techniques with an error margin of less than 3 millimeters, achieving a scientific approach to restoration that preserves the original appearance.
	Digital Technology Empowerment Category	Danba Tibetan Village, Sichuan	Three-dimensional laser scanning of watchtower architecture for archiving, development of an AR treasure hunt game to recreate memories of the ancient Tea Horse Road	Using 3D laser scanning technology to create a point cloud model of the watchtower, combined with AR technology to develop a “treasure hunt game,” visitors can use their mobile phones to scan the watchtower and trigger historical images of the Tea Horse Road, achieving a virtual-reality interaction that evokes memories.
		Cangdong Village, Kaiping, Guangdong Province	Building a metaverse of overseas Chinese hometown memories, converting overseas Chinese letters (correspondence) archives into VR narrative scenes	The contents of the letters are converted into a VR narrative script. Visitors wearing the equipment can “travel back in time” to the overseas Chinese port in the 1930s, experience the scene of immigrants bidding farewell, and construct an interactive collective memory theater.
		Henggang Village, Wuzhen, Zhejiang Province	The “Digital Nostalgia Chain” records villagers' oral histories, with blockchain technology ensuring that memories are stored in an	Using NLP technology to analyze villagers' oral histories, extracting high-frequency vocabulary to generate a “nostalgia semantic cloud map,” guiding the naming of landscape nodes, and achieving the spatial translation of linguistic memory.

			unalterable manner.	
4	Community Participation and Co-construction	Yuan Yang Hani Rice Terraces, Yunnan	Restoration of the “forest-village-terraced fields-water system” four-element memory system, with villagers taking the lead in building an ecological museum	The terraced fields continue to thrive, with walkways following the contours of the mountains. Mushroom-shaped observation platforms and grass-woven pergolas support rice cultivation, while the ritual site preserves ancient agricultural rituals. The four elements coexist in harmony.
		Huangling Village, Wuyuan County, Jiangxi Province	“Autumn Harvest” agricultural customs landscape design, villagers contribute their houses as equity in the scenic area's operations, forming a memory economy community.	Through the scenographic design of the “autumn harvest” folk custom, chili peppers, corn, and other crops are hung on the windowsills of residential buildings, transforming seasonal agricultural activities into visual symbols of color that can be enjoyed throughout the year.
		Liuyin Village, Beibei District, Chongqing	The “Memory Workshop” project, in which villagers use discarded farming tools to create installation art, builds an open-air museum of nostalgia.	Revitalizing terraced fields and terraces in harmony with the natural landscape, preserving rammed earth walls, and incorporating light and shadow installations to evoke memories of agricultural life, thereby achieving the ecological regeneration of “mountains, water, fields, and courtyards.”
5	Art Intervention Activation Class	Qingtian Village, Shunde, Guangdong Province	The “rural cultural renaissance” initiative transforms memories of mulberry-fish pond farming into scenes for a land art festival.	A mirrored installation is laid out on the site of the Sangji fishpond ruins, reflecting the sky and the remaining textures of the pond foundations, creating a temporal and spatial dialogue between “historical traces” and “contemporary art.”
		Dananpo Village, Xiuwu County, Henan Province	The landscape-based adaptation of Huai Bang opera, a non-material cultural heritage, and the conversion of abandoned supply and marketing cooperatives into rural aesthetic spaces.	The abandoned supply and marketing cooperative has been transformed into a rural aesthetic space, displaying items such as Huai Bang opera costumes and old account books. Regular village meetings are held here, turning this historical space into a dual platform for cultural memory and community governance.
		Shimenwei, Songyang, Lishui, Zhejiang	A disused grain warehouse has been converted into the “Shimen Corridor Bridge” memory landmark, with	The abandoned grain warehouse was converted into the “Shimen Corridor Bridge,” retaining the silo structure and incorporating a bamboo-woven exterior. It connects historical landmarks

			bamboo structures recreating traditional farming scenes.	such as the ancient pier and ancient camphor tree, forming a linear narrative path.
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As shown in the table above, in the development of rural landscapes, contemporary nostalgia-inspired landscape design no longer adheres strictly to form but has shifted toward the creative reproduction of nostalgia-related cultural memories.

Practices in the Zhejiang-Anhui region demonstrate that successful memory reproduction must adhere to three principles: precise extraction of cultural genes, immersive creation of memory scenes, and collaborative participation of diverse stakeholders. A common feature of these cases is the breaking away from static preservation thinking, achieving the living transmission of cultural memory through functional replacement, technological intervention, and industrial integration. However, some cases still face issues such as the overuse of symbols or insufficient community participation. Future design should prioritize balancing “locality” and ‘sustainability’: on one hand, enhancing digital technology's ability to analyze deep-seated cultural logic, and on the other, improving systems such as “village resident equity participation” and “craftsmanship inheritance incentives” to ensure that nostalgia landscapes are not merely consumption spaces but spiritual homelands for the reproduction of cultural identity.

6. Conclusion and Outlook

6.1. Conclusion

From the cliff-side study house in Chenjiapu to the ruins gallery in Bishan, from the water management wisdom of Hongcun to the ecological landscape of Yunhe terraces, these practices demonstrate that only by treating cultural memory as a dynamic “living gene” and activating its reproductive cycle through design innovation can rural areas preserve their spiritual roots in the tide of modernization, offering a Chinese solution for urbanization that allows people to “see the mountains, see the water, and remember their hometown.” The future landscape of nostalgia will undoubtedly be a sustainable living entity where traditional genes and modern civilization dance together, continuously writing a new epic of harmonious coexistence between “people, land, and culture” in the river of time and space.

The landscape of nostalgia is not merely a visual representation of physical space but also a spatio-temporal container of cultural memory. In the present era where the boundaries between urban and rural areas are blurring, it transforms fragmented historical memories into perceptible and participatory spatial narratives through the interactive relationship between “human-land-culture.” For example, the thickness of the rammed earth walls of Fujian's earthen buildings records the defensive wisdom of the Hakka people, while the autumn harvest scenes in Wuyuan, Jiangxi, have been elevated from agricultural customs to symbols of rural aesthetics. These landscapes not only continue the historical and cultural heritage of the countryside but also reconstruct cultural identity through modern design. Research reveals that the essence of nostalgia landscapes lies in balancing “memory preservation” with “functional renewal”—avoiding the fixation of traditional symbols into rigid “cultural specimens” while preventing memory distortion caused by excessive commercialization.

6.1. Outlook

Research on the landscape of nostalgia offers a new paradigm for addressing the hollowing out of rural culture and promoting integrated urban-rural development. Its value lies not only in preserving the physical space where “mountains can be seen and water can be viewed,” but also in reshaping the identity and spiritual belonging of rural communities through the reproduction of cultural memory. Two major pitfalls must be avoided in current practices: first, the creation of “pseudo-nostalgia” through the excessive use of symbols; second, the erosion of cultural authenticity by commercial development. Future research should further deepen interdisciplinary collaboration, establish a cultural memory assessment system, explore pathways for integrating digital technology with traditional crafts, and improve policy safeguards to ensure the sustainable evolution of nostalgia landscapes. Only in this way can rural areas truly become cultural entities that “remember history and envision the future,” providing valuable experience for cultural heritage preservation and landscape development in the process of urbanization.

Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

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