

Original Paper

Rural Planning Strategy Research for a Typical Village in Northeastern Guangdong Under the “Double Hundred Action” Framework: A Case Study of Nanchang Village, Bopu Town, Zijin County

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Abstract

Guangdong Province’s “Hundred-Thousand-Ten Thousand Project” has transitioned from a primary focus on human-settlement remediation to a new stage that jointly advances landscape enhancement and cultural identity-building. In the core Hakka cultural area of northeastern Guangdong, model-village cultivation faces a practical tension between “traditional preservation” and “modern development.” Anchored in the “Double Hundred Action” framework, this study takes Nanchang Village, Bopu Town, Zijin County—a first-batch model village selected in 2023—as its case. Through on-site planning interventions, the paper identifies the village’s Hakka cultural resources and translates them into a landscape-planning strategy system spanning cultural-gene decoding, spatial translation, public-space revitalisation, and agriculture-culture-tourism integration. It argues that culture-led rural landscape planning must move beyond symbolic extraction toward a complete chain of cultural identification, spatial translation, functional reactivation, and industrial extension, so that the village becomes a self-generating subject rather than an object of remediation. The findings offer an actionable and replicable reference for similar Hakka villages in northeastern Guangdong.

Keywords

Double Hundred Action, rural planning, Hakka culture, agriculture-culture-tourism integration, northeastern Guangdong, Zijin County

1. Introduction

1.1 Research Background

Since the launch of the “Hundred-Thousand-Ten Thousand Project,” the focus of model-village cultivation in Guangdong has shifted from mere environmental remediation to the coordinated advancement of landscape enhancement and cultural identity-building. Northeastern Guangdong, as a major Hakka settlement area, possesses rich cultural capital—enclosed houses, ancestral halls, fengshui groves, and intangible heritage—yet it is caught in a tension between “traditional preservation” and “modern development” under rapid urbanisation. On one hand, bulldozer-style homogenisation erases regional distinctiveness; on the other, superficial “antique” staging produces a false sense of place. How to navigate a balanced path—“defining landscape through culture, and promoting industry through landscape”—remains a critical practical question for Hakka model villages in this region.

Agriculture-culture-tourism integration has been established as a key pathway for rural industrial revitalisation, yet in practice a prevalent bias persists—prioritising commercial formats and ornamental features over cultural substance and participatory experiences. A large number of projects remain at the level of activity listing and beautified nodes—constructing a square, paving a greenway, introducing a homestay—without translating the deeper structures of local culture (lineage ethics, farming-reading traditions, festive rituals, spatial taboos) into perceptible and engaging spatial language and product systems. The result is often “scenery without story, nodes without narrative”—villages are visually refurbished but culturally hollowed out.

1.2 Research Questions and Significance

How can Hakka culture move from symbolic extraction to systematic transformation, linking landscape planning with agriculture-culture-tourism integration to become a sustained driver of rural development? This question arises from two common observations. First, cultural resources lack spatial articulation—lineage and farming-reading traditions have not entered the vocabulary of planning decisions. Second, agro-tourism projects show weak cultural relevance, and industrial formats struggle to translate into real economic gains. Both point to a deeper cause: culture, space, and industry operate in separate silos within planning and design, lacking an integrated translation mechanism.

1.2.1 Theoretical Significance

This paper attempts to construct a regional-culture-oriented rural landscape planning framework that synergises culture, space, and industry—linking cultural-gene decoding, spatial-morphological translation, place functional reactivation, and industrial value extension into a continuous design chain. It aims to fill the logical gap between micro-scale in-situ design and cultural translation in existing research. Most rural planning studies remain at the level of “morphological description” or “control guidelines,” while agro-tourism research emphasises “format combinations” and “business models.” This study places both under a unified cultural logic.

1.2.2 Practical Significance

Using Nanchang Village as an empirical case, this paper offers an actionable and replicable design

strategy system for similar Hakka villages in northeastern Guangdong. Nanchang possesses both the general spatial features of Hakka settlements and highly distinctive cultural markers—“seven-surname cohabitation” and “threshing-ground deliberation”—making its lessons methodologically typical and transferable. For the many hilly Hakka villages in the region that face the “thousand villages, one face” dilemma while advancing model-village development, the cultural-gene atlas, zoning guidelines, and integration pathways provided here can serve as direct references for planning compilation.

1.3 Research Methods and Technical Pathway

This study follows a “design-in-research” paradigm—generating knowledge through real planning interventions rather than merely describing objects from an observer’s stance. The logic proceeds through: field investigation (spatial mapping, villager interviews, archival collection) → problem diagnosis → strategy formulation → design-practice validation. The strength of this approach is that strategy effectiveness is demonstrated not by theoretical deduction but by on-site spatial feedback.

A distinctive feature of this study is the university–local paired support mechanism enabled by the “Double Hundred Action.” In Zijin County, South China Agricultural University and City College of Huizhou are paired with different villages respectively, and both undertake whole-village planning tasks—not a division of “macro planning versus micro implementation.” South China Agricultural University’s landscape-architecture and rural-planning team, drawing on its disciplinary strengths, has undertaken whole-village planning and design for a larger number of model villages in Zijin County; the Art and Design School of City College of Huizhou, leveraging its strength in practice-oriented artistic implementation, focuses on Bopu Town (with Nanchang Village as the representative case) and Foling Village of Feng’an Town, carrying out whole-village planning and, on that basis, further completing detailed node designs such as village-entrance image-making, public-space landscaping, farmhouse facade enhancement, and rural visual-system design—forming a complete service capacity from whole-village planning to node-level implementation. In the Nanchang practice, the Art and Design School dispatched a dedicated student–faculty design team led by a vice dean. From December 2023 onward, the team conducted multiple rounds of field surveys, villager forums, on-site measurements, and design iterations, using UAV real-scene surveying, community mood mapping, and vernacular-element documentation to comprehensively inventory the village’s assets, while maintaining continuous dialogue with town and village governments on construction needs—creating a closed loop from baseline survey, planning and design, scheme optimisation, to implementation guidance.

This method also carries attributes of participatory action research: the team did not simply hand over plans to the village but co-produced spatial outcomes through repeated negotiations with local officials, respected elders, and ordinary villagers. In particular, a long-term university–local paired co-construction mechanism was established with the Nanchang Village task force, transforming design services from one-off “blueprint drawing” into sustained “co-creative accompaniment”—providing institutional security for the locality and sustainability of the strategies.

2. Study Area Overview and Cultural Resource Endowments

2.1 Location and Profile of Nanchang Village

Nanchang Village, under the jurisdiction of Bopu Town, Zijin County, lies in the core Hakka cultural area of northeastern Guangdong. It was selected in 2023 as one of the first batch of “Hundred-Thousand-Ten Thousand Project” model villages. The terrain is predominantly hilly, with forests, paddy fields, and settlements interwoven. Longstanding lineage-based settlement and farming practices have shaped a distinctive settlement fabric—buildings are arrayed along contours, while ancestral halls, threshing platforms, and water inlets form the spiritual and social centres. The topography not only limits large-scale industrial development but has also naturally preserved the traditional “mountain–water–field–house” Hakka landscape matrix.

In terms of industrial development, the village has a solid tea-growing base with conditions for ecological tea gardens. Simultaneously, its accumulated lineage rituals, farming-reading ethics, and grassroots governance wisdom confer a dual endowment of “cultural resources” and “industrial resources.” This combination—culture + industry + landscape—makes Nanchang a suitable case for observing model-village cultivation in northeastern Guangdong: it faces the common predicaments of fragmented landscape and shallow integration, yet possesses a distinctive cultural reservoir sufficient for differentiated breakthroughs.

2.2 Distinctiveness of Hakka Cultural Resources

2.2.1 Multi-Lineage Symbiotic Cultural Pattern

Nanchang is a multi-surname settlement—Gong, Chen, Zhang, Zhu, Qiu, Zou, Zhou—each lineage having migrated in successively since the Longqing period of the Ming dynasty, living in harmony for centuries and fostering a village ethos of “solidarity, mutual assistance, and inclusive progress.” In a context where single-surname dominant lineage villages are common in southern China, this multi-lineage coexistence is itself a rare cultural landscape, implying that public life must be built on negotiation, tolerance, and sharing rather than the authority of a single clan. A particularly typical case is the Zhu family’s “Delongju”—an ancestral hall that has been transformed into a farmhouse library and moral-education base. This spatial conversion preserves the sacrificial function while superimposing public cultural services and ethical-cultivation attributes, turning the lineage site from a “private ancestral-worship place” into a “shared village spiritual living room.” This functional extension of ancestral halls provides a native prototype for the “hall reactivation” strategy in subsequent landscape planning.

2.2.2 Spiritual Core of Farming-Reading Heritage

Ancestral precepts of various surnames are deeply woven into village regulations and customary norms—filial piety, neighbourliness, diligence, kindness, and the farming-reading ethos continue to operate in daily life. Inside Delongju, spaces such as the Motto Room, Traditional Education Room, and Civic Morality Room are installed, with Zhu’s Family Instructions carved in stone on the walls, turning abstract precepts into legible, contemplative, and transmissible material texts. This “cultivating

people through culture” tradition provides a spiritual coordinate beyond the physical layer—the village’s “form” should serve “teaching” and “harmony.”

The farming-reading culture here is not a museum-style display but a living ethical practice. It reminds planners that landscape enhancement cannot only deal with “visible houses” but must also care for “invisible family traditions”; spatial design should reserve places for cultural activities like precept recitation, ritual performances, and intergenerational moral transmission, enabling culture to continuously generate within space rather than be consumed in a single visit.

2.2.3 Indigenous Wisdom in Grassroots Governance

The “Heping Shuoshi (Deliberation on the Threshing Ground)” working method is Nanchang’s most distinctive governance innovation: using the traditional threshing platform at the village entrance—a multifunctional yard for grain drying, gatherings, and rituals—villagers sit together in discussion, resolving disputes on the spot, forming a grassroots consultative model known as the “Nanchang Experience.” The platform thus bears triple attributes—circulation, social interaction, and governance—becoming a key catalyst for cultural-space revitalisation. For planning, the lesson is: the most vibrant public spaces are those continuously used; the designer’s task is not to build a new square from scratch but to identify and strengthen the composite functions of existing spaces, allowing culture to manifest naturally through everyday use.

2.2.4 Unique Linguistic Heritage

Bopu Town is home to a dialect called “She-sheng” (She voice), associated with the She ethnic group and language—a linguistic testimony to ethnic intermingling within the Hakka cultural region. This linguistic relic adds a cultural layer that distinguishes Nanchang from ordinary Hakka villages—it implies that northeastern Guangdong Hakka settlements are not mono-ethnic closed vessels but open systems that have continuously absorbed and integrated neighbouring cultures over centuries.

From an agriculture-culture-tourism conversion perspective, “She-sheng” is not only a linguistic research subject but also a content resource for intangible-heritage experiences and study tours. Incorporating dialect recording, folk-song transmission, and language mapping into experience design can enrich cultural-presentation dimensions and avoid reducing village culture to a single narrative of enclosed houses and ancestor worship.

2.3 *Typological Categorisation of Cultural Resources*

Synthesising the above, Nanchang’s Hakka cultural resources can be classified into four types—lineage, farming-reading, governance, and folklore—each pointing to distinct spatial carriers, landscape-control priorities, and agro-tourism conversion interfaces (Table 1). This categorisation serves as the basis for subsequent zoning guidelines and as an inventory for product design.

Table 1. Typology of Hakka Cultural Resources in Nanchang Village

Cultural Type	Core Carriers	Resource	Landscape Priorities	Control	Agro-Tourism Conversion Interfaces
Lineage	Ancestral (Delongju genealogies, precepts, gate towers)	halls etc.), ancestral	Core protection zone: authenticity forms, ancient trees and view corridors	zone: hall trees	Hall reactivation (worship + education + visitation), surname park, seven-surname roots quest
Farming-Reading	Academy family educational (inside Delongju)	remnants, traditions, rooms	Landscape coordination unified building colour and materials, embed precept cultural landscapes	zone: building colour embed cultural	Farming-reading study base, Zhu's Instructions recitation, traditional etiquette experiences
Governance	Threshing-ground deliberation, regulations, "Heping Shuoshi" method	village "Heping	Public-space activation: platform's governance avoid pure ornamental treatment	preserve social and functions,	Interactive "round-table discussion" experiences, governance observation tours, governance study programs
Folklore	Festivals dance, worship), dialect, crafts	(dragon ancestor She-sheng intangible	Industrial development zone: flexible control for festival sites and display nodes		Annual festival IP, She-sheng recording experiences, intangible-craft workshops

3. Current Landscape Conditions and Problem Diagnosis in Nanchang Village

3.1 Spatial Pattern Characteristics

The village territory comprises several natural hamlets. The traditional Hakka settlement pattern—nestled against hills, bordering water, with fields and houses interlocking—remains partially intact, forming a “fengshui” spatial order typical of northeastern Guangdong Hakka villages. The value of this pattern lies not only in visual aesthetics but also in its embodiment of lineage-ritual logic—ancestral halls at the centre, threshing platforms connecting the outside, water inlets defining boundaries—space itself becomes a readable cultural text.

However, the public-space system is undergoing functional shifts: traditional nodes—platforms, halls,

water inlets—are losing their social and ritual significance; out-migration of youth and modernised lifestyles have left these spaces underused or cluttered. Meanwhile, newly built spaces are mostly generic in layout, lacking articulation with the original spatial narrative. As a result, the spatial-narrative chain—“entrance → platform → hall → water inlet”—is broken; the village remains physically intact but culturally illegible.

3.2 Farmhouse Facade Conditions

Some traditional Hakka elements—grey-tiled roofs, whitewashed walls, gate towers, and inner courtyards—are still visible, with certain old houses preserving distinct regional craftsmanship. Yet alongside these, disorderly features such as bare-brick houses and corrugated-iron sheds are prominent: unrendered concrete volumes and randomly added silver-roofed sheds create strong visual clashes in colour and massing against the traditional fabric.

Another contradiction is the poor coordination between new buildings and traditional character. Villagers tend to adopt urban apartment forms and materials—flat roofs replacing pitched ones, white tiles covering plastered walls, enclosed walls blocking courtyards—eroding both the climate-adaptive wisdom and social-interaction functions of traditional houses. Compared with successful facade-improvement cases elsewhere in the province, Nanchang lacks a whole-village control guideline grounded in cultural genes, leaving individual building choices without regional design guidance.

3.3 Industrial Space Status

The tea-growing area already provides a spatial base for eco-tourism, offering both agricultural foundation and scenic potential for agro-tourism. Tea gardens are simultaneously production spaces and convertible cultural-tourism scenes for sightseeing, study, and hands-on experiences—yet this value remains largely untapped.

However, existing agro-tourism formats have three weaknesses: first, insufficient experiential depth—most activities are sightseeing-oriented, lacking meaningful participation, so visitors leave quickly; second, weak cultural translation—existing projects have low relevance to Hakka culture, failing to capitalise on lineage, farming-reading, and governance resources; third, poor spatial quality—nodes are scattered, routes unstructured, making a coherent visitor journey impossible. These overlapping weaknesses keep the industrial space at a primitive stage of “resources without products, nodes without networks.”

3.4 Core Problem Synthesis

In summary, Nanchang’s issues fall into three categories that collectively impede landscape upgrading and value conversion.

First, weakened spatial expression of cultural resources. Traditional public spaces like ancestral halls and threshing platforms have seen marked functional decline and have not been effectively transformed into identifiable landscape features. Currently, local culture remains largely oral and festival-based, not embedded in daily spatial environments—resulting in a clear disconnect between cultural accumulation and spatial presentation.

Second, lack of systematic landscape governance. The village has no overall landscape guideline based on cultural genes; farmhouse renovation, public-space creation, and industrial-node construction proceed independently without a unifying design language. Remedial actions are often piecemeal, failing to form a coherent regional landscape identity.

Third, insufficient cultural conversion for industrial integration. In existing agro-tourism projects, Hakka culture appears only as ornamentation, not deeply integrated into product design and experiential links, limiting visitor dwell time and spending levels. The pathway from cultural resources to economic value is unclear, causing a gap between project popularity and financial returns.

4. Hakka-Culture-Led Rural Landscape Planning Strategies

4.1 Planning Philosophy and Systematic Translation

This paper proposes a planning philosophy of “lineage culture as the core, farming-reading tradition as the soul, and public spaces as the medium,” emphasising that culture must be translated into spatial order and lifestyle, not merely decorative symbols. Symbol-extraction approaches—painting a few Hakka motifs on walls or erecting a memorial archway—produce only transient cultural impressions, not sustained landscape identity. Genuine translation requires culture to enter the genetic layer of spatial decision-making—becoming the basis for “what to preserve, what to control, and what to utilise.”

Drawing on provincial experiences such as “artistic rural rejuvenation” that anchors regional identity in Hakka culture, and the “four-cultural synergy” that integrates revolutionary, Hakka, ecological, and She elements, Nanchang should avoid generic enclosed-house tourism and instead highlight the distinctive theme of multi-lineage harmonious coexistence. This theme fits its real seven-surname fabric and avoids direct competition with established Hakka destinations in western Fujian and southern Jiangxi—charting a niche path of “village building through shared-governance culture.”

4.2 Landscape Control Framework

4.2.1 Cultural-Gene Atlas Construction

Key elements of Nanchang’s Hakka landscape—hall architectural forms, platform public spaces, gate-tower signage systems, ancestral-precept cultural landscapes—are distilled into an indexed cultural-gene atlas. The atlas’s value lies in visualising dispersed cultural resources: each item is tagged with its location, morphological prototype, cultural meaning, and control requirements, so that subsequent planning decisions have an evidence base, preventing cultural loss during transmission.

Based on this, zoned control guidelines are formulated: the core protection zone covers traditional halls, ancient trees, and view corridors, with authenticity preservation as the overriding principle, strictly controlling new construction and alterations; the landscape coordination zone covers general farmhouse clusters, guided by regional architectural vocabulary through roof, wall, gate, and courtyard element controls to achieve overall harmony; the industrial development zone targets tea gardens and tourism nodes, allowing flexible adaptation for innovation while maintaining ecological thresholds. These

zones are not isolated but connected continuously through view corridors, walking routes, and water systems.

4.2.2 Farmhouse Facade Enhancement Strategies

Drawing on the “one village, one policy; one house, one plan” approach, we propose Hakka-element integration for Nanchang’s farmhouse renovation: roofs with grey-tiled pitched forms to restore traditional skyline and rainwater drainage; walls with white plaster and stone plinths—echoing the regional grey-white palette while the plinth addresses moisture protection on hilly terrain; gateways inscribed with lineage-hall names, turning clan identity into recognisable entrance markers; courtyards with “four-small-garden” layouts combined with Hakka ornamental plants, integrating production, aesthetics, and social functions.

The key is controlling elements, not uniform styles—not requiring every house to look identical, but prescribing shared regional vocabulary while allowing individual variation and lived traces. This avoids both the mechanical uniformity of a “whitewashing campaign” and the disorder of unguided self-building.

4.2.3 Public-Space Revitalisation Strategies

The redesign of threshing-platform spaces should retain the “threshing-ground deliberation” governance function while overlaying cultural displays, small events, and visitor experiences—upgrading from a village yard to a village living room and stage. Crucially, the original uses—grain drying, gathering, cooling off—remain daily activities; tourism functions are added as surplus, ensuring spatial vitality comes from real life, not performance.

Ancestral halls, following the Delongju precedent, are transformed into composite venues for worship, cultural education, and visitor tours, making them both ritual sites and village cultural salons and study hubs. Village entrances and signage systems should feature the seven-surname lineage theme through surname story walls, cohabitation narratives, and regional markers to reinforce the “multi-lineage harmonious cohabitation” identity. In Nanchang’s actual implementation, the design team prioritised three major projects: entrance-image upgrade, a village-level leisure and cultural square, and riverside-greenway landscape enhancement. The leisure square has been completed, serving as a core demonstration node for landscape improvement, public activities, and cultural-tourism display—confirming the feasibility of “identifying existing spaces and strengthening composite functions.”

4.3 Landscape Enhancement and Beautiful Courtyards

Drawing on the “courtyard + family ethos” and “courtyard + economy” practices in Feng’an Town, Zijin (by South China Agricultural University), Nanchang can adopt a “one surname, one signature courtyard” scheme, allowing each lineage’s courtyard to reflect its ancestral precepts, coupling Hakka cultural elements with greenery and household economy. Courtyards are the transitional zone between farmhouses and public space—the smallest micro-unit for culture to enter family life. When every household’s courtyard becomes a material expression of ancestral teachings, landscape enhancement

extends from public spaces to daily family life, forming a layered “household → lane → village” cultural manifestation.

The deeper significance is to rebuild the bond between rural landscape and villagers’ lives: courtyards are not backdrops for outsiders but vegetable gardens, flower corners, and social nooks for residents. Only when landscape enhancement improves genuine quality of life will villagers become spontaneous custodians of the landscape—ensuring the outcomes are self-sustaining.

5. Agriculture-Culture-Tourism Integration Design Strategies

5.1 Development Positioning

Based on the uniqueness of seven-surname cohabitation and farming-reading heritage, Nanchang should position itself as a Hakka lineage-culture experience destination—distinct from generic enclosed-house tourism—emphasising the theme of harmonious coexistence among multiple lineages. While most Hakka attractions still rely on architectural facades and ancestral rituals, Nanchang’s core appeal lies in its living social fabric—“multi-lineage shared governance and inclusive cohabitation”—offering a participatory community-life experience.

Cultural distinctiveness thus becomes the competitive differentiator. Visitors come not for standardised Hakka symbols but for the unique village ambience generated by seven-surname cohabitation, the deliberative wisdom displayed in threshing-ground discussions, and the moral-education tradition embodied in Delongju. This clear positioning directs all subsequent spatial, product, and experiential design.

5.2 Three-Tier Integrated Design: Space, Product, and Experience

5.2.1 Spatial Planning

The spatial structure adopts “one core, three belts, multiple nodes” as the overall framework, organising one-day and two-day tour routes. The core is the ancestral-hall cultural district, with Delongju and other halls as the main carriers, transitioning from lineage worship to cultural exhibition and public-activity spaces through functional reactivation. The three belts are: a tea-garden sightseeing belt, a riverside-leisure belt, and an ancient-road hiking belt—corresponding to industrial experience, ecological recreation, and historical exploration respectively. The multiple nodes include the threshing-ground deliberation square, surname culture park, farming-reading study base, and She-sheng cultural display points—providing specific stopping and engagement places.

The division of labour among the three tiers is: the core establishes visual and thematic focus; the three belts offer varied route-based experiences; the nodes serve stops and services—together forming a spatial skeleton that is walkable, pause-worthy, and perceptible.

The spatial-planning emphasis lies in route organisation. Through slow-traffic paths, waterfront promenades, and water-view corridors, dispersed nodes are linked into a coherent sequence, allowing visitors to naturally progress from entry → surname recognition → hall visit → precept reading → tea tasting → dialect hearing—a cultural cognitive journey, rather than jumping between isolated spots.

Once a continuous route network is established, the fragmentation issue in landscape control is structurally mitigated—because each node gains a defined position and function within the sequence, making space no longer scattered.

5.2.2 Product Integration

Leveraging the eco-tea brand, we develop tea-picking and processing experiences combined with Hakka tea-culture courses, turning agricultural production into participative study products. Using Delongju as a base, we design a “Hakka Farming-Reading Culture One-Day Study Tour” featuring recitation of Zhu’s Family Instructions, traditional-etiquette performances, and genealogy tracing—translating farming-reading culture from text to bodily practice. Folklore elements—She-sheng dialect, dragon and lion dances, ancestral rites—are transformed into hands-on activities, making visitors co-creators rather than passive observers.

The essence of product integration is to use agriculture as the foundation, coupling it with lineage and farming-reading traditions for narratives and rituals, and tourism for revenue—creating a closed loop where three resource types overlap in a single product, increasing both spending per visitor and length of stay, while enabling genuine cultural understanding and dissemination through consumption.

5.2.3 Experience Integration

Using the “threshing-ground deliberation” as a prototype, we design a “round-table discussion” interactive experience for visitors—briefly immersing them in the village’s consultative daily life, offering deep engagement beyond conventional sightseeing. Traditional festivals—Spring Festival dragon dance, Qingming ancestor worship—are restored and promoted as annual cultural-tourism IPs, creating social-media-friendly periodic events. A “Seven-Surname Roots Quest” themed creative product line and digital experiences are developed, moving culture from “seeable” to “participatory” and “take-away.”

The ultimate goal of experience integration is that culture shifts from spatial backdrop to the protagonist of the journey. When visitors leave with not just photos but a piece of a relationship, an object with a story, or a set of replayable digital memories—agriculture-culture-tourism integration has truly ascended.

5.3 Industrial Linkage and Community Participation

A “village collective + enterprise + household” benefit-sharing mechanism is established, encouraging villagers to invest property or land shares in tourism projects, so that returns from landscape enhancement and industrial integration flow back to the village rather than being siphoned off by external capital. The premise is respect for villagers’ agency—planning is not about making decisions for them but creating institutional interfaces for their participation.

Villagers are trained as cultural guides, artisans, and homestay hosts, enabling employment at home—making cultural bearers also cultural interpreters, ensuring experiential authenticity and avoiding the disconnection of “external operation, local spectatorship.” Funding draws on a “government guidance + social co-construction” model, forming a sustainable implementation

guarantee—which is precisely the anchoring point of university–local synergy and virtuous community engagement in Nanchang: universities provide intellectual and accompanied services, while local elites and residents supply on-the-ground resources and ongoing maintenance—together constituting the organisational base for strategy implementation.

6. Conclusion

The Nanchang case shows that Hakka lineage culture is not a static symbol kept for display; it is both the underpinning of the village’s landscape planning and the substantive basis for agriculture-culture-tourism integration. Only when cultural resources such as old ancestral halls and threshing grounds are recognised as spatial genes, translated into a perceptible landscape vocabulary, and genuinely brought into public life and extended into products, does the village grow from an “object to be remodeled” into a subject with endogenous capacity for development.

This also answers the question raised at the outset: in culture-led rural landscape planning, the hard part is not extracting cultural symbols and pasting them on, but actually completing the chain of “cultural identification – spatial translation – functional reactivation – industrial extension.” What Nanchang offers is a breakdown of this chain into concrete, implementable steps, rather than a slogan.

If this paper has any modest originality, it lies in two points. First, under the framework of the Double Hundred Action’s university–local pairing, the mode of university involvement shifts from “handing over a blueprint and leaving” to sustained accompaniment and co-creation with villagers, turning university expertise into a genuinely local, usable service. Second, it places culture, space, and industry under a single logic for coordinated design rather than separate silos, offering a referable, unpretentious strategic framework for Hakka villages in northeastern Guangdong.

In terms of transferability, Nanchang at least leaves three followable lessons: the thematic orientation must grow from the village’s authentic cultural fabric and avoid arbitrary invention detached from place; space, industry, and culture should be designed in an integrated way, since piecemeal fixes rarely produce a coherent outcome; and the depth of community participation often directly determines whether a project is implemented and sustained.

It must also be admitted that the study has clear limitations. The implementation effects of the design schemes have not yet been systematically followed up, and the single-case design constrains the generalisability of the conclusions. Future work could extend in two directions: first, broadening the sample to compare different types of Hakka villages in northeastern Guangdong; second, conducting post-occupancy evaluations of the built environment once villagers have moved in and begun using it, to see what works and what does not fit local conditions.

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