

# **Research on the Design of Chinese Rural Homestay Inn Based on the Concept of Symbiosis**

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# Table of Contents

Table of Contents .....	I
Abstract .....	V
Basic Information .....	VI
Chapter 1. Introduce .....	1
1.1 Research background .....	1
1.1.1 <i>The policy background of countryside development</i> .....	1
1.1.2 <i>Idleness of rural homestead</i> .....	1
1.1.3 <i>Rural tourism boom</i> .....	2
1.2 Research purpose and significance .....	3
1.3 Analysis of related concepts .....	4
1.3.1 <i>Rural homestay inn concept</i> .....	4
1.3.2 <i>Types of rural homestay inns</i> .....	5
1.3.3 <i>Characteristics of rural homestay inn</i> .....	7
1.3.4 <i>Countryside tourism</i> .....	8
1.3.5 <i>Symbiosis theory</i> .....	10
1.3.6 <i>Chapter summary</i> .....	10
1.4 Research methods and content .....	11
1.4.1 <i>Research method</i> .....	11
1.4.2 <i>Research content</i> .....	16
1.5 Research framework .....	17
Chapter 2. Analysis of rural homestay inn based on the concept of symbiosis .....	18
2.1 The emergence and background of the concept of symbiosis .....	18
2.2 The development and transformation of symbiosis concept .....	19
2.2.1 <i>The development of symbiotic concept</i> .....	19
2.2.2 <i>The transformation of symbiotic concept</i> .....	20
2.3 Kurokawa Kisho's symbiosis concept .....	22
2.3.1 <i>Macro-level: architectural exterior space</i> .....	22
2.3.2 <i>Mezzo-level: architectural interior space</i> .....	24
2.3.3 <i>Micro-level: architectural details space</i> .....	25

2.4 The enlightenment of symbiosis thought on rural homestay inn design .....	27
2.5 Chapter summary .....	29
Chapter 3. Cases analysis of rural homestay inns .....	30
3.1 Europe: Villány town .....	30
3.1.1 <i>Geographical location</i> .....	30
3.1.2 <i>Historical background</i> .....	30
3.1.3 <i>Current development</i> .....	31
3.2 Japan: Shirakawa village .....	34
3.2.1 <i>Geographical location</i> .....	34
3.2.2 <i>Historical background</i> .....	34
3.2.3 <i>Architectural structure</i> .....	35
3.2.4 <i>Current development</i> .....	37
3.3 China: Moganshan town .....	40
3.3.1 <i>Geographical location</i> .....	40
3.3.2 <i>Historical background</i> .....	41
3.3.3 <i>Current development</i> .....	43
3.4 Chapter summary .....	45
Chapter 4. Design method and strategy of rural homestay inn on symbiosis concept .....	47
4.1 Planning and positioning of rural homestay inns .....	47
4.1.1 <i>Environmental background</i> .....	48
4.1.2 <i>Customer group analysis</i> .....	49
4.1.3 <i>Economic calculation</i> .....	50
4.2 External space design of the rural homestay inn .....	51
4.2.1 <i>Functional division of external space</i> .....	51
4.2.2 <i>Interface processing of external space</i> .....	52
4.2.3 <i>Plant configuration in external space</i> .....	53
4.3 The architectural space design of the rural homestay inn .....	53
4.3.1 <i>Public space design</i> .....	53
4.3.2 <i>Guest room space design</i> .....	54
4.3.3 <i>Logistics space design</i> .....	56
4.4 Detailed design of the rural homestay inn .....	57

4.4.1	<i>Furnishing design</i> .....	57
4.4.2	<i>Visual recognition system</i> .....	57
Chapter 5.	Master piece - Huanghu village homestay inns design .....	58
5.1	Background introduction .....	58
5.1.1	<i>Environmental overview</i> .....	59
5.1.2	<i>Traffic overview</i> .....	60
5.1.3	<i>Economic overview</i> .....	61
5.1.4	<i>Overview of the format</i> .....	62
5.2	Thematic planning based on the symbiotic relationship between nature and culture .....	64
5.2.1	<i>The basic situation of the designed homestay inn</i> .....	64
5.2.2	<i>Establish a symbiotic relationship with different themed homestay inns</i> .....	67
5.2.3	<i>Symbiosis of traditional culture and rural homestay inn</i> .....	71
5.3	Symbiosis design of architecture and external environment .....	73
5.3.1	<i>Architectural design</i> .....	73
5.3.2	<i>Garden design</i> .....	79
5.4	Architectural interior space design .....	83
5.4.1	<i>Public space design</i> .....	83
5.4.2	<i>Guest room space design</i> .....	88
5.4.3	<i>Logistics space design</i> .....	91
5.5	Architectural details design .....	93
5.5.1	<i>Visual identity design</i> .....	93
5.6	Display of other architectural plans .....	94
5.6.1	<i>Building A&amp;B design</i> .....	94
5.6.2	<i>Building C design, Zizai Sanpin art workshop</i> .....	99
Chapter 6	Conclusion .....	107
6.1	Conclusion .....	107
6.2	Shortcomings and future prospects .....	107
Chapter 7	Thesis .....	108
References	.....	110
Acknowledgement	.....	113
Publications	.....	114
Other Artistic Work	.....	115



## Abstract

At present, China's economic development is faced with two backgrounds. On the one hand, President Xi announced in 2021, "We have achieved the first centenary goal, built a moderately prosperous society in all aspects of China, and historically solved the problem of absolute poverty. We are full of high spirits and strive to build a modern and powerful socialist country in an all-around way. The second centenary goal is striding forward." This moment opens a new journey, a new chapter. This moment opens a new journey, a new chapter. On the road to socialist modernization in China, the economic development of rural areas is still the core issue.

On the other hand, it is due to the changes in the international situation caused by the COVID-19 pandemic. In the past two years, the world's economic development has been severely affected, and all walks of life have been hit hard. The world's people desperately hope to return to everyday life and the steady economic development recovery. Based on the two major economic development environments and years of research and practice, the author decided to optimize the rural economic structure to promote the development of rural China through homestay inn design.

In the early stage of the outbreak of the COVID-19 pandemic, the author stayed in his hometown (Wuhan City) to conduct in-depth research and practice on the topic of rural homestay inns. By reviewing the relevant information about rural homestay inns and visiting many villages for on-the-spot investigation, many problems were exposed to rural homestay inns. These problems are all due to the rapid rise of the homestay inn industry and the backwardness of standardized systems and service management. Investors or operators pursue interests higher than quality requirements and lack effective preliminary inspection and follow-up business planning. Most investors only imitate the more successful cases and deviate from the actual situation in the countryside. This situation has led to the severe homogeneity of rural homestay inns in China, with no features, lack of rural experience, etc. This type of rural homestay inn lacks the core competitiveness and viability and cannot adapt well to the needs of modern vacations.

This dissertation considers rural homestay inns' design as the starting point based on symbiosis. It discusses the symbiotic relationship between the architecture of rural homestay inns and the economic structure, natural environment, and folk culture from the macro, meso, and micro levels. The development of rural homestay inns is not isolated. Forming an excellent symbiotic relationship between different homestays in the village is the foundation for achieving the industrial structure's complementarity. The core of the design of the rural homestay inn is the in-depth excavation of local cultural customs and natural resources. In the design process, it continues and inherits the local historical features and architectural culture so that tourists can experience the local feelings. This article takes Huanghu Village as a practical case. It develops the design of a rural homestay inn in detail under the concept of symbiosis. It includes the symbiosis of country house and environment, culture, symbiosis of interior and exterior spaces of buildings, and symbiosis of building materials, etc. It is hoped that through practice, the quality of rural homestay inns in Wuhan will be improved, the recovery of rural tourism will be promoted, and the development of the rural economy will be promoted.

**Key words:** COVID-19, rural homestay inn, symbiosis, rural tourism

## **Basic Information**

### **Master Piece**

1. Huanghu Village Homestay Inns Design, Wuhan City, China, 2021

### **Type**

Architecture Design

### **Related Artistic Works**

1. Gubei Yunzhu Homestay Inn Design, Beijing City, China, 2019
2. 18° Gray Homestay Inn Design, Wuhan city, China, 2020

### **Type**

Architecture Design

### **Other Artistic Works**

1. Architectural Design of the Reception Building of Wuhan Sports Center, Wuhan Creative Design Contes, Third Prize, November 2019
2. 2019 Wuhan Design Day and the 5th Design Biennale Exhibition Hall Design, 2019
3. Landscape Tower Design, Bidding Plan, October 2020
4. Damei Dental Clinic Outpatient Department Design, the Second Branch, Completed, 2021
5. Conference Site Design of the 2nd China Nature Education Symposium, Completed, 2021
6. Xiaoting Party Building Exhibition Hall Design, June 2021
7. MengLanXuan Villa No.10 Transformation, Under Construction, July 2021
8. Design of the Electrical Laboratory of Hubei University of Technology, Including Exhibition Hall Design and Office Design, Completed, November 2021
9. Moyan Hongtu Office Building Design, Under Construction, November 2021
10. 2021 Wuhan Design Day and the 6th Design Biennale Exhibition Hall Design, 2021
11. Design of the Digital Center of the Mass Dental Clinic, Completed, December. 2021
12. Damei Dental Clinic Outpatient Department Design, the Third Branch, Completed, 2022



# Chapter 1. Introduce

## 1.1 Research background

### *1.1.1 The policy background of countryside development*

Since ancient times, China has been founded on agriculture and has created a splendid farming civilization. Since the economic reform and opening up more than 40 years ago, with the continuous improvement of social productivity, China has built a moderately prosperous society in an all-around way and is steadily moving towards building a powerful modern socialist country in an all-around way. At this important historical intersection, "agriculture, countryside, farmers" is still the construction focus. In the period when the COVID-19 pandemic has exacerbated the turmoil in the world, how to consolidate and expand the achievements of poverty alleviation, comprehensively promote rural revitalization, and accelerate the modernization of agriculture and rural areas have always been the focus of China.

With the transformation of major social contradictions in China, shared prosperity and coordinated development are promoted. Implementing the rural revitalization strategy is the right policy in line with the current national conditions and international situation. Changed the previous development ideas centered on urban construction and shifted the focus to rural economic construction. From the perspective of the production industry, improve the quality of agricultural development and cultivate new momentum for rural development. From the perspective of the living environment, promote the green development of rural areas and create a new pattern of a harmonious symbiosis between man and nature. From the humanities perspective, prosper rural culture and radiate a new atmosphere of rural civilization. This strategy solves the problems of unbalanced economic development in China's rural areas and backward development in remote areas from multiple perspectives and at multiple levels. It has excellent pioneering contributions and practical significance.

### *1.1.2 Idleness of rural homestead*

In China, homestead refers to the land owned by the collective occupied and used by rural households or individuals as residential bases. Homestead includes three types of land where houses have been built, houses have been built, or land is decided to be used for building houses, the land where houses have been built, and the land where houses have been built but has no covering or cannot be inhabited. The land for housing construction is planned, and its ownership belongs to the members of the rural peasant collective.

In recent years, in the context of China's rapid urbanization, many rural people have migrated to cities to work, resulting in a decrease in the rural population and an increase in rural construction land, resulting in an increasing number of idle homesteads in rural areas. In the seventh census of China in 2020, it was found that the rural population lost a lot, with a decrease of 164,361,984 people in the past ten years, and the population living in the countryside was 509,787,562 people, accounting for only 36.11% of the total population.

The existence of idle homesteads is affected by a variety of social factors, mainly in the

following aspects: First, traditional thinking, that the house is the foundation of people and memory passed down from generation to generation, attaches great importance to the concept of "ancestral home," even if Housing is also reserved when not in use. Second, with the acceleration of economic construction, rural young and middle-aged laborers have more employment opportunities and choices, and their income levels are often higher in cities. Third, there are many deficiencies in the circulation mechanism of the right to use homesteads in China, resulting in a high idle rate of homesteads. Revitalizing the utilization rate of the homestead is one of the critical factors to improve rural economic development.

### ***1.1.3 Rural tourism boom***

In China's economic and social development, towns and villages are interdependent and mutually reinforcing. The prosperity of the countryside supports the rapid development of cities, and the improvement of the urban economy can radiate and drive the revitalization of the countryside. On the one hand, the increase in per capita income and material satisfaction have prompted people to pursue spiritual needs. On the other hand, with the acceleration of urbanization, people in cities are faced with more social problems and urban burdens, hoping to seek a "Utopia" away from the hustle and bustle of the city. Traditional sightseeing tourism has been far from meeting people's physical and psychological needs. Rural tourism was born in this background.

Rural tourism is based on the purpose of tourism and vacation, with the village as the space, with no human interference, no ecological damage, and a form of village tourism with the characteristics of wandering and wild behavior, attracting the attention of the masses. Most tourists are on short-term tours on weekends or national statutory holidays, and the sojourn time is usually 2-5 days, usually about an hour's drive from the city center.

In the 2016 Central Document No. 1, it was emphasized that leisure agriculture and rural tourism should be vigorously developed. Strengthen planning and guidance, and support the development of leisure agriculture and rural tourism through awards instead of subsidies, subsidies after construction, financial discounts, and industrial investment funds. Policy guidance and people's living needs have prompted the popularity of rural tourism in recent years. However, due to the COVID-19 pandemic, the tourism industry has suffered huge impacts and profound losses, including hotels and restaurants. China has also timely introduced corresponding adjustment policies in the subsequent economic construction, and many villages can enjoy preferential policies. The most crucial point is that the development of rural homestay inns can drive rural tourism and promote the recovery and development of the rural economy.

## **1.2 Research purpose and significance**

Chinese villages contain rich ecological philosophy concepts, which can reflect people's understanding and values of natural laws, humanistic philosophy, and other aspects of rural areas' customs and habits. Rural homestay inn house is the carrier of rural people's life, which can reflect the local, regional characteristics and cultural scenery. A rural homestay inn is not only a place to provide accommodation or leisure and entertainment but also the epitome of local history and culture and the product of people's pursuit of materialism and humanistic spirit. The essence of the study of rural homestay inn is the study of man and nature, man and architecture, man and culture.

Since 2020, China's rural homestay inn industry has suffered a significant blow due to the COVID-19 pandemic. However, during this period, problems that are usually difficult to discover have also been exposed, such as simplifying the industrial structure, lack of core competitiveness, and low-risk resistance capability. In constructing country houses, many places ignore regional characteristics and market demand and imitate other excellent cases, resulting in serious homogenization. Staffs service management awareness is lacking. The crisis is also an opportunity. Only by finding and solving problems can we usher in new development opportunities.

The purpose and significance of this dissertation are to effectively inherit and carry forward the distinctive rural culture through the design principles and design strategies under the concept of symbiosis. The concept of symbiosis is integrated into the design process, and the design of rural homestay inns is analyzed and discussed from three perspectives: macro, medium, and micro. In designing country houses, we should combine traditional elements with modern technological means; combine old and new buildings; integrate multiple industries, and coexist to promote mutual development. To improve the overall grade of rural homestay inns, reduce the idle rate of homesteads, enhance the charm of rural humanities, promote the cohesion of cultural industries, and promote the rapid recovery and development of the rural economy.

## 1.3 Analysis of related concepts

### 1.3.1 Rural homestay inn concept

According to many literature reviews, the concept of homestay inns (Bed and Breakfast) can be traced back to the United Kingdom in 1960. Homeowners provide spare rooms for visiting guests, and some homeowners also provide delicious breakfasts. This service is often inexpensive and can learn about the local culture through the host, so it is very popular with divers and backpackers. Today, business models similar to homestay inns have spread to many countries worldwide. However, due to differences in geographical location and culture, the development status of homestay inns is also different. Scholars from all over the world also have extensive discussions and put forward different views on homestay inns.

For example, D. Gilbert and L. Tung proposed that the homestay inn should be a house provided by farmers, and its environment is often in the countryside. The guests who want to experience rural tourism go there. Farmers make full use of the natural scenery around the farm to create a comfortable pastoral environment, making it possible to experience farming, horse riding, and other life. Due to the vast area and sparse population in Europe, most of the topography and landforms are dominated by plains, so most of them operate homestay inns in this mode. Rivers and William P., understand that a homestay is a place for learning. The United States is mostly based on the business model of homestays. Homeowners provide their own houses for international students to live in, helping them adapt to the local living environment and language skills quickly and understand the local folk culture. The time of renting is closely related to the school's school cycle. Japanese scholar Hideya Ishii also mentioned that Japanese homestay inns are tourist accommodation facilities operated by farmers or fishers as a sideline, and the price is relatively low.

The definition of a homestay inn in China is closer to that of Japan. The Japanese call homestay inn "Minshuku," and its pronunciation is similar to Mandarin. In the early 1980s, the earliest large-scale development of homestay inns was located in Kenting National Park, Taiwan Province. The original purpose was to solve the problem of insufficient accommodation supply and did not provide guided tours or catering services. In addition, the early homestay inns did not have a sound management mechanism, and most of them were operated by individuals. Due to the varying operation level and weak service awareness, the interests of tourists cannot be guaranteed.

This issue was not resolved until 2019. the Ministry of Culture and Tourism of the People's Republic of China issued *the Basic Requirements and Evaluation of Homestay Inn*. It regulates the industry standards of homestay inns. It stipulates the definition, evaluation principles, basic requirements, management norms, and classification conditions of tourist homestay inns. "The operator uses the relevant idle resources such as residents, the house does not exceed four floors, and the construction area does not exceed 800 square meters. The host attends the reception and provides small accommodation facilities for tourists to experience the local nature, culture, production, and way of life".

The main discussion is on the design of the rural homestay inn, which is typical. In China's national industry standard, *Rural Homestay inn Service Quality Specification*: it is pointed out that rural homestay inns should be located in the countryside, using village (resident) residents'

own houses, collective village houses, or other facilities. Moreover, homestay inn owners (homestay inn managers) participate in reception as a small accommodation convenient for customers to experience the beautiful local environment, distinctive culture, production, and lifestyle. The main architectural style should harmonize with the local humanities and folk customs and the village's environmental landscape. In architectural design, space layout, decoration, landscape construction, service content, and methods reflect a region's cultural connotation, history, homestay inn, or local characteristics( Figure 1-1).

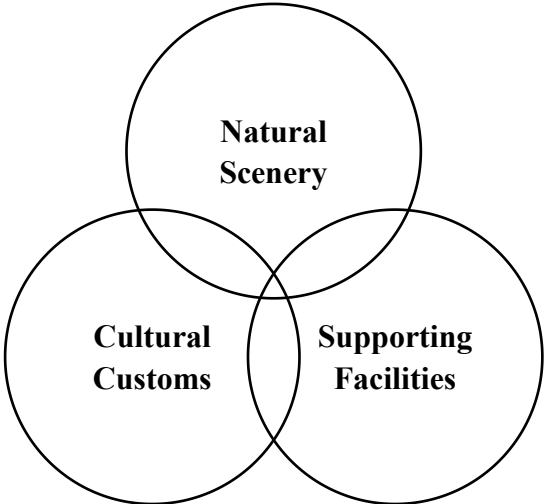


Figure 1-1. Basic requirements for rural homestay inn management(Source: author’s drawing)

**1.3.2 Types of rural homestay inns**

Many elements are involved in the rural homestay inn design process, summarized in this article. From the perspectives of resource support, formation method, and construction method, the essential characteristics of country house design are summarized( Figure 1-2).

*(i). According to the supporting resources*

In designing a rural homestay inn, the abundance of surrounding resources plays a vital role in determining the homestay inn's market attractiveness and competitiveness. The different types of resources can be divided into five types. Relying on the natural ecology, usually around the scenic spot, it has a unique natural environment and beautiful natural scenery, attracting many tourists. Relying on agriculture, forestry, fishery, and animal husbandry, it usually has a perfect farming and production environment, allowing tourists to experience the joy of farming. Its model is similar to that of European farms. Relying on historical culture, tourists are immersed in the long river of history, usually historical buildings with profound cultural heritage and unique historical and cultural atmosphere. Relying on folk customs, it retains local traditional folk culture, such as folk sacrificial activities or traditional handicraft techniques. Finally, relying on the operator himself, this type of homestay inn has an intense personal characteristics, which expresses the operator's experience, habits, and hobbies, and the decoration style is eclectic. This type of homestay inn is an interpretation of the owner himself.

*(ii). According to the formation*

The rural homestay inns can be roughly divided into three categories according to how they are formed. The first type is the self-construction type, where property rights are owned by individuals and are independently managed and operated by villagers. The second category is social development, where private or investment teams lease rural homestay inns for tourism development. The third category is overall development. The construction of this type of homestay inn is often a part of rural revitalization. The government guides the overall planning of the entire village, builds a proper commercial format, and forms a mature rural homestay tourist attraction.

*(iii). According to the construction method*

According to the construction method, the rural homestay inn design can be divided into two types: newly built and renovated homestay inns. Newly built homestay inns refer to the demolition and reconstruction of the original damaged and useless houses. Renovation of homestay inn refers to the transformation of some unreasonable architectural structures, architectural appearance, and houses' interiors while retaining the original dwellings' basic architectural style. There are three transformation methods: "repair the old as the old," "repair the old as the new," and "coexist the old with the new."

Classification	Type	Features
According to the supporting resources	Natural ecotype	Relying on beautiful natural scenery
	Farming experience	Relying on agriculture, forestry, fishing and animal husbandry, it usually has a perfect farming production environment
	Historic building	Relying on historical buildings, it has profound cultural heritage and unique historical and cultural atmosphere
	Cultural experience	Relying on folk customs, the local traditional folk culture is preserved.
	Personal theme	With a strong personal characteristics, it expresses the operator's experience, habits and hobbies, and the decoration style is eclectic
According to the formation	Self-built	Property rights to individuals
	Social development	Investor and homeowner for the rental relationship
	Holistic development	Government-led holistic development
According to the construction method	New building	Demolition and reconstruction of original damaged and useless houses
	Retrofit	Repair the old as the old, repair the old as the new, and coexist the old and the new

Figure 1-2. The rural homestay inn type summary table(Source: author's drawing)

### ***1.3.3 Characteristics of rural homestay inn***

#### *(i). Rurality*

Mr. Fei Xiaotong said, "From the grassroots level, Chinese society is rurality." (*Rural China, 2005*) Rurality is formed by the relationship between all aspects of rural life, such as beautiful rural scenery, unique rural architecture, traditional rural folk culture, etc. The countryside's way of life and environment is different from that of the city, which is the unique attribute of the countryside that distinguishes it from the city. Relying on the countryside, the rural homestay inn is one of the concrete manifestations of rurality. Rural homestay inns need to reflect local villagers' living conditions and folklore characteristics and provide tourists with the most simple rural life experience. In the design of a rural homestay inn, it is necessary to understand the regional cultural characteristics of the village where it is located, grasp the local elements and apply them in the design. Enhance the local characteristics of the homestay inn, and enhance the experience and attractiveness of the homestay inn. The application of local elements is not only reflected in rural homestay inns. However, it can also be transformed into a rural culture, into rural products, and extended to the rural homestay inn industry chain to promote the sustainable development of rural homestay inn.

#### *(ii). Experience*

With the rapid economic development, people's consumption concepts and consumption patterns are also constantly improving. The rural homestay inns with a single accommodation function cannot meet the needs of consumers, so they have gradually evolved into compound homestay inns that can provide more service content and functions. Besides providing essential tourist accommodation functions in China's homestay inn industry standards, homestay inns should also provide catering services and matching rural tourism services. The relatively complete tourism facilities and service management can enable tourists to experience rural life comfortably.

The rural homestay inn experience is diverse. On the one hand, rural homestay inns need to combine the local natural scenery and architectural features fully and deeply integrate the local rural lifestyle and culture and folk characteristics so that tourists can feel the essence of rural life. On the other hand, rural homestay inns should also combine some interactive services, for example, traditional handicrafts, folk performances, farming, etc., to allow tourists to participate. Inherit and carry forward the local folk culture through the interactive form, increase the initiative of the rural homestay inn, and create a unique rural experience mode.

#### *(iii). Ecological*

China's landforms are complex and diverse, and rural areas are often located in relatively remote locations with inconvenient transportation. Geographical conditions and many other factors have led to the slow development of rural areas and the low degree of industrialization. The way of life and production methods of rural people are less affected by mechanization. To a large extent, it retains the original farming habits and folk culture, reflecting the ecological type of the countryside.

In rural economic development, General Secretary Xi Jinping mentioned that the dialectical theory of "lucid waters and lush mountains are invaluable assets" should be based on the carrying capacity of resources and the environment and take the laws of nature as the criterion.

With the goal of sustainable development and harmony between man and nature. Resolutely follow the path of civilized development of product development, affluent life, and sound ecology. In the process of rural construction, it is necessary to conform to the natural ecology of the village, combine the local traditional cultural characteristics, and highlight the ecological characteristics of the village.

The rural homestay inn is based on the development of the countryside. The design elements are based on the ecological environment and traditional production methods of the countryside and are the product of the harmonious coexistence of man and nature. The rural homestay inns and rural industries are interdependent, and mutual development complements each other. The ecological nature of rural homestay inns can enrich the connotation of the rural tourism industry and highlight the ecological value as an essential part of building a new era of the rural ecological system.

### ***1.3.4 Countryside tourism***

The concept of rural tourism, there is no fully unified definition in the world. There are mainly the following viewpoints:

Spanish scholars Gilbert and Tung believe that rural tourism is a form of tourism. Farmers provide tourists with accommodation and other conditions to engage in leisure activities in typical rural environments such as farms and pastures. The Committee for World Economic Cooperation and Development (OECD, 1994, P.15) defines it as tourism in rural areas. The rurality is the center and unique selling point of rural tourism. Arie Reichel and Oded Lowengart in Israel and Ady Milman in the United States (1999) succinctly: rural tourism is tourism in rural areas. It has the characteristics of rural areas, such as the small scale of tourism enterprises, the openness of the area, and sustainable development characteristics. In China, there are many definitions of rural tourism. Among them, He Jingming and Li Lihua believe that rural tourism in a narrow sense refers to tourism activities in rural areas that use rural natural and cultural objects as tourist attractions.

Spanish scholar Rosa Mara Yague Perales (2001) divided rural tourism into two types: traditional rural tourism and modern rural tourism. The essence of traditional rural tourism is that urban migrant workers return to their hometowns to visit relatives during holidays to increase the opportunities for exchanges between towns and villages. However, the purpose of this type of tourism activity is relatively single. The time is relatively short, and there are only holidays, which cannot effectively promote the development of the local economy. Another model is modern rural tourism, which has more features. The time of tourism activities is not only limited to holidays but more flexible. In addition to enjoying the natural scenery, tourists will pay more attention to the experience of humanistic architecture and folk customs and interact with local life and production methods. Now, rural tourism can promote local financial revenue and provide jobs to solve the problem of hollow villages, inject new vitality into the traditional local economy at a disadvantage, optimize the industrial structure, and adjust the economic strategy. The rural financial revenue can also provide jobs to solve the problem of hollow villages, inject new vitality into the traditional local economy at a disadvantage, optimize the industrial structure and adjust the economic strategy.



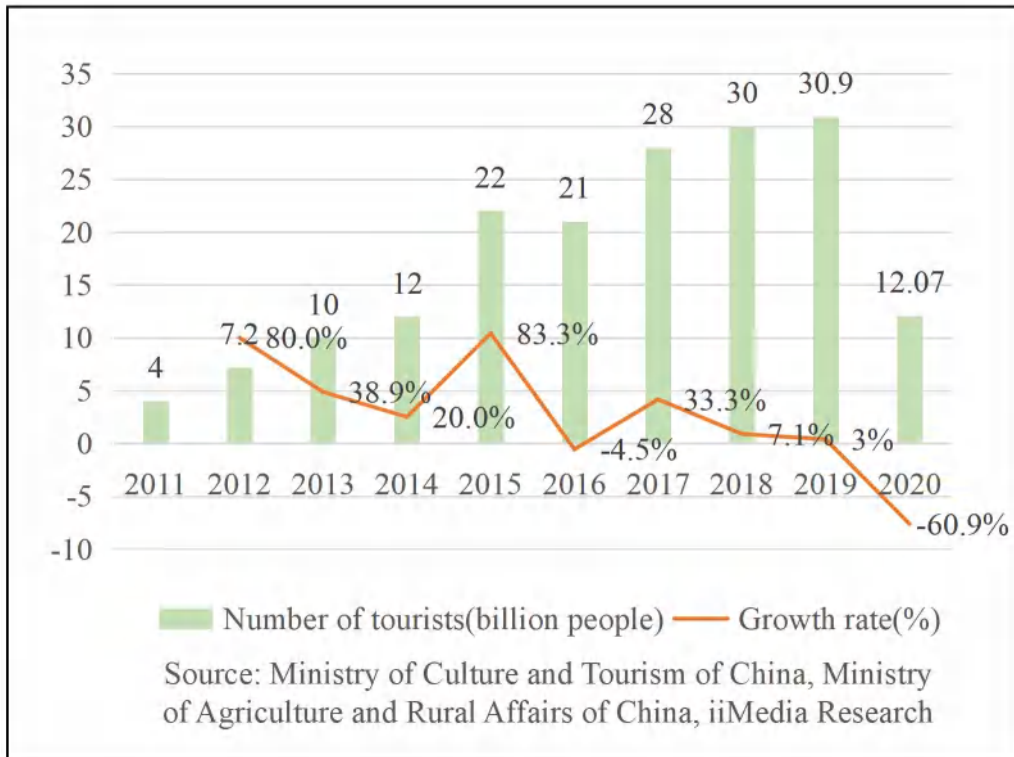


Figure 1-3. The rural homestay inn type summary table(Source: author's drawing)

According to the comprehensive data analysis of the Ministry of Culture and Tourism and the Ministry of Agriculture and Rural Affairs of China, since 2016, the reception volume of China's rural tourism has shown a steady growth trend. However, in 2020, the rural tourism industry was affected by the COVID-19 epidemic, and the number of tourists experienced a cliff-like decline. The number of rural tourists was 1.207 billion, a decrease of 60.9% over the previous year( Figure 1-3). With the orderly restart of the rural leisure tourism market in various places, rural tourism in many places has resumed, although it is far from fully restored. However, as the epidemic stabilizes and the lockdown and control mechanism gradually relax, the order of people's lives will gradually return to normal. The pent-up demand of urban and rural residents has gradually eased, and rural tourism will become a hot spot after the epidemic. People will pursue the beautiful ecological environment and historical and cultural characteristics. Rural tourism is the organic integration of the two characteristics, and the rural homestay inn is its carrier.

### ***1.3.5 Symbiosis theory***

"Symbiosis" was used initially in biology as a biological term. Its original meaning refers to the close and mutually beneficial relationship between two different organisms in the biological world. It is a phenomenon that the two can depend on each other, coexist harmoniously, and benefit from each other.

The concept of symbiosis involved in this dissertation is mainly in architectural thought. In the 1980s, Kisho Kurokawa put forward the famous idea of symbiotic architecture in response to the phenomenon of imitating the West in Japanese architectural thought and the development trend of world architectural diversification. Since Kurokawa Kisho wrote *From the Age of Machine Principles to the Age of Life Principles* in 1985, his main works have been around "symbiosis." He believes that metabolism is an essential principle of life. Symbiosis is the basic idea of the living principle, emphasizing the symbiotic relationship between the city, architecture, people, and nature in architectural design. Kurokawa's symbiotic thought is to resolve the contradictory relationship between various opposing elements fundamentally. Representative works that can reflect Kurokawa's symbiotic architecture include the Nagoya City Art Museum( 1988), and the Ehime Prefectural Science Museum( 1994), the Kuala Lumpur International Airport( KLIA Main, 1998), the Van Gogh Museum( the Kurokawa Wing, 1999).

### ***1.3.6 Chapter summary***

This chapter expounds on some of the fundamental theories so that readers can understand the research in this dissertation. The chapters in this part focus on describing the origin and development of Chinese rural homestay inns and summarize some classification forms. However, the type of homestay inn is not unique, there may be complex types, and readers need to make a comprehensive judgment. In addition, the basic concepts of symbiosis theory are mentioned in this chapter. As the core idea of this paper, the development of symbiosis theory and the inspiration for the design of rural homestay inns will be expanded in detail in the second chapter.

## 1.4 Research methods and content

### 1.4.1 Research method

#### (i). Literature research method

It analyzes and summarizes the existing international-related literature and materials, draws information related to the design of country houses from it, and provides a theoretical basis for the subsequent research of the thesis. The author participated in many conferences and published related articles during his DLA (Publication list at the end of the dissertation).

#### (ii). Fieldwork method

During his DLA study in Hungary, the author visited and researched many countries, such as Germany, France, the Republic of Italy( Figure 1-4) and the Czech Republic( Figure 1-5), deeply investigated European architecture, and learned about European culture.



Figure 1-4. Taormina, The Republic of Italy(Source: photographed by the author)

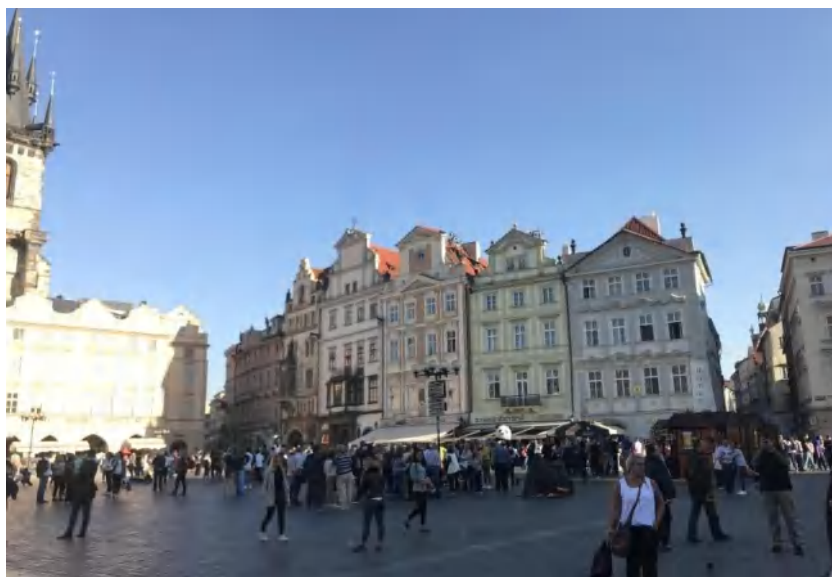


Figure 1-5. Prague, The Czech Republic(Source: photographed by the author)

During the COVID-19 pandemic, the author visited many villages in Wuhan, China, obtaining primary research data, live shooting, and first-hand research materials( Figure 1-6)( Figure 1-7). The author aims at the rural homestay inns in several selected areas, and the method of comparative analysis is used to study them. Then it is concluded that when the rural homestay inns are located in different locations, environments, and cultural backgrounds. However, there are many possibilities for their design, but there are still rules to follow.



Figure 1-6. Baitang Village and Wudawan Village(Source: photographed by the author)

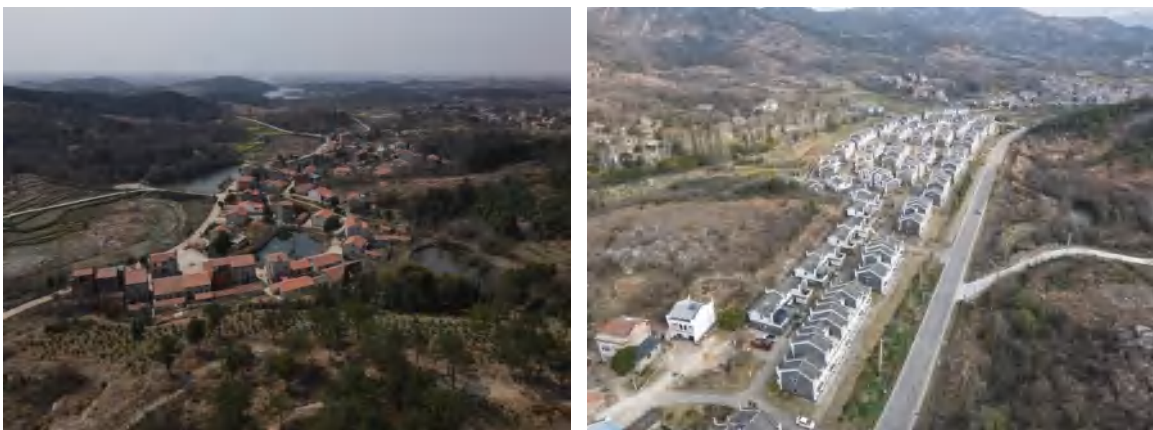


Figure 1-7. Huangwusi Village and Yudawan Village(Source: photographed by the author)

*(iii). Comparative analysis method*

A comparative analysis method is used to study the rural homestay inns in several selected areas. The conclusion is that when rural homestay inns are located in different locations and cultural backgrounds, there are some common characteristics, although their designs are diverse.

*(iv). Multidisciplinary coherence approach*

The rural homestay inn design under the concept of symbiosis covers many fields, including planning, landscape, architecture, economics, and other disciplines. Therefore, in addition to architectural space and interior design, the research on rural homestay inn should also focus on the relationship between architecture and the surrounding environment based on architecture. Furthermore, in the early design, comprehensive analysis and research should be combined with other disciplines, and the design strategy should be discussed in depth.



*(v). Practical method*

The author has been carrying out project practice since the first year of his doctoral degree. The practice direction covers a wide range, including architecture, landscape, interior design, etc. The author completed about 20 large and small projects during his four-year doctoral studies, clarified the design of rural homestay inns as the final research direction, and obtained a specific practical foundation. These projects include Gubei Yunzhu homestay inn design in Beijing and the 18° Gray homestay inn design in Wuhan. They provide many experiences for the design of subsequent masterpiece.

*a. Gubei Yunzhu homestay inn design (Parent-child theme rural homestay inn)*

The project is located in Longhu-Changcheng Yuanzhu Community(LCY community), Miyun District, Beijing city, China. The community is located in the Gubeikou tourism and vacation section. The project's north side is the Simatai Great Wall; the east side is Gubei WTown, a national tourism resource. The west side is Panlongshan Great Wall Cultural Scenic Spot, Wohu Mountain, and Beijing Zihai Xiangdi Vanilla Art Manor. The Wuling Mountain National Nature Reserve is on the south side, a summer resort in Beijing. The entire Gubeikou area is the only way to go through the Beijing-Chengde holiday golden line. LCY community is the only residential project in the entire resort segment. The author's work is to design a room and courtyard in the community.



Figure 1-8. Training room(Source: photographed by the Gu bei Yun zhu House)

About 23 square meters, the training room can accommodate 8-14 people to participate in activities( Figure 1-8). When we made the overall design, we used more friendly wooden materials and combined log color and white, and the whole color tone was moderate. Stimulate children's senses through color and textured materials to enhance children's interest. From the design and size of the furniture, we design concerning the height of children aged 4-10 to create a comfortable training environment. The movable furniture used in teaching tables and chairs can be adjusted according to different teaching contents, such as painting and handicrafts, and can also hold small gatherings.

The children's play area is composed of steel structure, wood structure, and enclosure as a whole to form an organic whole( Figure 1-9). The upper and lower staggered spaces form spaces with different functions, which increases the fun of children's play. It is a toy device placed indoors. The play area covers an area of about 55 square meters. It is designed for children under six years old and is located in the center of the whole house, convenient for parents and staff to supervise. This area can be divided into three parts. On the second floor of the device is the reading area, which is surrounded by plexiglass, which is convenient for parents to observe and increase the amount of lighting. The solid wood pellet pool and the ocean ball pool are the most popular places for children, especially the ocean ball pool that can be entered through the slide. In order to increase the playability, the author also set up an interactive projection screen in the ocean ball pool, and children can experience the game by throwing ocean balls. Create a children's kingdom with fun mosaic doodles and warm colors.



Figure 1-9. Children's play area(Source: photographed by the Gu bei Yun zhu House)



Figure 1-10. Children's play area(Source: photographed by the Gu bei Yun zhu House)

*b. 18° Gray homestay inn design (Photography theme rural homestay inn)*

This project is located in Xinzhou District, Wuhan City, Hubei Province, China. The author came into contact with this project in 2020 and successively carried out field investigations, surrounding inspections, and other related design work. The scope of the design is the homestead of the homeowner. The homestead refers to the land owned and used collectively by farmers or individuals in the countryside as a residential base, covering approximately 540 square meters( Figure 1-11). The homeowner has a high degree of autonomy for the space within the scope. Through communication with the homeowner, we learned about its core needs. We transformed the original residence into a multifunctional building that can have both daily life and homestay inn reception capabilities( Figure 1-12).



Figure 1-11. House status(Source: photographed by the author)



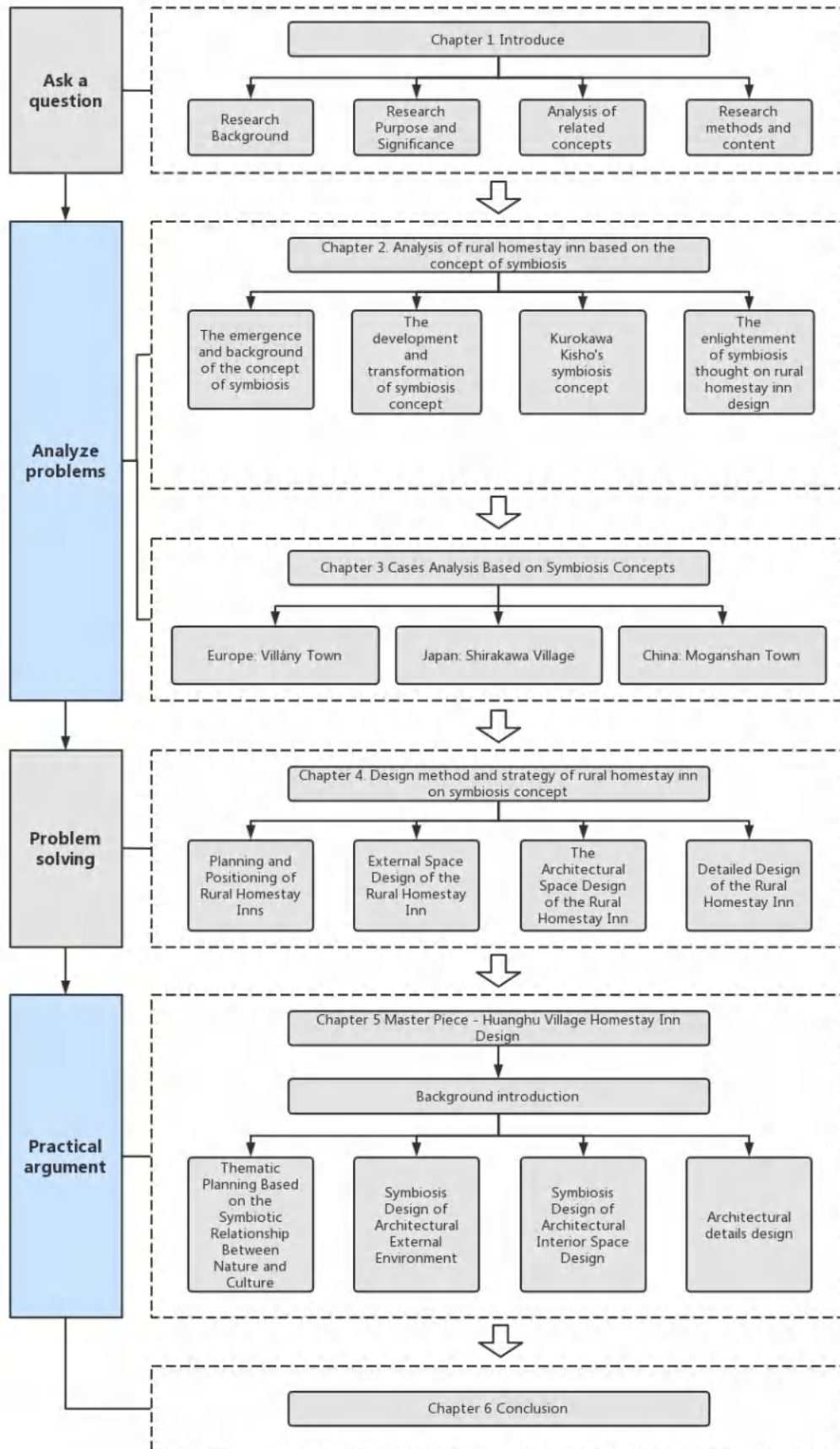
Figure 1-12. House renderings(Source: author's drawing)

### ***1.4.2 Research content***

This dissertation analyzes the excellent international country house cases, summarizes the reasons for the success of these rural homestay inns, and explores the design ideas, design methods, and design principles of country houses based on the concept of symbiosis. The rural homestay inns are different from traditional hotels and family hotels in the past. They need to integrate local characteristics and find the local rural atmosphere so that customers can experience a more pure and real rural life. After the author's on-the-spot investigation and research, the research object is determined to be Huanghu Village, Wuhan City, Hubei Province, China. As a model village of the beautiful countryside, the village has good economic development policies, rich natural resources, and cultural characteristics. Combining the concept of symbiosis, the author profoundly explores the connection of design elements in the design of the rural homestay inns, such as architecture and environment, part and whole, traditional culture, and modern thought. Through the design practice of Huanghu Village, the design method of the rural homestay inn based on the concept of symbiosis is summarized.



# 1.5 Research framework



# Chapter 2. Analysis of rural homestay inn based on the concept of symbiosis

## 2.1 The emergence and background of the concept of symbiosis

Symbiosis, derived from the Greek word, originally means "together" and "to live," which is the interaction between two organisms living together and even includes the act of phagocytosis between dissimilar organisms. This relationship is embodied in parasitism, predation, mutualism, competitive symbiosis, commensalism, antagonism, and unrelated symbiosis. In 1877, German botanist Albert Bernhard Frank used the term "symbiosis" to describe the mutualistic relationship of lichens. In 1879, German biologist Heinrich Antonde Bary defined "symbiosis" as "the living together of unlike organisms." With the subsequent development, the "symbiotic" relationship of "mutual benefit" and "shared benefit" between organisms has been continuously expanded. It has been widely used in multidisciplinary fields, such as environmental science, sociology, political science, economics, etc.

Generally speaking, the three essential elements of symbiosis are a symbiotic unit, symbiotic mode, and symbiotic environment. The three essential elements of symbiosis interact and act synergistically to maintain the operation of the entire symbiotic system. The symbiotic unit is the foundation, the symbiotic model is the key, and the symbiotic environment is essential for the mutual influence between symbiotic units( Figure 2-1).

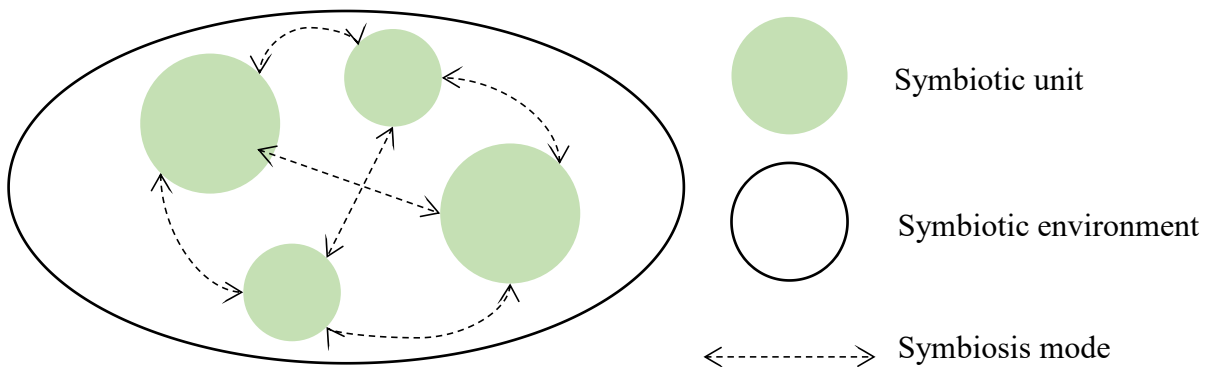


Figure 2-1. Symbiotic relationship diagram( Source: author's drawing)

### (i). Symbiotic unit

Any symbiotic unit will exchange energy and develop harmoniously with other symbiotic units, and there are complementary matrices. At the same time, they also carry out the same communication process internally to achieve co-evolution.

### (ii). Symbiosis mode

The symbiotic mode is how the symbiotic units interact or combine, also known as the symbiotic relationship, which reflects the mode and intensity of the action and reflects the relationship between material information exchange and energy exchange.

### (iii). Symbiotic environment

The symbiotic environment is the external condition for the existence and development of the symbiotic system and refers to the sum of all influencing factors outside the symbiotic unit.

## **2.2 The development and transformation of symbiosis concept**

### ***2.2.1 The development of symbiotic concept***

Kurokawa's interest in "symbiosis" began when he was exposed to "coexistence" in middle school and later learned the biological concept of symbiosis. Kisho Kurokawa's theory of symbiosis is closely related to the characteristics of architectural planning and covers a wide range of aspects, including architectural design, urban design, and planning fields. His main ideas include metabolism, transformation, and transformation.

Kisho Kurokawa believes that architecture does not use itself to construct the main body. In terms of scope, it is a part of the urban unit. Furthermore, it is a section of the change process in terms of time. The idea of symbiosis places equal emphasis on whole-to-part and part-to-whole approaches. There is no need for something dominant here to unify the parts and the whole. It integrates different cultures and ideas into a symbiotic relationship and provides an intermediary space between opposing elements, Kisho Kurokawa's famous "symbiotic concept."

Kurokawa believes that the characteristics of Japanese culture can be described by the philosophy of symbiosis, which is a text about the characteristics of Japanese culture and a text on the paradigm shift of contemporary architecture from modernism and modern architecture to architecture of the information society. In addition, the Japanese national view of nature also reflects the concept of symbiosis. First of all, the Japanese theologian Yoshida Yoshida embodies the concept of the harmonious unity of God, man, and nature in the "Unique Shinto Names and Laws." Japanese Zen Buddhism also significantly influences Japan's view of nature. It is the result of the integration of Zen Buddhism and traditional Japanese Shintoism, expressing a different view of nature from the spirit of Western naturalism, that is, sympathy, closeness to nature, and heartfelt to imitate nature. Suzuki Dazhuo applies the term "unity" in space to the relationship between nature and people to grasp, and this Zen "unity" is similar to the "environmental symbiosis" advocated today.

Regarding the relationship between tradition and modernity, Japanese architect Kenzo Tange focuses on inheriting the traditional form in a modern way and combining it with the actual future. Tadao Ando has two methods for traditional methods: inheriting traditional methods and inheriting non-formal spirit. Among them, he pays more attention to the spirituality in the tradition, which results from a deep understanding of the essence of Japanese architecture. In addition, he attaches great importance to the symbiotic relationship between architecture and the environment and strives to realize the symbiosis of modern architecture and nature in modern architecture, and by this, for the design concept. Based on natural elements and various aspects of life, the space is given rich connotations. At the same time, it is proposed that "coexistence with nature" can be used as the basic concept of ecology and sustainable development. In addition, environmental protection issues are introduced into the building. Emphasizing regeneration and reuse in architecture, etc.

### ***2.2.2 The transformation of symbiotic concept***

Metabolism and open structure concepts from the 1960s express growth and Metabolism in a future-oriented high-tech building.

The Metabolism movement was proposed at the World Design Conference held in Japan in 1960 by Kawasato, Kurokawa Kisho, Kiyomizu Kikuchi, Otaka Masato, and Fumihiko Zhen, the earliest members of Metabolism and also the young architects of that time. They completed a pamphlet called *Metabolism 1960: The Proposals for New Urbanism*, which declared their radical urban proposition and called for a complete transformation of the modern city. The organization believes that cities and buildings are not static but are in a dynamic process like biological Metabolism. The metabolic movement emphasizes the growth, change, and decay of things advocates the use of new technologies to solve problems, and opposes the view that cities and buildings are regarded as fixed and natural evolution. Metabolic theory and movement are involved in regional planning, urban planning, architectural design, and industrial design. The leading advocacy of transitional spaces to connect the various units, making them the central axis of life, significantly influenced Japanese architecture in the 1960s. This influence reached its peak at the Osaka International Exposition in 1970. With his excellent works and theoretical explorations, Kisho Kurokawa has played a vital role in the metabolic movement. His excellent work expresses his belief in the permanence of technology. The first principle of the metabolic theory is diachronic: the processes and changes experienced by symbiosis and life in different periods. The second principle of Metabolism is synchronicity, shifting from internationalism and Euroculturalism to multiculturalism. Metabolism theory believes that cities and buildings are both breathable and alive and are also in the process of biological Metabolism. It integrates Japanese culture, aesthetic tradition, modern Western civilization, and modern material technology to connect life and architecture.

Architecture is a complex that intertwines and blends with traditional culture, memory, symbols, etc., and multiculturalism, functions, materials, and technology. While realizing the integration of old and new, architecture realizes the process of its growth. For example, in traditional architectural design, through the reorganization of space, the use of new materials and the construction of the original structural system and function, as well as the decorative retention of residual memories such as traditional furniture and production and living tools, the formation of multi-faceted coexistence is completed—the process of Metabolism.

In the 1970s, the idea of symbiosis ushered in a significant shift in the symbiosis thought of Kurokawa Kisho from advocating technology to returning to tradition. During this period, Kisho Kurokawa tried to find the connection between Japanese traditional culture and modern civilization. , It was also during this period that Kurokawa Kisho began to establish his new direction and path gradually. Like symbiosis, metagenesis belongs to the category of biology at the beginning. The mutation is a concept put forward after Metabolism. Its specific meaning is to obtain new life through mutation and realize evolution. A single thing is lifeless, and so is the development of a city. The city will be full of vitality with the continuous accumulation and growth of urban space, adding heterogeneous elements and cultures and absorbing foreign elements into itself. The meaning of metamorphosis originally refers to transforming a cicada's shell, which is a metaphor for the change in shape or quality of things.

In the 1980s, Kisho Kurokawa clarified the idea of symbiosis, which marked the maturity of the

theory of symbiosis, which is the core part of Kisho Kurokawa's theory. The idea of symbiosis is a critique of the rational universalism and Eurocentrism prevailing at that time by Kisho Kurokawa. Kisho Kurokawa attributed the development of contemporary culture to the development from the machine age to the age of life, from the industrial society to the information society. He believed that in the process of development, each culture should cultivate its technical system to Create a unique way of life and seek a standard balance.

Kurokawa's philosophy of symbiosis advocates a re-evaluation of the nature of dual meanings and multiple meanings abandoned by modern architecture. Kisho Kurokawa summarizes the content of his philosophy of symbiosis as a symbiosis of history and future, symbiosis of heterogeneous cultures, symbiosis of part and whole, symbiosis of interior and exterior, intermediary space, symbiosis of reason and sensibility, symbiosis of religion and science Symbiosis, the symbiosis of traditional and modern technology, the symbiosis of nature, and even the symbiosis of economy and culture.

## 2.3 Kurokawa Kisho's symbiosis concept

Summarizing the symbiosis philosophy of Kurokawa Kisho, it is found that the symbiosis thought applied to architecture at the macro-level mainly includes the symbiosis of architecture and the environment and the symbiosis culture. From the mezzo level, it includes the symbiosis of building functions, the symbiosis of building materials, and the symbiosis of internal and external spaces. From the micro level, it includes the symbiosis of old and new details of buildings, the symbiosis of new and old technologies, and the symbiosis of new technologies and traditional practices.

### 2.3.1 Macro-level: architectural exterior space

#### (i). Symbiosis of architecture and environment

The symbiosis of architecture and nature under the symbiosis thought of Kurokawa Kisho refers to the transition between the interior and exterior of the building by creating a semi-enclosed landscape space. Taking the Nagoya City Art Museum(1988) as an example, in the design of the foyer on the ground floor of the building, the glass curtain wall is used to connect the interior space of the building and the sunken garden outside the building with sightlines and landscapes( Figure 2-2). A "third space" between indoors and outdoors is formed, creating a symbiotic relationship between the building and the independent and interconnected environment. Another example is the Waki Town Hall(1975) to achieves a harmonious relationship between architecture and mountain scenery. Through a courtyard that is neither an open square nor a closed courtyard, the two functional areas of the administrative office room and the conference hall are connected to integrate indoor and outdoor landscapes.



Figure 2-2. The Nagoya City Art Museum  
(Source:photographed by Chie Yamauchi, <https://ai-designroom.co.jp/>)

*(ii). Architecture and culture coexist*

The symbiosis of architecture and culture is based on an in-depth understanding of the connotation of Japanese culture. Taking Japanese culture as the core and integrating the East and the West to reflect the rich traditional connotation of the works, Kurokawa Kisho transformed traditional Japanese architecture and culture into Symbolic languages with symbolic meanings and double or multiple decoding of these symbolic languages. The specific performance is to absorb the essence of traditional architecture in architectural culture, such as traditional Japanese plane, gray space, local symbols and materials, Japanese landscaping techniques, etc., combined with the form of foreign architecture and the essence of Japanese traditional architectural culture. The specific performance is to absorb the essence of traditional architecture in architectural culture, such as traditional Japanese plane, gray space, local symbols and materials, Japanese landscaping techniques, etc., combined with the form of foreign architecture and the essence of Japanese traditional architectural culture. For example, Kurokawa Kisho often uses circles, spheres, ellipses, polygons, and other forms that appear in ancient Roman architecture in his architectural works. However, his architectural plans reflect the irregularities of Japanese tradition. The architectural form of Tour Pacific(1992) in Paris is derived from traditional Japanese elements. The image of a Japanese Shoji is integrated into the building as a "city gate," with a Japanese-style pedestrian bridge connecting the surrounding blocks and a Japanese-style courtyard on the roof, reflecting the symbiosis of Japanese culture and European culture from different levels( Figure 2-3).

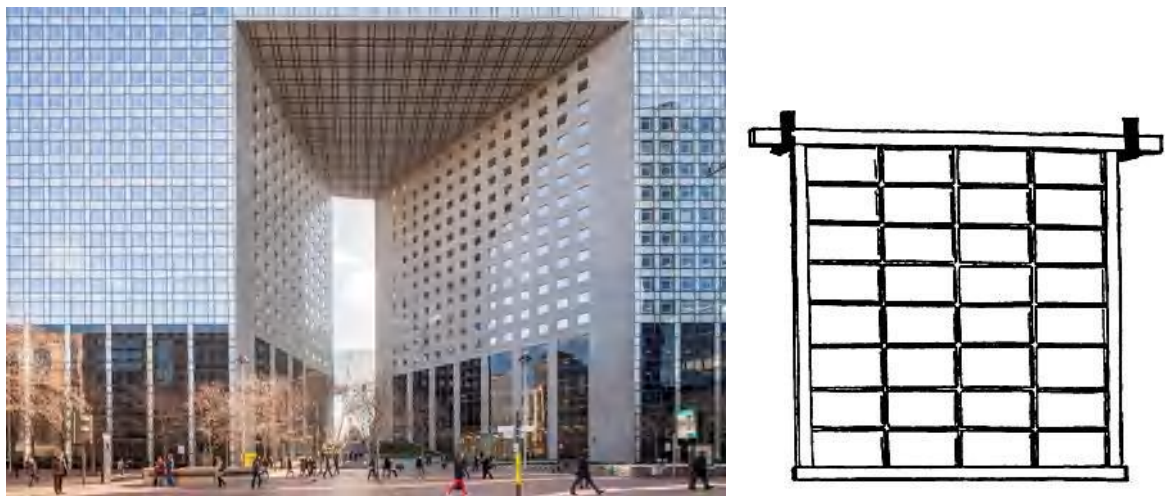


Figure 2-3. The Nagoya City Art Museum and Japanese Shoji  
(Source: <https://parisladefense.com/fr/>, <https://en.wikipedia.org/wiki/Shoji>)



## 2.3.2 Mezzo-level: architectural interior space

### (i). Symbiosis of building functions

In order to ensure the continuity of architectural space functions, a transition space is used to organize and break the closure and isolation of each space so that the various functions of the building are closely connected. The main point of the Metabolism Movement about architectural functions is to use transition spaces to connect various units and make them the main axis of life. All exhibition rooms, lecture halls, restaurants, libraries, stairwells, and other spaces of the MOMAS (Museum of Modern Art, Saitama, 1982) are connected through a 20-meter-high atrium that reaches the basement level to achieve the symbiosis of different functional parts of the building( Figure 2-4).

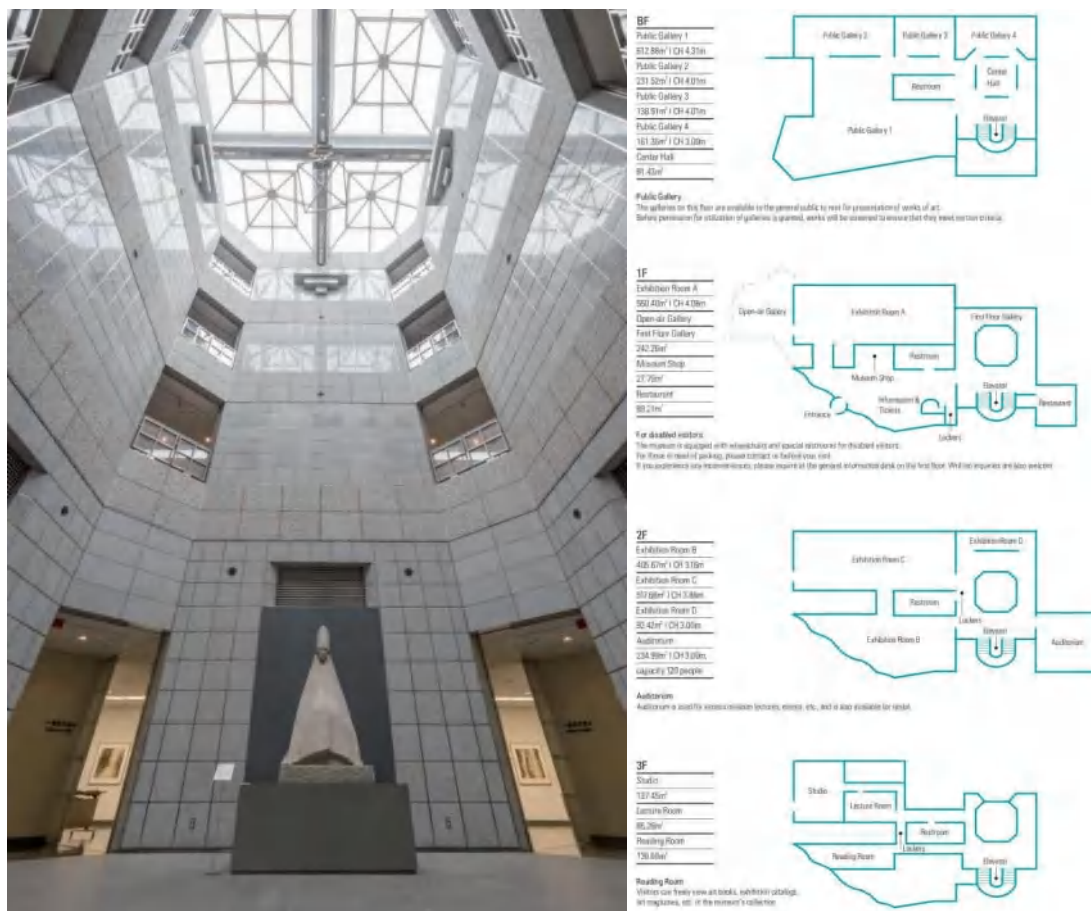


Figure 2-4. Museum of Modern Art, Saitama(Source: <https://pref.spec.ed.jp/momas/>)

### (ii). Symbiosis of building materials

The symbiosis of building materials is to express the temporality of the past and the future of the building through the transition between traditional building materials and modern building materials. At the same time, different materials have different textures and textures. The combination of various materials enriches the architectural expression, making the Complex material elements symbiotic in space. As for the facade treatment of the Hiroshima City Museum of Contemporary Art, Kurokawa Kisho ingeniously transitioned from stone to aluminum from bottom to top in terms of materials. The use of various materials allows various elements to blend with each other in the space and realize a variety of symbiosis( Figure 2-5).



### 2.3.3 Micro-level: architectural details space

#### (i). Symbiosis of old and new details

The symbiosis of old and new details means paying attention to creating architectural details that can express human emotions and spirits and properly considering the subtle contacts of human emotions and spirits. In architecture, the use of traditional building components and structures forms a contrast with the architectural details formed by new materials and new structures and uses metaphors to reflect the symbiosis of tradition and modernity. For example, in order to express the difference from the traditional architectural details, the Hiroshima City Museum of Contemporary Art uses modern materials on the building facade and uses the roof and walls of traditional Japanese warehouses in the architectural shape to metaphorize history so as to realize the symbiosis of old and new details.



Figure 2-5. Hiroshima City Museum of Contemporary Art and Aki Wings  
(Source: <https://www.hiroshima-moca.jp/>)

#### (ii). Symbiosis of new technology and tradition

Kisho Kurokawa's idea of symbiosis has changed from advocating technology to returning to tradition, and realizing the symbiosis of architectural technology and tradition is the direction that Kisho Kurokawa has been striving to explore. The design concept of the China International Youth Exchange Center(China-Japan Youth Exchange Center, 1990), is an interpretation of the Chinese cosmology of "the sky is round, and the earth is square." Its shape is not only a traditional symbol but also a modern pure geometric shape, so it has the characteristics of double decoding( Figure 2-6). The indoor swimming pool with an oval plane adopts The combination of the space frame structure and stainless steel roof, reflecting the symbiosis of new technology and tradition.

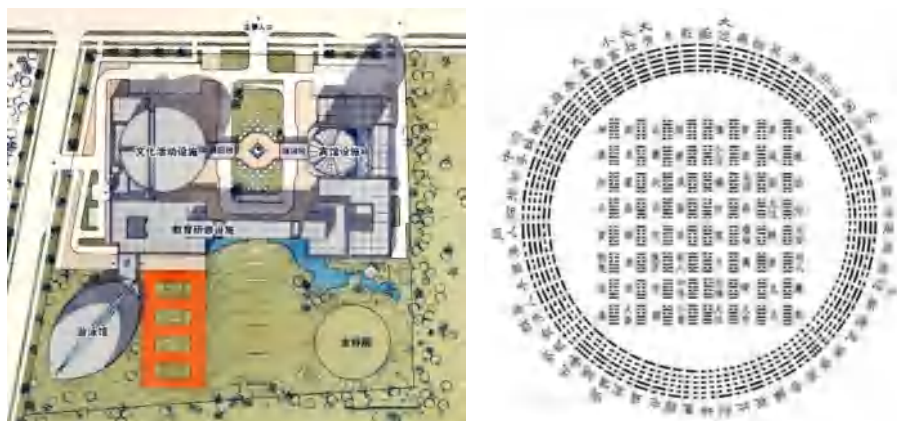


Figure 2-6. the China International Youth Exchange Center and Round Sky & Square Earth map  
(Source: <http://www.ciyec.org.cn/index.html>, <https://baike.baidu.com/>)

*(iii). Symbiosis of new technology and traditional practices*

The symbiosis of new technology and original craftsmanship is the organic combination of new technology and traditional construction. Applying new technology can give the building a unique shape and a sense of technology, while the original craftsmanship can return the building to the traditional. The symbiosis of the two gives the building the dual characteristics of modernity and tradition. The Nakagin Capsule Tower(1972) strictly reflects "high-tech" features on the outside but creates a wood-framed architectural temperament on the inside( Figure 2-7)( Figure 2-8).



Figure 2-7. The Nakagin Capsule Tower(Source: [https://www.sohu.com/a/539901315\\_119097](https://www.sohu.com/a/539901315_119097), <https://www.archiposition.com/items/20190319092511>)



Figure 2-8. The internal structure of the Nakagin Capsule Tower (Source: <https://www.archiposition.com/items/20190319092511>)

## 2.4 The enlightenment of symbiosis thought on rural homestay inn design

The renewal of traditional rural homestay inn is often accompanied by the intervention of new elements such as new technologies, concepts, materials, culture, and space. Similarly, Kurokawa Kisho's symbiosis theory involves heterogeneous cultures, people and technology, internal and external space, and the symbiosis of nature, which is precisely in line with the elements involved in the renewal of rural architecture. Two are inclusive to a certain extent. Therefore, excavating the theory of symbiosis can provide certain enlightenment for the renewal of rural homestay inns.

### *(i) The introduction of the overall view of rural homestay inn construction*

The design concept of contemporary rural homestay inns involves various levels, such as integrating different cultures, using landscapes, using new and old materials, and replacing old and new spaces. It is necessary to comprehensively consider various elements affecting the country house and establish a comprehensive renewal concept in the design process. According to the actual situation and needs, select and establish the connection between the various elements. The construction of country houses should be guided by symbiosis theory, combined with the actual situation and spiritual connotation of Chinese rural areas. In rural homestay inn design, it is necessary to have a global view, balance the relationship between various elements, achieve harmonious coexistence, and form an organic whole( Figure 2-9).

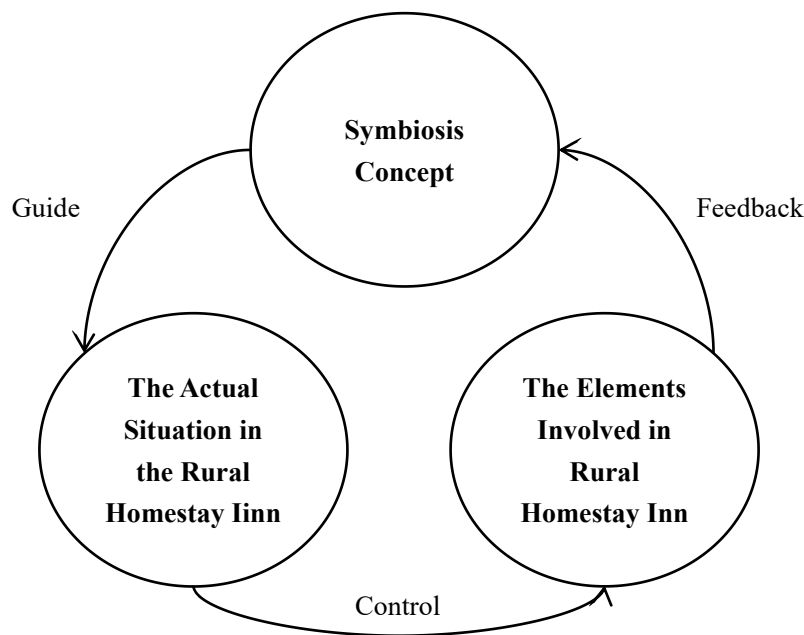


Figure 2-9. Diagram of relationship between building interior and building exterior  
(Source: author's drawing)

### *(ii) Learning from internal and external symbiosis*

The essential thing in the internal and external symbiotic relationship is to grasp the balance between the two. Through the use of the intermediate medium, namely the gray space, the integration of the inner and outer spaces at the interface is completed. A specific connection between the symbiotic units and an intermediate medium is generated in a symbiotic system. It

adapts to the surrounding environment. A symbiotic mode is established in the building symbiosis system between the symbiotic units to generate an intermediate medium that can adapt to the surrounding environment and make corrections( Figure 2-10). This intermediate medium can be the penetration of the landscape in the homestay building, the penetration of light, or the penetration of specific sightlines to the building. The renovation of the country house should break the traditional space closure and reflect the openness of the building. The old space will undergo quantitative and qualitative changes due to the introduction new elements, changing the original spatial state. After this change, the penetration of space and the intersection of fields were triggered, and the lost vitality was regained for the traditional rural architectural space.

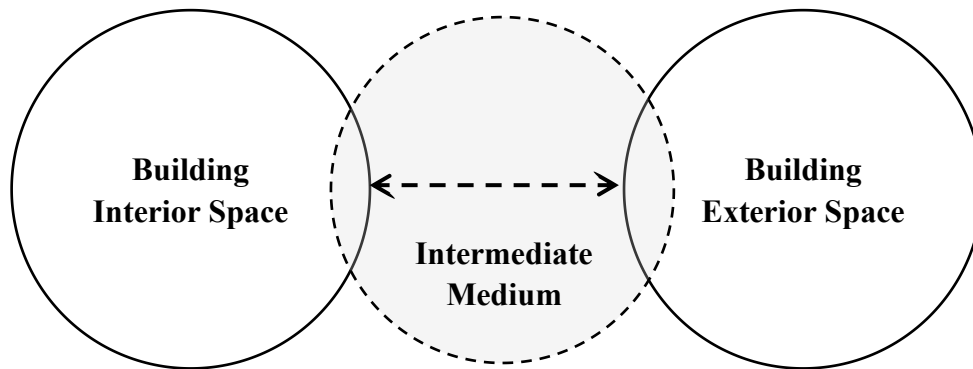


Figure 2-10. Diagram of relationship between building interior and building exterior  
(Source: author's drawing)

*(iii) Symbiosis of the built environment*

The symbiosis of building and environment is based on a comprehensive understanding of other symbiotic units. Kurokawa Kisho's symbiosis of architecture and environment emphasizes the integration of architectural space and environment. In China, the rural homestay inn integrates the interior and landscape spaces to form a symbiotic relationship between the building and the environment. It also includes integrating the building itself with the surrounding environment through materials, colors, etc., emphasizing the built environment's symbiosis. Therefore, architectural space, environment, materials, and colors are symbiotic relationships to a certain extent.

*(iv) Transcoding symbiosis of different cultures*

Kurokawa Kisho's attitude towards traditional culture is to use symbolic language to reflect the traditional context and, on this basis, give double or multiple decoding to the language of symbols to reflect the connotation of traditional culture. The essence of the symbiosis of different cultures is to complete the integration of traditional culture and modernity and re-examine the combination of modernity and tradition. Italian architect Aldo Rossi once emphasized the time dimension in the concept of the spirit of a place so that people can care about the historical continuation of the city and the humanistic value of urban architecture. By making full use of the cultural value of historical buildings, contemporary architecture and cities are more cultural. In order to achieve the symbiosis of old and new buildings in the renovation of traditional rural homestay inns, it is necessary to protect traditional architectural culture. With a deep understanding and interpretation of traditional architectural culture, we truly achieve a symbiosis between architecture and environment in design and renovation. The symbiosis of history and the present can ideally link tradition and modern civilization under new technological

conditions. The renewal design of rural homestay inns should be based on rural culture, fully consider the relationship between architecture and rural environment, history and culture, production and life, etc., through transformation and reorganization of good rural culture to meet the needs of modern life.

*(v) Introduction of new technology*

The proposition that Kurokawa Kisho has always followed in architectural creation and urban planning is: to express traditional ideas, philosophy, aesthetics, beliefs, and lifestyles with the latest materials and the most advanced technology and combine different cultural characteristics with contemporary architecture. When building a country house, the architecture created has a dual quality: introducing new technologies, combining traditional techniques to create traditional forms, combining new technologies with traditional rural construction concepts, aesthetics, and traditional old and new ecological views. However, the village's current economic and technical level is limited, and appropriate new materials and new technologies need to be selected according to the actual situation in the countryside. At the same time, inheriting innovation and boldly trying building construction concepts, appropriate use of new technologies, and new materials that can reflect the technical level of contemporary rural construction, such as some intelligent and ecological technologies or concepts.

*(vi) Recreation of old architectural forms*

The symbiotic element of Kurokawa's design is to consciously mix disparate objects to create multiple meanings to choose traditional or historical components or to interweave traditional and modern technologies. For the re-creation of country house buildings, the old architectural forms should be deconstructed. In the redesign process, new architectural forms, forms, or practices are appropriately introduced, emphasizing multiple interpretations of traditional forms. The use of new technologies to abstractly express the traditional rural architectural forms, to achieve the symbiosis of traditional forms and new technologies.

## **2.5 Chapter summary**

This chapter expounds on the emergence and development of symbiosis theory and describes in detail the transformation of Kurokawa's symbiosis theory and its application in architecture. In the research process, it can be found that the theory of symbiosis in the field of architecture and the design of country houses are compatible with each other. This paper discusses the design method of country houses based on the concept of symbiosis from different angles. Through the symbiosis of architecture and environment, the symbiosis of architecture and culture, etc., the design of the country house is connected with the historical and cultural context of the village, creating a local atmosphere with regional characteristics to attract tourists.



## Chapter 3. Cases analysis of rural homestay inns

### 3.1 Europe: Villány town

The author visited Villány( Figure 3-1) in 2017 because of the 4x4 Workshop and has a general understanding of the city's background. In 2018, the author studied at the University of Pécs, only a 40-minute drive from Villány, which is convenient for research and inspection. Homestay inns in this city rely on the wine industry, and the wine industry in Villány has a high reputation in Europe, with certain typicality and high research value. At the same time, the author also made a detailed investigation of the city's background.

#### 3.1.1 Geographical location

It is located at the eastern foot of the Villány Mountains, named after it, about ten kilometers from the southern border. It is located southwest of Mohács, east of Siklós and Harkány. The neighboring settlements are Kisbudmér from the north, Pócsa and Borjád from the northeast, Márok from the east, Magyarbóly from the southeast, Beremend from the south, Nagyharsány from the southwest, and Villánykövesd and Kisjakabfalva from the northwest.



Figure 3-1. Villány satellite map(Source: Google Map)

#### 3.1.2 Historical background

After the Tartar invasion, the Hungarians cultivated grapes mainly around the castles (Siklós and Szársomlyó in this wine region). This is indicated by IV. King Béla mentioned the border of Harsány with the vineyards in 1247 - in the founding charter of the castle of Szársomlyó.

During the Turkish rule, Villány was completely destroyed, but viticulture did not cease because the inhabitants of the nearby villages continued to cultivate some of the vineyards in Villány. The Turks settled a Slavic, Rác population in the destroyed Hungarian village. They brought

the kadarka variety and the technology of red wine fermentation on the skin. The depleted vineyard area was quickly replaced and even further increased. During Turkish rule, the population decreased in the 17th century. Since the end of the 19th century, it has been replaced in a continuous and organized manner, mainly by Germans. Their settlement caused significant changes in viticulture and viticulture. They also brought the “Portugieser,” or Blue Porto grape variety.

Rows of cellars were built near the villages. The small, seldom branched, non-deep cellars open from the tiny press houses. The fruit harvested and transported in large barrels standing in a cart was processed and fermented. Villány wine gained an increasing reputation and had significant exports.

Phylloxera did not spare these grapes either. The reconstruction brought changes already known in other wine regions. In 1912, the Schaumburg - Lippe estate established a champagne factory. The kadarka, Kékoportó, and the Kékfrankos varieties can be considered traditional. After phylloxera, varieties of French origin were also planted, such as Cabernet Franc, Cabernet Sauvignon, and Merlot. In the Villány area, the red and Siklós varieties are dominated by white wine grapes.

### ***3.1.3 Current development***

Some of the residents living in Villány make a living by brewing and selling wine. Their houses have cellars for storing wine, and some even have a history of hundreds of years( Figure 3-2)( Figure 3-3). These wine operators have their commercial brands, and their wines have won many awards and are very popular. Europeans' love for wine is engraved in their bones. They like to drink and taste wine. Most guests come on weekends to enjoy wine and food. With increasing tourists and economic development, these independent business entities gradually formed a system. In addition to providing high-quality wine, they also began to operate restaurants and accommodations. A homestay inn industry based on wine culture has been formed.



Figure 3-2. 4x4 Workshop students visiting the wine cellar in 2017  
(Source: photographed by the author)



Figure 3-3. Teachers and students of the Confucius Institute at Pecs in 2019  
(Source: photographed by teacher WANG)

In the city center, local people build museums to record and pass on the local wine culture( Figure 3-4). This museum preserves nearly a hundred years of winemaking utensils for tourists to visit. The utensils are reasonably good, and some can be taken out for use. In this museum, tourists can learn the knowledge of winemaking and know the development process of the city of Villány.



Figure 3-4. Villányi Bormúzeum és Gál Pince (Source: photographed by the author)

Most of Villány's homestay inns are the houses where the residents live; most of them are houses with two-story buildings or less and have gardens. The house does not need too much decoration and has regional cultural characteristics. The number of people received is generally less than ten people. Visitors can sit outside and admire the vineyards in the distance or go to the cellar to learn about winemaking. The relationship between the guest and the host is more like a friend-like communication.



In addition to family-run businesses, there are also specially-built rural homestay inns, which are built according to local cultural characteristics. The buildings in the courtyard are wooden structures with traditional Hungarian patterns. The local stone used for the pavement of the ground is made of different patterns through several kinds of stone. The color of the whole courtyard is relatively uniform, and the combination of several materials makes the whole courtyard have traditional Hungarian architectural characteristics. Its business model is more inclined towards hotels, providing accommodation and catering( Figure 3-5). Their operators offer additional services according to their clients' needs, such as helping tourists contact wineries or tours of wine plantations.



Figure 3-5. Halasi Pince Panzió (Source: photographed by the author)

The other type is the winery, which generally covers a wide area. From the planting of grapes to the final wine product, they have a complete industrial chain and ancillary services such as catering and accommodation. The objects of service include individuals and groups and can large-scale commercial reception. In 2019, the author visited Gere Attila Pincészete with a tour group and their winemaking process( Figure 3-6). There are other well-known wineries in the Villány. For example, Sauska 48, Gere & Schubert Pincészete, etc.



Figure 3-6. Gere Attila Pincészete (Source: photographed by the author)

## **3.2 Japan: Shirakawa village**

China and Japan are Asian countries and share many similarities in the economy, culture, and other aspects. Japan also influences the rise of Chinese homestay inns. Japanese scholar Hideya Ishii mentioned the origin and development of homestay inns (called Minshuku in Japanese) in *The Geographical Significance of the Minshuku Region Development* (1968). Chinese homestay inn originated in the 1990s, and the pronunciation of the word “Minsu” in Chinese is also derived from Japanese. Therefore, the author believes that the research on Japanese homestay inns is significant. The most famous Shirakawago Village in Japan is selected as the research object. It is hoped that the research content will positively impact the development of Chinese homestay inns.

### ***3.2.1 Geographical location***

Shirakawa-go is a village in Gifu Prefecture( Figure 3-7), one of the most beautiful places in Japan. Pine tree-covered mountains surround it, and it is located along the picturesque Shokawa River. Besides the beautiful scenery, the unique Japanese thatched-roof farmhouses are the center of attraction. There are approximately 180 thatched farmhouses, sheds, and barns, and most of them were built about 200-300 years ago. The residents of Shirakawa-go still live in several small villages. The most famous village for visitors is Ogimachi which in 1995 was declared World Cultural and Heritage Site.



Figure 3-7. Shirakawa-go satellite map(Source: Google Map)

### ***3.2.2 Historical background***

The oldest traces of human life in Shirakawa-go are artifacts dating between 7000 B.C. The name "Shirakawa-go" first appeared clearly in history in around 1176. The name is thought to have been in wide use as it appeared written in the diary of an aristocrat living in Kyoto. Following this, the name has made many appearances throughout the history of Japan.

The distinctive large roofed gassho-style houses, named in Japanese for their resemblance to

hands joined in prayer, are characteristic of Shirakawa-go today. Early prototypes were built around 1700, as silk and gunpowder production in the village flourished during the Edo era. The design evolved into the form currently seen around the village in 1800( Figure 3-8).

Because the traffic in the village was relatively backward at that time, the villagers still lived a traditional farming life, and the surrounding ecological environment and buildings were well preserved. It was not until 1935 that the arrival of the German Architect Bruno Taut made the design of the gassho-style houses in the Shirakawa-go arouse the world's attention. Bruno Taut wrote in the book, "The Gassho style house is architecturally reasonable and logical." At the same time, he also praised, "This scenery is not Japanese. At least it is a scenery I have not seen here before. It is Switzerland or the illusion of Switzerland."

In December 1995, Shirakawa-go was registered as the UNESCO World Heritage Site of the "Historic Villages of Shirakawa-go and Gokayama". The specific registered areas are the gassho-style settlements in Shirakawa Village Ogimachi in Gifu Prefecture, Taira Village Ainokura in Toyama Prefecture, and Kamitaira Village Suganuma in the same prefecture, creating a World Heritage Site with three separate locations.



Figure 3-8. Shirakawa-go(Source: Shirakawa Village Official Website)

### ***3.2.3 Architectural structure***

Due to climatic conditions, Shirakawa-go has a large amount of snow when it snows. Therefore, the triangular eaves in the architectural shape support an open book, which is very suitable for natural scenery. This architectural style is called "gabled gassho style." Additionally, the structures face the north and south, taking Shirakawa-go's predominant wind direction into account and minimizing wind resistance while controlling the amount of sunlight hitting the roof to provide cool summers and warmer winters. Gassho-style houses are residences built from wooden beams supporting their characteristic, steeply sloped, thatched roofs that meet at a high peak and resemble hands meeting in prayer. They are an effective form of the architectural style of thatched gabled roofs known as "sasu" structures.



One of how gassho-style houses differ from traditional Japanese houses is that the attics are employed as workspaces( Figure 3-9). From the Edo to the early-Showa era, sericulture (silk production) was the foundation industry supporting the people of the village. The large attack spaces under the eaves were usually divided into 2 to 4 layers and put to practical use in silkworm rearing. Another characteristic feature is the design of the sasuko style thatched, gabled roofs. The roofs of Japan's traditional thatched-roofed house often employ a gambrel or hipped roof design (supported by an internal wooden frame). However, the gassho style design features gabled roofs with long, individual beams defining and supporting the roofline. This structure creates an ample space through which light and the breeze can travel, producing an ideal environment for the breeding of silkworms. Tourists can feel the beauty of the gassho style in the function of life, guiding the form of the living space.

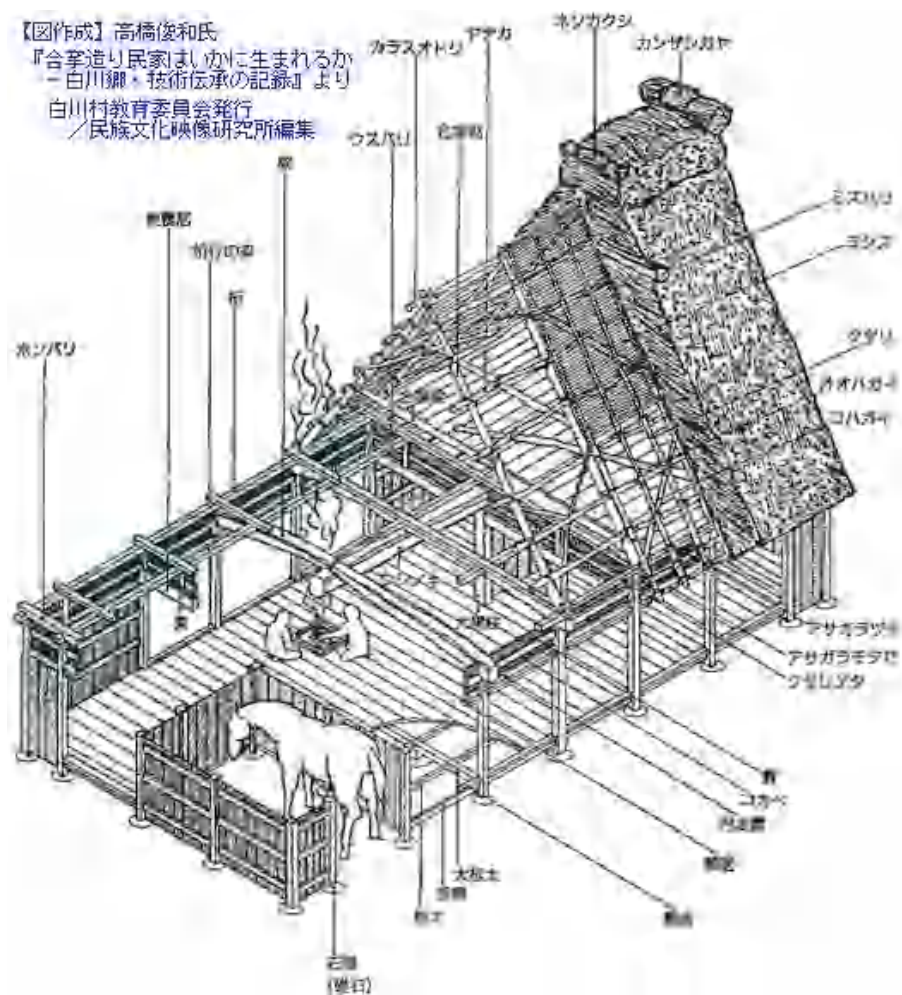


Figure 3-9. Gassho style house structure drawing(Source: Shirakawa Village Official Website)

### 3.2.4 Current development

Develop rules for landscape conservation and development. In order to adequately protect the natural environment and develop landscape resources, the residents of Shirakawa Village spontaneously established the "Ogi-machi Shirakawa-go Natural Environment Protection Association." Moreover, formulated the "Resident Constitution" of Baichuan Township, which stipulates that the buildings, land, farmland and mountains, and forests of Baichuan Village "shall not be sold, rented or destroyed."

The association has formulated the "Landscape Protection Benchmark," which has made specific regulations for renovating buildings, new buildings, new billboards, paving, and new facilities to develop tourist landscapes. For example: paving with soil, gravel, natural stone, and prohibiting hard brick from paving the ground. Ducts, large boxes, air-conditioning equipment, etc., must be concealed or placed at the back of the street. Outdoor advertising is based on the principle of not destroying the overall landscape. Paddy fields, farmland, old roads, and waterways are the natural forms of mountain villages and must be protected in plateau form and cannot be changed arbitrarily.



Figure 3-10. Thatched roof(Source: Shirakawa Village Official Website)

Suppose there is any house to be renovated or newly built in Shirakawa Village( Figure 3-10). In that case, the architectural renderings and engineering drawings of the house's shape must be submitted in advance, indicating the material, color, shape, and height. The construction can be started only after obtaining the association's approval to maintain the village's overall style.

They have established the Gasshozukuri Minkaen Outdoor Museum( Figure 3-11). After some villagers moved to the city, under the association's planning, the landscape planning and design of the Gasshozukuri Minkaen Outdoor Museum were carried out for the vacant houses. It has become a folk museum showing local ancient agricultural production and living utensils. The Gasshozukuri Minkaen Outdoor Museum, a combination of nature and Gassho architecture, is a

beautiful small village where several Gassho buildings and the surrounding natural environment are combined. Different flowers and plants are planted in the front and back of each Gassho house, and the decoration is lovely. Gassho architecture and Japanese gardens are harmonious and constitute a rural landscape with high aesthetic value.



Figure 3-11. Gasshozukuri Minkaen Outdoor Museum  
(Source: Shirakawa Village Official Website)

In the economic model of Shirakawa-go, the tourism landscape is combined with agricultural development. Tourism development cannot affect agricultural development. How to develop local agriculture and closely integrate tourism and tourism is a significant issue faced by the villagers. The main agricultural and sideline production projects in Shirakawa Village are also viewing points in the tourist area. Shirakawa-go directly links local agricultural and sideline products and processed healthy food with tourism so that tourists can taste local fresh agricultural products while watching or can bring organic agricultural products home. This method of in-situ digestion of agricultural products reduces costs and is economical. There are already dozens of different types of agricultural products, for example, Mr. Ota's Buckwheat Noodles( Figure 3-12), Caramel Popcorn, Sake Red Bean Jelly, Kobo Tea, etc.



Figure 3-12. Mr. Ota's Buckwheat noodles(Source: Shirakawa Village Official Website)



Develop traditional cultural resources. In order to increase tourism projects, Shirakawa Village looks for content with local characteristics from traditional culture. In mid-October, the joy of the autumn harvest is celebrated, and prayers are given for the safety of families and peace in the mountain village as the famously odd Doburoku Festival is staged on a grand scale( Figure 3-12).

A grand ceremony was held in front of the vast wine cup, from congratulatory speeches to musical instrument performances, mask singing, dancing, makeup parades, etc., and the design of costumes and props systems. During festivals, the gates of the buildings with palms are lit up with lanterns, and villagers come to participate in and celebrate the festival. The festival's fun has also become an essential part of attracting tourists to watch.

In addition to large-scale festivals, the villagers also organize folk songs and ballads with traditional local characteristics. With the traditional way of planting rice by hand, singing traditional rice planting songs, and working on a sightseeing project, tourists can take the initiative to participate and experience the joy of labor.



Figure 3-13. Doburoku Festival, October(Source: Shirakawa Village Official Website)

### 3.3 China: Moganshan town

Moganshan Town in Deqing County is one of the earliest areas in China to develop the rural homestay inns to drive the local economy. With the rapid development of rural tourism in Mogan Mountain and the continuous improvement of infrastructure, the number of investors and tourists has gradually increased. The world has recognized the success of Moganshan homestay inn. CNN called it: In addition to the Great Wall, one of the 15 must-see places with Chinese characteristics. It is also ranked 18th among the 45 places to visit in the world recommended by the New York Times. The world's first Discovery outdoor extreme adventure base authorized by the American Discovery Channel is located here.

China's implementation of the industry-standard "Specification for Service Quality for Rural Homestay Inn" was revised after continuously improving the Moganshan homestay inn management system. Studying the origin and development of the Moganshan homestay inn is significant to the author's experience in the rural homestay inn industry.

#### 3.3.1 Geographical location

Mogan Mountain is located west of Deqing County, Huzhou City, Zhejiang Province, Chian( Figure 3-14). It originally belonged to Wukang County. It is a branch of Tianmu Mountain. It is tall and straight and beautiful. The central area is located at 30°36' north latitude and 119°52' east longitude, covering an area of more than 2.9 square kilometers. If Yinshan is the center, Zhonghua Mountain is located in the northwest, Paotai Mountain is located in the southeast, Wuling Mountain is located in the northeast, and Tashan, which is 724 meters above sea level, is the highest peak.

The entire Moganshan area, east to southeast, is Sanqiaobu, Wukang, south to Patou, west to Tongcen Mountain, north to Longchi Mountain Biwu, 15 kilometers from east to west, 12.5 kilometers from north to south.

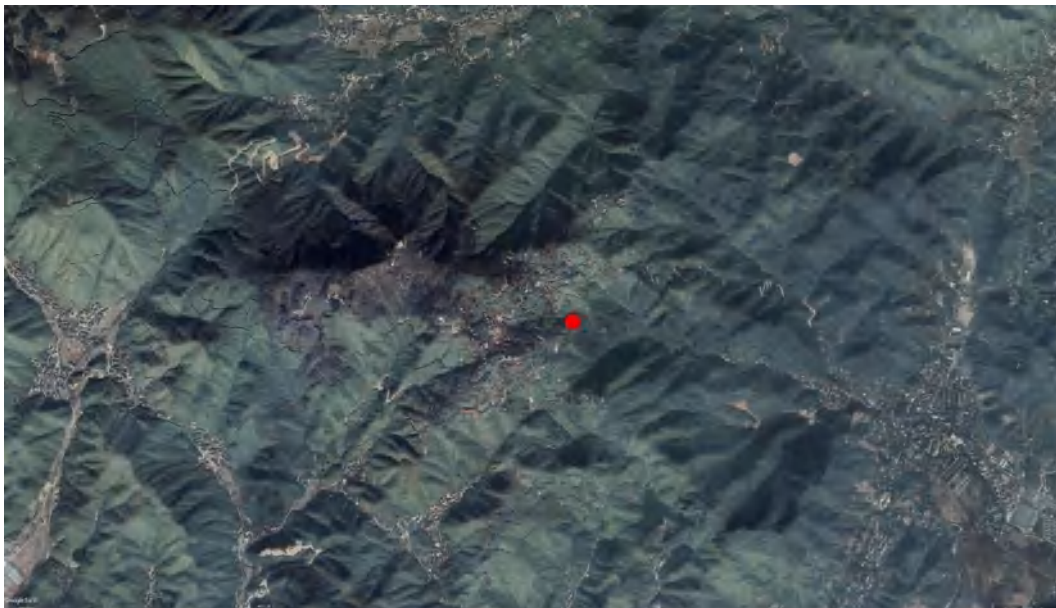


Figure 3-14. Mogan Mountain satellite map(Source: Google Map)



### ***3.3.2 Historical background***

The history of Moganshan homestay inn can be traced back to 1842, after the Second Opium War. The Qing government signed a series of unequal treaties, allowing foreigners to live freely in open ports, buy land, etc., and then many missionaries entered China. Due to its beautiful scenery and convenient transportation, Mogan Mountain is close to large and medium-sized cities such as Shanghai and Hangzhou, so many foreigners have taken up the mountain to buy land and build houses. By 1924, foreigners had purchased 1.3 square kilometers of mountains. By 1926, foreigners had built many houses in Mogan Mountain. Among the 154 villas that had been built, foreigners accounted for nearly 80%. In addition, to meet the needs of life and entertainment, there are tennis courts, swimming pools, and kindergartens between the villas. Yinshan Street has become the main commercial street. In 1928, the Moganshan Administration was established, and "Provisional Organizational Regulations of Moganshan Administration of Zhejiang Province" were promulgated. It is stipulated that the bureau should manage all administrative matters in Moganshan. "Westerners are not allowed to buy a house on the mountain; they can only sell it to the Chinese." Those who disobey the order will have their house confiscated. Since then, foreigners, seeing no profit, have resold their houses. In May 1949, the Chinese People's Liberation Army entered Mogan Mountain and regained its sovereignty. These houses left by foreigners are called "foreign houses" by locals because of their distinctive shapes and styles( Figure 3-15). These buildings of various cultures also laid the architectural foundation for today's Moganshan homestay inn.



Figure 3-15. Naked Castle( Source: <https://zhuanlan.zhihu.com/p/164535509>)

The period from 2007 to 2010 can be called the early stage of developing foreign-funded homestay inns in Mogan Mountain. The main features of this period are: that the investment volume was small, and the investment motivation came from personal behavior rather than the commercial operation of professional homestay inn companies. Foreigners are primarily investing in Mogan Mountain to build villas, castles, etc., for private residence, not profit. Many foreigners host friends in private resorts in Mogan Mountain. These friends are often foreigners living in surrounding cities such as Shanghai and Hangzhou. For example: in 2005, the Frenchman Christophe Peres came to Mogan Mountain to invest in and establish a private villa,

French Mountain Residence. Later, the predecessor of the famous homestay inn became famous at home and abroad, "Le Passage Mohkan Shan.( Figure 3-16)" Until 2007, Grant Horsfield, a South African, and his friends rented a local farmhouse and renovated it specially used for leisure vacation and reception of foreign guests. So far, Moganshan homestay inn has ushered in a new opportunity.



Figure 3-16. Le Passage Mohkan Shan  
(Source: <http://www.lepassagemoganshan.com.cn/home/>)

From 2011 to 2014, the growth period of development of foreign-funded homestay inns in Mogan Mountain can be called. The main features of this period are: the increase in the number of international investments, and the investment motivation comes from the commercial operation of professional homestay inn companies. During this period, foreigners converted their private residences into high-end homestay inns for commercial operations and officially opened for business. The investment purpose of many foreigners in Mogan Mountain changed from establishing private residences to building the rural homestay inns for commercial operations. Joint venture high-end rural homestay inns appear in and outside the Moganshan Scenic Area.

For example, Grant Horsfield, a South African businessman, invested hundreds of millions of CNY to build a "Naked Village" based on the original "Naked Stables( Figure 3-17)." The homestay inn resort was completed and officially opened in 2011; the owner of the French mountain residence, Christophe Peres, also took his private vacation. The villa was renovated and constructed and officially opened in 2011. The occupancy of foreign-funded enterprises has prompted Moganshan homestay inn to enter a period of rapid development.





Figure 3-17. Naked stables rammed earth cabin(Source: <https://travel.sohu.com/>)

2015 was a turning point. The Deqing County Tourism Committee promulgated the "Classification and Evaluation of Service Quality of Rural Homestay Inn," the first local homestay inn standard in China. The promulgation of this standard marks that the development of foreign-funded homestay inns in Mogan Mountain has entered a mature stage. The main features of this period are the significant investment volume and the standardized management of the government. The local government divides Moganshan homestay inn into three levels: traditional homestay inn, premium homestay inn, and boutique homestay inn. Many foreign-funded homestay inns are classified as boutique homestay inns due to their significant investment, well-equipped facilities, advanced business concepts, and high service quality. The famous ones include "Naked Stables," "Le Passage Mohkan Shan," etc.

### ***3.3.3 Current development***

With the development of foreign-funded homestay inns in Mogan Mountain, more and more foreign investors or local villagers invest in Mogan Mountain, and Moganshan homestay inns have entered a booming era. At present, Moganshan homestay inn can be divided into three modes. The first is the "Foreign homestay inn" model, which mainly advocates integrating homestay inn life into nature and harmonious coexistence with nature. Based on maintaining the local customs and customs of Mogan Mountain, it integrates into the living habits of the West and reflects the combination of Chinese and Western styles. The prominent representatives of this model are "Naked Stables," "Naked Castle," and "Le Passage Mohkan Shan." The second is the rural homestay inn model developed by foreign developers. Most of these foreign developers are professionals engaged in the design, architecture, homestay inn, and hotel management. In

the design, they integrate their style with the natural landscape of Mogan Mountain to enhance the rural homestay inn's interior. The landscape is natural and has a very high aesthetic value. The prominent representatives of this model are "Lost Villa( Figure 3-18)," "Original House," "Yu Village," etc. The third is the rural homestay inn model transformed by the local villagers in Mogan Mountain. These villagers transform their homes into homestay inns to receive tourists and provide accommodation and catering services. The characteristics of this model are that the investment volume is small and the software and hardware provided. The quality of service varies.



Figure 3-18. Lost Villa(Source: <https://travel.sohu.com/>)

Moganshan Town has successively won the first batch of characteristic Chinese towns, national health towns, national tourist resorts, nationally beautiful towns and towns, China's international rural holiday tourism destination, national beautiful and livable towns, and 5A-level scenic towns in Zhejiang Province, the first batch of tourist towns in Zhejiang Province, the provincial demonstration town of leisure agriculture and rural tourism, the demonstration town of characteristic farmhouses in Zhejiang Province, and the most beautiful ancient forest road in Zhejiang, Tourism conferences and other large-scale conferences.

As of 2020, there were 847 registered homestay inns in the town, receiving more than 2.3 million tourists throughout the year and achieving a comprehensive tourism income of nearly 2.5 billion yuan. Affected by the inclusion of industrial enterprises in the high-tech zone and the epidemic, the town's total fiscal revenue was 151 million CNY, an increase of 3% against the trend. The introduction of projects and the commencement and completion of projects over 100 million CNY exceeded the task. Rural residents' per capita disposable income exceeded 39 thousand CNY, increasing more than 10%. The total income of the village-level collaborative economy exceeds 43 million CNY, and the operating income exceeds 24 million CNY.

### 3.4 Chapter summary

The author makes a preliminary classification of the rural homestay inn cases in this chapter and summarizes the following tables:

	Europe Villány Town	Japan Shirakawa Village	China Moganshan Town
According to the supporting resources	Natural ecotype, Farming experience, Historic building, Cultural experience	Natural ecotype, Farming experience, Historic building, Cultural experience	Natural ecotype, Historic building, Cultural experience, Personal theme
According to the formation	Self-built	Self-built	Self-built, Social development, Holistic
According to the construction method	Retrofit	Retrofit	New building, Retrofit

Figure 3-18. Case classification( Source: author's drawing)

The author lists three types of typical rural homestay inn cases for detailed analysis. Readers can find from the summary table that the types of rural homestay inns in Shirakawa-go in Japan and Villány in Europe are relatively similar, both based on natural scenery and historical culture. Nevertheless, the origin and development process of the two are not the same.

Villány in Europe is a small town gradually formed based on the development of wine culture originating from grape growing. With the gradual expansion of the wine industry and the continuous improvement of its popularity, residents have spontaneously renovated their houses to meet the needs of many tourists. The rural homestay inns are a complement to the wine industry. This business model can enable tourists to stay longer and form more potential economic consumption.

Shirakawa-go in Japan is also a village gradually formed based on the development of farming. Due to the different production methods and geographical conditions, the unique architectural structure of Shirakawa-go has been promoted. After nearly a hundred years of development, the village has retained its traditional customs, culture, and historical buildings. These well-preserved and unique historical buildings attract many tourists, drive the development of the rural homestay inn industry, and promote the local economy. Villages attract tourists through historical buildings, increase economic income, and invest in protecting historical buildings and traditional customs, forming a virtuous circle. This model is a "feedback."

Rural homestay inns are formed based on residents' spontaneous development and transformation in the two cases. Most of the construction techniques also use traditional methods, and the materials used are often taken from the local area and adapted to the surrounding

buildings, with strong regional characteristics.

Among these three cases, Moganshan rural homestay inn is a special one. As seen from the above chart, the types of Moganshan rural homestay inns are very complex. Compared with the first two cases, the unique point of the Moganshan rural homestay inn lies in the diversity of investors. Moganshan is rich in natural resources, attracting a large number of tourists every year, and the economic benefits brought by it are pretty amazing. The enormous economic benefits have investors flocking to it. Investors have renovated historic buildings as homestay inns, transformed homesteads as homestays, and built new houses as homestay inns. Because of the construction of many types of country houses, Moganshan has gradually formed a unique rural homestay inn culture. Diversified, multi-level, and multi-type country houses attract many tourists to experience.

The development speed of Chinese rural homestay inns is breakneck, and it has a vast market and economic potential. However, there are serious problems behind the rapid growth. Many investors are rapidly building many homestay inns in rural or urban areas to pursue profits. Most homestay inns often lacked an understanding of the local economy and culture in the preliminary research. This situation has led to the homestay inn's inability to adapt to the surrounding environment after it is built, and it seems out of place. Alternatively, it looks pretty ordinary, and it cannot reflect the local cultural characteristics or architectural style, causing tourists' aesthetic fatigue. Chinese rural homestay inns still need to continue to explore the way forward to find a suitable way to plan and design. In the fourth chapter, this paper will combine the concept of symbiosis to discuss the design strategies and methods of rural homestay inns.

## **Chapter 4. Design method and strategy of rural homestay inn on symbiosis concept**

The previous article expounded on the origin and development of Chinese rural homestay inns. It summarized the types and characteristics of homestay inns through the study of related concepts of rural homestay inns and international cases. Moreover, by combining the idea of symbiosis, the elements involved in the design of the rural homestay inn are analyzed from three levels. At the heart of this chapter is the transition from theory to practice. It is hoped that through the four aspects of master planning, external space, internal space, and details of the rural homestay inn industry, the design method and strategy of the rural homestay inn will be embodied based on the concept of symbiosis.

From the previous research, we know that most of the construction of rural homestay inns in China lacks preliminary research and positioning, does not consider the actual situation of the countryside, and only copies successful cases and imitates them. Investors' pursuit of economic interests and blind self-confidence in the homestay inn industry have caused this phenomenon. At the same time, the homestay inns they invest in lack core competitiveness in the country. In this COVID-19 pandemic, this weak link has been magnified infinitely, and many homestay inns face closure due to poor management. Therefore, preliminary research and overall planning are essential links in the design of rural homestay inns.

First of all, in the overall planning of the country house, this paper hopes to guide the development of the homestay through the concept of symbiosis, promote the cooperation between the various industries of the homestay, form a symbiotic economic structure system, and jointly promote the development of rural areas. Secondly, the village's natural environment and historical and cultural characteristics should be fully integrated into the exterior space design. By applying local materials, the building and the environment can achieve harmonious coexistence and form a unique regional characteristic. The third is the design of the interior space. When the author renovated the rural houses, he found that the traditional structure and function could not adapt to the life of modern people, and corresponding adjustments should be made. While meeting the basic needs of tourists, such as accommodation, food, etc., the local culture and traditions are preserved to the greatest extent. Unlike ordinary houses, country houses will have other functions, such as reception, office, physiotherapy, etc. It is necessary to carry out proper planning for different functional areas in the design process. Various areas are connected in series through the transition space to form an organic whole. Fourth, the detailed design of the country house is the link that best reflects the local cultural customs. By transcoding local historical culture or traditional customs, unique cultural elements are formed and applied to furniture or visual identification systems to achieve cultural output and dissemination.

### **4.1 Planning and positioning of rural homestay inns**

The rural homestay inn planning usually precedes the specific architectural design. Only by planning and positioning the rural homestay inn early can the smooth and accurate further design and later operation be ensured. The planning and positioning of the rural homestay inn mainly include the relevant analysis of the environment background, target population, and economic calculation of the rural homestay inn.



### ***4.1.1 Environmental background***

The environmental background of the rural homestay inn should be analyzed from different aspects such as location, transportation, local resources, and tourism industry structure.

#### *(i). Location traffic*

Regarding the location of the rural homestay inn, take the country houses in Moganshan and Gubei WTown as examples. Their advantage is that the rural homestay inns in the two places are not far from the target city, about an hour's drive, and the transportation is relatively convenient. It is the best choice for tourists for a weekend vacation and short-term travel. They can provide tourists with a characteristic experience lacking in the source city, allowing customers to feel the beauty of the natural environment and cultural atmosphere. Most importantly, it can bring people emotional relaxation, relieve work pressure, and effectively reduce the risk of urban disease for people working in cities. The advantage of distance has promoted the rapid development of rural homestay inns in the two places.

When designing a rural homestay inn, the primary target audience should be clearly defined. There should be convenient external transportation between the location of the country house and the source of tourists in the village. It should also be as close as possible to the leading rural road to meet the accessibility and convenience of internal transportation. Moreover, it is close to the surrounding landscape resources, convenient for tourists to reach on foot or by bicycle. In China's vigorous development of rural areas, the roads in rural areas have undergone a qualitative leap, and most of the villages have complete transportation facilities.

#### *(ii). Local resources*

In-depth exploration of local tourism resources is the primary basis for displaying the theme and characteristics of country houses. The theme's positioning and features' highlighting can only be carried out accurately and effectively after a comprehensive understanding of the rustic elements. Therefore, the environmental background analysis of country houses should focus on mining local resources. The following four aspects can be used as a starting point for resource mining:

##### *a. Re-expression of the natural environment( The symbiosis of architecture and nature)*

The expression of the natural environment mentioned here not only refers to placing buildings in nature and using transparent materials such as glass to increase the visible area of buildings but also hopes to reinterpret external landscapes through design methods, such as reconstructing perspectives, using different methods such as rural landforms, internal and external natural biological symbiosis, etc. Perspective reconstruction refers to extending the rural homestay inn space outward, creating a characteristic space mainly for viewing in the place separated from the main body of the rural homestay inn building. This space is usually chosen in a place close to the homestay inn, which is more integrated into the natural scenery—a new building with a different perspective from the interior of the rural homestay inn.

For example, there is a relatively general design method to achieve natural organisms' internal and external symbiosis. This design method uses the large natural creatures common in the countryside, such as the most characteristic local plants or edible vegetables, to make it the main body of the interior landscape of the rural homestay inn. Through this approach, an intimate symbiosis between architecture and nature is achieved.

*b. New interpretation of history and culture( Transcoding symbiosis of different cultures)*

The interpretation of history and culture is not only the presentation of history and the cognition of culture. It is also an exploration of the actual connotation of culture, which is combined with life. This theme can be reflected in the creation of dining and special events that allow visitors to learn about and experience the culture.

*c. Deep excavation of traditional folk customs*

Traditional folk customs can be deeply excavated from the following four types: Folk activities refer to local traditional folk sacrifices, gatherings, and other activities. The dwellings reflect the architectural forms of local traditional dwellings. Craftsmanship refers to traditional handicraft techniques and products. The cuisine represents traditional dishes and cooking methods.

The rural homestay inn in Shirakawa-go mentioned in the third chapter is to fully understand the humanities and customs and dig deep into the local traditional folk customs. By protecting historical buildings and the inheritance of folk customs, it has become a world-famous world heritage site and is deeply loved by tourists.

*d. Repositioning of rural homestay inn owners*

For example, Qi Yu Sports Homestay Inn in Moganshan is a personalized homestay inn with the theme of outdoor and east. The homestay inn operator combines personal hobbies with the local culture to form a unique homestay inn style and regularly organizes outdoor sports. Visitors can fully experience the rural atmosphere while doing healthy outdoor exercise. Young people deeply love this rich experience.

*(iii). Industrial structure*

The complete tourism industry structure is necessary for the sustainable operation of rural homestay inns, so the industrial structure is an integral part of the environmental background analysis of rural homestay inns. Linking country houses with local rural industries or developing other tourism industries with country houses as the core will positively impact the whole village, tourists, and country house operators.

First of all, for the entire rural construction, a complete tourism industry structure can broaden the sales channels of agricultural products, increase villagers' income, and thus enhance the economic vitality of the entire village. Secondly, for tourists, in addition to accommodation, they can also bring. In addition, tourists can complete all the tourism experience content related to "living, eating, traveling, learning and shopping" in one place. Finally, for country homestay operators, a wealthy industrial structure can enrich the connotation of homestays and improve the quality of homestays. Influence and strengthen the brand effect to ensure the sustainable operation of the country house.

#### ***4.1.2 Customer group analysis***

First, divide the customer groups according to the characteristics of regional tourism, define the target customer group area, and combine the characteristics of the local and surrounding similar projects to determine the customer group positioning of the rural homestay inn. And then conduct comprehensive research to analyze the target customer group based on the above analysis. The research mainly includes analyzing the number of tourists in the target area,

educational background, age composition, consumption habits, consumption tendency, characteristics, etc. These are the critical links in the planning and positioning of rural homestay inn.

Taking age composition as an example, tourists in rural tourism cover all age groups. Young people born in the 1980s and 1990s are more inclined to choose rural homestay inns with fashion themes as their accommodation places. In comparison, those born in the 1960s and 1970s prefer leisure vacations, so they are more inclined to choose rural homestay inns with the themes of culture, scenery, and health preservation. Therefore, in the early design stage, the rural homestay inn can make corresponding thematic positioning around the age composition of the customer group. The relevant analysis of the consumption habits, consumption tendencies, and characteristics of the customer group will determine the planning director of the rural homestay inn's future supporting activities, which directly determines the later operation cost of the rural homestay inn to a large extent.

### ***4.1.3 Economic calculation***

The economic measurement of rural homestay inn refers to the overall calculation of the rural homestay inn project, from input cost to room pricing to return time, in combination with product positioning and conceptual design results to verify its economic feasibility.

The input cost of a rural homestay inn generally includes four aspects:

- (i). Housing rental costs. According to the survey data of some cities across the country, such as Chengdu, Hangzhou, Lijiang, and Xiamen, including some small cities, rent generally accounts for one-fifth or one-sixth of the turnover.
- (ii) Building and landscape costs are essential for the cost input. At the beginning of the design, the cost per square meter of building and landscape should be precise.
- (iii). Interior decoration and furniture. The interior finishing section is the part that is most prone to overspending in day-to-day operations or prep work. If an old dwelling is used as a rural homestay inn, it usually requires a series of renovations and renovations. There are often many temporary problems that were not anticipated in the early stage of this process.
- (iv). Daily operating costs are divided into small parts, such as shampoo and body wash. Some rural homestays will provide fragrances, perfumes, facial cleansers, aromatherapy, etc. It also includes disposable toothpaste, toothbrush, and ordinary linen washing, consumed in daily services.

## 4.2 External space design of the rural homestay inn

### 4.2.1 Functional division of external space

#### *(i). External space function*

The functions contained in the external space of the rural homestay inn mainly refer to the entrance space and courtyard space close to the rural homestay inn building.

#### *a. Entrance space with identification, guidance and transition*

The entrance space is the passage space for tourists to enter the rural homestay inn from the rural environment. Its design should be based on the design principles of identification, guidance, and transition. Identity refers to the principle of attracting visitors with the aid of the design of a building's doors and a visual identity system. Guidance is reflected in the design of the entrance space. A guide is formed through the treatment of micro-topography and the construction of landscape corridors. The path for tourists to enter the rural homestay inn from the outside. Transition means that the country house should set up a transition space at the entrance to complete the purpose of creating an atmosphere and reversing the space.

#### *b. Diverse courtyard spaces*

The courtyard space of a country house can be divided according to leisure functions and auxiliary functions. The leisure function is mainly summarized into five aspects: viewing space, providing tourists with a space to watch and feel nature, and requiring beautiful natural or exquisite artificial landscapes. A resting space is a relatively independent, quiet space for visitors to rest and think. The public gathering space is the gathering place for most tourists, where group activities such as BBQ can be held, and children's activity areas can also be set up in it. The planting space needs to be considered as a whole, combined with the plant configuration of the external space. The planting area can be planned separately for tourists to experience if necessary. Auxiliary functions are mainly traffic spaces and a small number of parking spaces that connect various leisure spaces and buildings.

#### *(ii). The division method of the external space function of the rural homestay inn*

There are many ways to divide the external space of country houses, which can be mainly divided into two categories: one is based on the current terrain and building structure, such as terrain height difference, space under the cloister, viewing platform, activity area under the tree, etc.; material changes, Fences, walls, plants, etc. are all enclosed and divided.

## 4.2.2 Interface processing of external space

### (i). Interface classification

The interface of the external space of the rural homestay inn can be discussed from three aspects, namely: building facade, courtyard walls, and paving.

#### a. Building facade

As the critical interface of the outdoor space of the rural homestay inn, the building facade cannot be ignored. Whether the external space's interface or the rural homestay inn's main body, the facade is an essential visual element. When designing the facade of the rural homestay inn, it can neither be too low-key nor make the rural homestay inn unremarkable. It should not be too obtrusive, and it needs to be in harmony with the surrounding environment. The building facade reflects the countryside's human history and regional characteristics to a large extent. Therefore, the facade design of the rural homestay inn building should be integrated with the surrounding environment in style and scale, and the materials can also use more natural materials.

#### b. Courtyard fence

The courtyard fence is divided into three forms, fully enclosed, semi-closed, and fully open. In the courtyard design of the country house, it is necessary to integrate the courtyard's inner space with the courtyard's outer space and coexist with the overall environment. It needs to have a certain degree of privacy. A semi-enclosed space is a more appropriate choice, which will not obstruct the landscape space. It also protects the privacy of tourists. Therefore, the half wall is a good design for the spatial interface of the courtyard of the country house. Half-open walls come in various forms, from half-height low walls, tiled walls, bush walls, and flower fences.

#### c. Ground paving

As one of the ways to divide the outdoor functional space, the ground paving is also a presentation of the outdoor space interface. Its diversification and specialization are effective ways to improve the quality of the external space of the rural homestay inn. In addition, different paving materials and paving methods will significantly affect the style of the courtyard landscape.

For the rural homestay inn courtyard that wants to create a sense of culture, elegant and straightforward materials can be used, such as bluestone, strip stone, cobblestone, etc. The broken granite, wood, glass, etc., can be used to create a modern living atmosphere. There are many materials for ground paving, including turf, plain soil, fine sand, pebbles, wood, bamboo, etc. In the choice of paving in the courtyard space of the homestay inn, large-scale hard paving should be avoided, and soft paving composed of turf, plain soil, and fine sand should be the mainstay.

### (ii). Expression of interface material

Compared with spatial perception, tourists are more likely to feel the changes in different interface materials. The choice of material texture and color largely determines the symbiotic relationship between the building and the environment. The material selection of the rural homestay inn interface should be based on locally produced materials, which saves costs and is an effective means to create a sense of local experience. For example, the Moganshan area is rich

in bamboo, so many local homestay inns use bamboo as an element in the design process. Craft bamboo into enclosures or different building interfaces.

### ***4.2.3 Plant configuration in external space***

The plant configuration in the external space of the rural homestay inn can be considered from two aspects: the locality of the plants and the second is the seasonal variability of the plants.

#### *(i). Local plants*

Based on ensuring the diversification of plant varieties, preference should be given to the use of native plants. Local plants are better adapted to the local natural environment, easier to grow and grow, and more economical. At the same time, it is easier for local plants to form a harmonious ecosystem with other local organisms, which helps to maintain ecological balance. Therefore, the plant configuration of rural courtyards should tend to choose local plants with low cultivation technology and easy survival, such as bamboo, citrus, pomegranate, loquat, etc. Native plants can reflect the characteristics of the local flora and represent the local natural features, thus forming a regional courtyard landscape with distinctive features.

#### *(ii). Seasonal plants*

Operators can choose plant varieties with noticeable seasonal changes when configuring plants, such as wax plum, ginkgo, maple, begonia, etc. Create the landscaping effect of spring flowers and summer shade, autumn fruits, and winter leaves so that people can feel the outdoor landscape changes in different seasons.

## **4.3 The architectural space design of the rural homestay inn**

The architectural space design of the rural homestay inn mainly includes the overall layout and the design of the internal functional space. The general layout of rural homestay inns is mainly limited by scale and site conditions. Generally speaking, it is divided into three types: independent, collective, and decentralized. The focus of this chapter is mainly on the discussion of interior functional space design.

### ***4.3.1 Public space design***

The public space of the rural homestay inn is mainly divided into dining space and activity space. The activity space usually consists of a bar area, a sofa living room area, an entertainment and leisure area, and other areas.

#### *(i). A catering space with vital accessibility, flexibility, and emphasis on the integration of internal and external spaces*

Providing catering services for tourists is the most basic requirement of the country house, so the restaurant space plays a vital role in the design of the country house. The restaurant is generally located near the main entrance of the country house, which ensures the convenience of external operations and meets the requirements of accessibility. Affected by the low and peak seasons of rural tourism, the occupancy rate of country houses and inns in different periods will also change accordingly.

Therefore, the dining space of the country house should be flexibly designed according to the

number of tourists. The dining space of the country house can be designed in combination with the public activity space, and the hard partition does not separate the two. When the number of tourists is small, the tables and chairs in the dining space can be appropriately reduced, thereby expanding the area of the public activity space. When the number of tourists increases, the country house inn can use the space under the roof, or even the outdoor space, to increase the semi-outdoor or outdoor dining space. The dining space of the country house should pay attention to the integration of internal and external spaces and introduce the external environment into the interior through transparent or translucent materials such as glass and wooden grilles to form a symbiosis of indoor and outdoor spaces.

*(ii). A public activity space with appropriate scale, functional interaction, privacy, and security*

The public activity space of the rural homestay inn often contains many different functional areas (reception area, leisure area, etc.) due to design differences, which makes the activity space must have enough area to accommodate these functions. However, many rural homestay inns ignore the attention to scale in the design of their activity space because they blindly pursue the adequacy of the area. The scale imbalance caused by the vast area is not easy for tourists to stay in the space, and it is easy to cause confusion in the streamlining and quickly lead to the lack of a "home" atmosphere in the rural homestay inn.

In the public activity space of the rural homestay inn, different functional areas should be connected and interactive. In the design, different functional divisions in the activity space should be defined by the guidance of streamlines and the formation of space boundaries with soft furnishings to become an interactive whole.

The public activity space should also pay attention to designing private spaces that satisfy some tourists when they talk and rest and consider the sense of security when designing the open interactive space. For the former, it is necessary to make some smaller enclosed spaces in the corners of the activity space with the help of some grilles, furniture, etc. For the latter, part of the solid wall design should be combined with a large area of windows so that visitors can get a sense of shelter from the building in this space.

### **4.3.2 Guest room space design**

*(i). Diversified room types*

The number of tourists staying in rural homestay inns can generally be divided into the following types:

First, when the number of tourists is 1, the proportion of the rural homestay inn market is relatively small. Tourists who travel alone are generally backpackers. Most of them take pictures in the countryside where the homestay inn is located, enjoy the scenery, or experience rural life. Therefore, they tend to choose homestay inns with multiple people, similar to youth hostels, which are more economical and cost-effective.

Second, when the number of tourists is two. This number is mainly in the form of friends or couples. They usually choose to stay in a standard twin or a double room.

Third, when the number of tourists is 3-5, their composition types are more diverse, and they can be divided into two categories: classmates, friends, or family members. Most of them choose to



stay in family rooms.

Fourth, the number of tourists is more than 5, and their types can be basically divided into two categories: 2-3 families travel together or form a company team. They usually choose rural homestay inns that offer complete rental service and tend to make their food. There should be a shared kitchen in the homestay inn based on this situation.

*(ii). Flow and openness, pay attention to the spatial layout of landscape penetration*

Rural homestay inns are entirely different from urban buildings. Rural homestay inns have broader land and more complex topography. Therefore, when designing guest rooms, based on a reasonable scale, the area should be expanded as much as possible, and the use of closed partitions should be reduced indoors. Try to use it with furniture and decoration to create a sense of fluidity and openness in the space. On the other hand, the surrounding environment of the rural homestay inn is beautiful, primarily scenery and lush green plants. Therefore, the design should pay attention to the guidance of the outdoor scenery line of sight. Such as resting platforms, large-area floor-to-ceiling doors, windows, etc., are typical means for designers to create the effect of rural homestay inns. The flexible use of windows can maximize the connection between indoor space and outdoor space, achieve the harmonious coexistence of indoor and outdoor, and enable visitors to feel the breath of nature in the indoor environment.

*(iii). Room decoration that caters to the theme of rural homestay inn*

Rural homestay inns often have unique themes, embodying a specific culture, exhibiting a specific craft, expressing emotions, etc. As the most critical room space in the rural homestay inn, its expression of the theme of the rural homestay inn is inevitable. In the design of rural homestay inns, the control of details can better reflect their localities, such as the choice of wall material, the door and handle of the guest room, etc., and even the decoration pattern matching. In the design process, it is necessary to integrate local rural elements into folk customs.

*(iv). Avoid furniture with low usage rate*

Because the countryside is close to the city, most tourists who come to the rural homestay inn are on short-term self-driving tours and generally do not bring too much luggage. Relatively few guests decide to work in a rural homestay inn due to their leisure holiday. Therefore, compared with ordinary urban business hotels, the interior design of rural homestay inn rooms can reduce the size of writing desks and large wardrobes and even cancel the placement of such furniture in some room types.

*(v). Detail design that reflects humanization and ensures comfort*

The placement space of the luggage, the position of the power plug, the sound insulation effect of the room, the overall color matching, etc., these details are all humanized. In addition, the choice of the most used mattresses and bathroom systems in the guest room should not be too large to save money or create a unique atmosphere to ensure the comfort of visitors.

### ***4.3.3 Logistics space design***

The kitchen is an essential part of the logistics service area of the rural homestay inn. The area where the rural homestay inn owner lives is often separated from the tourism activities, so it can also be included in the scope of the logistics service area. Meanwhile, the back-office area of the rural homestay inn also includes a linen room and a storage room.

#### *(i). The owner's living space that guarantees privacy*

When designing a rural homestay inn, protecting the host's living space's privacy is necessary to avoid mutual interference between tourists and the host's behavior. The privacy requirements of the owner's living space can be achieved in two ways: First, if the space is set in a rural homestay inn, the intersection of the rural homestay inn owner and the tourists on the pedestrian flow should be avoided. The visitor activity spaces are located on different floors. However, it is assumed that a hierarchical setup cannot be achieved. In this case, the owner's living area should be located at the corner of the rural homestay inn or the end of the corridor. Through the design of green plants and screens, a "restricted area" for visitors to enter the space is formed to ensure their privacy. Secondly, the most effective way to realize the privacy of the living space of rural homestay inn owners is to separate the space from the rural homestay inn and use the rural homestay inn only as a place for the owner to work.

#### *(ii). Environmentally friendly, efficient and convenient public kitchen space*

The kitchen of the rural homestay inn should be arranged in a relatively hidden and well-ventilated place. Unlike residential houses, rural homestay inn kitchens usually need to meet the needs of tourists and country house owners. Therefore, after the renovation of the rural homestay inn, after the space is replaced, the original kitchen space will be relatively small, which cannot meet the dining needs of tourists. At this time, it is necessary to expand the kitchen area as much as possible with other spaces in the house to meet the area requirements of the operating area.

#### *(iii). Auxiliary space to avoid space waste*

When designing a country house inn, the designer can use the lower part of the stairs, the side of the kitchen, and other areas that are not suitable for arranging other functional spaces and put the storage room and linen in it. For public toilets, since each room is equipped with matching bathroom facilities, the area can be reduced as much as possible to facilitate the needs of tourists when they are active in the public area.

## **4.4 Detailed design of the rural homestay inn**

The design of rural homestay inns is not limited to theme planning and space creation. Local culture should also be incorporated into the detailed design of the rural homestay inn. Local experience( rurality) is the external manifestation of the core competitiveness of rural homestay inns. Creating a rural experience of rural homestay inns can break the homogenization phenomenon between different regions and completely distinguish rural homestay inns from hotels. Incorporating local rural elements into the detailed design of the rural homestay inn can be carried out from two aspects: the decoration display of the rural homestay inn and the design of the visual identity system.

### ***4.4.1 Furnishing design***

In the final analysis, the design of the rural homestay inn creates a "home," and the decoration and display play a role in enriching the spatial level. The decoration and display of rural homestay inns can deepen tourists' experience of local folk customs and use objects with local characteristics. The decoration and display of the rural homestay inn should also cater to the overall style of the rural homestay inn. The colors of the furnishings should match the primary colors of the rural homestay inn. The color contrast should not be too strong, and the color should not be completely isolated from the interior decoration and furniture color matching. Try to choose colors that relate to the surroundings and furniture. The solution is to extract the primary color of the color from the main furniture, and the secondary color of the embellishment can be matched and changed.

### ***4.4.2 Visual recognition system***

The visual identity system is the visual part of the corporate image recognition system. It uses a systematic and unified symbol to convey the enterprise's business philosophy and image information to the outside world. It is the most contagious and infectious element of a corporate identity system. The visual recognition system has the closest connection with the public and has many influences. A well-designed visual identity system is the way to build a company's reputation and shape its perception. A visual recognition system is usually composed of two parts. The base system consists of logos, unique fonts, standard colors, application graphics, packaging, and more. The other part is the application system of standardized design, which consists of office supplies, enterprise environment, advertising objects, packaging system, clothing decoration, display, etc.

The visual identification system of the rural homestay inn should also be divided into two parts: the primary system and the standardized design application system. The basic system includes the name of the rural homestay inn, the logo image combined with the name, and the different names of the room. The standardized design application system includes the styles of public facility signs and traffic signs, room numbers and keys, and rural homestay inns' daily necessities.

Considering the visual identity system in the design of the rural homestay inn can enhance the brand image, form the brand culture, and bring tourists a better experience and sense of belonging.

## Chapter 5. Master piece - Huanghu village homestay inns design

### 5.1 Background introduction

The address of this homestay inn design project is located in Huanghu Village, one of the nine villages, which is a municipal-level beautiful rural demonstration village( Figure 5-1). In the construction of beautiful villages in 2015, 85 households were renovated, promoted road hardening, rainwater and sewage pipe network laying, built ecological ponds and parking lots, and built four-star public toilets. It is a beautiful village that is livable and suitable for travel. In 2020, the village responded to the call of the Wuhan Municipal Government to introduce Chinese youths studying French and their teams to establish a cultural and creative base. This project was a renovation project in 2021. Four private houses are selected to be transformed into a multi-functional homestay inn complex with Chinese medicine health preservation, training, pottery, and residence.



- Project site

Figure 5-1. Huanghu Village satellite map(Source: Google Map)

**5.1.1 Environmental overview**

The village is located at the foot of Hutou Mountain, with dense woods and abundant material resources. The air environment is excellent, called a natural oxygen bar. Surrounded by water on three sides, it is surrounded by mountains and rivers( Figure 5-2). This geographical location was suitable for living in ancient China and has a perfect meaning. Lake water and forest bring an excellent air environment and form a microclimate cycle, making people living here feel more comfortable( Figure 5-3). The author will also consider the environmental advantages in the later design of the homestay inn. The architecture and the landscape can be combined to achieve a harmonious state of symbiosis.



Figure 5-2. Huanghu Village aerial view(Source: photographed by the author)



Figure 5-3. The internal environment of Huanghu Village(Source: photographed by the author)



### 5.1.2 Traffic overview

The village's location is excellent; it is only an hour's drive from Wuhan city center( Figure 5-4). It can be radiated within ten kilometers of Houguan Lake National Wetland Park, Wuhan Wild Animal Kingdom, Jiuzhen Mountain Scenic Area, Flower Expo, and many other tourist attractions with rich tourism resources. In the hilly area, many famous peaks can attract many climbing enthusiasts. There are many fishing spots along Houguan Lake, and it is also a frequent place for many fishing enthusiasts. Located between Han-Cai Expressway, Shanghai-Chongqing Expressway, and Beijing-Hong Kong-Macao Expressway, it is more convenient for tourists from other provinces to come to Han for sightseeing.

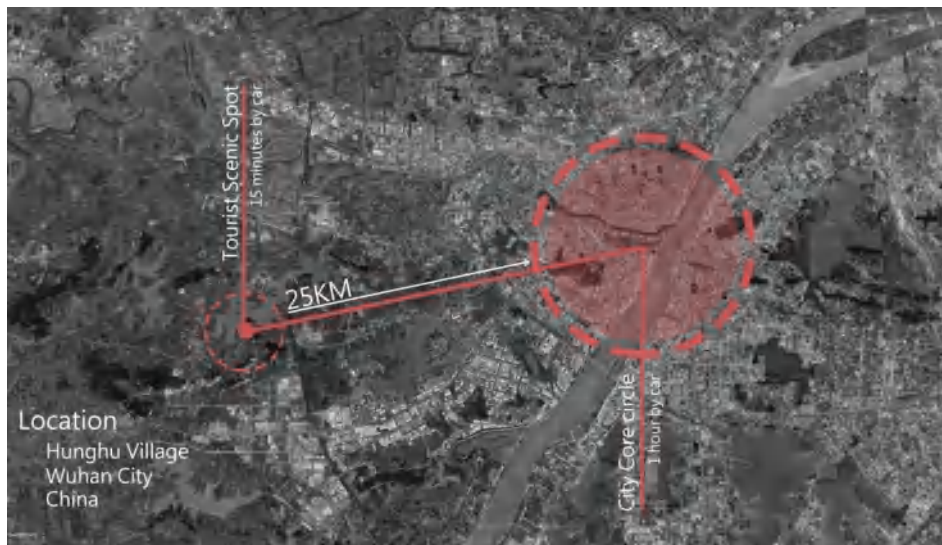


Figure 5-4. Huanghu Village traffic location map(Source: author's drawing)

Due to historical reasons and geographical conditions, the roads in the village are not divided into people and vehicles. The roads are relatively simple, often close to villagers and houses, and are potentially dangerous. In the subsequent design, it is necessary to focus on the relationship between the house and the road.



Figure 5-5. Huanghu Village traffic location map(Source: author's drawing)

### ***5.1.3 Economic overview***

Since 2017, relying on its superior geographical location, good ecological environment, and rich cultural heritage, Huanghu Village has attracted many citizens to go to the countryside to start businesses. The artist Li Tao and his team, who had returned from France and settled in Huanghu Village, continued exploring and creating a cultural brand of "Yuyou Shanfang( Figure 5-6)." The Yoyo Shanfang Culture and Art Center has been officially established, and the first Guqin Law School has been successfully held in cooperation with Wuhan University.

In 2018, Huanghu Village established a rural tourism cooperative to realize cultural tourism and promote economic development with "cultural creativity +". In order to support the citizens going to the countryside to live and work in peace and contentment in Huanghu Village, the Daji Street Office has carried out a comprehensive improvement of the infrastructure conditions in Dajinwan. According to high standards, water, electricity, gas, roads, etc., have all been completed. At the same time, the government also provides preferential policies for enterprises in terms of loan interest discounts and private house leasing, etc., to support the development and growth of cultural and creative enterprises. In 2019, the Daji Street Office coordinated with relevant departments to lease the Huanghu Primary School, which had been idle for many years, to Li Tao's team and built it into a cultural and art center covering an area of 14,000 square meters and a gathering place for artists.



Figure 5-6. Yoyo Shanfang(Source: photographed by the author)



### ***5.1.4 Overview of the format***

Huanghu Village started its beautiful village construction in 2015 and completed the overall renovation of the village in 2017. The original brick houses in the village have been improved, and the traffic roads have also been hardened. The most challenging thing to deal with is that the original village did not have a sewage system. Natural gas and sewage pipelines were buried in the renovation and incorporated into the urban pipeline system. The overall image of the village has been improved, more unified, and beautiful( Figure 5-7).

The picture shows the scene in Huanghu Village. Since Huanghu Village is a model village for beautiful rural construction, the construction in the village has unified requirements. Relevant departments will send special personnel to take regular aerial photographs of political littering, illegal construction, etc. For example, the floor area of the house, the slope of the roof, the color of the walls, etc. This project belongs to the cultural and creative investment, the development of rural economic construction, so the policy has been given a certain amount of slack.



Figure 5-7. Other buildings in Huanghu Village(Source: photographed by the author)

The buildings in the village are relatively uniform, the environment is clean and tidy, and pictures of shepherd boys grazing cattle are drawn on the walls( Figure 5-8). The slogan with clear water and green mountains are invaluable assets, which is the yearning of the villagers for a better life in the future( Figure 5-9).



Figure 5-8. Shepherd boy herding cattle(Source: photographed by the author)



Figure 5-9. Which is the yearning of the villagers for a better life in the future (Source: photographed by the author)

## 5.2 Thematic planning based on the symbiotic relationship between nature and culture

### 5.2.1 The basic situation of the designed homestay inn

In this design, the author will elaborate on several aspects. First, briefly introduce the comprehensive assessment of each house. In this design, four houses need to be designed, as shown in the figure, so that readers can distinguish them( Figure 5-10). The properties of the houses in this design are all homesteads, and the operator and the owner signed a 20-year lease contract. The owner and the village committee have approved the designed building renovation.



	Methods	Function	Design Area
A&B ■	Reconstruction	Owner's private & Accommodation	908 m <sup>2</sup>
C ■	Newly built building	Pottery Studio & Accommodation	430 m <sup>2</sup>
D ■	Retrofit	Art Training & Live Streaming & Residence	1040 m <sup>2</sup>

Figure 5-10. Building distribution(Source: photographed by the author)



Buildings A&B( Figure 5-11). The original buildings are one-story adobe structures after communication with Part A and design requirements. The structure of the original house was not suitable for renovation, so it was decided to demolish and rebuild. The new building is a two-story building. The investment cost is about 1.2 million CNY. The design area is 908 square meters (the building covers an area of 240 square meters). Mr. Zhao rents the house (Building A) on the west side, and Ms. Wang rents the house(Building B) on the east side. It signed a 20-year lease with the original landlord.



Figure 5-11. Buildings A&B original appearance(Source: photographed by the author)

Building C is a newly built building whose primary function is for pottery and accommodation, and a theme salon is arranged every week for gatherings of less than ten people( Figure 5-12). The investment cost is approximately 0.8 million CNY. The design area is about 430 square meters (the building covers an area of 190 square meters).



Figure 5-12. Building C is under construction(Source: photographed by the author)

Building D( Figure 5-13), the original building, was a two-story building with a brick-concrete structure. After communicating with Party A, the author’s team renovated the house and transformed it into a three-story building. The primary function is a training room that can accommodate 30-50 people. The training content includes but is not limited to (Chinese medicine health preservation, dancing, singing, etc.), live broadcast room, employee office, guest room, etc. The investment cost is about 3 million CNY, and the design area is 1,040 square meters (the building covers an area of 615 square meters).



Figure 5-13. Building D original appearance(Source: photographed by the author)

The three houses mentioned above have different investors, themes, and service areas. First of all, the planning of the industrial structure is the essential part, which clarifies the theme and positioning of the country house. This project is based on experiential and interactive homestays, attracting tourists through some courses and teaching traditional crafts. The second is that in designing the homestay, it is necessary to continue the village's cultural context and architectural style and adapt to the surrounding environment. The third is that in building renovation, there are many problems such as structure and spatial layout. The connection between the old structure and the new structure is significant. The internal layout should also be considered comprehensively to achieve the spatial coherence of different functional divisions. In the subsequent elaboration of this article, these problems will be solved one by one based on the concept of symbiosis, and the complete design process will be shown.

**5.2.2 Establish a symbiotic relationship with different themed homestay inns**

Yoyo Shanfang is a cultural brand jointly created by artists and artisans who settled in Huanghu Village, led by LI Tao, an artist who has returned from France. The project allows people who come to Huanghu Village to experience the beautiful and different life of "slow" rhythm, "rhyme" mood, and "elegant" atmosphere. Eleven teachers of guqin, lacquer art, flower art, fabric art, tea art, etc., have rented 14 idle farmhouses to set up studios in Huanghu Village( Figure 5-14)( Figure 5-15), initially forming a cluster demonstration effect, attracting more than 200 citizens to experience the experience every week. Continue to promote the growth of the cultural industry.



Figure 5-14. The wood workshop of Yoyo Shanfang(Source: photographed by the author)



Figure 5-15. The training classroom of Yoyo Shanfang(Source: photographed by the author)



In the current Huanghu Village, the new villagers and the aborigines love and help each other, and the traditional and modern cultures are integrated. When you come to Huanghu Village, you can learn about the production process of guqin in the woodworking workshop and lacquer art studio and listen to the stories of Yu Boya and Zhong Ziqi; in the music classroom, you can listen to Mr. Zhang Youkun, a researcher at the Institute of Guqin Culture of Wuhan University, give a lecture on guqin rhythm and percussion( Figure 5-16). You can also follow the teacher in the martial arts classroom to practice martial arts( Figure 5-17), keep fit, or enjoy tea and flower arrangements in the meditation tea room. Alternatively, live in a quaint homestay, eat fresh vegetables and fruits picked by yourself, and feel the life of a paradise. Huanghu Cultural and Creative Village integrates traditional culture into the relaxed, healthy, and exciting lifestyles of young people like today, making ancient culture new and fashionable.



Figure 5-16. Guqin culture research institute - Yunwai Tianyuan  
(Source: photographed by the author)



Figure 5-17. Chinese traditional martial arts hall(Source: photographed by the author)

**Improve the homestay industry system and form a symbiotic relationship**

The author found that Huanghu Village has excellent material and cultural foundation during the investigation. Moreover, introducing a large number of rural homestay inn industry has formed a particular scale. However, due to the relative independence of each cultural studio and the relatively single customer group, a complete economic system has not been formed. On the one hand, the studios cannot effectively complement each other, and the client groups cannot share. On the other hand, the accommodation environment of each studio is often relatively simple, and there are relatively few accommodation locations. Customers who come to experience it cannot stay for a long time and often can only play on weekends.

Therefore, we communicated with Party A that in terms of the business positioning of this project, the four homestays need to meet the function of accommodation in the later operation. Building A is mainly positioned to meet party activities and gatherings. Building B is baking and gourmet making. The clients of these two homestays are young people or housewives. Building C (Zizai Sanpin) is a pottery production and can organize a cultural exchange meeting of 10-15 people.

The positioning of Building D is the most comprehensive. Its main business content is traditional Chinese medicine health care, and it provides accommodation. It is designed with eight guest rooms, accommodating 30-50 people. Building D can provide a multi-functional training room for about 30 people and organize different types of courses such as yoga and dance. We can rely on Building D (Leqizhong) as the core and radiate other cultural studios in the village to form a rural homestay inn cultural and economic circles.

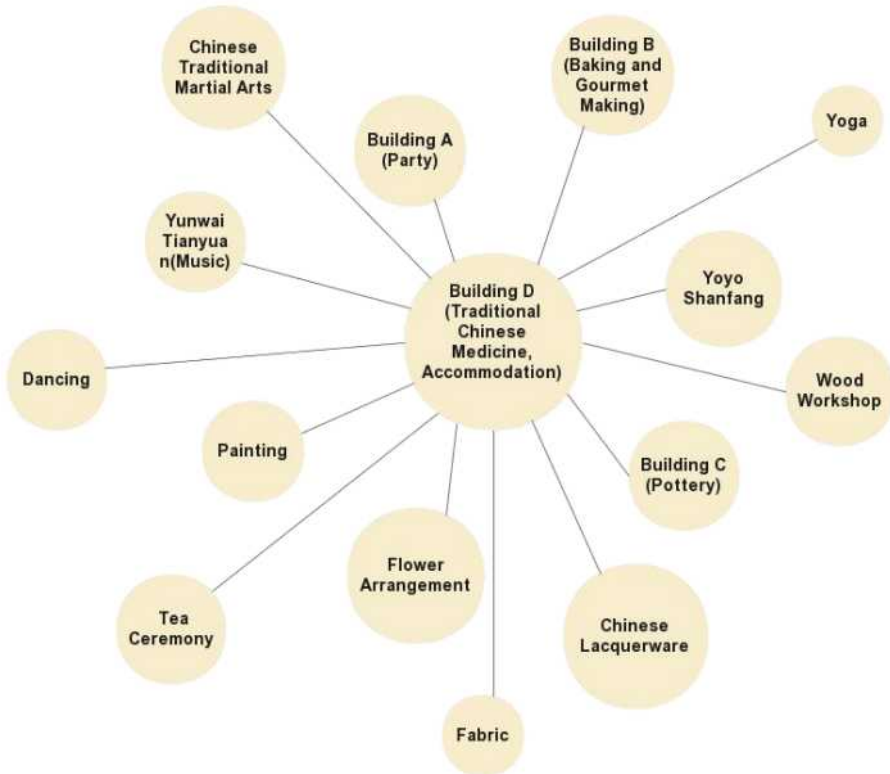


Figure 5-18. Symbiosis relationship map of rural homestay inn industry (Source: author’s drawing)

We are trying to integrate different themed rural homestay inns in the village and hold regular activities or courses. The picture below shows the attempts of different courses, including traditional Chinese medicine experience courses( Figure 5-19) and handicraft making courses( Figure 5-20) . The period of organizing the pilot activities attracted many tourists and achieved specific results. Rural homestay inn operators of different types and themes can use this platform to establish a customer source relationship network and form a complementary and benign symbiotic relationship. Due to the project's progress, all activities will be carried out in the Zizai San Pin ( Building C).



Figure 5-19. Course trial lecture ( Source: photographed by Ms.WANG)



Figure 5-20. Christmas themed craft classes( Source: photographed by Ms.WANG)



### ***5.2.3 Symbiosis of traditional culture and rural homestay inn***

China has a history of more than 5,000 years and a rich and colorful traditional culture. Although many traditional cultures are facing loss with the acceleration of modernization, there are still some villages that have survived. We also conducted a multi-faceted investigation in the early stage of the homestay inn design, and found that some rural homestay inn operators in the village can use traditional handicrafts. The inheritance and innovation of culture endows the rural homestay inn with more vitality, and the operator is not limited to providing a single accommodation, but more diversified and multi-level service content. It can not only allow tourists to appreciate the cultural scenery of the countryside, but also experience and make them in person. This business model has stronger competitiveness and attractiveness in the same rural homestay inn. This chapter focuses on two examples.

#### ***Wood workshop theme rural homestay inn***

The traditional wood-themed country house can provide tourists with hands-on tools and an environment. At the same time, he can also maintain daily expenses by making furniture.



Figure 5-21. Furniture renovation( Source: photographed by the author)

Combining modern aesthetics and craftsmanship to transform old furniture is an inheritance and innovation of traditional handicrafts. The products produced have local cultural elements and form a unique style. The houses are currently being designed, the interior furniture and accessories are all made by the operator, and related products are launched for sale( Figure 5-21). Some of the products are made from local trees combined with local culture for secondary creations, which are very popular among young people.

### ***Pottery theme rural homestay inn***

Chinese people are born with sudden feelings which come from a kind of love for their mothers. When people wanted to travel far in ancient times, they would bring a handful of soil from their hometown, which was a kind of sustenance for Acacia. We also incorporate this feature in our design, innovating traditional pottery( Figure 5-22). Using local soil, through repeated experiments, creates exciting products. Other products manufactured at the same time can also be sold( Figure 5-23).



Figure 5-22. Pottery art( Source: photographed by Ms.WANG)



Figure 5-23. Product sale( Source: photographed by Ms.WANG)

## 5.3 Symbiosis design of architecture and external environment

In this part, the author mainly shows the design of Building D (Le Qizhong) so that readers can clearly understand the design details. Design options for other buildings are described in Section 5.6.

### 5.3.1 Architectural design

#### New structure combined with old structure. (Structural design)

The original building could not meet the new demand; Party A hopes to increase the original two-story building to three-story. Since the original building was built with the participation of local villagers, the construction technology and materials did not meet the urban standards. There are many difficulties in the renovation of this building.



Figure 5-24. Demolition and reinforcement(Source: photographed by the author)

It can be seen from the picture that the middle of the brick body is soil, not concrete mortar. In building demolition, the construction team needs to use scaffolding to reinforce in advance( Figure 5-24).



We also faced enormous difficulties in the demolition process, and the whole building was a brick structure. Only the ground floor has 16 load-bearing columns cast in concrete, and they are not cast to the roof. The part marked in blue in the picture is the load-bearing column( Figure 5-25). Since it is a house in the countryside, the requirements and management of the construction process are not very strict, so the construction of the original building adopts the village method. In the deployment of cement mortar, sediment content is relatively large.

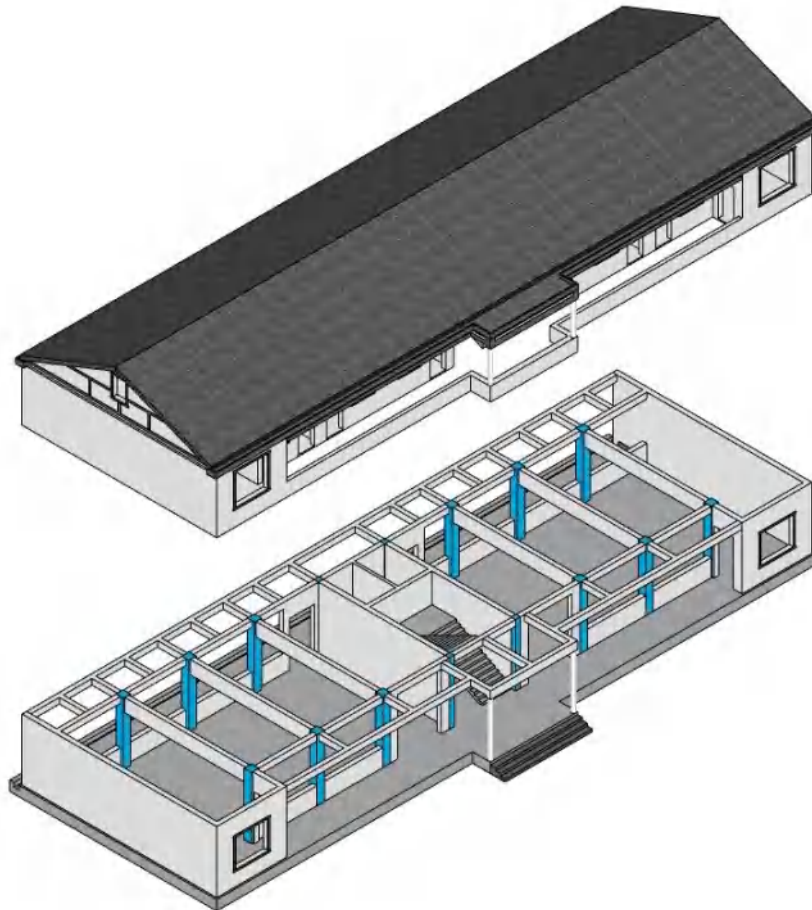


Figure 5-25. Structural simulation diagram(Source: author's drawing)

The problem of the building structure has a significant impact on the later addition. Since only the load-bearing columns of the stairwell on the ground floor are complete, the design team needs to ensure that the weight of the feet can be evenly distributed on these load-bearing columns during the entire process of adding the second floor. In addition, ring beams will be added during construction to ensure the integrity of the stair structure. We adopted the method of adding some structural columns to stabilize the main body of the house. The professional building industry has structurally assessed all changes.

Due to the particularity of the building, we decided to prioritize the construction of the second floor. Building the new additions into a highly integrated structure can increase the safety of the later ground and first floor renovations.



Figure 5-26. Column structure reinforcement on the second floor  
(Source: photographed by the author)

When constructing the load-bearing columns on the second floor, the structure is formed as a whole by cutting out part of the ring beams on the first floor, re-trapping the steel bars and pouring them for the second time( Figure 5-26).



Figure 5-27. Pouring of load-bearing beams and columns(Source: photographed by the author)

In the capping of the second floors, we positioned the main bearing points of the building, planted steel bars, and strengthened the columns and beams. It is the three-layer structure that can become a whole, evenly dispersing the force of the three layers( Figure 5-27).

The roofs of the buildings in the village are traditional wooden structures( Figure 5-28). The advantage of this structure is that the construction process is relatively simple, and the production cycle is short. The wood used is also available from some local wood factories at a low cost. However, this structure also has many disadvantages in using it. For example, the thermal insulation effect of buildings is poor, especially in mountainous areas where the temperature difference between day and night is significant, which will make passengers have a poor experience. On the other hand, the original wooden structure was not well treated against insects and anti-corrosion, so it was necessary to dismantle it. We dispose of the dismantled material and reuse it.



Figure 5-28. Wooden roof of the original building(Source: photographed by the author)

The author and his team have consistently agreed to cast-in-place concrete when specifying the roof structure scheme. The advantage of cast-in-place concrete is that it has good stability, corrosion resistance, and moisture resistance and has a particular thermal insulation effect. In order to reduce costs, the ceiling is not used in the interior decoration of the house, and the exposed concrete layer is directly brushed with protective paint( Figure 5-29).

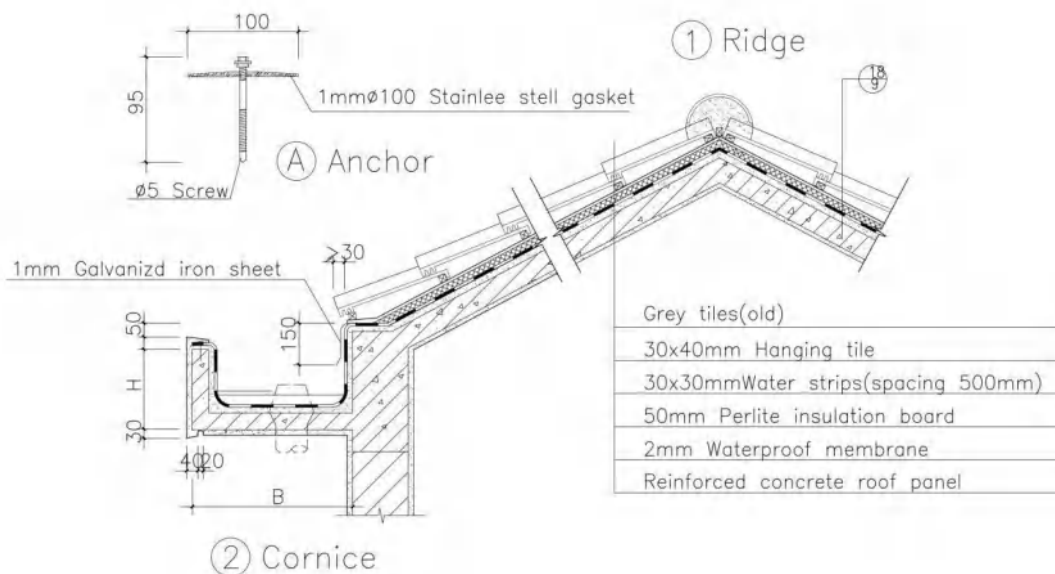


Figure 5-29. Roof structure(Source: photographed by the author)



**The guidance of digital technology is conducive to the acceleration of construction progress.**

Since there are many places to be dismantled and the content is relatively complex, we also made a simple 3D model to explain and explain to the workers( Figure 5-30)( Figure 5-31). It also facilitates structural assessment and cross-corroborative revision of the structural and schematic design, a complex process.

Due to the relatively old age, the building requirements in the village are relatively low, and we have little understanding of the original structure of the building. We need to confirm and adjust the plan while demolishing. Communication through computer simulation can significantly increase efficiency and reduce the frequency of problems.

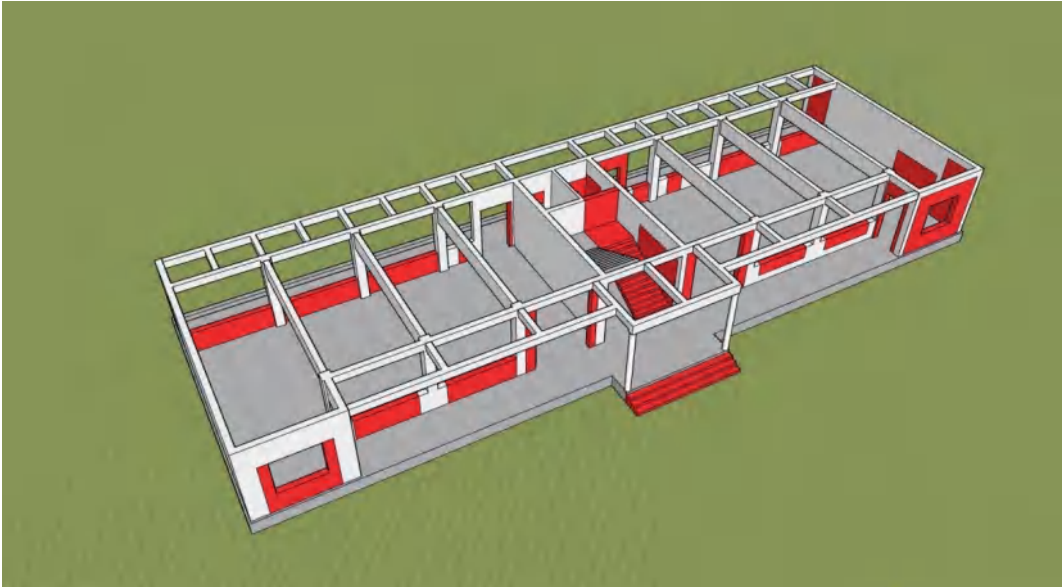


Figure 5-30. Demolition diagram of ground floor(Source: author’s drawing)

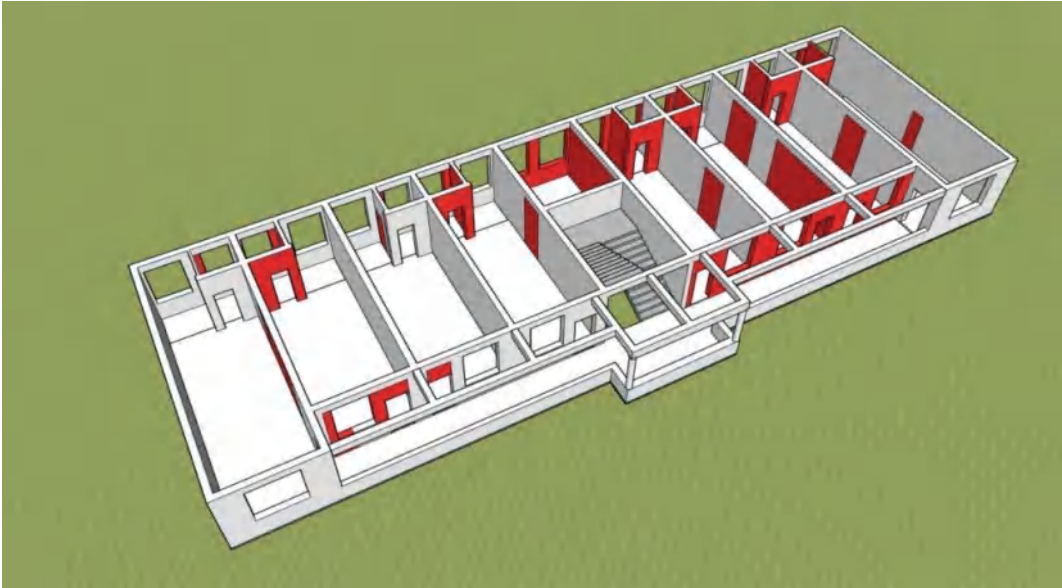


Figure 5-31. Demolition diagram of first floor(Source: author’s drawing)

### **The new material is compatible with the old material. ( Facade Design)**

As Huanghu Village is a beautiful rural demonstration village, the standards and requirements for buildings in the village are relatively high. The village has a unified plan; the overall style is southern features, white walls, and gray tiles( Figure 5-32). So the author also continued this in the design. The local elements of the village, such as stone and wood structures, are added to the local design( Figure 5-33). Blend in with the surrounding architecture and environment. Moreover, the design added a lot of glass and windows so that the outdoor landscape and indoor environment could echo each other.



Figure 5-32. Architectural renderings(Source: author's drawing)

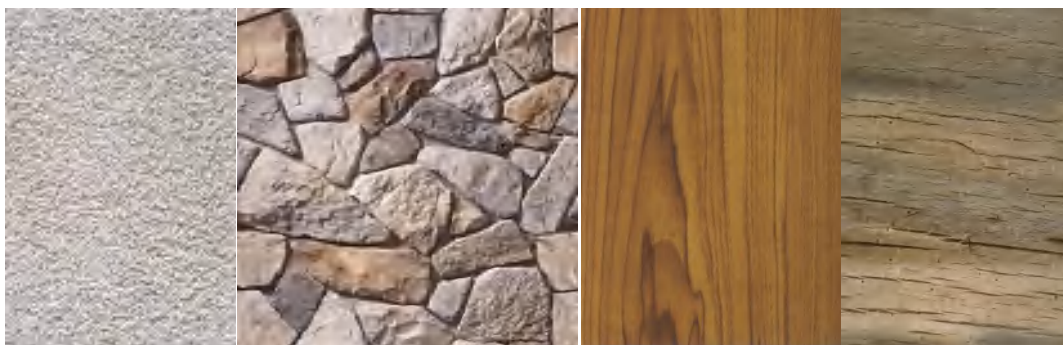


Figure 5-33. Architectural renderings and material list(Source: author's drawing)

Using much glass can increase the daylighting rate of the building. Tourists can enjoy the outdoor scenery to the greatest extent. Since the north side of the building is Hutou Mountain, the windows and balconies are designed to bring travelers close to nature.

### 5.3.2 Garden design

**Grey space design between building and road.** In the early construction of Huanghu Village, the problem of traveling with vehicles was not considered. However, in the renovation of the beautiful countryside, roads for vehicles to travel together have been built. However, the relationship between people and vehicles, buildings, and vehicles cannot be fully considered due to objective reasons. In this design, the courtyard's design is fundamental; it can be used as a buffer space for buildings and vehicles and has a specific ornamental value.



Figure 5-34. Courtyard in front of the building and Feng shui schematic  
(Source: author's drawing)

**The combination of traditional Feng Shui ideas and modern architecture.** The white shaded mark in the picture is the front courtyard, about 320 square meters( Figure 5-34). The main road surrounds the building, forming an irregular semicircle. This form is called "jade belt wrapped around the waist" in Chinese **Feng shui**, which means that the homeowner can be promoted and rich, and life and career will go smoothly. There is a mountain behind it, which in **Feng Shui** also means "there is a mountain behind it." There were many material resources in the mountains in ancient times, and people tended to build their houses near the mountains. Behind the house is the beautiful Hutou Mountain, and in front of the house is surrounded by a road like a river. It shows that this is a treasure land of **Feng shui**, which businesspeople deeply love. This is also one of the main reasons for choosing Building D as a rural homestay inn.



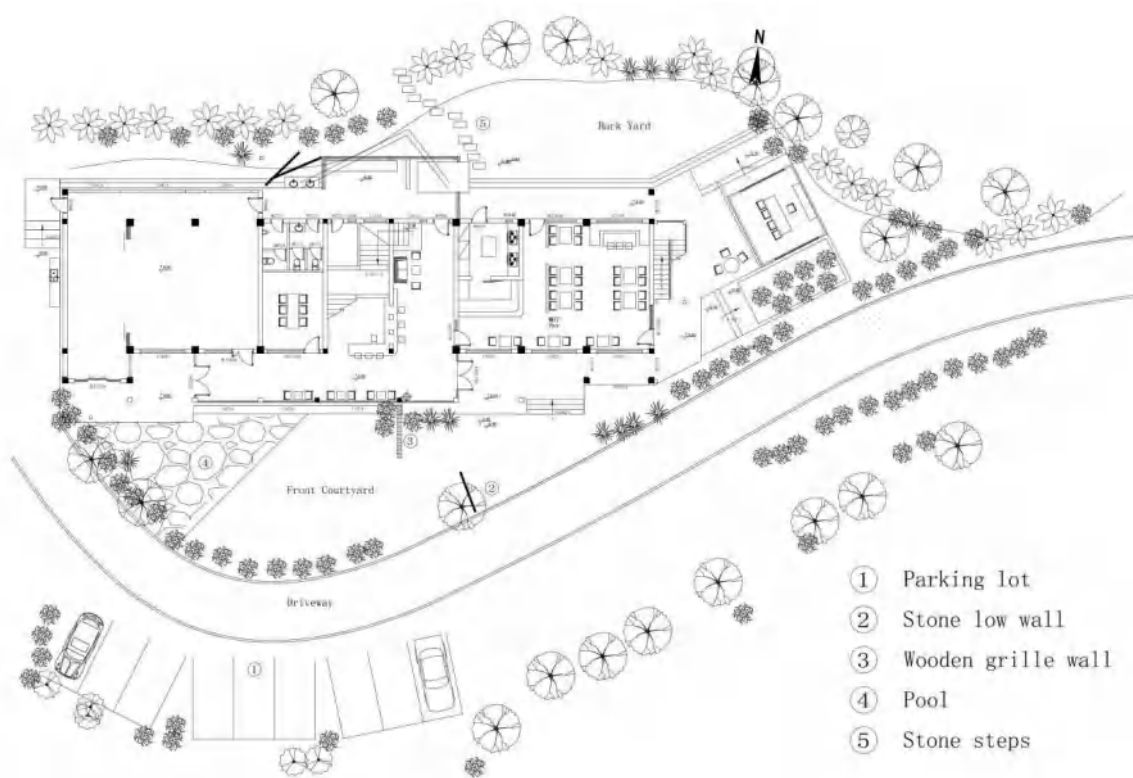


Figure 5-35. Courtyard plan(Source: author’s drawing)

*(i). Front courtyard*

In the front yard design, we used the idea of traditional Chinese gardens. In traditional Chinese gardens, the ancients say, "Every step is a scene," and different visual landscapes can be created through different planning and settings of the landscape. We designed the courtyard through such principles. Some sheltering walls were set up in the courtyard, and some tall shrubs were planted around the road. On the one hand, it can block the sight of pedestrians, and on the other hand, it can also play a role in safety( Figure 5-35)( Figure 5-36).



Figure 5-36. Courtyard plan(Source: author’s drawing)

Furthermore, some landscape walls in the courtyard can guide visitors and divide the area. The front yard is divided into three areas, the entrance area, the activity area, and the water area. In using materials, we carry out special treatment on the wooden structure demolished from the original building and make use of it. Combined with some local stone and wood, the landscape and architecture have local humanistic characteristics, reflecting the symbiotic relationship between architecture and landscape.

Pool settings( Figure 5-37). The water element is a significant attraction in traditional Chinese feng shui. A special Feng Shui master surveyed the waterscape here. On the one hand, the relationship between the entire building and the road was mentioned in the previous article because of the objective terrain. Nevertheless, the building should have been surrounded by river channels in ancient times, so there was a lack of water bodies. On the other hand, it is influenced by the Five Elements Theory. Due to the complexity of the Chinese Five Elements Theory, the author does not expand it here.

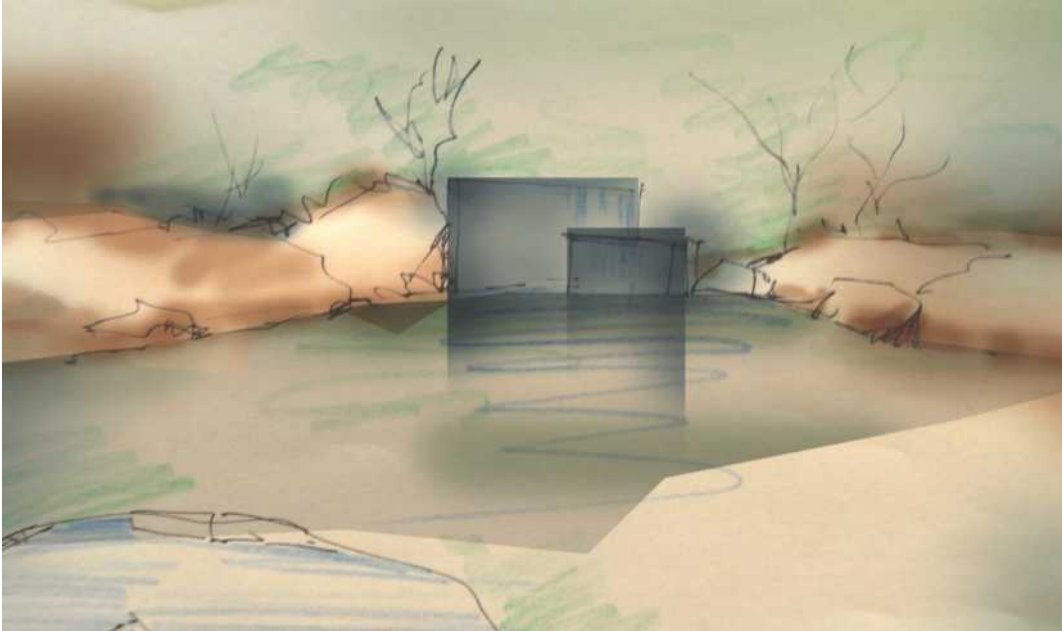


Figure 5-37. Pool plan(Source: author’s drawing)

*(ii). Back courtyard*

The back yard is more secluded and quiet and is a secret garden for tourists compared with the front yard. The original building was close to the mountain, and the distance between the plants and the soil slope was too close. The author and the design team believed that the root system of plants and the slipping of soil slopes would cause harm to the building, so they decided to excavate some fragile soil and retain the unwanted parts such as rocks( Figure 5-38).



Figure 5-38. Comparison before and after construction(Source: author's drawing)

After excavating the soil, an open space of about 200 square meters was formed, which we designed as a garden. Reinforce surrounding mountains to prevent landslides. Moreover, take advantage of nature to create water features.

## 5.4 Architectural interior space design

### 5.4.1 Public space design

#### (i). Reception area

In the reception area, the stairs of the original house were partially demolished and transformed into a reception area. The ground is self-leveling and then sanded, and the walls are painted with gray cement to make the wall and the ground forms a whole. At the same time, we use old wood and eco board for tabletop and decoration. Use rammed earth blocks to build the bar in the reception area( Figure 5-39)( Figure 5-40).

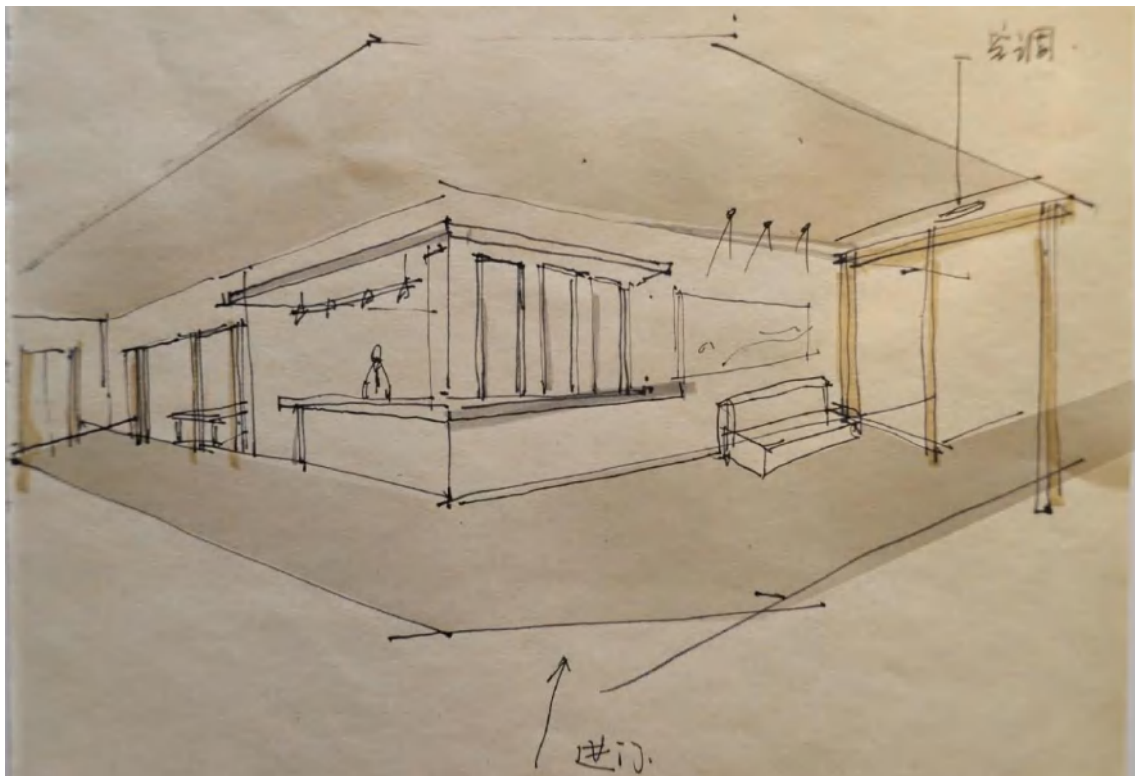


Figure 5-39. Reception area hand-drawing(Source: author's drawing)



Figure 5-40. Reception area renderings(Source: author's drawing)



*(ii). Training room*

The training room is located on the west side of the house's interior. The requirements for the training room are multi-functional; one needs to meet the meeting training of 30-50 people, the other is the training of yoga dance, and there may be some additional functions( Figure 5-41). Such as holding annual meetings, singing, handicraft activities, and so forth(Figure 5-42). Therefore, we widened the structure of the original house and increased a part of the area to ensure that it can be used normally when there are many people. We also added active partitions, which can flexibly divide the space and meet the needs of different functions simultaneously. The addition of sound insulation panels can effectively reduce sound pollution.



Figure 5-41. Training room renderings(Source: author's drawing)



Figure 5-42. Training room renderings(Source: author's drawing)

(iii). Dining room

Staff and customers alike dine in this restaurant, which is staggered. It can accommodate 30 people at the same time. Meals are provided in a buffet, so it is necessary to set up a stand for taking tableware and food and a cabinet for recycling tableware. In addition to the need for on-site production of cabinets, all tables and chairs are custom-made( Figure 5-43)( Figure 5-44)( Figure 5-45).



Figure 5-43. Restaurant renderings a(Source: author’s drawing)



Figure 5-44. Restaurant renderings b(Source: author’s drawing)



Figure 5-45. Restaurant renderings b(Source: author’s drawing)



(v). *Physiotherapy room.*

The treatment room is a feature of this homestay. The principle of design is to make the customer experience natural. Therefore, in the design process, we did not do too much decoration and tried our best to use the basic materials of wood and cement to present the essential feeling. The other is the physiotherapy feature. Party A will organize traditional Chinese medicine courses and provide traditional Chinese health care such as acupuncture and cupping( Figure 5-46)( Figure 5-47).

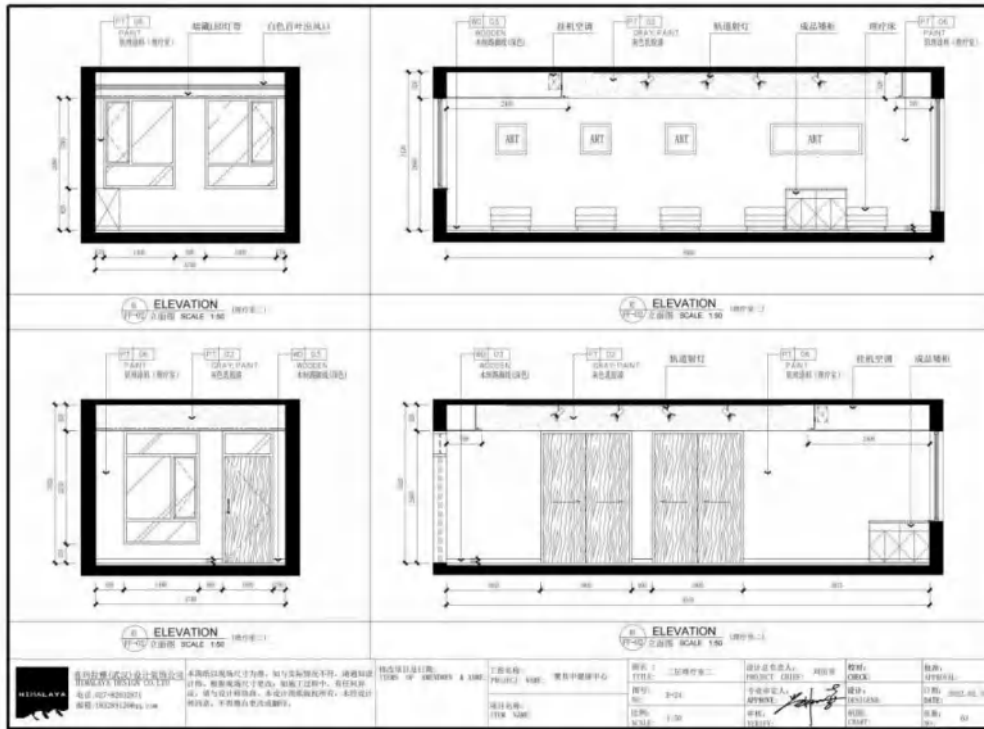


Figure 5-46. Physiotherapy room 1(Source: author’s drawing).

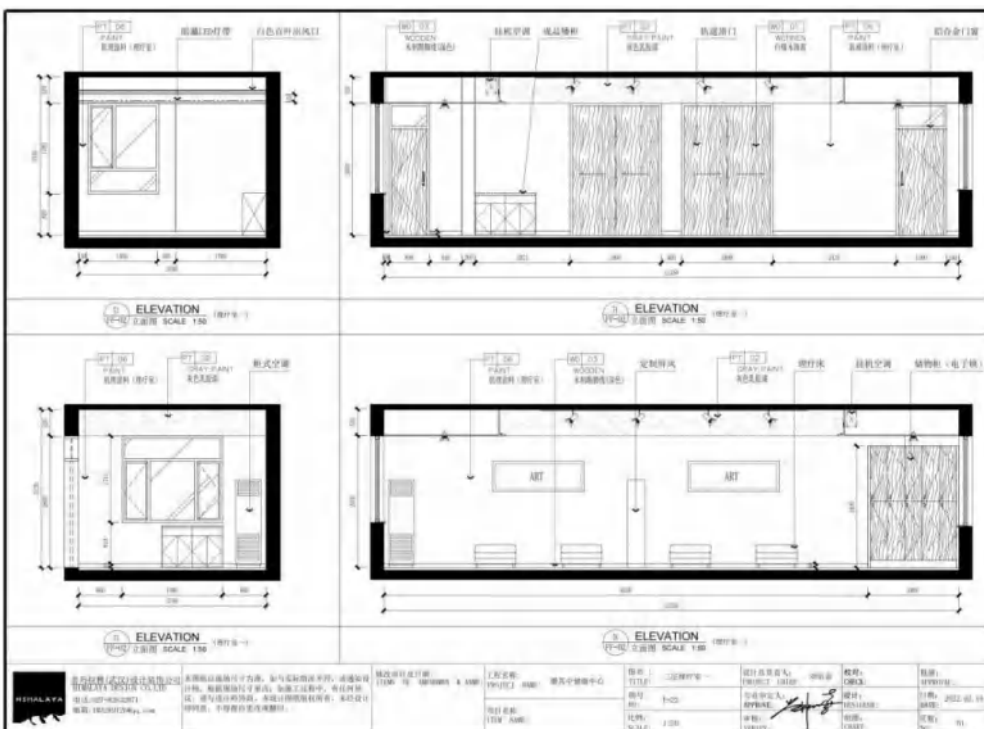


Figure 5-47. Physiotherapy room 2(Source: author’s drawing)

(vi). *Tea house*

The author and the design team added steel stairs to the outside of the building to meet fire protection requirements. At the same time, a tea room was added next to it. The tea room is converted from treated waste wood, creating a rustic atmosphere( Figure 5-48). A large glass area can make people feel like nature and achieve a harmonious coexistence indoors and outdoors( Figure 5-49).

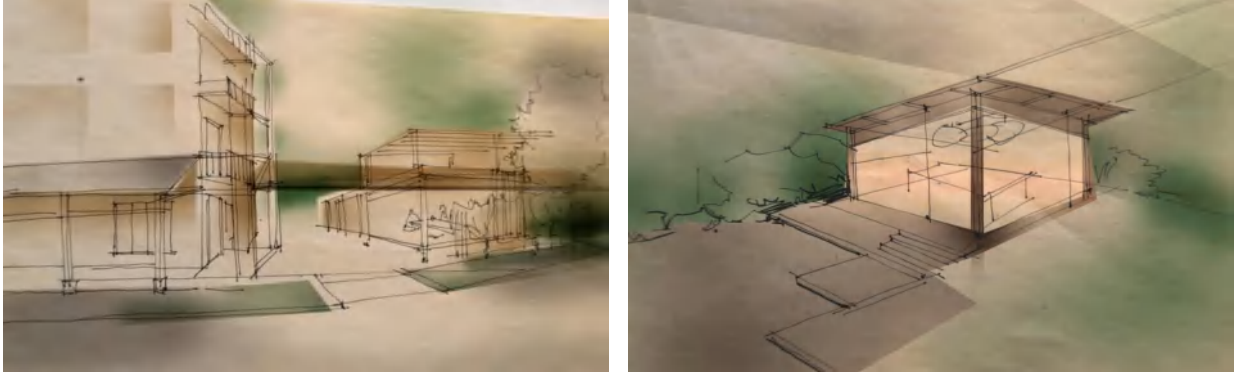


Figure 5-48. Hand drawing of tea house and fire stairs(Source: author's drawing)



Figure 5-50. Renderings of tea house and fire stairs(Source: author's drawing)

### 5.4.2 Guest room space design

The model room design of the guest room. When we designed our guest rooms, we specified a template standard. Such as the size of the bathroom, the configuration of the sink, etc., including the selection of furniture and the arrangement of lights( Figure 5-51). The workers are required to complete the construction of the single room first and then decide on the batch construction after seeing the room's overall effect. In the room, we designed a mezzanine to increase the level and interest of the space( Figure 5-52)( Figure 5-53).

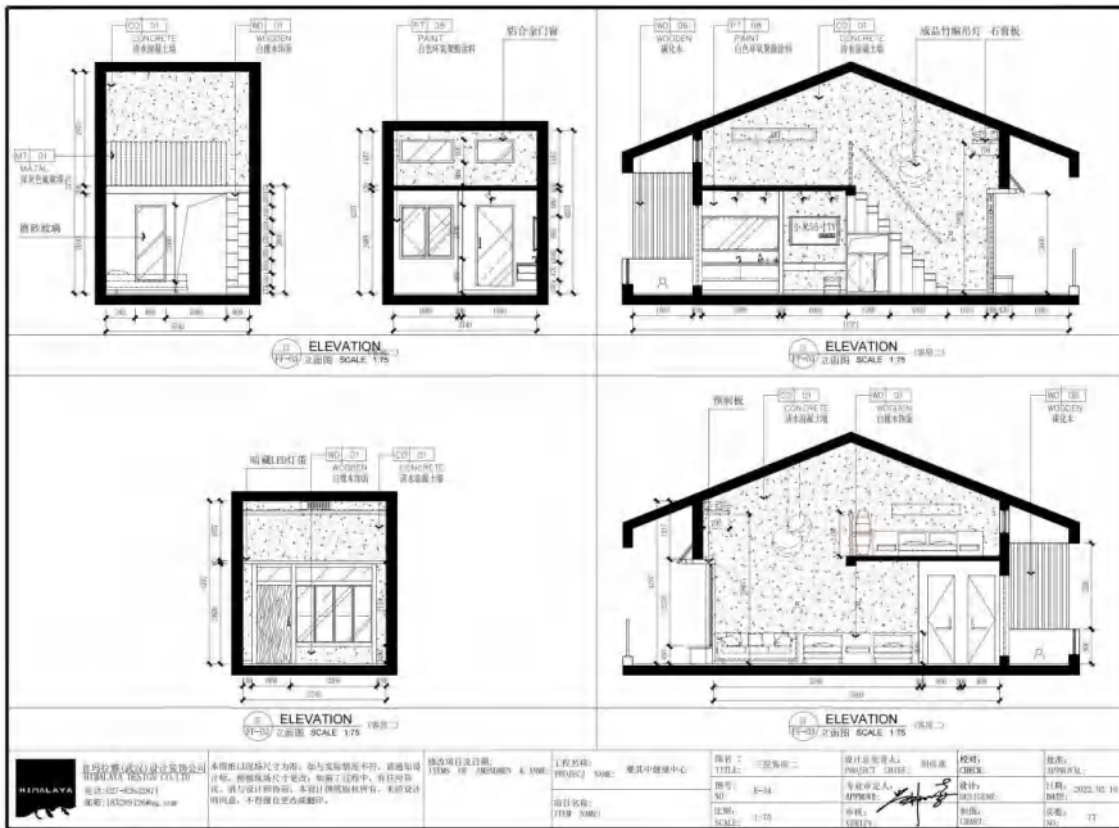


Figure 5-51. Elevation of guest room(Source: author’s drawing)



Figure 5-52. Section of guest room(Source: author’s drawing)



Figure 5-53. Section of guest room(Source: author's drawing)

The design of the door of the room is an exciting part. We treat each room as a unit, use thatch as the shape of the eaves, and set up benches at the entrance. This way, visitors can rest in the corridor, enjoy the scenery, and chat. We used the soil blocks from the demolition of the house B&C here, piled them into benches, and added a layer of wood planks to them. We also use adobe bricks to decorate the walls and glue them with soil( Figure 5-54).



Figure 5-54. Walkway on the second floor(Source: author's drawing)



On the north side of the room, we deliberately set aside the location of the balcony( Figure 5-55). This design aims to create a small space where visitors can rest and enjoy the scenery of the back mountain( Figure 5-56).

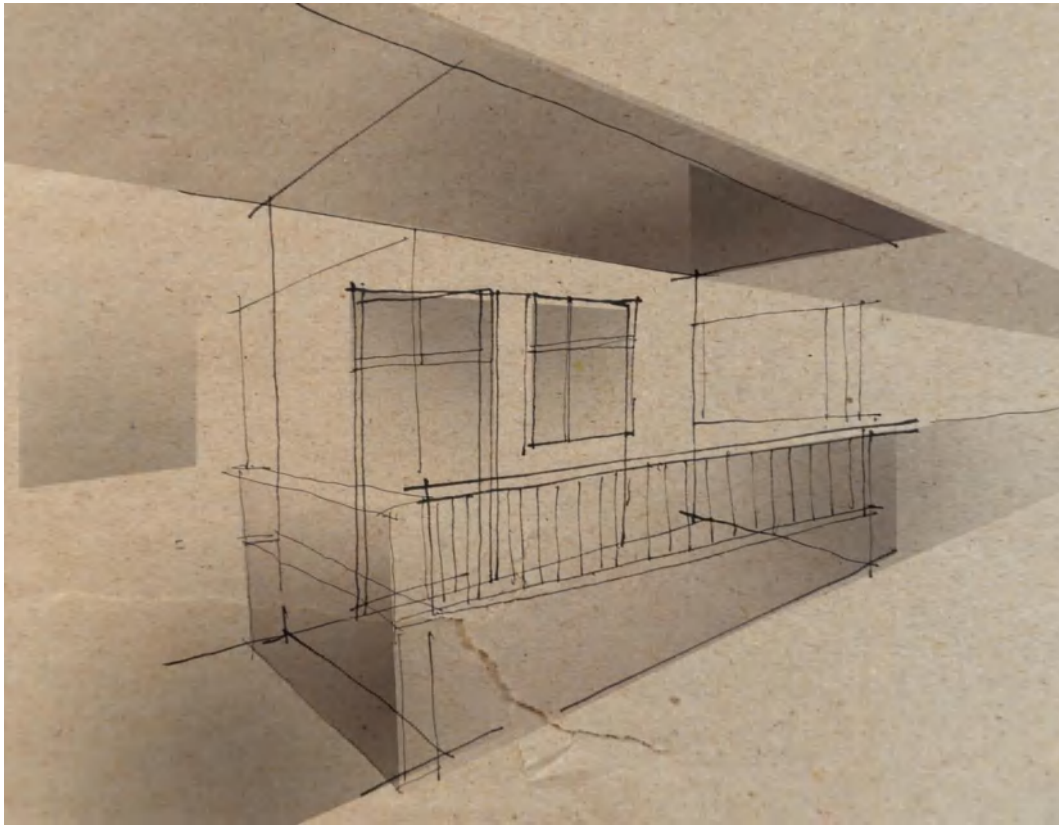


Figure 5-55. Room balcony(Source: author's drawing)



Figure 5-56. Room balcony and window(Source: author's drawing)





(ii). Meeting room

Small meeting room that can accommodate 10 people. It can also be used as a negotiation room for tourists( Figure 5-59)( Figure 5-60).

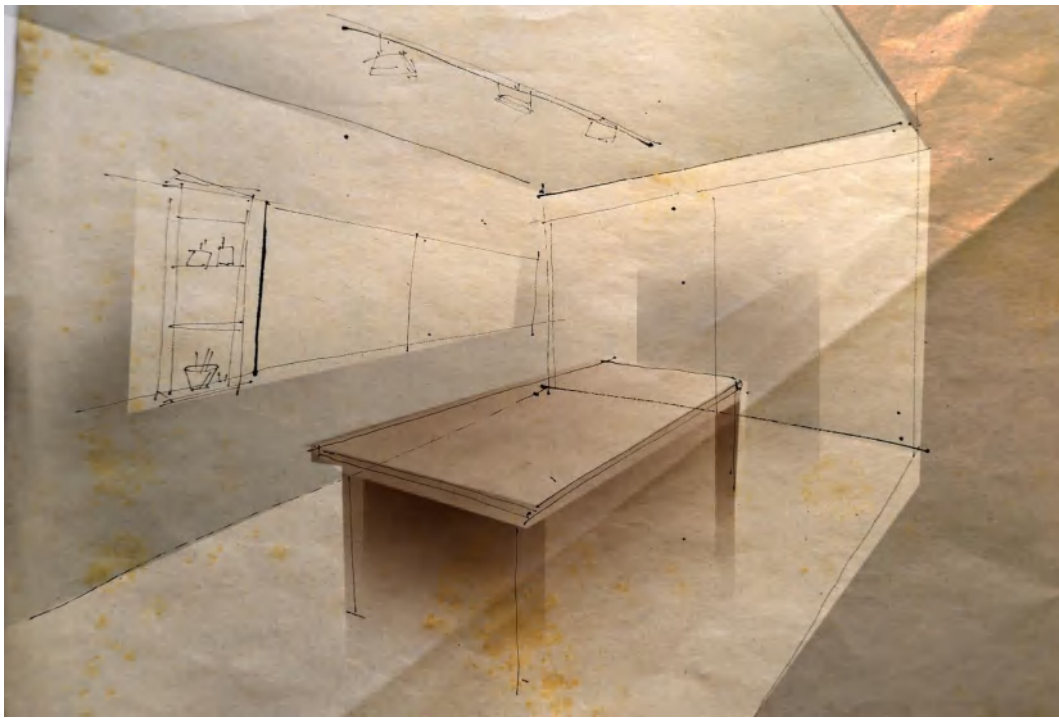


Figure 5-59. Meeting room a(Source: author's drawing)

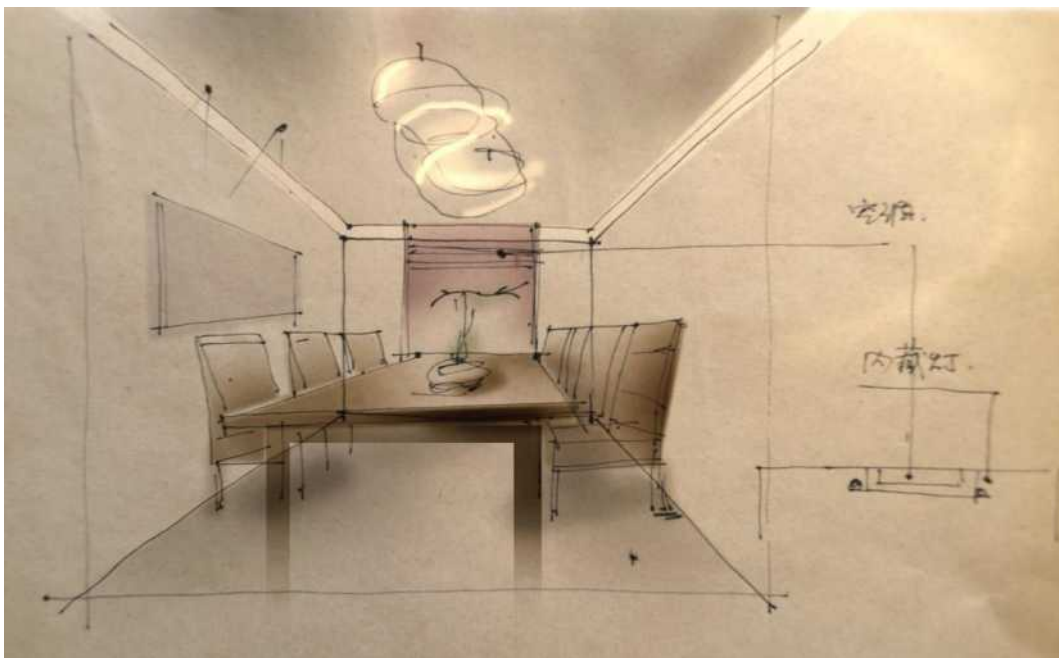


Figure 5-60. Meeting room b(Source: author's drawing)

## 5.5 Architectural details design

### 5.5.1 Visual identity design

*Create a brand image in combination with the culture of the rural homestay inn.*

themes, it lacks its brand and is not well-known. Therefore, at the beginning of this design, we carried out a brand design based on the content and purpose of the rural homestay inn business. The following is the LOGO design of Building D (Leqizhong)( Figure 5-61). Since the overall design is still in progress, we will also carry out visual designs such as clothing and products. In the follow-up design, we will also combine the cultural characteristics of other rural homestay inns to carry out the brand design. The rural homestay inns can enhance their popularity through brands, increase their core competitiveness, and form a good economic cycle.



Figure 5-61. Logo design(Source: author's drawing)

Building D is mainly engaged in traditional Chinese medicine health care, provides acupuncture services, and has several guest rooms. The name of the brand is Leqizhong. "Le Qi Zhong," the combination of Chinese characters and graphics, is designed in the shape of a gourd. The gourd has the meanings of fortune and luck in China and was often the logo of the Chinese medicine profession in ancient times. In China, an old saying called "Taking up the profession as a doctor with a strong desire to save lives." In this design, the shape of a gourd is formed through the font design, which also means that happiness is contained in it.

## 5.6 Display of other architectural plans

### 5.6.1 Building A&B design

During an inspection of the house (A&B), we found that the house is a rammed earth structure with part of the roof supported by a wooden structure. Due to the relatively old age of the building, part of the wooden structure has been decayed. Long periods of idling have caused damage to the walls of the house. Due to the inapplicability of the building structure and the unreasonable layout, we gave a demolition suggestion after communicating with the original owner and the lessee. After approval by the village, the building was demolished( Figure 5-62)( Figure 5-63).



Figure 5-62. Building A&B destruction process(Source: photographed by the author)



Figure 5-63. Building A&B demolished(Source: photographed by the author)

(i). Building A, Mr. Zhao's house

Building A is a house rented by Mr. Zhao. The house is mainly used for family weekend vacations and to receive close friends when it is idle. Therefore, the remodeled building is positioned as an ordinary family residence, which also has a party function( Figure 5-64)( Figure 5-65).

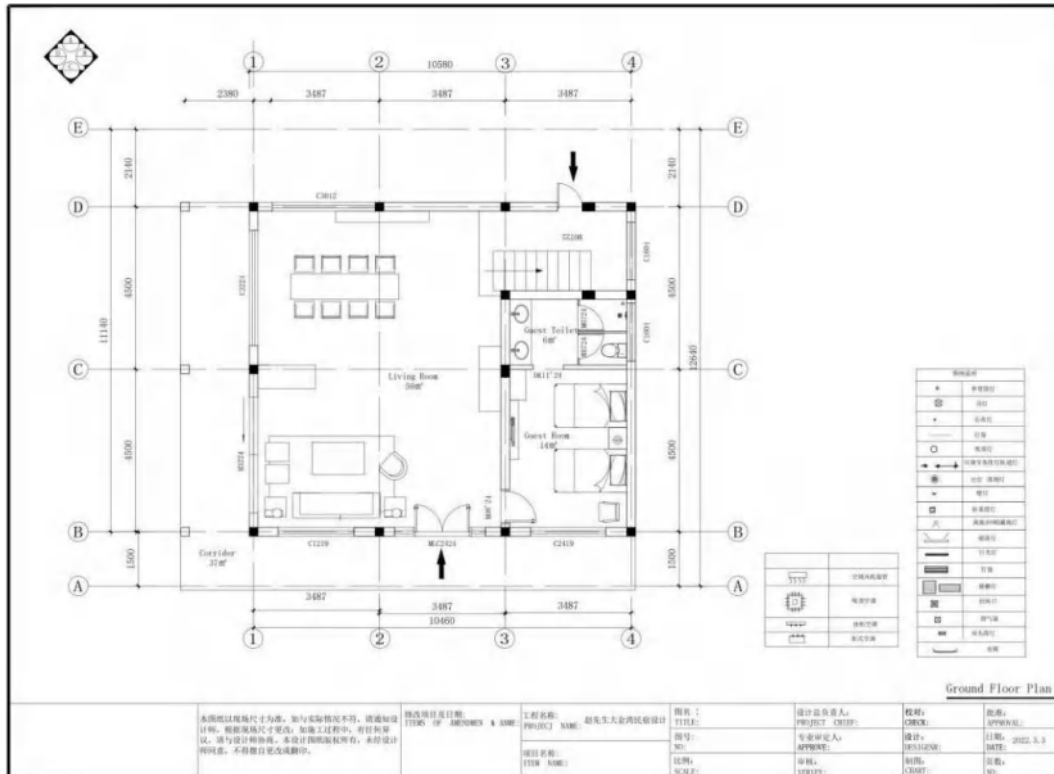


Figure 5-64. Ground floor plan(Source: author's drawing)

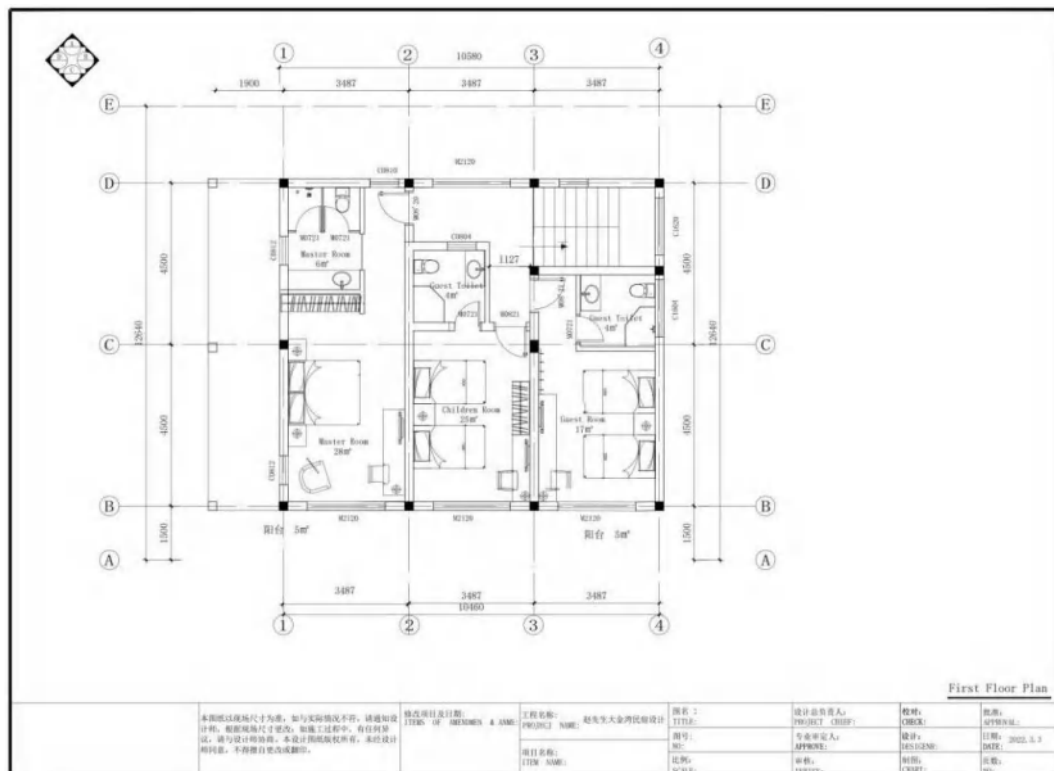


Figure 5-65. First floor plan(Source: author's drawing)



### *Architectural design*

In the design process of Mr. Zhao's house, considering the actual use of the house, it will be divided into two areas: one is the public area on the ground floor, and the other is the living area of Mr. Zhao and his family on the first floor. The advantage of this separation is that all incoming guests living and entertaining will not affect the life on the second floor. One floor can be detached independently during business hours. Easy to clean and manage. At the same time, we interestingly placed the kitchen and dining room outdoors, enjoying food in the forest and feeling the gifts of nature( Figure 5-66).

In the ground floor design, we try to optimize the structure to avoid the situation where the load-bearing column appears in the center of the room. Therefore, there is no obstruction between the living room and the dining room, and the space of about 60 square meters has enough degrees of freedom. The furniture placement can be adjusted according to needs so that the entire space has more possibilities. The guest rooms are in the form of suites, which can meet the needs of families by adding more beds. Dry and wet separation toilets and double washbasins can meet the needs of multiple people and avoid crowding. Since the author and the design team will also design the landscape of the courtyard (about 670 square meters) in the subsequent design, the design is still in progress, and the construction is expected to start in June 2022. Considering the natural landscape, we try to use more and more oversized windows in the ground floor design.

The core of the first-floor design is still for Mr. Zhao's use. Therefore, each bedroom is independent. Considering the regular use and the possibility of receiving guests, each room is designed with a toilet and shower room. Mr. Zhao will be able to deal more flexibly in the future use of the house.

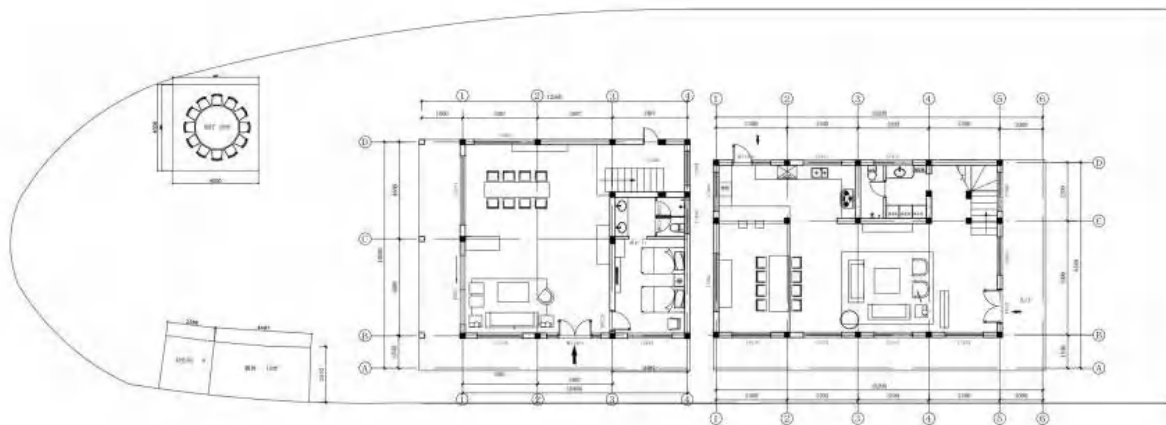


Figure 5-66. Courtyard plan(Source: author's drawing)

(ii). Building B, Mr. Wang's house

Building B is a house rented by Ms. Wang. The house's primary purpose is the same as that of the B property market. Nevertheless, only one main bedroom is needed. Use it for family weekend getaways and entertain close friends in your spare time( Figure 5-67)( Figure 5-68).

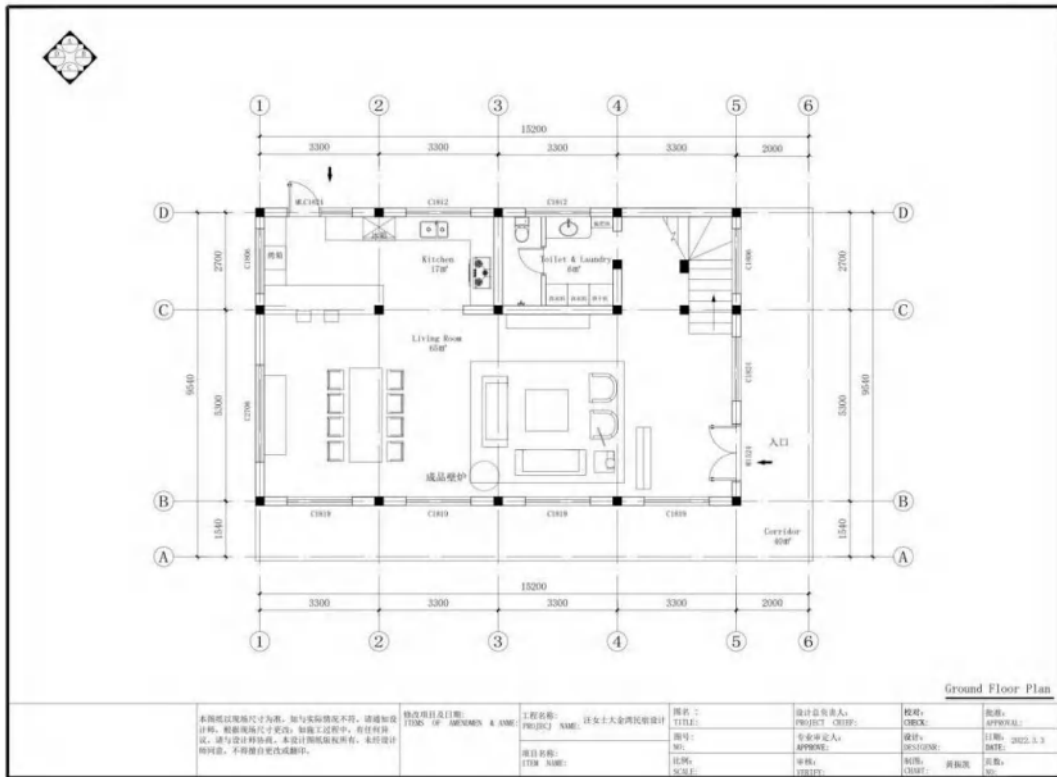


Figure 5-67. Ground floor plan(Source: author's drawing)

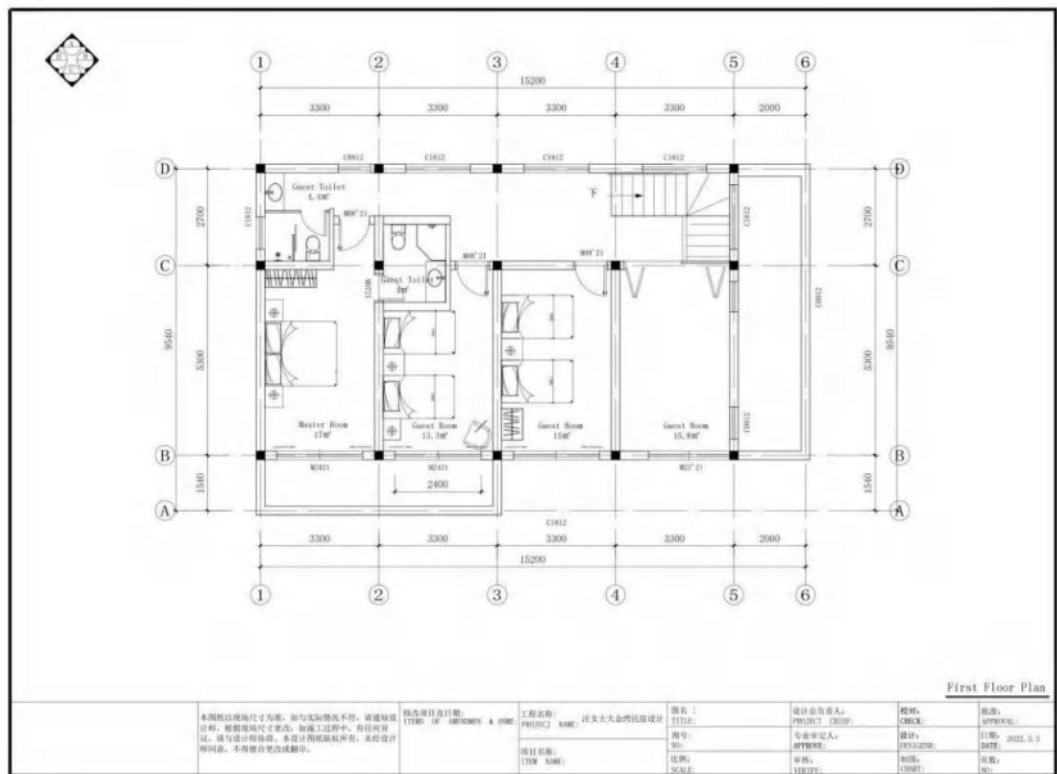


Figure 5-68. First floor plan(Source: author's drawing)

### *Architectural design*

Ms. Wang is a culinary lover, and she would like to have an open kitchen to make meals and bake cakes. Plus, she needed an activity for his kids to have fun with. In the first floor design, we continued the design concept of Building B. The living room and dining room are combined, and the design without pillars makes the space more open. The kitchen is the highlight of the entire space. The open kitchen design can well show the hostess's style when cooking, and it is also a good display area. In communicating with Ms. Wang, we also learned that she likes to shoot and record, and the kitchen and bar at the opening can undoubtedly become a good background. The design of the bar is to meet the communication and rest with friends.

Except for the main bedroom on the second floor, which is for the exclusive use of the master, the other two rooms can be flexibly rented out as needed. Due to drainage and other reasons, the toilets of the two guest rooms are shared and located at the northwest corner of the building. The activity room of about 16 square meters can undoubtedly fully meet the needs of children. In the material, we will use more environmentally friendly and soft materials. The furniture in the movable style is mainly finished movable furniture. When the child grows up, it can be used as a movie room or for other purposes, and the room's function can be changed flexibly( Figure 5-69).



Figure 5-69. Building A&B renderings(Source: author's drawing)

### ***5.6.2 Building C design, Zizai Sanpin art workshop***

We retained the functional division and layout of the original design during the design process and only made partial changes. Due to the custom in the village, the ridge of the newly built house cannot be higher than the adjacent buildings, so we control the overall height of the house to be less than 11 meters. The village also regulates the size of the house, and there are also restrictions. Because it is a beautiful rural demonstration village, drones are regularly photographed. This photo was taken in October 2021. The main body of the house has been formed. We are in the process of remodeling the courtyard and renovating the interior( Figure 5-70).



Figure 5-70. Building A early construction(Source: photographed by the author)

*(i). Garden Design*

In the garden design, we need to meet three points according to the needs, a more significant activity area, an area that can barbecue outdoors, and a pool( Figure 5-71).



Figure 5-71. Aerial view of Building A(Source: photographed by the author)

*(a). Lawn design*

For the lawn design, we planned a lawn on the south side of the building, which is the location of the entrance gate. The advantage of this is that there is an area of free movement, which can satisfy Ms. Wang's usual walks and planting flowers. Another advantage is that the entrance garden has a vestibule, and the client will not walk directly to the front of the house, and the lawn acts as a buffer zone. The interior also has good lighting and views. Strengthen the interaction between man and nature. The abandoned wood is reused to make a gallery pavilion, and the wood is treated with anti-corrosion and insect-proof. The pavilion can block part of the sun (very sunny in summer) and at the same time divides the functional area, which can temporarily store some furniture and tools below( Figure 5-72).



Figure 5-72. Lawn area(Source: photographed by the author)



*(b). Campfire area (barbecue area)*

We have designed a particular barbecue area on the right side of the courtyard gate( Figure 5-73). After digging a hole in the ground, we made it hardened and thermally insulated with gravel, which also has a restraining and fireproofing effect. Some of the surrounding benches are made by grinding the stones in the village, and the other part is made of old stone mills (traditional tools for grinding objects in the countryside). We hope to create a farmhouse atmosphere by using these living objects( Figure 5-74). The design of the entire barbecue area also avoids modern appliances such as electric ovens and adopts the most traditional form of the bonfire.



Figure 5-73. BBQ area(Source: photographed by the author)



Figure 5-74. Light a bonfire(Source: photographed by Ms.WANG)

This is the first ignition of the outdoors, and it will be a lively place in the subsequent operations of the studio. People would sit around, grill food (a unique way of cooking it in the soil), sing songs, and share stories.

*(c). Pool*

In ancient times, because the buildings were primarily wooden structures, the pool could play the function of fire prevention and fire fighting( Figure 5-75). With the increasing development of modern building materials, all kinds of fire prevention and fire fighting tools are more complete, and the function of the pool is gradually weakened. Today's outdoor pools are more for aesthetics and to improve the landscape's quality. Another point, in traditional culture, the pool also has the meaning of gathering wealth.

In this design, many groundwater resources were found here when the foundation was excavated in the early stage. The terrain of the whole garden is also high in the north and low in the south. The pool's construction can collect a small number of water resources and use it as the greening of the courtyard. We also took into account the dry season and the cleanliness of water resources, and we pre-buried water pumps and purification devices to prevent water flow in the dry season. In the pool's construction, the stones around the village are used, and the overall style can be adapted to the village.



Figure 5-75. Pool(Source: photographed by the author)

**In the design of the entire courtyard**, in addition to the division of functional areas, there are two points that we focus on. The first is the impact of surrounding roads on houses.

The west side of Building A is the house of a musician and calligrapher, while the other three directions are all facing the road. We separate roads and courtyards in the form of walls. We made the space more transparent through the combination of plants and walls, and at the same time used earthy yellow paint on the outer walls to reflect the characteristics of the pottery studio( Figure 5-76).



Figure 5-76. Courtyard facade and swing(Source: photographed by the author)



*(ii). Interior Design*

We only did the basic decoration for the interior decoration and kept the essential things. The walls are covered with micro cement (a decorative paint made from cement, resins, additives, and mineral pigments for various uses), which unifies the space and is easy to maintain. The ground also uses gray anti-slip floor tiles. The grey-toned walls and floors can highlight the terracotta products. Most of the wooden structures in the house are reused old wood as a continuation of the outdoor wooden structure, allowing the building and the landscape to blend thoroughly. The shelves made of irregular wood form a strong contrast with the exquisite decoration in the city, reflecting a kind of simplicity( Figure 5-77)( Figure 5-78).



Figure 5-77. Furniture being arranged(Source: photographed by Ms.WANG)



Figure 5-78. Craft display stand(Source: photographed by Ms.WANG)

In the original design, there was no atrium, and the space above the living room was closed for the guest room. After communicating with Ms. Wang and evaluating the flow of people and accommodation needs of the entire pottery studio. We finally decided to subtract two rooms and change to a zigzag corridor to form an atrium. The design of the atrium above the living room strengthens the level of the entire space, making the space more transparent and enhancing the interaction between the ground floor and the first floor. The placement of spherical lamps makes the whole living room have a visual center, and the soft, warm yellow light adds a warm atmosphere. The use of a large number of windows increases the amount of light, and at the same time, it can better appreciate the outdoor scenery( Figure 5-79)(Figure 5-80).



Figure 5-79. Living room and atrium(Source: photographed by Ms.WANG)



Figure 5-80. Living room(Source: photographed by Ms.WANG)



Since the winter in Wuhan is freezing and there is no central heating in the south, we built a fireplace with insulated bricks and prefabricated panels. The fireplace becomes everyone's favorite place in winter, and it is hot. Moreover, we also found an interesting phenomenon. Tourists like to add firewood to the stove. For this, Ms. Wang also said that every use of the stove would be strictly supervised. At the same time, a smoke alarm device that can link firefighters is installed.

The fireplace also has some other functions, and a particular grill is prepared, which can be used for small-scale barbecues. We purchased a batch of unique pots and placed them in the fireplaces to make soup( Figure 5-81).



Figure 5-81. Living room and atrium(Source: photographed by the author)

## **Chapter 6 Conclusion**

### **6.1 Conclusion**

This dissertation builds on the concept of symbiosis and extends it to the design and renovation of rural homestay inns. Through research and analysis from different angles, the renovation of rural homestay inns needs to follow several design principles. For example, by analyzing the principles of respecting the needs of villagers, the current situation of the local environment, local culture, and landscape integrity, it is concluded that the design strategies such as the symbiosis of architecture and traditional culture, the symbiosis of traditional crafts and new technologies, etc.

In the design practice session, the objective is to conduct a detailed survey and visit the homestead in Huanghu Village, Wuhan City, Hubei Province, China. Through communication with the villagers and village committees, understand the needs of Huanghu Village and the environmental conditions of the local homestead. The author takes architecture, the natural ecological environment, and humanistic symbiosis as the intervention points to design and transform the idle homestead in Huanghu Village. Reconcile the juxtaposition of old and new functions with design, inject cultural themes that reflect the characteristics of the local environment, enhance the sense of identity of the villagers, and respect the local environment and ecological needs. In carrying out the rural homestay inn, it is necessary to combine ecological functions so that the design and transformation also realize the integration and coexistence of functions, culture, and nature.

The design and transformation of the country house are from theoretical research to the generation of design strategies and finally implemented into the design practice of Huanghu Village homestay inn. Guided by the idea of symbiosis, the design strategy strives to create a symbiotic relationship between old and new functions, traditional culture, and man and nature. The environment harmonizes the design with the overall environment of Huanghu Village.

### **6.2 Shortcomings and future prospects**

The authors are affected by the COVID-19 pandemic and the changing international landscape, and there are many places where fieldwork is impossible. Due to the wide distribution of rural homestay inns, some cases cannot be covered within the limited scope of the investigation, resulting in the incompleteness of the research. I hope readers can provide suggestions for the inadequacies of the article.

It is hoped that readers can understand the basic principles of rural homestay inn design and apply them to practice through this article. Through continuous practice, we can improve the current situation of rural homestay inns, improve the quality of homestay inns, and promote the development of the rural economy. In rural reconstruction, more attention is paid to the relationship between architecture and environment, architecture and culture. The construction of rural homestay inns is not simply to demolish or build new buildings but to find the possibility of "new" based on "old."。

## Chapter 7 Thesis

### **Thesis 1. The development of Chinese rural homestay inns should be in line with international standards.( Chapter 1, Chapter 3)**

During his studies in Europe, the author collected a large amount of original data by participating in research projects at the University of Pécs and visiting neighboring countries, which provided a theoretical basis for follow-up research. During the COVID-19 pandemic, I have done many related rural homestay inn projects in China and gained practical experience. In the combination of theory and practice, I found that the core of rural homestay inn design is the symbiosis of tradition and modernity. While meeting the needs of tourists in modern life, respecting local traditional culture and customs, and protecting historical buildings and natural resources are the critical points of the design.

### **Thesis 2. Establishing a symbiotic relationship with different rural homestay inn themes can improve the core competitiveness. ( Chapter 5)**

The author found that most rural homestay inns have a single theme and simple economic structure in practice. This situation results in a limited audience and low-risk resistance. From this epidemic, we can see that most of these types of homestay inns are closed. The construction of rural homestay inns is not only the transformation of buildings or interiors but also the optimization of economic structure. In this rural homestay inn renovation project in Huanghu Village, the author and the design team conducted many visits and investigations to integrate the homestay industry in the village. Formed a symbiotic relationship with points to surfaces that complement each other.

### **Thesis 3. The symbiosis of new technology and old structure is the key to house renovation.( Chapter 5)**

The construction of rural homestay inns relies on idle homesteads in the village. These homesteads are often idle for many years, and there are hidden structural safety hazards or unreasonable spatial layouts. Because it is a self-built building in the village, the materials and construction methods are usually unverifiable. Therefore, strict inspection and evaluation should be carried out in the transformation process. During the Huanghu Village homestay inn renovation, the author found that some homesteads could not be used due to structural problems and could only be demolished. At the same time, some could be transformed through modern technology or materials, such as concrete. In the process of transformation, we should follow the principles of "repairing the old as the old," "repairing the old as the new," and "coexisting with the old and the new."

### **Thesis 4. The combination of gray space (medium) design and fence can form a multi-level courtyard landscape.( Chapter 5)**

The buildings are generally close to the roadway in the village, so courtyard planning is essential. The courtyard can play the role of isolating vehicles, and at the same time, people in the house can see the outdoor landscape. The enclosure plays the role of space division, making the courtyard an independent whole. In the planning of rural homestay inns, semi-enclosed types are generally used, which can isolate vehicles and ensure an open line of sight.

**Thesis 5. Applying old materials (local materials) and the symbiosis of modern materials can form a comfortable and vernacular environment.( Chapter 5)**

In the design of Huanghu Village, we demolished the building A&B. During the process, we retained some of the materials that could be used and applied them to other buildings. In addition, we still use local stone, which can echo with the surrounding buildings. Using old materials (local materials), it is possible to create a rustic atmosphere that enhances visitors' experience. In order to enjoy the surrounding natural scenery, we use much glass, which can give tourists a better experience.

**Thesis 6 The organic combination of traditional culture and rural homestay inns forms a unique homestay inn culture. ( Chapter 5)**

There are many artisans living in Huanghu Village. Some of these people run homestay inns, and some run training courses. In this design, we found a carpenter. Most of the furniture and furnishings in the homestay inn are made by this master. These works have a typical country style, a unique humanistic atmosphere, and a unique existence. The furniture can also be sold as a product.

**Thesis 7. The design of the logo can enhance the brand image of the rural homestay innn. ( Chapter 5)**

The brand image of the rural homestay inn can form a corporate culture and improve service awareness and popularity. The logo design requires an in-depth understanding of the cultural connotation of the homestay inn and combines traditional culture and local elements.

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## **Publications**

- **Waterfront Landscape Design of Guojiazhuang Village( in Chinese)**  
The Attitude of Positive Energy- 2016 Chuang Foundation · 4&4 · Workshop  
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- **Design and Development of Smoke-Free Homestay Inn in the Post-Pandemic Era**  
Tobacco Regulatory Science, Vol 7, No. 6, pp. 5330-5339, Nov. 2021  
ISSN: 2333-9748
- **Homestay Inn Design Based on Symbiosis Concept - Dajinwan Village as an Example**  
Pollack Periodica (to be published), 2022  
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## Other Artistic Work

### 1. Architectural Design of the Reception Building of Wuhan Sports Center, Wuhan Creative Design Contes, Third Prize, November 2019

#### Designers

HUANG ZhenKai, XIONG Wei, HE MengMeng

#### Competition Introduction

The first Wuhan Creative Design Competition theme in 2019 is "Exquisite Urban Creative Space." It is hosted by the Wuhan Municipal People's Government and jointly undertaken by the Wuhan Urban and Rural Construction Bureau and the Wuhan Municipal Construction Group. It aims to make Wuhan the urban public space construction and design capital. Combining construction, emphasizing the participation of the whole people, using the international platform of the UNESCO Creative City Network to achieve global dissemination, better publicize the urban construction design culture of Wuhan, accelerate the construction of Wuhan's world-class creative city, and strive to write a new era of Wuhan A new chapter of high-quality development.

#### Design Description

The architectural design is inspired by the curved roof overhangs presented in a modern form—transparent glass through the building corridor. You can see the simplified wooden structure of traditional Chu buildings in the interior of the building and the corridor. Strive to combine tradition and modernity perfectly. The integration of the old and the new, the traditional and the modern, the indoor space and the outdoor space of the building, and the fusion of light and shadow allude to Wuhan's open and inclusive mind to welcome friends from all over the world.

The natural landscape inspires this landscape design scheme with traditional Chinese characteristics - terraced fields, showing the ecological design concept of respect for nature with a modern voice.



Architectural renderings( Source: author's drawing)





Architectural renderings( Source: author’s drawing)



Certificate of third prize( Source: Wuhan Creative Design Competition)

## 2. 2019 Wuhan Design Day and the 5th Design Biennale Exhibition Hall Design, Completed, November 2019

Designers(Space Design Group)

HUANG Zhenkai, XIONG Wei

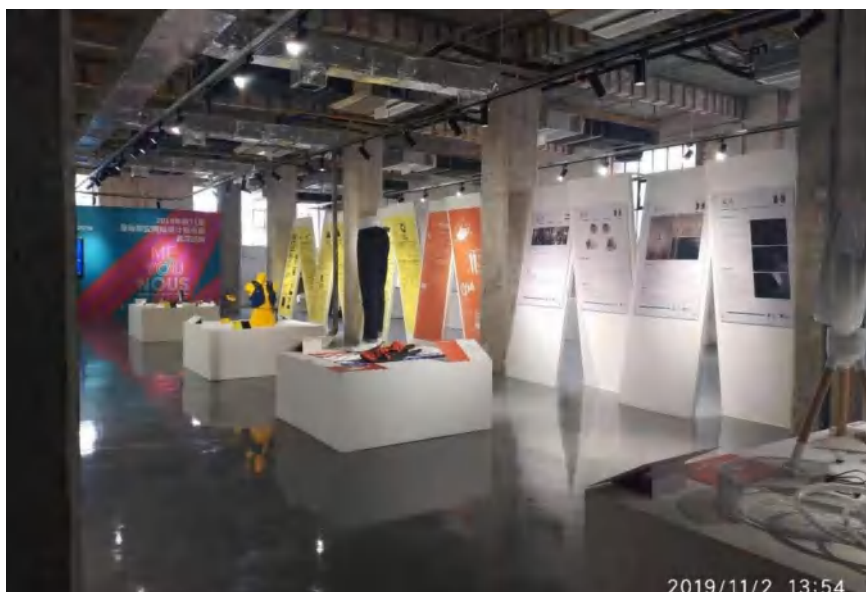
### Project Background

In 2019, the theme of Wuhan Design Day was "Exquisite·City." From different angles, Wuhan will showcase the improvement and development of design creativity through design, make the city better and make life better, and promote the new image of Wuhan's "civilization, harmony, wisdom, and cleanliness."

The total design area is about 5,500 square meters and contains 1,300 square meters of public parts. There are 12 different sections in this exhibition area—industrial design exhibition halls, cultural education exhibition halls, Wuhan old brand exhibition halls, etc.



During the construction( Source: photographed by the author)



Invitational Exhibition of City of Design, UNESCO Creative Cities Network

( Source: photographed by the author)

### 3. Landscape Tower Design, Bidding Plan, October 2020

#### Designers

HUANG Zhenkai, CAO Hui

#### Project Background

This landscape tower design is part of the Riverside Landscape Belt in Zhangjiakou Yanghe New District. Zhangjiakou New District is located on the south side of Zhangjiakou Old City. The new district is positioned as a "new ecologically vibrant new city in the northwest of the capital." The development of the new district will take advantage of its location advantages adjacent to Beijing and radiating northwest China, as well as the advantages of a beautiful ecological environment, with the promotion of regional urbanization as a meaningful pivot, focusing on Developing the three leading industries of high technology, education and scientific research, culture and sports, and the two supporting industries of finance and commerce, trade and logistics, and create a "double helix" development model in which industrial functions and urban functions coexist and benefit together and rise in synergy. Yanghe New District takes ecology as its central concept, and its construction is dominated by green, leisure, ecology, and tourism. It attracts popularity, increases the construction of new districts, realizes a virtuous circle of urban economy, society and ecology, and builds a healthy and high-quality living environment. Bring a better living environment and convenient living services to local citizens.

#### Design Description

The design concept of this scheme is derived from several forms of water. The tower body uses many curves to express the softness of the water, and the hollowed-out appearance shows transparency and agility. The overall white and blue design gives the impression of ice and snow, catering to the Winter Olympics theme. Through the difference in color and lighting, the upper and lower ends of the tower and the three platforms surrounding the tower imply the five Olympic rings. There are different natural landscapes below the platform, and the mirror stainless steel gives visitors a feeling of being in nature.



Architectural renderings( Source: author's drawing)



#### 4. Damei Dental Clinic Outpatient Department Design, the Second Branch, Completed, January 2021

##### Designers

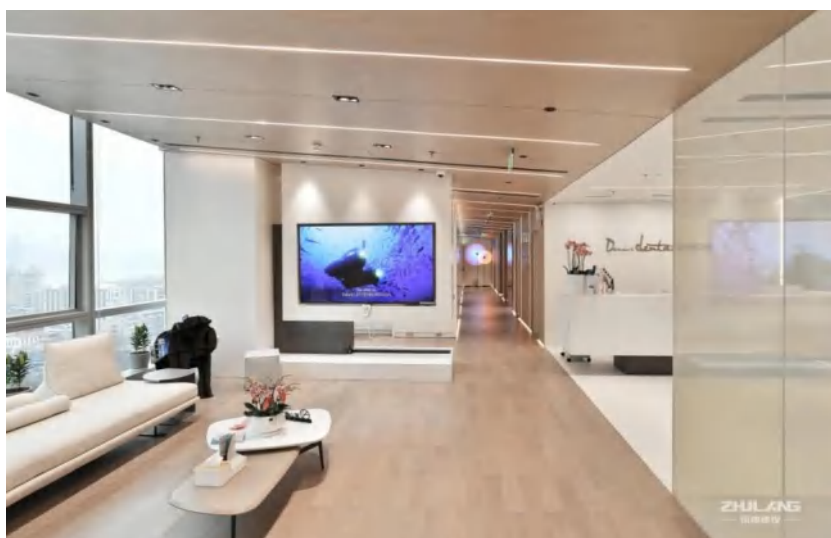
HUANG Zhenkai, XIONG Wei

##### Project Background

The clinic is located in the Global Wisdom Center, Wuhan City, Jiang'an District, China. It is located in the core business district, has good public transportation, and occupies a geographical advantage. The glass curtain wall structure provides a large lighting area and a wide field of vision. The city is bustling, and the scenery on both sides of the strait is unobstructed. The designer placed most of the diagnosis and treatment rooms on the side of the glass curtain wall so that customers could feel the sun's warmth during the diagnosis and treatment process, which can relieve anxiety, tension, anxiety, and other negative emotions to a certain extent. At the same time, a large number of wood elements and warm colors are used in this design to create a relaxed and pleasant warm atmosphere. In the partition design, the upper end of the partition wall is enclosed by glass, forming a semi-enclosed space with visual transparency and introducing natural light into the interior. The strip light strip complements the light and has a specific guiding role.



Indoor hand- painted( Source: author's drawing)



Reception area( Source: photographed by the author)

## 5. Conference Site Design of the 2nd China Nature Education Symposium, Completed, May 2021

### Designer

HUANG Zhenkai

### Project Background

This project is a conference exhibition and VI design located in the Wuhan Garden Expo Park, Wuhan City, China. This conference is hosted by the China Forestry Society and Alibaba Foundation, and the second roundtable conference of "China's Nature Education Talks" was held on May 8th. Ten natural Experts in education and natural history will conduct exchanges on "Natural Education and Natural History Culture." One flower, one world, one tree, one floating life." The erudite spirit has far-reaching significance in the times. It is not only science that connects the public and nature, but also a spirit and a feeling that makes us regain our humility towards nature. And reverence. Nature education is not only about taking children into nature but also establishing the relationship between man and nature, man and man, man and self in understanding nature.



Exhibition renderings( Source: author's drawing)



Conference scene( Source: photographed by the author)



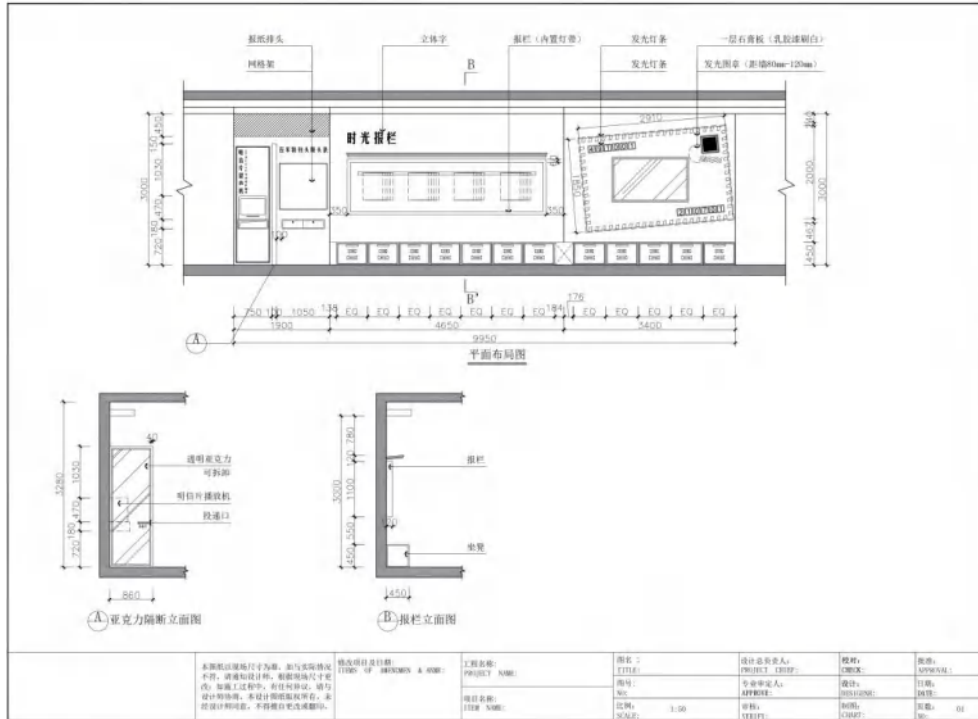
## 6. Xiaoting Party Building Exhibition Hall Design, Completed, June 2021

### Designer

HUANG Zhenkai

### Project Background

This project is the "Time Wandering" exhibition hall in the Xiaoting Party Building Exhibition Hall. The exhibition hall uses traditional Chinese mailboxes, newsstands, envelopes, and other elements to create an atmosphere with a sense of history. At the same time, new equipment such as digital printers are used, which can also interact with tourists while nostalgic.



Elevation construction drawing( Source: author's drawing)



Exhibition hall renderings( Source: author's drawing)

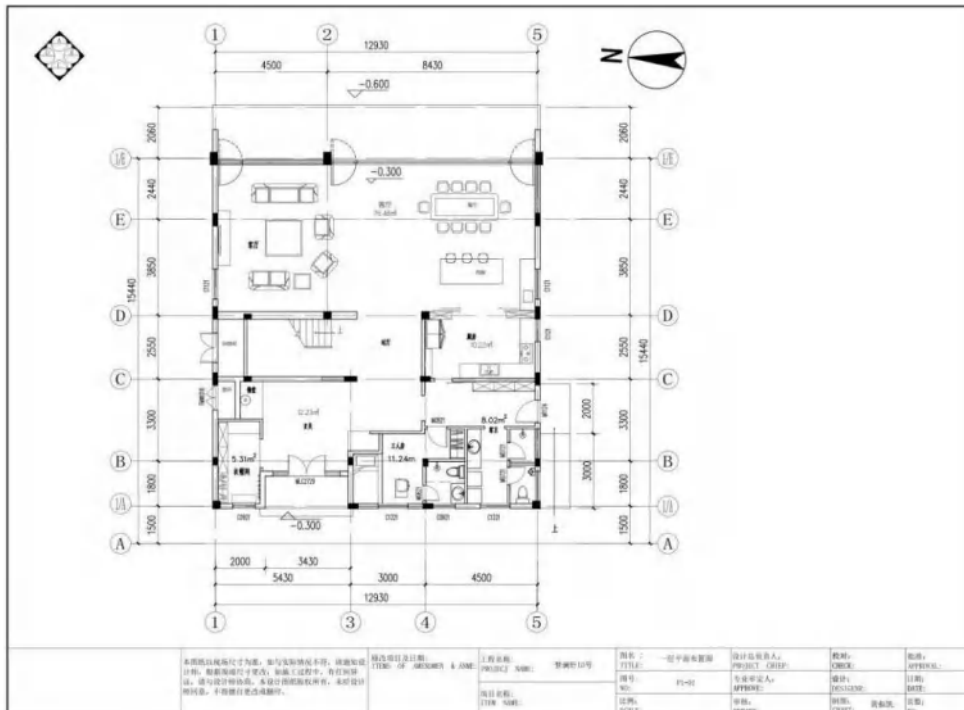
## 7. MengLanXuan Villa No.10 Transformation, Under Construction, July 2021

### Designers

HUANG Zhenkai, LIU WuXi

### Project Background

This project is located in Jiang'an District, Wuhan City, China. The total design scope is 590 square meters, of which the construction area is about 200 square meters. The house was built in 2013 and has been vacant for many years. The landlord was not satisfied with the structure and layout of the original house, so he decided to remodel it. In the three-story building, the interior style adopts the new Chinese style. Floor-to-ceiling windows are also used in the guest and dining rooms on the first floor, and the landscape in the courtyard can also be felt indoors.



Ground floor plan( Source: author's drawing)



Restaurant renderings( Source: author's drawing)



Living room renderings( Source: author's drawing)



Structural construction( Source: photographed by the author)

## 8. Design of the Electrical Laboratory of Hubei University of Technology, Including Exhibition Hall Design and Office Design, Completed, November 2021

### Designer

HUANG Zhenkai

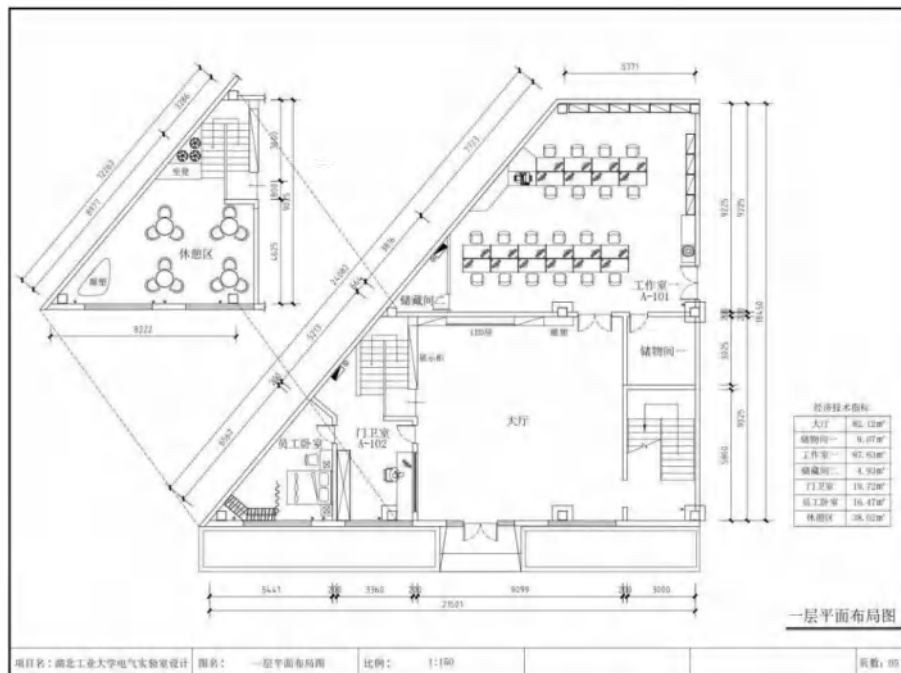
### Project Background

The project is located at Hubei University of Technology, Hongshan District, Wuhan City, China. The Hubei University of Technology has built a new building divided into a part of the insulation and monitoring laboratory. The renovation design of four floors requires the hall design on the first floor, the dean's office, the studios of students and teachers, and the LOGO of the laboratory.



## 绝缘与监测实验室 Laboratory of Insulation & Monitoring

Laboratory logo design( Source: author's drawing)

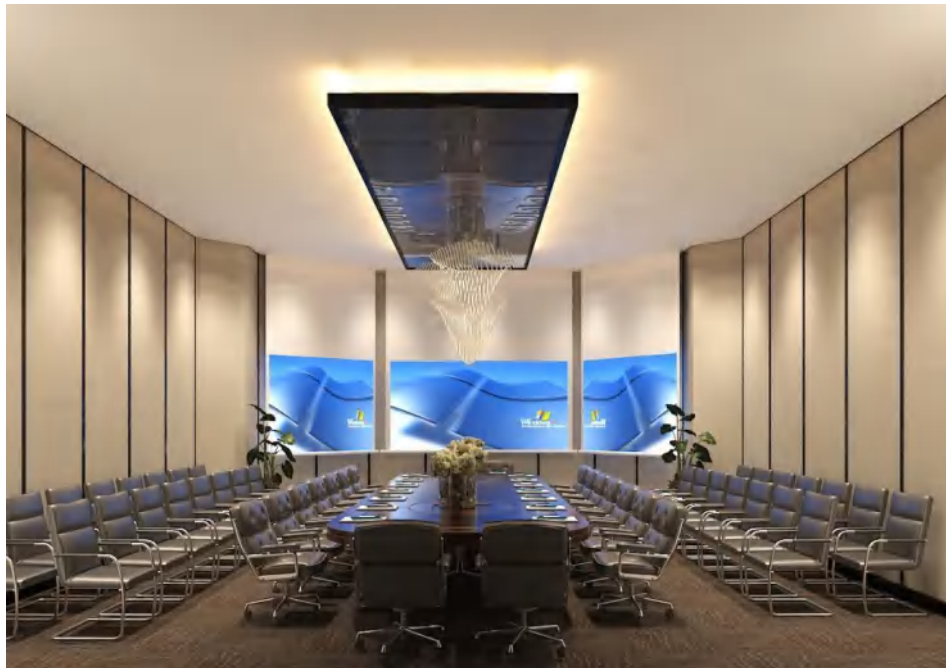


Ground floor plan( Source: author's drawing)





Hall renderings( Source: author's drawing)



Conference room renderings( Source: author's drawing)



Dean's Office renderings( Source: author's drawing)



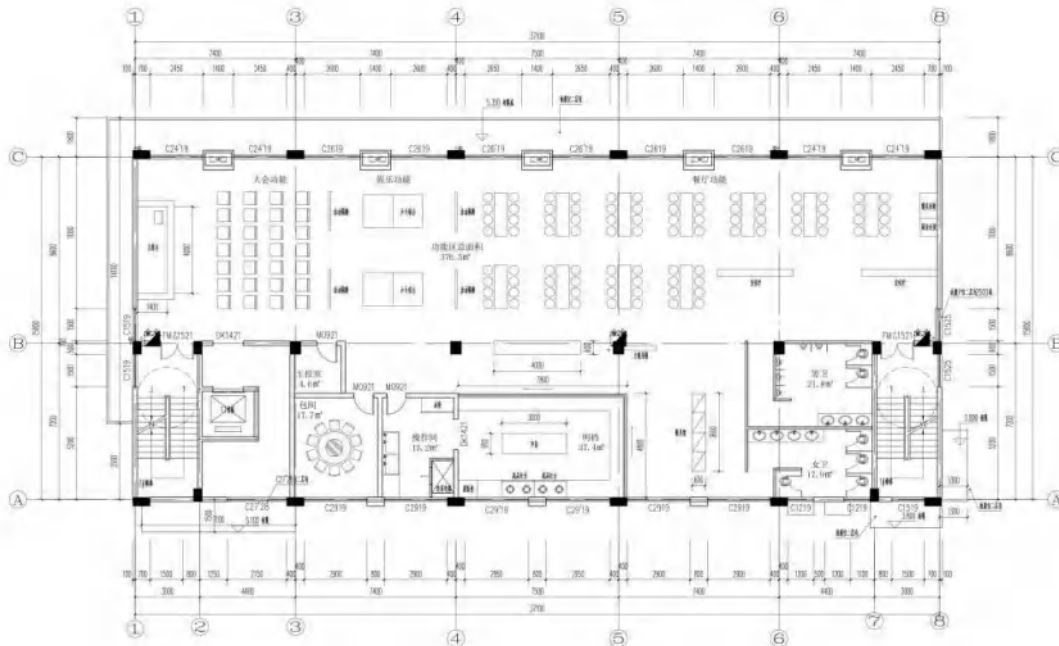
## 9. Moyan Hongtu Office Building Design, Under Construction, November 2021

### Designers

HUANG Zhenkai, LIU WuXi

### Project Background

This project is located in Caidian District, Wuhan City, China. This project is an office building design with six floors, divided into multiple functional areas such as reception hall, workshop, employee office area, employee canteen, employee accommodation, and leadership office. The picture shows the floor plan of the office area on the first floor and construction photos.



Ground floor plan( Source: author's drawing)



Construction site( Source: photographed by project manager)

## 10. 2021 Wuhan Design Day and the 6th Design Biennale Exhibition Hall Design, Completed, November 2021

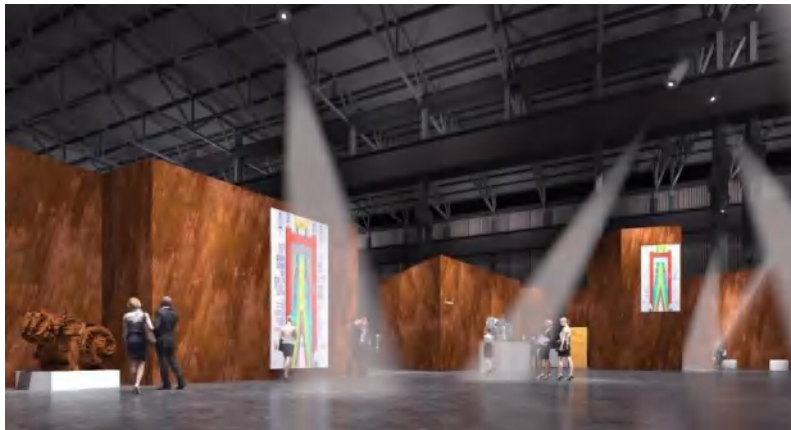
### Designers (Space Design Group)

HUANG Zhenkai, LEI TiLun, XIONG Wei, PAN HaoWei

### Project Background

"Wuhan Design Day 2021" is directed by UNESCO, China National Commission for UNESCO, Hubei Provincial Department of Housing and Urban-Rural Development, sponsored by Wuhan Municipal People's Government, Propaganda Department of Wuhan Municipal Committee of the Communist Party of China, Wuhan Urban-Rural Development Bureau, Hanyang Jointly organized by the District People's Government, Puebla, the capital of design in Mexico, is the guest city.

The main venue of the Wuhan Design Biennale is located in the bar workshop of the former Hanyang Iron Works. Hanyang Iron Works is one of the birthplaces of China's modern industry. It was founded in 1890 by ZHANG Zhidong, a famous minister in the late Qing Dynasty. It was the first and largest iron and steel complex in China. Nine major themed sections have been set up in the main exhibition area, including engineering design, industrial design, culture and art, digital creativity, United Nations creative city, China creative city, heritage protection, creative competition works exhibition, and 1+8 urban circle beautiful rural construction exhibition. By holding design day activities, industrial parks and senior communities are renovated and upgraded to prevent the unreasonable practice of large-scale demolition and construction. The low-intervention renovation can continue the history of the old building and rejuvenate the city.



Renderings of the prologue hall( Source: author's drawing)



Renderings of the interior of the exhibition hall( Source: author's drawing)



During the construction( Source: photographed by the author)



During the construction( Source: photographed by the author)





Re-creation of traditional culture(Source: Hubei University of Technology)

# 11. Design of the Digital Center of the Mass Dental Clinic, Completed, December 2021

## Designer

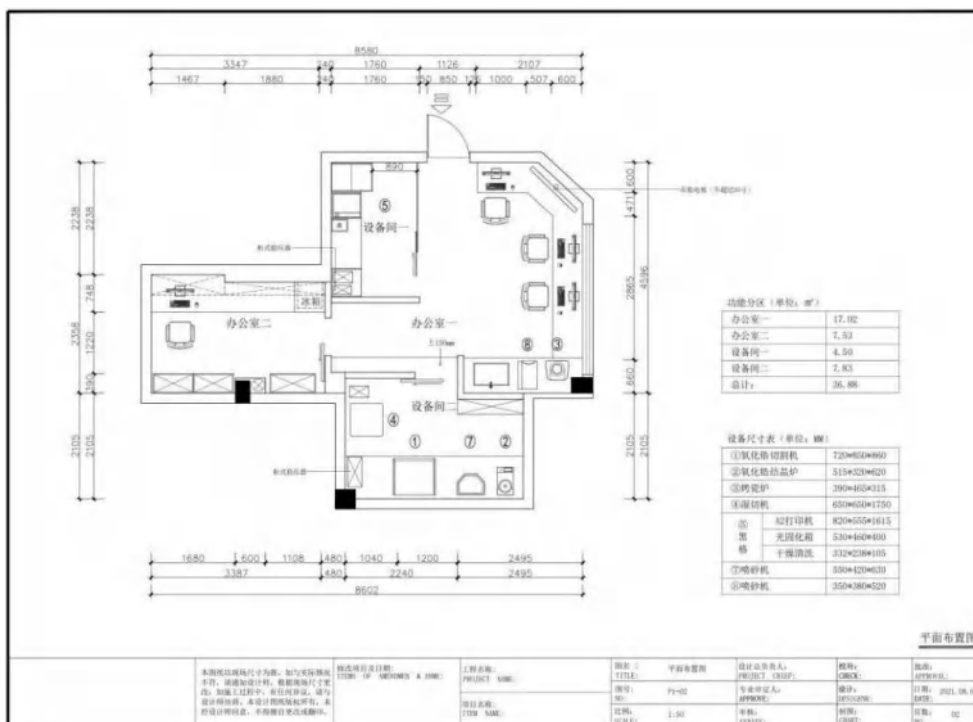
HUANG Zhenkai

## Project Background

This project is located in Hongshan District, Wuhan City, China. The total area is about 40 square meters, and the main functions are the production of tooth models and ceramics. The requirements are concise, the functional division is clear, and the equipment location is reasonably planned.



Demolition stage( Source: photographed by the author)



Layout plan( Source: author's drawing)



## 12. Damei Dental Clinic Outpatient Department Design, the third branch, Completed, February 2022

### Designers

HUANG Zhenkai, XIONG Wei

### Project Background

The project site is located in Cedar Road, Jiangnan District, Wuhan City, China. The design is changed to the outdoor landscape, building exterior, interior design, and four floors, with a total design area of about two thousand square meters. The investment cost is about six million CNY, and the internal space integrates diagnosis and treatment, production room, training room, photography room, meeting room, etc. It also contains multi-functional spaces such as children's entertainment, and pre-built high-end medical clinics, giving customers a homely feeling.

The author and design team organized about 20 college students in this design. These students are from the Hubei University of Technology. We divided these students into three groups, responsible for brand image design, digital media production, and game development, and applied them to the entire project. We hope that through multi-disciplinary collaborative innovation, the history of dentistry and the brand image of the clinic can be integrated into the space design.



Fig. XX. Building facade renderings( Source: author's drawing)



Fig. XX. Building facade( Source: photographed by the author)