

NOSTALGIC PRODUCT DESIGN BASED ON HOMESICKNESS ELEMENTS IN TUPING VILLAGE

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Abstract: *Purpose: In the face of the inheritance of rural traditional culture and the sustainable development of rural society, through the product design of homesickness elements, let people understand the countryside, miss the countryside, and build the countryside. Methods: Based on the principles of green design and cultural regeneration, select representative homesickness elements to carry out nostalgic product design. Conclusion: The nostalgic product design of homesickness elements in Tuping Village has better stimulated people's love for the countryside, yearning for the harmonious co-existence of man and nature, and also attracted people's confidence in rebuilding the countryside and the consciousness of protecting the traditional rural culture.*

Keywords: *Green development; homesickness element; nostalgic design; Tuping village*

Introduction

Rural revitalization is an essential component of China's national development plan. It serves as the jumping off point for all new initiatives pertaining to agriculture, rural communities, and farmers in the new era, therefore illuminating the path forward for rural advancement in the new era. Beijing served as the location for the Central Urbanization Work Conference back in December of 2013. The General Secretary, Xi Jinping, was present at the gathering and delivered a significant address. He made the following observation: "We should rely on the distinctive landscape such as the mountains and rivers to help cities integrate into nature. This way, inhabitants will be able to view the mountains and the water and will be able to recall the past." The concept of homesickness has consequently started to get attention among the design community.

According to the 2023 China Statistical Yearbook of Urban and Rural Construction, which was published by the Ministry of Housing and Urban-Rural Development of China, the number of natural villages in China has decreased from 3.773 million to 2.332 million since the year 1990. This information was gleaned from the 2023 China Statistical Yearbook of Urban and Rural Construction. The growing urbanisation of China and the disappearance of rural regions have combined to make the conservation of sentimental traditions one of the most pressing issues facing contemporary Chinese society. People's longing for the past, which acts as an emotional connection between urban and rural regions, plays a key role and contributes significantly to the situation. As a result of this, initiatives aimed at rural regeneration need to pay attention to homesickness in order to urge individuals to migrate back to the places where they spent their childhoods. It is imperative that improvements be made to the creation of infrastructure, that an ecological environment that is habitable be developed, and that traditional culture be preserved in order to keep a sense of homesickness alive. The gorgeous views of the mountains and rivers, together with the traditions of the local culture and folklore, generate sentiments of desire and melancholy. Feng Jicai said: "The village is not the actual residence of any particular person; rather, it serves as the spiritual centre of the whole Chinese population and is revered by all of them. It is not the "homesickness" of particular people that has to be preserved in order to keep traditional villages intact; rather, it is the "homesickness" of the entire country of China."

It's not uncommon for practically everyone to experience feelings of sadness or homesickness from time to time, but the intensity of these emotions can vary quite a little based on a variety of factors such as age and location. A culturally significant intellectual property, such as a complex that exists over both time and space, has the potential to provide economic and societal benefits. Incorporating elements of homesickness into the product design process can be an effective method for the revitalization of rural regions. As a consequence of this, the countryside is used as the particular study object, the sentimental picture that exists in the minds of Chinese people is investigated, and design practise is conducted.

Literature Review

The studies of homesickness in the Western context

In the framework of Western culture, the concept of homesickness was originally presented by the Swiss physician Hofer in the year 1688. In his dissertation, he pointed out through the observation and research of Swiss soldiers that soldiers will have a disease after leaving their hometown for a long time, such as depression, anxiety, crying, poor appetite, and other symptoms, and some will even try to commit suicide. He came to this conclusion through the observation and research of Swiss soldiers. Hofer was of the opinion that this phenomenon is caused by a condition of the brain known as "homesickness" (Hofer, 1688). On the other hand, Scheuchzer, a Swiss German psychologist who worked at the same period, held opposing opinions regarding this assertion. In other words, the essence of homesickness is a physiological condition, according to Scheuchzer, who felt that these feelings are the reaction of physiological pain caused by variable air pressure (Sedikides et al., 2004).

From the end of the 19th century to the beginning of the 20th century, academics steadily shifted their understanding of homesickness from that of a physical ailment to that of a symptom that is characterised by a psychological condition, believing that it is either a mental or physical disease. Anxiety, insomnia, fever, weakness, loss of appetite, and other symptoms may be present, and the condition may even result in a mental problem or even death (Havlena et al., 1991; Mccann, 1941; Rosen, 1975). After having been classified as a neurological disorder at

first, homesickness is now considered to be a psychological or spiritual disorder as well. Since that time, the phenomena of feeling nostalgic has received increased attention from a wider variety of academic fields. The generation mechanism and consumption value of homesickness have been discussed from the respective perspectives of a variety of disciplines, including psychology, neuroscience, sociology, consumption, and geography. This has promoted the in-depth study of homesickness in a variety of disciplines (Cui, 2015; Van Tilburg et al., 2009). Scholars have done much research and analysis on the generation that is nostalgic. They focus mostly on discussing the circumstances that can bring on feelings of homesickness as well as the types of people who are prone to feeling nostalgic. It seems that feelings embodied in people mind (Lakoff & Johnson, 1999). Davalos came to this conclusion after conducting research on the information available on Facebook. He thought that some of the themes of homesickness include family, stories, events, spirits, tastes, and sentiments, among other things (Davalos et al., 2015) People who have greater cultural differences from their location are more likely to have homesickness (Brumann et al., 2015); People who have more unstable emotions are more likely to have homesickness (Seehusen et al., 2013); The more narcissistic people are, the more likely they are to have homesickness (Hart et al., 2011); The older people are, the more likely they are to have homesickness (Wildschut et al., 2006; Sedikides et al., 2015; Davis, 1979).

Homesickness, as a complicated, According to Holak's research, homesickness encompasses a range of feelings, including "sadness," "expectation," "warmth," "joy," "love," and "gratitude," and these feelings are multifaceted and multidimensional, rather than a singular or one-way manifestation of emotion (Holak et al., 1998). The research conducted by the vast majority of academics demonstrates that one definition of homesickness is "happy mixed with sad" (Zhou et al., 2013). This definition describes an emotional state that includes both happiness and melancholy. They acknowledge that homesickness, as a form of healthy emotional experience, can elicit the excitement of people or groups, but at the same time, there is a sense of loss that comes from being unable to go back to the place from where it came (Johnsonlaird & Oatley, 1989; Werman et al., 1977). According to the findings of Davis' research, the feeling of homesickness encompasses a range of positive emotions, including "love," "beauty," "kindness," "pleasure," "satisfaction," and "happiness," all of which have the potential to evoke a pleasant memory of times gone by and make for a satisfying emotional experience (Fox et al., 2011). When people miss their hometown, many studies believe that homesickness is a positive mood that brings back fond memories of their childhood. This complex does not mean running away from the present; rather, it reawakens a pleasant experience from the past, which, in turn, satisfies hopes and dreams for the future (Kaplan et al., 1987; Gabriel et al., 1993; Batcho et al., 1995). Studies have shown that people experience a sorrowful sensation called homesickness when they think about the past, which often results in an unpleasant experience for the individual and is filled with a melancholy longing for the past (Ortony et al., 1988; Best & Nelson, 1984; Hertz, 1990; Peters, 1985; Sedikides et al., 2006). Batcho proposed that homesickness is not only a longing for the past, but also an anxiety about things that are on the verge of extinction in a person's hometown; this type of homesickness might be referred to as "anticipated homesickness" (Batcho & Shikh, 2016).

In a related study, Zhang, et al. (2022) explored the correlation between homesickness among poverty alleviation migrants and the characteristics of urban green spaces. Their findings underscore the pivotal role of urban green spaces in enhancing the mental well-being of migrants. Not only do these spaces contribute to their social integration, but they also improve their overall quality of life within the new urban environment. Furthermore, Mekonen and Adarkwah (2023) underscored the significant impact of homesickness on the health and well-

being of international students. Homesickness effect poses a considerable challenge to their academic pursuits and optimal functioning. Consequently, understanding and addressing homesickness becomes crucial for promoting the well-being and success of individuals navigating transitions to new environments.

The studies of homesickness design in the Western context

In the field of design, it is mainly reflected in the design of products (Zainal Abidin, Sigurjonsson, Liem, & Keitsch, 2008). Product marketers regard this diverse nostalgia complex as a characteristic of consumers' consumption behavior (Crilly, 2004; Norman, 2004). The individual consumption characteristics or consumption preferences generated by nostalgia will directly affect consumption behavior (Hekkert, 2006). However, the concept of nostalgia here refers more to the memory of history at the time level. Marketing uses consumers' nostalgia psychology to carry out product promotion, advertising design and brand promotion, and has achieved obvious results. (Gao et al., 2016; Holak et al., 2006). Holbrook divides the market according to age and nostalgia attitude, and believes that nostalgia has an impact on customer consumption (Holbrook et al., 1996); Chen et al., through a survey of nostalgic restaurants, believe that nostalgia can enhance consumption propensity (Chen et al., 2014); Orth believes that nostalgic memories triggered by past tastes can arouse consumers' curiosity and form an exploratory consumption orientation (Orth et al., 2008). Homesickness advertising has been identified as a potent influencer of emotional states among consumers, fostering a sense of psychological ownership toward hometown brands. This phenomenon triggers a cascade of physiological and psychological reactions, ultimately eliciting specific behavioral responses from consumers, such as repeat purchases, advocacy, and other forms of supportive brand engagement (Wei, C., et al., 2023). Using nostalgia complex to promote product sales and nostalgia complex to promote tourism development have the same effect.

With the acceleration of the global modernization process, the rural areas are gradually urbanized, and the rural people have no sense of belonging when they enter the city. The sentimental attachment to traditional villages pervades the whole era. The research on nostalgia has also begun to be further differentiated. One is the vague "nostalgia" research, which is a kind of remembrances and nostalgia for the past at the time level, which is related to the good old days and happy childhood years. Among nostalgia studies, one is nostalgia research that specifically refers to the hometown, which is the nostalgia of geographical fields with unique significance at the spatial level (Werman et al., 1977; Xue et al., 2011). And nostalgia as the representative of people, events and things in the hometown is the core essence of this paper, which is not enough attention in the field of western design.

From the above research, scholars have done various researches on nostalgia from psychology, neurology, literature, sociology, geography, landscape, design, tourism and other disciplines, from empirical to theoretical research. more results. Design related to thinking can be one of the areas could be explored (Abidin, Bjelland, & Øritsland, 2008). Judging from the literature retrieval, the research on the subject of design has not been much in-depth. This research chooses to intervene from the perspective of design, and takes the homesickness elements of Tuping Village as the starting point, trying to provide a new academic space for the research of nostalgic products. The Tuping Village in China selected by this research is also an academic vacancy that has not been involved in research in this field. As a representative beautiful leisure village in China, it is full of certain typicality. The homesickness elements of this paper are the unique cultural and natural landscapes of the countryside. After the villagers leave the village, they will miss their hometown when they see these homesickness elements. Here, these

products are included in nostalgic products for research, because when they see products with homesickness elements, they will miss the scene of living in the countryside or miss their hometown.

Method

Empirical case is a research method. Through the analysis of specific cases, it can explore the cultural logic behind the design phenomenon and the product effect produced by this cultural logic, and provide the design path and principles of the product.

Case study

This study takes China Tuping Village as the research object. Tuping Village is a model village of beautiful leisure villages in China, rich in homesickness elements, which is an academic point of the author's long-term research. The used of design research methodology and inquiry research activity may lead to the primary data findings (see Toyong, Abidin, & Mokhtar, 2021). Tuping Village is located in central China, with an area of 14.66 square kilometers (Hunan Daily News, 2021). The village has 21 villager groups, 445 households, and a registered population of 1,747 people, including 944 males, 803 females, 489 people aged 0-20, and 487 people aged 20-40. 487 people were 40-60 years old, and 284 people were over 60 years old. The altitude of the village ranges from 600 meters to 1,500 meters. At present, 627 mu of paddy fields, 870 mu of dry land and 17,000 mu of mountain forests can be cultivated. The rural natural scenery is beautiful and beautiful, the Yixue folk culture and the traditional Yao culture are profound, and the traditional "esid'ntial style is well preserved. There are 313 houses in the village, including 248 traditional wooden structure board houses and 73 reinforced concrete structure houses (among them are made of antiques). There are 48 packaging houses), traditional wooden houses account for more than 70%, and it is a typical multi-ethnic integration village. Tuping Village has scenic spots such as Yatian Lake Scenic Area, Yao People Tribal Ruins Park, and Golden Valley Scenic Area; there are 3 tourism companies, 4 agricultural cooperatives, 6 star farms, and 41 family hotels. In 2017, it received 150,000 tourists. , and will receive 300,000 tourists in 2020. Tuping Village has Tianmen organic cold tea brand certified by the European Union, alpine organic vegetable brand, and alpine terraced rice brand. The overall appearance of Tuping Village is shown in Figure 1.



Figure 1 Panoramic view of Tuping Village

Element extraction

The first step is to conduct interviews, and collect homesickness elements by interviewing people of different ages, people with different educational backgrounds, people who have stayed in the countryside for a long time, and often go out to work, etc.; The second step is to

conduct a general survey of cultural landscape and natural landscape to extract nostalgia elements; the third step is that the design team manually selects elements and extracts high-frequency elements as representative homesickness elements. Through the extraction, the element table of homesickness in Tuping Village is listed, as shown in Figure 2.



Figure 2 The element of homesickness in Tuping Village

Empirical study of nostalgia product design in Tuping Village

The nostalgic product design project of homesickness elements in Tuping Village mainly starts with cultural elements. The first batch of product design selects the image of Zhang Wulang, Nuo masks, paper-cuts, etc. for design. These homesickness elements are not only representative, but also because of these Elements are closely related to nostalgia cultural scenes and cultural ceremonies, and the stories told by local residents are rich in content, so the designed products carry more nostalgia. In this product design, the project team invited villagers and tourists to participate, and tried everything from independent product modeling to product packaging and promotion.

The nostalgic product design of Zhang Wulang, a folk belief statue in Tuping Village.

Zhang Wulang is an important deity in the folk beliefs of Tuping Village, and his cultural appearance is mainly reflected in the folklore stories and the ritual incantations of the witch doctor Baijiang. The image of Zhang Wulang is an upside-down statue of "catching a chicken in one hand, a knife in the other, a censer with one foot, and a water bowl with one foot". He has a different style and is the main god in local folk beliefs. He is also called Meishan Qijiao Zhang by various places. Wulang, Meishan Master Zhang Wulang, Meishan Qijiao Upside Down, Zhang Wulang, Meishan Tan Zhang Wulang, Patriarch Zhang Wulang, Falling Meishan, Turning Wulang, Kaishan Wulang, Turning the Temple Falling Ancestor, etc. Revered as the protector of hunters.

The statue of Zhang Wulang is made by folk artisans specializing in the production of idols. The statue is carved from the vines of wild grapes. The height of the statue is generally twenty to twenty-five centimeters. When carving a deity, the head of the deity should be carved with the base part. Because the head of Zhang Wulang's statue is facing down, after the statue is carved, a square hole should be carved on the back of the statue. Inside the square hole, there is a pair of Chinese herbal medicine, representing the internal organs and bones of the god. From the perspective of the prototype of the story and the formation of culture, Zhang Wulang is a primitive hero image formed on the basis of primitive ancestors and hero worship. Every local people believe in Zhang Wulang. Many local folk ceremonies also worship Zhang Wulang.

It can be seen that Zhang Wulang is an important element of local nostalgia. Zhang Wulang's nostalgic product design must firmly grasp the spiritual elements and modeling language of Zhang Wulang's homesickness elements. From the above introduction, we know that Zhang Wulang is a local god who protects one side and is deeply loved by people. The design works can combine some dominant auspicious symbols with the image of Zhang Wulang to build a new product image. A common way of identifying this styling characteristics is by looking at the property of point, line, plane or surface and volume (Abidin, Warell, & Liem, 2011). It is also possible to simply design modern styling products with a strong sense of fashion based on Zhang Wulang's unique styling to form a new local styling language. It is shown in figure 3.

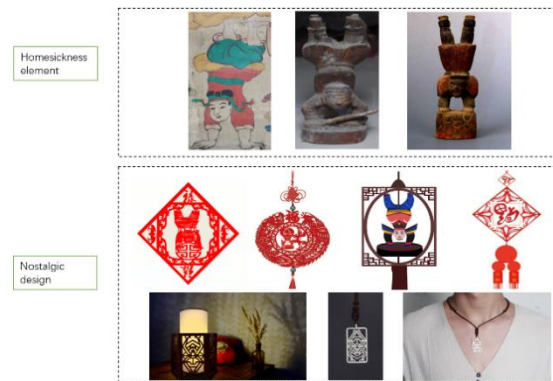


Figure 3 The homesickness product of in Tuping Village

The nostalgic product design of the folk paper-cutting skills in Tuping Village.

The folk paper-cut in Tuping Village belongs to a branch of Meishan paper-cut, which is an intangible cultural heritage of China with unique cultural value and artistic language. There is a regional culture in central China where Tuping is located, called Meishan culture. This culture is mainly formed by the Yao people. The paper-cut art of Tuping Village is a folk paper-cut art formed on the basis of Meishan culture. This is very much related to the establishment form in design with is similar to syntactic properties (see Warell, 2001).

The Meishan culture is influenced by the geographical environment. Because people live in the mountains and forests for a long time and the natural environment is dangerous, they are brave and good at fighting, mysterious and sturdy, pioneering and enterprising, simple and industrious, full of wisdom, and have lived a self-cultivation and self-sufficiency life for a long time. Nature worship, ancestor worship and primitive witchcraft are the main forms of belief in Meishan culture. The paper-cut of Tuping Village was formed in this cultural background. During our research, we found that in all aspects of Tuping Village's sacrificial activities, wedding festivals, and life decoration, Meishan culture will be displayed in various scenes in the form of paper-cut art. It can be seen that the paper-cut of Tuping Village is based on the unique folk culture of Meishan area, which contains a strong local life atmosphere and also carries the emotions of the residents of Tuping Village in the past dynasties.

Through research, we learned that the paper-cut art in Tuping Village mainly originated from the paper horse art in sacrificial sacrifices and the art of adding flowers to weddings. There are strict formal regulations for making paper banners during the Qingming Festival, burning buns during the Mid-Yuan Festival, tying the house, and wreaths for funerals. These regulations still completely retain the early art form of paper-cutting. In the custom of marriage and love, the residents of Tuping Village like to cut mandarin ducks, peony, lotus and other patterns to

decorate the scene and add a festive atmosphere. The folk embroidery of the residents of Tuping Village also needs to be cut out of paper first, and then completed according to the paper-cut. Today's Tuping paper-cuts are rooted in the cultural environment in which the Han culture and the minority cultures are continuously integrated, and are characterized by natural, simple, rough, mysterious, delicate and strong sense of story aesthetic characteristics. At present, the paper-cut art of Tuping Village is mainly used in sacrificial activities, wedding celebrations, birthdays, childbirth, shoe patterns, life decoration, life entertainment, etc. It is an indispensable spiritual food for the local people.

Paper-cuts in Tuping Village have a wide range of themes, including animal elements, folk characters in myths and legends, traditional patterns, and auspicious elements. There are many natural flower figures in the paper-cuts of Tuping Village, which reflect the characteristics of the local people, such as lotus, lotus, peony, etc. There are also animal elements such as bats, butterflies, carp, tigers, lions, dragons and phoenixes, showing the Tuping Village. The villagers love nature.

The paper-cut composition of Tuping Village focuses on balanced composition and continuous composition. On the one hand, because of the needs of the paper-cutting art itself, a balanced composition is convenient for the application of scissors in paper-cutting, and multiple cuts can be made at one time; continuous composition can make the paper-cutting work form a whole, with continuous lines in the middle. On the other hand, it is the need of cultural habits. Traditional Chinese culture pays attention to symmetry and beauty, pays attention to balanced development, and pursues continuous and sustainable development. These cultural backgrounds form the aesthetic pursuit of paper-cutting art.

It can be seen that the paper-cut art of Tuping Village carries many folk memories of the villagers. There is a story behind each paper-cut element, and each story is a strong nostalgia. The nostalgic product design of paper-cut elements in Tuping Village can be entered from the perspectives of modeling language, cultural elements, configuration aesthetics, folk stories, etc. and designed into creative products, it can be seen in figure 4.



Figure 4 The homesickness product of in Tuping Village

The nostalgic design of Nuo noodle skills in Tuping Village.

Nuo in Tuping Village is a traditional folk custom and folk belief. This is merely can be related between design and identity (see Karjalainen, 2004). Nuo masks play a very important role in Nuo rituals. In China, during the Shang and Zhou dynasties when Nuo sacrifices were popular, in order to obtain a strong ancestor worship effect in the stall sacrifice, Fang Xiangshi, who presided over the Nuo sacrifice, wore a "golden four-eyed" mask. Nuo Opera is a drama that

entertains gods and self-entertains when the folk hold Nuo activities such as praying for blessings, begging for children, and exorcising evil spirits. Nuo Opera, also known as "moving the judge", "moving the land" or "moving the face", "moving" means performance, and it is operated by the drum master, the "Zuotan Master" and the master one to three people; the judge and the land refer to the performance. The Nuo mask worn by Shigong, also known as "face". There are at least 10 kinds of Nuo masks used in the Nuo opera in Tuping Village. The characters include the land father, the land mother, the kid who opened the mountain, the digger, the blessing, the bridge, the great master, the Xiao Shigong, the monk, Judge etc. In the performance of Nuo opera, Nuo masks are the most important and typical props, and an important means of Nuo opera plastic arts. Wearing a Nuo opera mask is a distinctive feature that distinguishes Nuo opera from other operas.

Nuo mask in Tuping Village are a kind of plastic art, and the inheritors of Nuo mask skills have a strict production process. The artistic style of Nuo masks is thick and rough. Folk craftsmen rely on traditional and skilled carving skills when making, the knife is simple and lively, and the lines are stretched and smooth. Various masks of different shapes can describe the image, character and identity of each mask in the opera. The shape of Nuo noodles is mainly completed by the changes and decoration of the five senses. Nuo face is composed of lines and blocks to express the characters' character characteristics such as ferocious, mighty, agile, fierce, severe, heroic, arrogant, treacherous, funny, loyal, strong, kind, kind, and kind. The Nuo noodles in Tuping Village show their unique vitality in the carefully carved and color matching shapes, telling the joy, anger, sorrow and joy of the gods, ghosts and legends in folk myths and legends. Nuo noodles have become a part of the life of the residents of Tuping Village, and they will see various stories carried by Nuo noodles in various traditional ceremonies. It is related more toward order and meaning in design (see Muller, 2001).

It can be seen that the Nuo masks of Tuping Village also carry the folk memory of the villagers. Through these masks, the residents of Tuping Village can evoke their childhood memories, remember the festivals and various difficult growth stories in the village, and recall those performances. Familiar villagers of Nuo opera. Every mask is a deep nostalgia. The nostalgic product design of the Nuo surface in Tuping Village can be considered from the lines of the mask, the color of the mask, the block surface of the mask, the role of the mask, the story of Nuo opera, etc., and design it into a creative product of Nuo surface with a unique aesthetic style, as shown in the figure 5.



Figure5 The homesickness product of in Tuping Village

The nostalgic design of bamboo weaving skills in Tuping Village.

Bamboo weaving has a long history in China and is a national intangible cultural heritage (see Li, Abidin, & Mokhtar, 2023). Tuping Village is rich in bamboo resources, and bamboo weaving skills are a very common intangible cultural heritage in Tuping Village. The bamboo weaving technique of Tuping Village has been created by craftsmen of successive generations, forming a complete set of bamboo weaving techniques. According to archaeological research, bamboo weaving first appeared in the Neolithic Age as food utensils and pottery molds, and gradually developed into practical daily life and production utensils. By the Warring States Period, bamboo weaving skills had matured. By the Ming and Qing Dynasties, bamboo weaving had developed into an independent handicraft. Today, bamboo weaving skills not only play an important role in practical appliances in daily life, but also develop a variety of works of art.

The bamboo weaving techniques in Tuping Village mainly include the following processes:

The first step is to prepare materials. Choose different bamboo species and sizes according to different utensils. The second step is to cut the section. Flatten the bamboo joints with a plane. The third step is to scrape green. Scrape off the cyan glue layer on the surface of the bamboo with a scraper. The fourth step is to cut the bamboo. Enter the knife from the end of the bamboo, and cut the bamboo into bamboo strips according to the required width of the bamboo strips. The fifth step is to break the strip and open the layer. Use a broken knife to chop off the bamboo yellow, leaving a one-centimeter-thick bamboo green surface. A bamboo strip can generally break through 8 layers of bamboo strips. The sixth step is to tear the strips. Use a knife to cut a slit at the end of the bamboo strips, bite the upper layer of bamboo strips with your teeth, hold the strips with the index finger and thumb of your left hand, and grab the lower bamboo strips with your right hand and tear them down. Generally, the bamboo strips of bamboo strips are wide and thin, and the bamboo strips of bamboo silk are long and thin. The seventh step is to even the strips. Fix two uniform knives into a figure-eight shape, place the strips between the knife edges, gently press the strips with one end, and quickly pull the strips at the other end, so that the strips pass through the knife edges, with the same size and smooth edges. The eighth

step, scraping strips. Use a strip scraper to scrape off the burrs of the bamboo strips or strips, scrape the strips clean and smooth, and make the thickness uniform at the same time. Step nine, knitting. Weaving and molding according to various needs. Bamboo weaving products in Tuping Village mainly include baskets, baskets, baskets, skips, mats, pillows, cradles, and baskets.

The skills of bamboo weaving in Tuping Village are becoming more and more diverse, especially in decoration. As a traditional bamboo weaving process, the weaving method of bamboo weaving is always interwoven and intertwined by warp and weft. This criss-crossing decoration method forms the unique rhythmic beauty of traditional bamboo weaving. Common weaving structures include character weaving and cross weaving. , hexagonal braid, twisted wire braid, etc., a bamboo braided item can be tightly connected without glue or nails during the weaving process, which is rigorous and beautiful.

The bamboo weaving in Tuping Village is rich in geometric patterns and has a certain origin with traditional embroidery patterns. The geometric pattern of bamboo weaving is influenced by the material, and the block structure is prominent. In addition to the traditional geometric patterns, bamboo weaving is influenced by new cultural and creative products. People weave plant patterns such as flowers and fruits, animals, figures, calligraphy and painting into handicrafts. The traditional bamboo weaving skills have also gradually moved out of the traditional practical functions, and turned to the inheritance and dissemination of regional culture, and the decoration of modern homes.

Obviously, bamboo weaving in Tuping Village is a folk art that every villager is most familiar with. Every family has several bamboo weaving tools, and everyone can tell many stories about bamboo weaving. Bamboo weaving carries a lot of nostalgia. The nostalgic design of bamboo weaving products in Tuping Village mainly uses materials as new styling designs, so that the aesthetics of practical functions can be transformed into aesthetics of decorative shapes. Art empowers the new aesthetic value of bamboo weaving products and realizes the modern rural industrial value of traditional bamboo weaving. as shown in the figure 6.



Figure 6 The homesickness product of in Tuping Village

Design Principles.

Principles of Green design.

Green, low-carbon, harmonious coexistence of man and nature has become the theme of contemporary development, and product design should also respond to the concerns of the times, emphasizing green and sustainable design. The nostalgic product design of the homesickness elements of Tuping Village is a design proposed on the basis of green development, which is the development need of "seeing the mountains, seeing the water, and remembering the nostalgia". Therefore, product design should not only achieve ecological and environmental protection in terms of raw material source, design and processing, packaging, use, etc., non-toxic and pollution-free, in line with the concept of green design, but also inherit green culture, tell green stories, and demonstrate the harmonious coexistence of man and nature. development concept (see Chumiran et al., 2020).

Nostalgic products with homesickness elements under the principle of green design are the products that reach our hearts, those that have warmth, feelings, and are truly based on caring for the countryside. Under the new era development concept of "green mountains are invaluable assets", nostalgic product design itself is a carrier of green development. Through the design of nostalgic products with elements of Tuping Village, we will pay more attention to ecological protection, emphasizing the preservation of local authenticity of value.

Principles of cultural regeneration.

The prototype of the theory of "cultural regeneration" comes from the theory of "cultural reproduction" (la reproduction culturelle) proposed by the French thinker Pierre Bourdieu in the 1970s. The "cultural reproduction" proposed by Bourdieu is often misunderstood as "cultural reproduction", "repetition" and "imitation", and we often overlook the most important innovative and creative nature of "cultural reproduction". Bourdieu believes that today's society has developed into a new type of life community with cultural reproduction as the main axis. The theory of cultural reproduction believes that culture is dynamic development, constant change, and continuous reproduction. One of the sources of social development power is the practice of culture and its continuous to promote the development of reproduction (see Zainal Abidin et al., 2021). Design is an important way to promote cultural regeneration. American designer Victor Papanek (1927-1998) proposed in his book "Design for the Real World" that "in the case of keeping the elements of the product unchanged, the Design intervenes in the production process of a product to regenerate its value". Modern design can "regenerate" traditional culture in the new era.

The nostalgic product design of the homesickness elements of Tuping Village is to promote a cultural regeneration of the homesickness elements of traditional villages. This cultural regeneration is not only a cultural regeneration in the original scene of Tuping Village, but also people with nostalgia complexes take them to foreign countries. cultural regeneration. As a cultural regeneration at the product design level, we should pay attention to the inheritance of nostalgia culture and the principles of modern value reconstruction (see Akner-Koler, 2000). Nostalgic products must maintain the authenticity and integrity of nostalgic cultural elements, and can continue to demonstrate their value and connotation in the design, and then carry out designs such as modeling imitation, symbol reproduction, symbol abstract variation, and modern thinking innovation (see Cross, 2006). The designed products should continue to be endowed with their unique regional and cultural characteristics.

Conclusions

The homesickness element is an element with industrial value and its own flow, and everyone has their own nostalgia complex. Tuping Village is a representative ethnic village in central China. It has rich ethnic culture and natural landscape resources. These elements are also representatives of traditional Chinese nostalgia. Our project team has been designing homesickness elements for many years in Tuping Village. By following the main principles of green design and cultural regeneration design, a group of influential nostalgic products have been formed. These nostalgic products have better formed the cultural and creative industry of Tuping Village, told the nostalgic story of Tuping Village, and conveyed the strong nostalgia. Through the nostalgic product design of homesickness elements in Tuping Village, we have also well explored the industrial development path of the countryside, providing new development ideas for rural revitalization, especially in the Internet age, driven by individual live broadcasts, the dissemination of nostalgic products A new era of characteristics has emerged, and it is full of greater potential in promoting rural revitalization. The nostalgic product design of the homesickness elements of Tuping Village has better stimulated people's love for the countryside, yearning for the harmonious coexistence of man and nature, and also attracted people's confidence in rebuilding the countryside and the consciousness of protecting traditional rural culture.

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