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# Sustainability of Artistic Rural Revitalization: A Multiparty Collaborative Model Centered around Social Organizations with Zhujia Village in Nanjing as an Example

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## Abstract

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With the diversification of rural construction forms and increasing expectations on rural life improvement, artistic rural construction has gradually developed and is being practiced in China. To accurately guide the development and optimization of art rural construction, this study summarizes art intervention implementation methods in rural construction into four categories: NPO (Non-profit Organization) led, government led, enterprise led, and multiagency cooperation centered around social organizations. By taking Zhujia Village in Shijiu Lake, Nanjing as a typical case, this study delves into the process of a central social organization settling into the rural area, the role and participation of various entities in the rural construction process, and the effectiveness of rural construction implementation in material and cultural aspects. The “Zhujia Village” cooperation model is used to inspire theoretical research and empirical art intervention application paradigms in rural construction. **Keywords:** artistic intervention; rural revitalization; cooperative model; cultural heritage; sustainable development.

## 1. Introduction

### 1.1 Rural Revitalization and Artistic Intervention in China

With the improvement of material living standards in rural areas, traditional and conventional rural revitalization models and rural development methods can no longer meet contemporary expectations on the transformation and reshaping of rural areas (Wen & Lin, 2023; W. Zhang et al., 2023; H. Zhou & Zhang, 2023). Innovative thinking, the experiential economy, and spatial shaping, along with cultural transmission models, can effectively reflect people’s demands for the material environment, aesthetic requirements, and pursuit of a modernized rural lifestyle. Rural revitalization not only demands improvements in rural industries, productivity, and economic development but also corresponds to the elevation of rural spiritual civilization. Therefore, artistic intervention in rural construction implementation has been widely proposed. Art can bring about changes in aesthetics, emotions, and identity while promoting rural cultural heritage protection and inheritance (Jing & Li, 2023; Q. Liu, 2022; Wang Mengqi, 2021), which in turn can advance the construction of a rural socialist spiritual civilization, with a focus on the protection of intangible cultural heritage (Q. Liu, 2023; Xiao et al., 2023; J. Zhang & Wang, 2022).

### 1.2 Implementation Model of Art Intervention in Rural Sustainable Development

Rural construction can be categorized as service-oriented construction, which emphasizes rural economy optimization and rural construction product incubation, or empowerment-oriented construction, which focuses on the development of villagers’ capabilities. Artistic rural development must strike a balance between the two categories and fully leverage its value in political, economic, social, cultural, and ecological dimensions (Chen & Zhao, 2021). In rural construction, artistic intervention is not only a significant indicator of the coexistence of cultural and material elements (Xiang & Zhao, 2021) but also an ongoing process. Artistic intervention serves as not only a means for promoting rural economic development but also a key factor in the cultural transformation of rural revitalization (Schmitz, 2021).

In recent years, artistic intervention implementation models in rural construction in China have diversified and included the following categories: NPO-led models (S. Liu, 2020), which are initiated by non-profit organizations or individuals focused primarily on non-economic benefits, such as the Rural Construction Institute in Ding County, Hebei and Peitian,

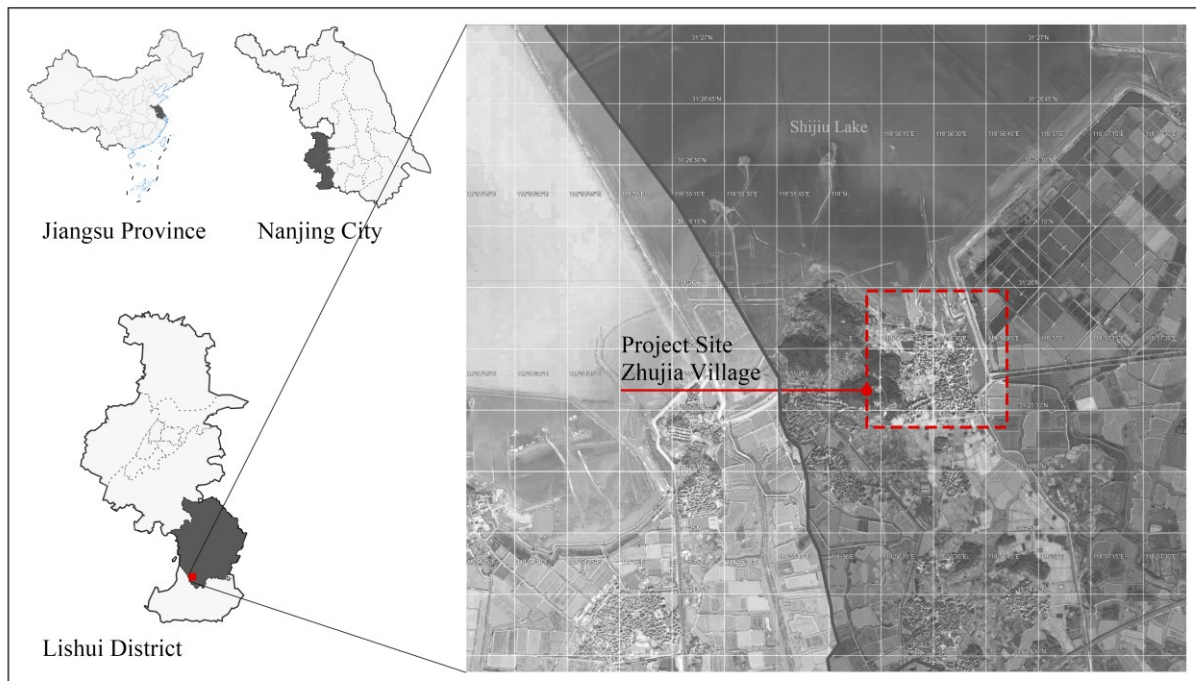
Fujian, led by figures like Wen Tiejun and Qiu Jiansheng(Wen, 2023) and the An-hui Yixian Bisshan Project, launched by Ou Ning and Zuo Jing(Zuo, 2019); government-led models with artist collaboration, such as Japan’s “Setouchi Art Festival” and China’s “International Contemporary Art Invitation Exhibition” in Wuzhen(Xiang & Zhao, 2021; Xu, 2023); govern-ment-led models with art school collaboration, such as the Baimaying Art Zone in Yi-chang, Hubei Province and Hongcun in Anhui; enterprise-led models, such as Guangxi Baise CR Hope Town(Hou, 2023; Ma et al., 2019), which marked the first case of a central enterprise mak-ing a donation to build a town; and multiparty collaborative models centered around social organizations, such as the Zhu Jia Village in Nanjing.

Multiparty collaborative models centered around social organizations involves using social organizations as intermediaries or bridges to multiple stakeholders for collaboration, including external enterprises, local industry groups, the government, artists, and villagers. Such models emphasize the full utilization of various resources and forces to break the pattern of individual institutions working in isolation and en-courage people to participate in the rural revitalization. Rural art and cultural projects can be promoted through collaboration between social organizations and the govern-ment, with the government providing financial support and the social organizations and artists recruiting and training the rural residents for the project execution and promoting culture. This collaborative form can effectively leverage the specialization of all the involved parties to ensure the benefits of the public from the cultural and ar-tistic projects(Fang & Fan, 2023). The coordination of social organizations and collaboration with artists to implement public welfare projects can contribute to the improvement of rural life through innovative thinking and design. Such projects can not only spread artistic culture but also enhance quality and standards of villagers' lives. Furthermore, all the parties involved can effectively integrate their resources and capabilities and empha-size the application of democratic, fair, transparent, and open principles in the execu-tion process, which can promote the common development of art, culture, and the economy.

## 2. Empirical Analysis of Artistic Rural Revitalization in Zhu Jia Village

### 2.1 Materials and Methods

Zhu Jia Village is located in the Lishui District of Nanjing, adjacent to Fengqishan to the south and Shijuhu to the north. Connected directly to the S9 subway line, the village enjoys a favorable natural environment and convenient transportation facili-ties (Figure 1). The village predominantly features self-built rural houses, with well-preserved ancient residences showcasing the distinctive architectural style of Jiangnan. Facing significant population outflow, the village has a high degree of hol-lowing, resulting in numerous vacant houses and a registered population consisting mainly of elderly individuals and children. An infusion of vitality is urgently needed in the village to assist its sustainable development.



**Figure 1.** Geographical Location Map of Zhu Jia Village (Drawn by the Authors).

The research team conducted on-site investigations and visits that lasted several weeks to observe the various entities and individuals involved in the village’s material production and cultural activities in their natural environment. The team collected data on local property rights, land use, and spatial transformation and conducted dis-cussions and one-on-one interviews with the local operating teams, leaders of the local industry groups, collaborating artists, and local villagers engaged in the service indus-try to analyze the cooperative model among the multiple stakeholders involved in the artistic rural revitalization of Zhu Jia Village. The research team encouraged the local villagers were also encouraged to share their thoughts on and experiences in various aspects of village life, such as personal experiences,

perspectives on the future development of the village, opinions on local governance, and suggestions for economic development.

### 2.2 Artistic Rural Development Cooperative Model in Zhu Jia Village

The artistic rural revitalization model in Zhu Jia Village is a typical multiparty collaborative form centered around social organizations (Figure 2). Various stakeholders, including external enterprises, local industry groups, artists, and local villagers, are actively involved in the Zhu Jia Village artistic rural revitalization, which is driven by local government support and preferential policies. In 2018, Zhu Jia Village introduced the “Tianjie Home” brand, which was a demonstration and benchmark project for group homestay cooperation, established after the Ya’an earthquake reconstruction. Inheriting its resilient entrepreneurial spirit and back-to-basics business philosophy, “Tianjie Home” has built a positive reputation and laid a solid foundation for building the village’s characteristic homestay. The homestay serves as a bridge among the various entities in Zhu Jia Village for communication and cooperation and plays a leading role in controlling the rural revitalization.

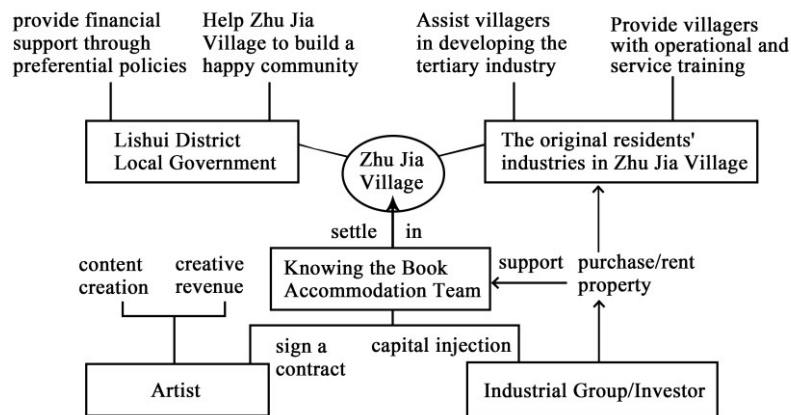


Figure 2. Artistic Intervention Pathway in Zhu Jia Village (Drawn by the Authors).

In the Zhu Jia Village collaboration model, the local government provides preferential policies and financial support for the construction and development of Zhu Jia Village. Specifically, the government actively coordinates with departments such as the Tourism and Culture Bureau and the State-owned Assets Administration and engages in multiparty cooperation to advance the creation of the characteristic homestay village. At the macro level, the local government aids Zhu Jia Village in creating a prosperous community. Industrial groups or individual investors expand their cooperation with the operating entity through direct investment or bulk acquisitions and by leasing the villagers’ restricted houses. Such activities can help activate idle assets and comprehensively develop the homestay economy and tourism industry of Zhu Jia Village. The village committee actively collaborates with the industrial groups and utilizes the vacant houses to promote the homestay construction, thereby driving the local homestay industry’s development and providing job opportunities to the villagers.

In addition, the homestay project has created demand gap for other service industries in the Zhu Jia Village area and thus facilitated the transformation of the local villagers into tertiary sector business owners. The team also provides operational and service industry experience and skills training to the villagers transitioning to the tertiary sector to assist them in starting their own business. Simultaneously, this effort promoted the development of supporting facilities and services around the homestays, which further advanced the cultural and tourism industry.

The artist group serves as a major creative output source for the artistic rural development (Figure 3). Relying on the Artist Courtyard project, Tianjie Home signed a contract with a large number of artists from various industries, categories, and age groups. The two parties established a long-term and close cooperative relationship, following the principles of “complementary advantages, resource sharing, mutual benefit, and common development.” The introduction of cultural and creative artistic products enriched the business types in the village and increased the brand influence of the “Shijuhu Art Rehabilitation Courtyard.”



Figure 3. Artistic Transformation of the Village (Photographs taken by the Authors).

### 3. Artistic Space Creation and its Benefits

#### 3.1 Artistic Rehabilitation Courtyard Project

In 2020, Tianjie Home centered around the theme of “a phase of life is in the countryside” and strategically placed different forms of arts and crafts in the rural courtyards. Tianjie Home collaborated with corresponding craftsmen and artists to create 16 themed rural courtyards, allowing art with a unique attitude to grow in the rural soil. Currently, five themed courtyards have been opened to the public, namely, the Photography, Desserts, Coffee, Intangible Cultural Heritage (Figure 4), and Traditional Chinese Medicine Courtyards. Against the backdrop of the vigorous development of ecotourism, the Artistic Rehabilitation Courtyard project targets the main consumer groups of rural tourism and integrates community culture. With a focus on “learning things that schools cannot teach in Zhu Jia Village,” the courtyards are designed to develop and offer distinctive products, such as nature education, local education, traditional Chinese culture education, artistic education, and shared family time, to cater to the needs of the ecotourism market.



Figure 4. Intangible Cultural Heritage Courtyard (Photographs taken by the Authors).

The project collaboration with renowned artists (Table 1) encompasses a wide range of industries and age groups. The project collaboration involves esteemed figures from the older generation, to maintain the particular tone and enrich the cultural background; pillars from the middle generation, to reinforce the content and take on practical roles; and members of the younger generation, to bring fresh perspectives and vitality to the project. In addition, the collaboration involves local celebrities from Zhu Jia Village and inheritors of intangible cultural heritage, to give the project an authentic local flavor. The collaboration is based on the “Shiju Lake Art Rehabilitation Courtyard” (Figure 5), with both parties engaging in cooperative publicity and the housing renovation projects. The artists conduct various artistic activities and forum lectures and participate as joint guests in the Shiju Lake Art Season activities. The artists also collaborate on creative products for the artistic courtyards. Meanwhile, Tianjie Home provides the corresponding venues and accommodation services. In this way, the two groups jointly created the Shiju Lake Artist Courtyard brand, which aims to transform Zhu Jia Village into an ideal place to discover ancestral roots, continue the traditional culture of the ancient village, and transmit the fishing culture in new forms, focusing on “spiritual and cultural rehabilitation.” By transforming courtyards into demonstration points for rehabilitation, the project contributes to the rural revitalization, with a focus on mental and cultural well-being.

Table 1. Renowned Collaborating Artists in Shiju Lake Rehabilitation Courtyard Project (Partial).

Level	Artist	Qualification/Description
Senior artists	Xue Bing	Vice chairman of the Nanjing Writers Association, member of the Expert Committee for the Protection of Historical and Cultural Cities, vice president of the Nanjing Local Chronicles Society
	Lao Ke	Senior media personality, journalist, and essayist
	Yang Fan	Former general manager of the Rongbaozhai Antique Auction Department, collector, expert in cultural relic identification
Middle pillars	Wang Xin	Associate professor at the School of Architecture and Art, China Academy of Art; chief architect of the Z Yuan Studio; founder of Wuyouyuan Society; winner of the Pritzker Architecture Prize as Professor War Shu’s assistant
	Yang Ye	Deputy director of the BBC documentary “Beautiful China,” contributor to “China National Geographic, wilderness expedition expert, founder of the Museum Exploration School
	Yuan Jiqing	Curator, middle and high school ambassador of culture between China and France, focusing on outdoor experiential learning and camping in recent years
Young talents	Chen Ke	Young painter; received an undergraduate degree from East China Normal University and a master’s degree from the China Academy of Art
	Yang Guangchi	SCA International Coffee Master Certificate holder, store manager at Starbucks (Hongyue Store), known for using expensive Polaroid cameras in artistic creations and invited to participate in multiple international photography exhibitions
	The “Oil Painting Gentleman” Retro Camera Studio	Uses expensive Polaroid cameras for artistic creations and has been invited to participate in numerous international photography exhibitions

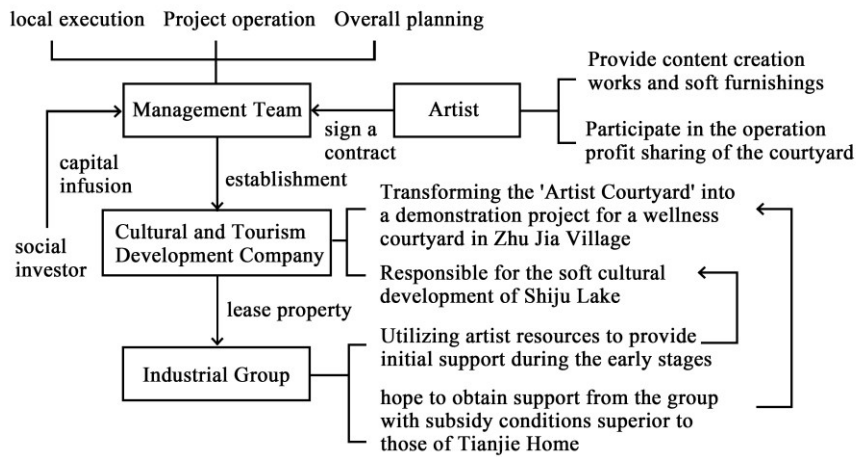


Figure 5. Operational Model of Artistic Rehabilitation Courtyard Project (Drawn by the Authors).

### 3.2 Village Art Gallery

In order to create an artistic rural environment and health-oriented lifestyles and explore the local fishing village culture that has thrived for over 700 years, the team selected some old well-preserved buildings to transform into exhibition halls (Figure 6). By employing acupuncture-like strategies, the team enhanced specific locations to stimulate the overall upliftment of assets and produce additional valuable intangible outcomes (W. Zhou & Wang, 2018). The approach aimed to attract high-quality investment, incorporate advanced technology into the digital village, implement unmanned AI management techniques, and create high-quality public spaces for village activities. The team’s goal is to seamlessly integrate art into the rural landscape (Guo & Shi, 2023). At the same time, by using the Village Art Gallery, the team initiated an artist-in-residence program and collaborated with Nanjing Art Academy to provide a permanent venue for graduate art exhibitions. The initiative showcases artworks associated with Zhu Jia Village and utilizes old houses and courtyards to prevent disorder and maintain the cleanliness of the village.



Figure 6. Village Art Gallery (Photographed by the Authors).

## 4. Artistic Event Creation and its Benefits: Shijiu Lake Art Season

### 4.1 Establishment of Shijiu Lake Art Season

Since 2021, the Zhiliao team has taken the lead in organizing the Shijiu Lake Art Season on the east bank of Shijiu Lake (Figure 7). By launching this activity, the team aims to break the isolated development of the villages along the coastline. The “light movements” of artistic activities connect the villages on the east bank of Shijiu Lake to create a new Shijiu Lake intellectual property (IP) to attract traffic and activate regional synergy. At the same time, the establishment of the art season created a platform for artistic activities and encouraged the long-term residency of artistic talents. The approach ensured the simultaneous development of hardware and software and transformed Shijiu Lake into a new landmark in the Lishui District and a representative brand of rural tourism in Nanjing.

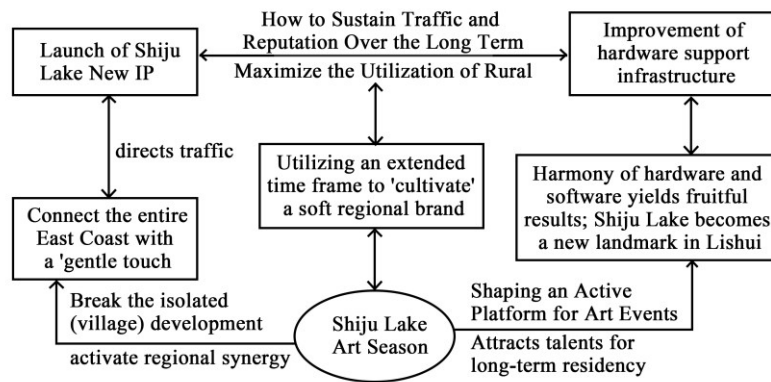


Figure 7. Regional Development of Shijiu Lake Art Season (Drawn by the Authors).

In terms of its operating philosophy, the slogan of the Shijiu Lake Art Season is "A Phase of Life in the Countryside," aiming to tangibly transform the appearance of the village through the form of artistic rural construction. As the artistic rural construction progressed, some of the villagers, who were initially resistant to certain forms of artistic creation, such as the decorative structures erected in the village square, owing to their lifestyle and environment, gradually developed an aesthetic sense. The art installations erected during the art season evolve into community-selected projects. Specifically, artworks that gain approval from the original villagers prompt spontaneous maintenance efforts, whereas those not endorsed by the villagers naturally fall into disrepair over time.

#### 4.2 Content of Shijiu Lake Art Season

The activities for the Shijiu Lake Art Season (Table 2) are planned around two main ideas. First, the spiritual theme of the activities aims to achieve resonance at the spiritual level. In general, the theme revolves around the creation of a slow-paced utopia for urban youth through the provision of an immersive platform for artistic experiences. Second, the substantial theme of the activities aims to create a long-term and stable platform for intangible cultural heritage inheritance, as well as providing a platform for the promotion and sale of high-quality agricultural products. By combining the two aspects, the team considers how to express ideas through art and focus on two to three basic directions for the event to reflect relevant issues and meet market demands.

Table 2. Schedule of Shijiu Lake Art Season Activities.

Art Season	Opening Date	Activities	Art Institutions or Persons Responsible
First Art Season in 2021	May 21, 2021	Rural Revitalization Lecture on Art Activation	Wang Xingyu (co-founder of Rural Notes)
	October 23, 2021	Book Club in the Fields	Liang Jinglin and Lanqiu Life (Zelu Culture)
		Returning Home Art Exhibition	Chen Ke, Lin Yuwen, Sun Chao, and other artists
Second Art Season in 2022	May 20, 2022	Children’s Oil Painting Exhibition	Yuan Jiqing (“Oil Painting Gentleman”)
		520 Graduation Exhibition in the Countryside	Nanjing University of the Arts, School of Popular Music
	October 21, 2022	Wildwater Concert	Hengjia Culture
		Wildwater Camping Festival	Dian Culture
		Unnamed exhibition	Huawen Original Picture Book Research Center
		Rural Light and Shadow Art Festival	Heiyan Linkage
Wildwater Countryside Market	Shijiu Lake (Zhuji) Cultural Tourism		

The Shijiu Lake Art Season is divided into multiple segments, which allows the artists to showcase their works and promote their cultural and creative business. Local vendors are recruited for the festival, which serves as a new platform for the traditional retail industry of the village. The festival holds a wide range of activities, including intangible cultural heritage such as paper cutting, sugar painting, flower arranging, and other folk arts and crafts. By combining folklore with art, the festival aims to integrate profound art into the villagers’ daily lives and encourage their active participation and engagement. The festival activities encompass various aspects, including environmental protection through land art, the creation of a mobile market for intangible cultural heritage arts, and the development of courses for art space transformation. The goal of the festival is to promote the sustainable development of the villages. For example, in 2022, one of the exhibitions involved constructing art installations using straw materials on the lake embankment. When the seasons changed and the water level rose, the installations disintegrated naturally without leaving any pollution.

#### 4.3 Planning and Organizational Structure of Shijiu Lake Art Season

The art season organizers must submit information about the event to the government. Initially, an overall annual operational plan is developed, and based on the plan, a budget is determined, followed by the detailed planning of the quarterly schemes. The original objective of the art season was to hold an art exhibition once a year for around one month. Before the establishment of the complete cash flow, the industry group was responsible for organizing the small-

scale art exhibition. In 2022, the Shijiu Lake Art Season took shape, with support from and organizational planning by various entities (Figure 8). Support was provided by regional and town-level policies and funding, overall coordination was conducted by the village, and the artistic execution was the responsibility of the cultural and creative art company Dian Culture. In collaboration with Black Flame Technology, a regional agricultural, cultural, and tourism IP was constructed. In addition, various art institutions from relevant fields were invited to support the event to introduce traffic and assist in the coordinated development, the balanced development of the tertiary industry, and the long-term stability of the villages on the east bank of Shijiu Lake.

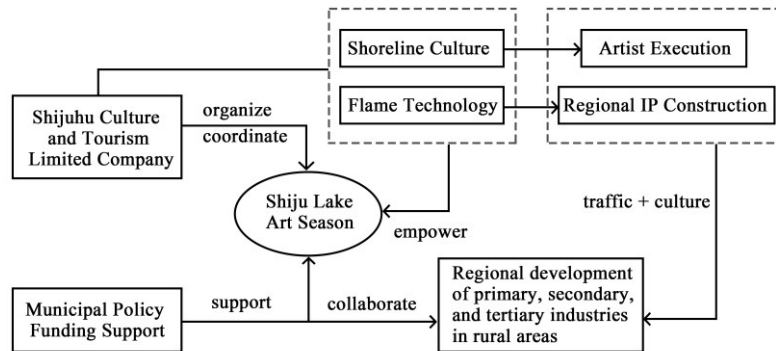


Figure 8. Shijiu Lake Art Season (Drawn by the Authors).

During the course of the art season, the local villagers in the activities of the external social groups to satisfy their curiosity. The villagers can generally understand the concrete space transformation projects, but the external social groups are available to explain some of the abstract art forms. Each year, the villagers actively participate in the activities of the Shijiu Lake Art Season, who have become an indispensable part of the event.

## 5. Discussion

### 5.1 Single Center, Multiple Subjects to Enhance Rural Revitalization Vitality

The Guangzhou Zhiliao Group plays a central role in coordinating the planning of the artistic rural revitalization of Zhu Jia Village. The group collaborates with the local government, industrial groups, investment enterprises and individuals, collaborating artists, and the local villagers. The diverse subjects represent varied sources of creativity, flow, culture, funding, and labor, which have enhanced the vitality of Zhu Jia Village. The central social organization regulates the relationships between the external participants, newly settled villagers, and the original local villagers to prevent conflicts in business philosophies and lifestyles and promote the harmonious development of the village.

### 5.2 “Top-down” Coordination to Improve Villagers’ Quality of Life

In the multisubject collaboration model, the government, besides providing favorable policies and financial support, plays a role in macro-level control. Government intervention can prevent excessive development by individual enterprises, which can damage ecological and natural resources, severely impact the traditional village industries, and significantly disrupt the daily lives of the villagers. In the construction of high-quality homestays, Zhu Jia Village pays considerable attention to the village infrastructure, improving asphalt roads, light-sensitive street lamps, and park fitness equipment to significantly enhance the villagers’ quality of life.

### 5.3 “Bottom-up” Planning to Increase Villagers’ Autonomy

In the multisubject collaboration model, the villagers occupy a significant position. As the true masters of the village’s material space and traditional culture, the villagers are an indispensable entity in rural construction. During the initial, middle, and later stages of its industrial development, Zhu Jia Village attached considerable importance to the participation and suggestions of the villagers (Chen, 2021) and provided technical and economic support to encourage them to actively participate in the village construction. Such measures enhanced the villagers’ autonomy and ensured that the rural revitalization truly served the villagers.

### 5.4 Inheriting Local Culture to Increase Event Uniqueness

In the process of overall economic development and construction of Zhu Jia Village, the Zhiliao Group focused on not only the construction of material space to improve the living environment of the residents and tourists but also emphasizes the exploration of valuable local traditional culture and the creation of emerging cultural and tourism brand IP brands. Acting as a bridge and intermediary, third-party social organizations coordinate and consider the participation of different parties in the rural construction activities. They emphasize Zhu Jia Village’s unique cultural characteristics and attractiveness enhance its core competitiveness in spiritual civilization construction and cultural tourism promotion (Forrest-Bank et al., 2016; Xu, 2023).

### 5.5 Guiding the Diversification of Industries to Enhance Hematopoietic Capacity

The Guangzhou Zhiliao Group intervened in the enhancement of rural cultural tourism in Zhu Jia Village, it participated through the “Tianjie Home” homestay brand, which led to a relatively single internal industrial structure in Zhu Jia

Village but may have made it susceptible to external factors and unforeseen circumstances. For example, at the end of 2019 and the beginning of 2020, owing to the impact of the COVID-19 pandemic, all the homestay businesses in Zhu Jia Village ceased operation, which resulted in significant economic losses. Guiding the diversified development of the village industries is crucial in the process of art rural construction. The balanced promotion of the three industries through models such as industrial belts, industrial centers, and industrial gathering zones can enhance the economic hematopoietic capacity of the village and promote the sustainability of the region's economy, culture, and ecology.

## 6. Conclusion

In the era of the vigorous promotion of rural revitalization, rural revitalization models utilizing art intervention are gradually being implemented across various regions in China, which have realized significant achievements in villages in the eastern region. Through the synthesis of research on the artistic rural model in Zhu Jia Village identifies several key concepts and practices have emerged, namely, multistakeholder collaboration, top-down coordination, bottom-up planning, local culture inheritance, and the promotion of diversified industries. Multistakeholder collaboration can establish a diverse and inclusive rural revitalization ecosystem and effectively integrate the resources and strengths of various entities, such as the government, enterprises, social organizations, and villagers. Such integration can facilitate innovation and revitalization. Top-down coordination and planning can provide macro guidance and policy support for rural development projects and ensure their smooth implementation and safeguard the interests of the villagers. Government intervention can address conflicts of interest and resource allocation issues in the rural construction while guiding the diversification of the industrial structure to enhance the economic resilience and development potential of rural areas. This approach can effectively reduce economic risks in rural areas and improve their adaptability to external environmental changes and lay a solid foundation for sustainable rural development. Meanwhile, bottom-up planning emphasizes the participation and autonomy of villagers and can ensure the feasibility and sustainability of rural projects and that they are tailored to actual needs.

In addition, incorporating the local traditional culture into the rural revitalization is crucial. The deep exploration and inheritance of local cultures can not only strengthen the cultural identity and cohesion of rural areas but also inspire cultural pride among the villagers. Cultural inheritance involves not only about the preservation of historical heritage but also the inheritance of rural social memory. Cultural inheritance can help form a lasting sense of rural identity and social cohesion and provide a profound cultural foundation for the sustainability of rural areas.

The artistic rural model in Zhu Jia Village represents a typical innovative attempt at multistakeholder cooperation centered around social organizations. Throughout its development and promotion, the model showcases prominent characteristics and underlying issues. The theoretical research and standardization of the systematic approach remain in the nascent stage, and its practical implementation is constrained by issues such as regional limitations, economic disputes, and the complexity of multistakeholder cooperation (W. Liu & Chen, 2023; Wei & Wang, 2022). Overall, the research insights can provide important theoretical guidance and practical pathways for current rural revitalization efforts. Our understanding and application of the insights should be deepened in future research and practice. Future studies can further investigate rural construction issues from the perspective of the implementation pathway of artistic intervention and explore the suitability of rural development models for different geographical and cultural backgrounds. Art intervention involves using art to transform rural areas while respecting and preserving the local rural cultural heritage. By conducting further explorations, we can provide comprehensive theoretical guidance and technical support for China's artistic intervention in rural construction and thus contribute to the healthy and sustainable development of rural areas.

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## Conflict of Interests

The Author(s) declare(s) that there is no conflict of interest.

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